The LIMac FORUM

JULY 2006 www.limac.org

NEWSLETTER OF THE LONG ISLAND MACINTOSH USERS GROUP

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June's Meeting

At the June general meeting, we experienced an excellent presentation by Chris Vozzo, Account Manager for Quark. His presentation was extremely informative.

One of the key points Chris made was that this is the "new" Quark – *QuarkXPress 7*. It addresses all of the weaknesses of the previous versions.

Chris then explained and described the following new features in *version 7*:

1. All of the functionality is in one palette. Therefore, anything you want to do is always at your fingertips.
2. Transparency: *XPress 7* supports item opacity, drop shadows, alpha channels, PSD layer transparency and blending.
3. All text uses apple's Quartz rendering engine. This makes for smooth, crisp text.
4. *Quark 7* is less dependent on Plug-ins.
5. A *Glyphs* palette is available to access the special characters included in certain fonts.
6. Universal binary will be available with the next update.
7. A new *Photoshop Import filter* is combined with a non-destructive editor that can change color balance, crop, and work with layers, channels and filters. You can also apply effects such as *Gaussian Blur*. All this can be done without a trip to *Photoshop*, and without changing the source file.
8. You can now RIP an entire file.

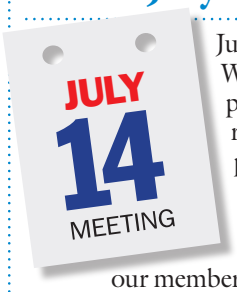
Chris really made everything is his presentation simple and clear. I was able to understand exactly what he was explaining even though I have never used the application.

From everything I saw, *QuarkXPress 7* really is the "new" Quark. For all of you Quark users out there, who are still stuck in *Version 4*, now is definitely the time to upgrade.

We would like to thank Chris very much for a great presentation.

–Scott Randell

July's Meeting



July 14, 2006: The LIMac Web site has more than one page. There is a valuable resource behind that front page. LIMac has a bulletin board maintained by Bradley Dichter and frequented by several of our members. But more of our members could take advantage of this service. It's an extension of our monthly meeting but available every single day, not just once a month. Ask a technical question – get it answered (maybe the same day). Want an opinion on something? Get it promptly. Have some stuff to sell and LIMac's not doing a flea market? No problem, put up a ad for everyone to see. It's easy to find the new posts. You can even have a little photographic avatar with each of your posts. There is a search function and a calendar of events you can add.

Following Bradley's bulletin board demo will be a presentation by George Canellis on another new feature available on the Web. Think of it as an extension to Google Maps. It's called *Frappr*, which is a contraction of Friend Mapper. If you were to surf over to *www.frapper.com/limac* you'd see a map of Long Island with a bunch of pins locating where some of our members live. Folks come from far and wide to come to our meetings. After you add yourself to the Mac and find that a neighbor is a member too, you can find out what other interests they have entered, and send them a e-mail. Get a map of others with similar interests and click to get more info. It's a very social world out there, *Frappr* can be your gateway to a new pen pal.

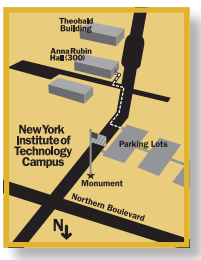
General meeting time schedule:

Meetings are held at The New York Institute of Technology, Building 300 (Anna Rubin Hall), Old Westbury. Long Island.

Meetings start promptly at 7:00 p.m.

Bradley Q&A 7:00–7:30 p.m. **Beginner's Q&A** 7:00–7:30 p.m.

Featured presentation 7:30–8:20 p.m.



followed by announcements/raffle drawing

SIG (Special Interest Group) meetings 8:30–10:00 p.m.

No SIG meetings in July and August.

- In bad weather, call (516) 686-7789.
- The next LIMac board meeting will be at the Plainedge Library, (516) 735-4133, on Wednesday, July 19th, at 8 p.m.

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Avoid the Most Common *Mac OS X* Font Mistake.
by Sharon Zardetto Aker
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The *Mac OS X* approach to fonts is something that can leave users baffled, and no wonder: many different types are supported, they can be stored in a multitude of places, and *Mac OS X 10.4 (Tiger)* installs some duplicate fonts as a default... and that's just for starters.

