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The Norton logo consists of a stylized orange circle containing a checkmark, followed by the word "Norton" in a serif font, with "by Symantec" in smaller letters below it.

**Auto-Protect blocked
security risk EICAR Test
String. Your computer
is secure.**

[View Details](#)

cuckoo

File Virus Scan Status: 2018-07-25 15:15:29
Detection Rate: 100% (1/1)

File	Size	Scans	Manager	Details
malicious.txt	400 bytes	100	Root	View Details

File Details:

File name	malicious.txt
File size	400 bytes
File type	EDOC virus test files
MD5	4809861274a2d7f9a6fb1c279eab427
SHA1	300705a491f287f620a9f7030297f8b442f3454
SHA256	27760233f7f0e7f000f7b6029c100eef2f2a2c402a8a9e0f340f
SHA512	c1800bf7a61f471a6b165a070306071374e7407e6664f22794e03075340f7aef4a272d493279e36707534963cb3e033076003077a6a700a
Sha256	NONE
PEID	Name matched!
Yara	Name matched!
VirusTotal	Permalink VirusTotal Scan Date: 2018-07-25 15:15:29 Detection Rate: 100% (1/1)

Process Flowchart:

```

graph TD
    A[Download EDCM] --> B[Connect to known C2 Domain]
    B --> C{Connection allowed?}
    C -- Content match? --> D[DECODED]
    C -- Connection allowed? --> E[HTTP/2 and Beyond?]
    D --> F[TESTED]
    E --> G[TESTED]
    F --> H[DECODED]
    G --> I[DECODED]
    H --> J[DECODED]
    I --> J
  
```

A screenshot of a GitHub repository page. The URL in the address bar is https://github.com/mattias-ohlsson/eicar-standard-antivirus-test-files. The repository name is 'mattias-ohlsson / eicar-standard-antivirus-test-files'. The main page shows a single file: 'eicar-standard.antivirus-test-file-adobe-acrobat-javascript-alert.pdf'. The file was uploaded by mattias-ohlsson on Jun 8. It has 1 contributor. There are download, history, and copy path buttons at the bottom of the file card. A tooltip at the bottom right says 'Möchten Sie „eicar-standard-antivirus-test-file-adobe-acrobat-javascript-alert.pdf“ (13.2 kB) von „githubusercontent.com“ öffnen oder speichern?' (Do you want to open or save "eicar-standard-antivirus-test-file-adobe-acrobat-javascript-alert.pdf" (13.2 kB) from "githubusercontent.com"?).

Eicar test mcafee, Eicar test file pdf, Eicar test-not virus, Eicar test email, Eicar test file hash, Eicar test string download attempt, Eicar test file img, Eicar test signature