In many months of font research for the recently published "Take Control of Fonts in Mac OS X" and its companion volume "Take Control of Font Problems in Mac OS X," I trolled the Web and lurked on many message boards, intrepidly experimented on my own Macs, and served as the emergency contact for graphic designer friends (and their friends, and their friends' friends). Of the many misunderstandings and management mistakes users make, one stands out as the most common: consolidating fonts into a single Fonts folder.

I don't know exactly what motivates people to do this. (I'm not sure what motivates me to dig into the details of using the Mac – I just do, even when I'm not going to write about it.) But many users explore their systems, change things, and sometimes run into trouble. The *Font Book* application included with *Tiger* is such an improvement over its previous version that there's seldom any need to deal directly with *Fonts* folders. (And graphics professionals who need more than *Font Book* use third-party font managers that protect them from needing to know about *Fonts'* folders.) But perhaps a user adds a font and wants to get rid of what appear to be duplicates, or she comes from a *Mac OS 9* background where it was more "normal" to manipulate font files manually. Whatever the reason, when you first start poking around on your drive looking for where fonts are

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Bradley Dichter
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Bradley's Tech Session

▶ **I keep getting a *Keychain*-related pop-up. I don't want to use the *Keychain* in case someone steals my Mac. Can I prevent it?**

You can't really prevent it. *Mac OS X* wants to offer to save any passwords to the *Keychain* in order to save you the effort of having to type in your password each time. You may choose to not check the box to add this password to the *Keychain*, but the *Mac OS X* never gets the hint. Now, if you have added some passwords to the *Keychain*, then go to your *Utilities* folder and open the *Keychain Access* application. You may have to click *Show Keychains* at the bottom left of the main window. You can then select your *Keychain* with your short name and then choose *Delete Keychain* (*your short name*) from the *File* menu. If you did add a password to the *Keychain*, the system will create a new one. Security-minded users who wish to compromise, can set the *Keychain* to lock when sleeping or a set number of minutes of inactivity and with a unique password to unlock.

▶ **I'm getting a message with my *iSight* (in *iChat*) that is asking me to buy more time. I'm using *Mac OS X 10.4*. How can I fix that?**

It sounds like you used a temporary and free *.Mac* account in the preferences in *iChat* and it's the *.Mac* account that wants more time–a regular yearly purchase. The other option is to use a free AIM account. Go to *www.aim.com* and click on *Don't have a screen name? Get one FREE.* The only other thing that comes to mind, not likely, is that you somehow have *iChat 2.1 beta* from *Mac OS 10.3*, which would have expired. *Mac OS 10.4.6* should have *iChat 3.1.4*. If you no longer have *iChat 3*, then you would have to delete the old one and reinstall the *Mac OS 10.4* and updaters to get back the *iChat 3.1.4*. If you have *Pacifist*, you can custom-install only *iChat* from the *Mac OS 10.4.6 Combo Updater*.

▶ **I just installed *Firefox* but it goes away from the *Dock* when I'm not running it.**

The easiest thing to do is to click and hold on it's icon in the dock when it is running and a pop-up menu appears. Select *Keep In Dock*. The usual thing to do is to drag the application's icon to the left side of the *Dock*. To the right of the dividing line near the right side of the *Dock* is the region for documents, folders and server volumes. Of course, you don't want to drag the icon to the *Dock* from the mounted disk image you downloaded. You should of course first drag the application from the mounted image to the *Applications* folder.

▶ **Do you have any comments about *Suitcase Fusion*? Mine is not working at all.**

It seems to work fine for me and my clients using it. We're using *Mac OS 10.4.6* and *Fusion 12.0.1*. It can, of course, cause application crashes if your fonts are damaged. Old fonts like 1995 or older Adobe fonts, or Bitstream version 2.0 fonts. If the program won't start up, try using the included *Font Doctor X* to examine your fonts. You may also have a damaged font database from *Suitcase X1*. Even a working database takes quite awhile to convert and open when you have several hundred fonts. Quit any version of *Suitcase* if it's open. Open your *home folder/Library/Preferences/Suitcase Preferences* folder and either move its contents elsewhere or delete them entirely. Then *Suitcase* should

(Q&A *continues on Page 3.)*

President's Message

Bill Medlow
President
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Let me tell you what LIMac is all about. It's a group that anyone can join and can get anything wanted from it. We are all about information! Come to a meeting where you'll see how we encourage tough questions and excel at helping anyone with a problem. Sure, you can look for help on the Internet, but will it be exactly what you need? If you have no questions or problems, just come to expand you horizons or for the camaraderie.

At times you may say, "I can't wait for the next meeting" or "I can't find Bradley." Well, LIMac has taken a big step toward solving this issue for members by establishing a new bulletin board on our Web site (*www.LIMac.org*) with which you can ask a question, make a suggestion, place an ad(something for sale, look for a job or offer one)– and it's open 24 hours a day and 7 days a week!

To eliminate any confusion, the LIMac bulletin board will be one of the topics at the July general meeting (another: Bradley Dichter and George Canellis will present *Frapper*) where our goal is to have all our members' towns shown on a Google map, demonstrating how strong LIMac is – thus helping to develop our presence on Long Island.

Look forward to seeing you in July. We are here for you, be there for us!

TIP!

Some Tips for PDF Perfection:

You know the drill: You've finally created a near-perfect PDF document that will garner you thanks and praise from co-workers and supervisors alike, but there's just one small problem.

Maybe you can't import images correctly. Or maybe you can't get just one link to work correctly. Whatever it is, it's driving you batty. The following are answers to some common detail-oriented problems that cause their fair share of headaches.

Inserting Multiple Images into a Single PDF.

Sometimes you need to import quite a few photos or illustrations into a PDF, and it's too time-consuming to import them one-by-one. If that's the case, select *File > Create PDF from Multiple Files*, select the browse button, then select the image files you'd like to import. Each image will be imported onto its own page in the resulting PDF document.

Deleting Watermarks.

The question of how to delete a watermark in a PDF comes up often on listservs and in chat rooms, and luckily, the answer couldn't be simpler. Simply select the *Touchup Tool*, select the watermark and hit delete.

Embedding Special Characters in a Comment Field

It's a small problem, but one that nags. How do you change a single character within a string of text inside a comment field?

Some PDF users may be tempted to use the *Touchup Tool*. While the *Touchup Tool* is useful in many situations, such as changing an entire run of text, it's not the solution to this problem. Instead, if you're using *Acrobat 6* or later, use the *Properties Bar*.

–*Stephen Bryant*

stored (perhaps by doing a *Spotlight* search for folders named *Fonts*), you may be surprised to find at least three different folders, and perhaps four, from *Tiger*:

- In the *System* directory (*System/Library/Fonts*)
- At the *shared by all users* level (*Library/Fonts*)
- In your *Home* directory (*~/Library/Fonts*)
- In the *Mac OS 9 System Folder* (*System Folder/Fonts*) if you've installed *Classic*.

Installing Adobe's *Creative Suite* adds another *Fonts* folder (in *Library/Application Support/Adobe/Fonts*), and if you have *Microsoft Office*, you get yet another (in *Applications/Microsoft Office 2004/Office/Fonts*).

Many people, when faced with this seeming mess, decide it's ridiculous to have fonts spread all over the place and start shuffling the files around, combining them in only one or two *Fonts* folders.

Despite the apparent simplicity, wholesale consolidation is a mistake, because where your fonts are stored controls what applications (and, on a multi-user Mac, which users) can see those fonts. Most fonts are stored in various locations for good reasons. Here's the scoop on each of the Fonts folders listed above.