June 30, 1977). The bottom section contains a square of 100% intensity white and a rectangle of 7.5% intensity black, for use in setting the luminance range. It comprises three small vertical bars, a rightmost one with intensity 4% above black level (11.5 IRE), a middle one with intensity exactly equal to black (7.5 IRE), and a leftmost one with intensity 4% below black (super-black or "blacker than black", 3.5 IRE). BT.1729, or RGB pattern (sometimes called full field bars), which consists of eight vertical bars of 100% intensity, and does not include the castellation or luminance patterns. pp. 1-15. Colours calculated to make RGB(0,0,0) correspond to -2% black, or "blacker-than-black." Also, full range RGB is used and ramp is incorrect with very incorrect -I and +Q Rendition of SD ECR-1-1978 color bars EBU test card (4:3) SMPTE color bars are a television test pattern used where the NTSC video standard is utilized, including countries in North America. ISBN 978-1-61482-230-1. ^ High-Definition, Standard-Definition Compatible Color Bar Signal. (January 2015) (Learn how and when to remove this template message) (Learn how and when to remove this template message) Rendition of HD SMPTE color bars. National Academy of Television Arts and Sciences. Also in the bottom section are two sections that contain -In-phase and +Quadrature signals (see YIQ), centered on black level and having the same gain as the color burst signal; these show up on the pattern as a square of very dark blue, and a square of very dark purple. doi:10.5594/SMPTE.RP219.2002. It also specified all 100% colors for BT.601 matrix, not only BT.709. Although color bars were originally designed to calibrate analog NTSC equipment, they remain widely used in transmission and within modern digital television facilities. The pluge (short for "Picture Line-Up Generation Equipment") pulse is positioned within the black rectangle, below the red bar (it is present in the illustration but may be hard to see). For other uses, see Color Bars (disambiguation). March 1990. A precursor to the SMPTE test pattern was conceived by Norbert D. ^ "TESTIMAGES".{{cite web}}: CS1 maint: url-status (link) ^ Howard Lukk. Please help improve this article by adding citations to reliable sources. Please help improve it or discuss these issues on the talk page. Often, the name or callsign of the TV station, other information such as a real-time clock, or another signal source is graphically superimposed over the bars. Please improve it by verifying the claims made and adding inline citations. A. Holmes of RCA Laboratories and first published in RCA Licensee Bulletin LB-819 on February 7, 1951. "Countdown to History - 100 Years of SMPTE Standards Development".{{cite web}}: CS1 maint: url-status (link) Alignment Color Bar Test Signal for Television Picture Monitors. When a monitor is properly adjusted, the rightmost pluge bar should be just barely visible, while the left two should appear indistinguishable from each other and completely black. June 2002. Play media Rendition of ECR-1-1978 color bars with 1kHz sine wave tone. An alternate form of color bars is the 100% Color Bars pattern (specified in ITU-R Rec. 31: 84-85. The pluge pulse aids in adjusting the bottom of the luminance range to avoid either washing out the black tones into grays or collapsing picture information into the signal clipping that occurs a small distance below the black level (known as "crushing the blacks"). ^ Color Bars - Reference Levels - VideoQ Tech Blog" (in American English). On a vectorscope, they appear as two short lines ninety degrees apart. When a television receiver is set to filter out all colors except for blue, these castellations, combined with the main set of color bars, are used to adjust the color controls; they appear as four solid blue bars, with no visible distinction between the bars and the castellations if the color controls are properly adjusted. There is another 75% pattern that consists of the same eight columns as the 100% pattern, but at 75% intensity. Retrieved 2021-05-11. China Girl (filmmaking) Indian-head test pattern Test Card F 2-pop Philips PM5544 References ^ US patent 742525, Norbert D. The graticule of a vectorscope is etched with boxes showing the permissible regions where the traces from these seven bars are supposed to fall if the signal is properly adjusted. Archived from the original (PDF) on March 26, 2009. Its