- ***System Fonts Folder*** – *Tiger* installs 30 fonts in this folder (*System/Library/Fonts*). Several of them are so important that if you remove them, your menus and dialogs can implode into gibberish and your Mac will refuse to start up. These all-important fonts are *LucidaGrande*, *Geneva*, *Monaco*, and *Helvetica*. Only slightly less important are *Keyboard* and *LastResort*, fonts that don't even show up in your *Font* menus. Whether or not the two *AquaKana OpenType* files are dispensable is a matter of some debate; my considered opinion is that, since Apple went to some

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More of Bradley's Tech Session

start up with a blank set of fonts and sets. Change the preferences to *Scan for corrupt fonts* before adding a new font and attempt to repair automatically. Also leave added fonts in place. You can also check the option to *Open Suitcase Fusion* automatically when you login. Make sure in your *System Preferences -Accounts – Login Items* that there is no entry for the old *Suitcase* in there. *Suitcase Fusion* at least starts up hidden, unlike *Suitcase X1*. After you have added your fonts and sets, make sure there are no duplicates or missing fonts. If you find a duplicate, make note of the version of both, and remove the older one. *Suitcase Fusion* does at least support a auto-activation plug-in for the new *QuarkXPress 7*. It even works better in the *Classic* environment than the older *Suitcase X1* and *Suitcase 10.x.x* was pretty unstable anyway. Of course, you could give the free *Linotype FontExplorer X* a try. It has no duplicate management. One of it's features is a built-in online store for Linotype fonts. FYI, the other font manager, *FontAgent Pro* has available a automatic activator for the *QuarkXPress 7* betas but not for the final version.

▶ If a receive several e-mails, and want to send them to someone else, do I put them in a folder and forward that?

No. You can't forward a folder. You can put the target e-mails in a folder if you wish to collect them, but it doesn't really make a difference. Don't forget you can do a discontiguous selection using the *Command* key for the second and later selections. In *Entourage 2004*, if you select a series of e-mail messages, you will get a series of outgoing e-mails composed and address-to fields will have to be filed in for each. Apple's *Mail 2* (from *Tiger*) will compose one outgoing mail with separate sections, each headed with *begin forwarded message:* and then you can address to whom to send the forwarded e-mails.

▶ How about sending a folder of files as an attachment? If I send to a PC, does that make a difference?

That's quite a bit different. You can drag in a folder of files to attach to an e-mail. The folder and it's contents should be compressed. *Entourage* will offer to compress it for you. *Mail* does not offer to compress when you attach a folder. It does offer to make a *Windows*-compatible attachment. You have to make that choice yourself (*Encode for Windows (Base64/MIME)* from the pop-up pane just below the attachments list field in *Entourage*. You may want to compress your attachments beforehand. I'd suggest making a .zip archive. *Windows* users don't usually have *Stuffit Expander* and even *Mac OS 10.4* doesn't come with it. Users with the free *Stuffit Expander* can decompress a ..zip archive, so it works with the most Mac and PC users. Once you have selected and perhaps compressed your files for attachment, keep in mind that most e-mail systems limit attachments to 10MB. After encoding increases the attachment by 40%, so keep your actual attachment below 7.14MB. You might think of sending a series of e-mails with 7.14MB attached, but there is another issue at hand: the mail server may only allocate 10MB of storage for the recipient's inbox. If you try sending the second large e-mail, it will be rejected saying mailbox is full. You will have to wait for the recipient to retrieve the first e-mail, which will free up space on the mail server for your next large e-mail. Parking large files to transfer on a *.Mac's iDisk* is a better way to send larger amounts of info. I should also remind you that the files must have filename extensions for the *Windows* system to recognize them. On the Mac it may be somewhat optional, but on the PC it's more important. So add a *.doc* to your *Word* files, *.xls* to your *Excel* spreadsheets, etc. Even more basic is if you are sending files to another person, Mac or PC, you have to be sure they can open the document with an appropriate application. Don't send them a *.psd Photoshop* file unless you know they have *Photoshop*. On top of this issue, there are Mac- and *PC*-format *.tif* format files, so you may have to make special versions of files for the PC user. There are other cross-platform type issues, like the use of curly quotes don't translate well to a *PC*. Also. if you send a formatted document, use fonts the *PC* should have. Your Mac font files are not usable to a *PC* and vise-versa. It requires a program like FontLab's *TransType Pro 3* (or *TransType SE*) to convert a Mac font into a *PC* font. That's a good reason to avoid some of these issues and exchange *Adobe Acrobat .pdf* files, as the fonts are embedded.

(Q&A *continues on Page 6)*

TIPS!

Making perfect measurements a snap in *Adobe InDesign CS2*:

"Snap to Guides" is one of my favorite features in *InDesign*. Not that it's a big breakthrough life-changing feature, but probably because I use it so much for setting up pages and aligning objects. A typical example – I'm setting a multi-panel brochure layout that will fold into itself so no two panels will be the same width (to allow for the folding). My printer has given me all the measurements so I have all the folds marked with *Guides*. I want my columns of type to be 3/16" from each fold. How can I quickly set up guides that are 3/16" on either side of each fold? Easy! Select the *Rectangle* tool (*M*) and create a 3/8" square. This would make the center 3/16" from all sides. Then I click-and-drag this square from its center snapping it to my fold *Guides*. Next, click-and-drag *Guides* from the vertical *Ruler* to each side of my selected 3/8" "measuring" square. I repeat the process for each fold creating gutters between all my columns that are 3/8" wide, half of which (3/16") falls on either side of the fold. Perfect!

Shortcuts for selecting *InDesign CS 2's* tools:

Don't keep going back to the *Toolbox* every time you need to select a different tool. Nearly every tool has a shortcut key assigned to it. For those that don't, you can assign them one using the *Keyboard Shortcuts* command.

Additionally, there are other ways to activate certain tools. For example, you can *Double-Click* on a text frame with the *Selection* tool to select the *Type* tool. And while the *Type* tool is active in a text frame, you can press the *Command* key to temporarily select the Selection tool. Take advantage of these shortcuts to work more efficiently in *InDesign*!

trouble to keep them invisible - they don't show up in Font menus – you should leave them alone. In fact, leave the *System Fonts* folder completely alone: *don't put fonts in it or take them out.*

The *System Fonts* folder has its own unique way of interacting with you when you try to remove any of its fonts: drag a font out and a copy is automatically made in the destination, with the original left in place. The only way you can really remove a font from this folder is to send it directly to the *Trash*: drag it there, or select it and press *Command-Delete*, or *Command-click* or *right-click* on the icon for a contextual menu and choose *Move To Trash*. You'll have to supply an administrative password along the way. But while that's good to know in an academic sense, all these safeguards against accidental removal of system fonts should remind you to leave them all alone!

▸ ***Library Fonts Folder*** – Fonts in this folder (*Library/Fonts*) can be "seen" by all user accounts, so they're available to every user of the machine. On a single-user Mac, there's really no difference between storing fonts here or in the *User Fonts* folder. Tiger puts 35 fonts in this folder; Apple's iLife and iWork applications put their fonts here, too.

▸ ***User Fonts Folder*** – Each user account on the Mac has its own *Fonts* folder (*~/Library/Fonts*); the fonts in it are available to only that user. *Tiger* doesn't install any fonts in this folder; *Microsoft Office* puts its fonts here – *Office X* provides 15 fonts, but *Office 2004* donates a generous 77 font files! If you're the only user, this is where you should put any fonts you install. On a multi-user Mac, you might want to keep some fonts private to a specific account (so they don't clutter other users' *Font* menus); to share them with all the users of a specific machine, they must be in

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Helen and Sheldon Gross
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Note: *Sore Eyes site referrals are for your information only. Neither the Grosses nor LIMac endorse any of the sites or their products.*

Sore Eyes

Well this is our second report on the new Mac Mini. The obvious pluses include more desk space and speed.

The Cube was pretty small compared to the old G3 tower which was on the floor anyway. (Space in our apartment is the #1 issue.)

As far as speed is concerned, the speed difference with the cube is outstanding. It is so remarkable that I find myself waiting for something to happen and then I realize that it has already occurred. The Mini is noticeably faster than the G4 Power Book as well.

Communication with the Net and our home network is much smoother since the Mini comes with an airport card. Of course, we could have put an airport card in the Cube, but were not about to spend the money for a card.

Now about operating items: the Mini has really the same OS system that we had with the Cube. We had an external drive attached to the cube and were able to boot from either drive and flip back and forth at will. Actually we only used the LaCie external drive as an additional storage location for our gazillions of photos and copies of CDs but on occasion we could boot up with it if desired.

This is the first time we have been involved with an unproven, fresh product. The LaCie works the same way for storage, but we can no longer boot up with it. After long conferences with AppleCare, we found that many techies really don't know all the answers as yet.