components are a known standard. Below the main set of seven bars is a strip of blue, magenta, cyan, and white castellations. Retrieved from "The white square lines up so that it is below the yellow and cyan bars, on a waveform monitor this will show up with the white bar overlapping the peak of the yellow and cyan chroma at 100 IRE units. The Society of Motion Picture and Television Engineers (SMPTE) refers to the pattern as Engineering Guideline (EG) 1-1990. Color bars are used to maintain accurate chroma and luminance levels in CRT, LCD, plasma, and other video displays, as well as duplication, satellite, fiber-optic and microwave transmission, and television and webcast equipment. More modern versions of the pattern feature a "pluge pulse". Early concept of color bar test pattern An extended version of SMPTE Color Bars signal, developed by the Japanese Association of Radio Industry and Businesses as ARIB STD-B28 and standardized as SMPTE RP 219:2002[6] ("High-Definition, Standard-Definition Compatible Color Bar Signal") was introduced to test HDTV signal with an aspect ratio of 16:9 that can be own converted to a SDTV color bar signal with an aspect ratio of either 4:3 or 16:9. Unsourced material may be challenged and removed. Find sources: "SMPTE color bars" - news · newspapers · books · scholar · JSTOR (January 2015) (Learn how and when to remove this template message) This article possibly contains original research. doi:10.5594/SMPTE.EG1.1990. res18h39.netlify.app. The 100% pattern is not as common or as useful as the SMPTE standard 75% pattern, but many pieces of test equipment generate both patterns, and can be selected to generate either one. (Learn how and when to remove these template messages) This article needs additional citations for verification. Widely used television test pattern "Color bars" redirects here. Digital test images generated following the SMPTE RP 219:2002 specifications and adapted to perfectly fit 114 standard and non-standard resolutions for both 16bpp and 8bpp, are freely available in the COLOR dataset of the TESTIMAGES archive.[7] In a survey of the top standards of the organizations' first 100 years, SMPTE EG-1 was voted as the 5th-most important SMPTE standard.[8] Both versions of the SMPTE Color Bars EG 1-1990 and RP 219:2002 are protected by SMPTE copyright.[citation needed] Usage In a SMPTE color bar image, the top two-thirds of the television picture contain seven vertical bars of 5% intensity. Retrieved 2018-05-25. Retrieved 2021-04-15. ^ "Color Calculator". For segregation by skin color, see Racial segregation. This pattern is used to check peak color levels and color saturation as well as color alignment. The Color Bar signal is generated with unconventionally slow rise and fall time value to facilitate video level control and monitor color adjustments of HDTV and SDTV equipment. Because green contributes the largest share of luminance, followed by red, then blue, this sequence of bars thus appears on a waveform monitor in luminance mode as a downward staircase from left to right. "A Monitor Alignment Color Bar Test Signal" (PDF). This pattern is very seldom used. 009-03-26. U.S. patent 2,742,525 Color Test Pattern Generator (now expired) was awarded on April 17, 1956 to Larky and Holmes.[1] Later, the EIA published a standard, RS-189A, which in in 1976 became EIA-189A, which described a Standard Color Bar Signal, intended for use as a test signal for adjustment of color monitors, adjustment of encoders, and rapid checks of color television transmission systems.[2] In 1977, A. In order from left to right, the colors are white, yellow, cyan, green, magenta, red, and blue.[9] This sequence runs through all seven possible combinations that use at least one of the three basic color components of green, red, and blue, with blue cycling on and off between every bar, red cycling on and off every two bars, and green on for the leftmost four bars and off for the rightmost three. BT.1729 specified the last two 100% colors, green and magenta. See also Television portal Wikimedia Commons has media related to SMPTE color bars. The vectors for the -I and +Q blocks should fall exactly on the I and Q axes on the vectorscope if the chrominance signal is demodulated properly. Typically, a television network, TV station, or other originator of video programming transmits SMPTE color bars together with a continuous 1000 Hz sine wave before