Instead of transferring the entire existing software from the cube to the Mini, I decided that this was a good time to toss what I really no longer wanted, so I reinstalled all the software I want from the original disks I own. This meant that I had to search for them and I spent a lot of time cleaning up and dumping old versions. It was all to the good, I guess but very time consuming.

Right now, I'm looking for a way to reinstall the *Norton Anti-Virus* program, which I bought on line, and now can't find. The only program I can no longer use is a version of *Forty Thieves,* to which I was addicted, that ran on *Mac OS 9.* I did find a version for *Mac OS X* but it is not anywhere as satisfactory as the old one. Has anyone found a good one? Please send it to me if you do.

User Group News

Vendor Offers.

All new and still current vendor offers for UG members can be accessed by clicking on the link below. You must be a current UG member to qualify for these savings. New offers generally become available around the middle of each month. Tom Piper, Apple User Group Vendor Coordinator maintains the site. *http://homepage.mac.com/ugab/offers/vendorcodes.htm.* The following password – *vendor* – is valid May 16th through November 15th, 2006.

▸ I have been writing this column for LIMac since the 1980's. During this time I have tried to include news from the user group community that I felt would benefit and interest our members. I thank you for giving me the opportunity to serve as Treasurer, User Group Ambassador and columnist.

▸ Our family will soon be moving to Florida and as a result I will no longer be able to fulfill my current obligations to LIMac. George Canellis will be LIMac's new User Group Ambassador and author of this column. I am happy knowing that I am leaving these two important tasks to such a capable individual.

▸ If timing and scheduling permit, I will try to attend meetings and get together with members whenever we return to visit the Long Island area.

DAN DANGLO

WE MET IN A CHAT ROOM!

Everyone who came to the June meeting was given one free door prize ticket.

The June winner was Rick Matteson who won a a 512 MB flash drive. Congratulations, Rick!

Pay your 2006 dues *now!*

Send your $36 check to: Long Island Macintosh Users Group, Post Office Box 2048, Seaford, New York 11783-0180.

Max Rechtman
maxlimac@optonline.net

George Canellis
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Library/Fonts.

▸ ***Classic Fonts Folder*** – If the *Classic* environment is installed on your machine, only the fonts in the *Mac OS 9 System Folder* (*System Folder/Fonts*) are available to *Classic* applications (they're also available to your *Tiger* applications). Unlike *Tiger's* wider choice of font types, only *Mac TrueType* and *PostScript Type 1* fonts work in the *Classic* environment. *Tiger* automatically smoothes fonts on the screen in only the *Mac OS X* environment, so if you want your Type 1 fonts to be drawn correctly on the screen (instead of with the famous, dreaded "jaggies") in *Classic*, you need *Adobe's ATM Light version 4.6.2* or later installed in *Classic*.

▸ ***Adobe's Fonts Folder*** – As befits the inventor of *PostScript* fonts, Adobe provides a generous assortment of fonts with its applications. But when they're in their default location, only Adobe applications can access them (*Library/Application Support/Adobe/Fonts*). If you want to use these fonts in all your applications, you must move them to the *Library Fonts* or *User Fonts* folder. That sounds like a good deal until you see how non-Adobe applications handle the plethora of typefaces for these *OpenType* fonts: *Warnock Pro*, for instance, has 32 different typefaces that *Word* lists in about two dozen entries! Moving a few of your favorites, and turning them on and off through *Font Book*, is a better plan than indiscriminately moving all of the Adobe fonts to another folder. (Note that you won't see these fonts in *Font Book* unless you move them to one of your *Tiger Fonts* folders; Adobe's folder "belongs" to Adobe's applications, so *Font Book* doesn't manage its contents.)

Another mistake users make in regard to the *Adobe Fonts* folder is deleting it after moving its fonts to another *Font* folder. Adobe buried a

(Continues on Page 6)

Ilene Strizver
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Ilene Strizver, founder of The Type Studio, is a typographic consultant, designer, writer and specializing in all aspects of typographic communication, from the aesthetic to the technical. Ilene conducts Gourmet Typography Training internationally. For more information, visit www.thetypestudio.com.