sending program material, in order to assert ownership of the transmission line or medium, and so that receiving stations and intermediary telecommunications providers may adjust their equipment. Likewise, producers of television programs typically record "bars and tone" at the beginning of a videotape or other recording medium so that the playback equipment can be calibrated. Many professional cameras can be set to generate a 100% pattern for calibration to broadcast or recording equipment, especially in a multi-camera installation where all camera signals must match. It is also used for setting a television monitor or receiver to reproduce NTSC chrominance and luminance information correctly. pp. 1-3. Engineering 360.{{cite web}}: CS1 maint: url-status (link) ^ Hank Mahler, developer of the SMPTE color bars, passes away, from TVTechnology.com, 10/13/21 ^ Goldberg, A. Comparing it as received to the known standard gives video engineers an indication of how an NTSC video signal has been altered by recording or transmission and what adjustments must be made to bring it back to specification. ISBN 978-1-61482-000-0. These are used to ensure that the television receiver is properly demodulating the 3.58 MHz color subcarrier portion of the signal. ^ "Outstanding Achievement in Technical/Engineering Development Awards" (PDF). Statements consisting only of original research should be removed. These bars give rise to the former portion of the casual term "bars and tone". Like the SMPTE standard ("75%") pattern, the color order is white, yellow, cyan, magenta, red, and blue, but with an additional column of saturated black. Goldberg, of the CBS Technology Center, described an improved color bar test signal developed at the center by Hank Mahler[3] that was then submitted to the SMPTE TV Video Technology Committee for consideration as a SMPTE recommended practice.[4] This improved test signal was published by SMPTE as ECR 1-1978, and its development by CBS was awarded an Engineering Emmy in 2001-2002.[5] CBS did not file a patent application on the test signal, thereby putting it into the public domain for general use by the industry. Proceedings, 31st Annual Broadcast Engineering Conference, National Association of Broadcasters. This article has multiple issues. Holmes, New Brunswick, N.J., "Color Test Pattern Generator", issued April 27, 1956, assigned to Radio Corporation of America ^ "CTA - EIA-189 Encoded Color Bar Signal". COLOR NTSCLUMA ANALOG NTSCPHASE ANGLE Gray 77 IRE Yellow 69 IRE 167.1° Cyan 56 IRE 283.4° Green 48 IRE 240.8° Magenta 36 IRE 60.83° Red 28 IRE 103.4° Blue 15 IRE 347.1° White 100 IRE Black 7.5 IRE -I 303° +Q 33° +I 123° (= 33° + 90°) -Q 213° (= 303° - 90°) Y'PbPr (and Y'CbCr) values of 75% (100/0/75/0) SMPTE color bars (0.75 * 219 + 16 = 180) using BT.709-2 matrix coefficients:[10][11] COLOR 8-bit Studio R'G'B' 8-bit Y'PbPr 10-bit Y'PbPr Full-Range RGB 40% Gray 104-104-104 104-128-128 414-512-512 1658-2048-2048 102-102-102 75% White 180-180-180 180-128-128 721-512-512 2884-2048-2048 191-191-191 75% Yellow 180-180-16 168-44-136 674-176-543 2694-704-2171 191-191-0 75% Cyan 16-180-180 145-147-44 581-589-176 2325-2356-704 0-191-190 75% Green 16-180-16 133-63-52 534-253-207 2136-1012-827 0-191-0 75% Magenta 180-16-180 63-193-204 251-771-817 1004-3084-3292 191-0-192 75% Red 180-16-16 51-109-212 204-435-848 815-1740-3392 191-0-1 75% Blue 16-16-180 28-212-120 111-848-481 446-392-1925 0-0-191 75% Black 16-16-16 16-128-128 64-512-512 256-2048-2048 0-0-100% White 235-235-235 235-128-128 940-512-512 3760-2048-2048 255-255-255 +Q 72-16-118 35-174-152 141-697-606 564-2787-2425 65-0-119 +I 106-52-16 61-103-157 245-412-629 982-1648-2516 104-42-0 -I 16-70-106 61-153-99 244-612-395 976-2448-1580 0-13-105 The values of 100% (100/0/100/0) SMPTE color bars (1.00 * 219 + 16 = 235) using BT.709 matrix coefficients (only white and black are the same using BT.601 matrix); COLOR Studio R'G'B' 8 bit Y'PbPr 10 bit Y'PbPr Full RGB 100% White 235-235-235 235-128-128 940-512-512 3760-2048-2048 255-255-255 Yellow 235-235-16 19-16-138 877-64-553 3507-256-2212 254-255-0 Cyan 16-235-235 188-154-16 754-615-64 3015-2459-256 0-254-255 Red 235-16-16 63-102-240 250-409-960 1001-1637-3940 255-0-0 Blue 16-16-235 32-240-118 127-960-471 509-3840-1884 0-0-255 Black 16-16-16 64-512-512 256-2048-2048 0-0-0 ITU-R Rec. Larky, Somerville & David I.

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