Small Caps.

Some display typefaces are all-cap designs (no lowercase at all) and have small caps in the lowercase positions. Used frequently for setting title pages and page headings, small caps are often suitable for headlines, subheads and column headings. You'll also find small caps used as lead-ins for opening paragraphs, often following an initial cap.

SMALL caps SMALL caps
SMALL caps SMALL caps
SMALL caps SMALL caps
SMALL caps SMALL caps

True drawn small caps (left) are superior to computer-generated small caps or reduced caps as they are drawn to match the weight, color and proportion of the caps. Computer generated small caps are just reduced caps and therefore look too light and often too narrow.

The olympic ski team left JFK airport at 7:30 P.M. and didn't arrive until 6 A.M the next day.

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Small caps are usually drawn to blend with the weight, color and proportion of full capitals.

Small caps are a great alternative to all caps for abbreviations such as states (ma and or), times (a.m. and p.m.), educational degrees (ba and bs) and acronyms (pc, unix). Unlike all-cap settings, small caps stand out nicely without disturbing the balance and color of lowercase copy, as well as requiring less space than all caps. It's important to work with *true-drawn* small caps, which are available in actual small-cap fonts or as characters in their respective typeface families. True-drawn small caps are designed to blend with the weight, color and proportion of capital letters.

In contrast, computer-generated versions or reduced caps are simply scaled-down caps which are usually too light and often too narrow. They lack essential design features such as adjustments to proportions, stroke weights, length of serifs and other details that contribute to the legibility and aesthetics of your work.

ITC Braganza
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Small caps designed for a text face usually match the lowercase x-height.

Small caps are available for a select number of typefaces and allow you to bring distinction and sophistication to your work. When designed for a text face, these shortened capital letterforms usually match the height of the shortest lowercase characters (commonly referred to as the x-height). Small caps are usually drawn to blend with the weight, color and proportion of full capitals.

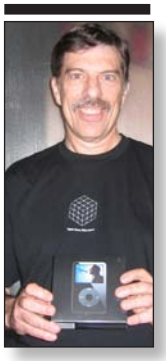
True drawn small caps are superior to computer-generated small caps or reduced caps as they are drawn to match the weight, color and proportion of the caps. Computer generated small caps are just reduced caps and therefore look too light and often too narrow.

ITC Mendoza
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

TRUE DRAWN SMALL CAPS are an excellent choice when all caps are desired but with more subtlety. Small caps designed for a text face are usually the height of the lowercase characters.

Small caps for display designs vary in size and are often taller than the x-height of the lowercase letterforms.

JUNE IPOD WINNER



Harold Silver

TIP!

***Photoshop CS2 Tip:* Scanners aren't Just for Flat Objects**

Even though your flatbed scanner is normally used for scanning (you guessed it) flat images, it doesn't mean you can't scan images that have more dimension (such as a watch, a ring, a yo-yo, you name it). The only problem is, scanning an image that lifts the lid adds lots of ambient light into your scan, introducing so many outside colors and reflections that it makes the scan all but unusable. The tip for getting around this is deceivingly simple: Just put a black sweater (or black felt cloth) around the object you're going to scan, and you'll get great-looking scans, even with the lid open. The black sweater soaks up that ambient light and you'll be amazed at how natural and balanced your scanned objects will look.

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subfolder in it (*Library/Application Support/Adobe/Fonts/Reqrd/Base*) that holds more fonts, ones that are used by Adobe applications for things like its tool palettes. Without these fonts in that folder – in that specific folder path - Adobe applications don't even open.

▶ ***Microsoft's Fonts Folder*** – This folder (*Applications/Microsoft Office 2004/Office/Fonts*) is a red herring that leads to quite a bit of confusion in the category of "a little knowledge is a dangerous thing." If you know that *Tiger* supports "application Fonts folders" such as the Adobe one just described, it's perfectly reasonable to assume that this folder holds fonts for Microsoft applications – especially because each of the fonts in it shows up in your *Fonts* menu. The confusion starts when you take a font out of the folder and realize it still appears in your *Font* menu. Or, you add a font to the folder, and it doesn't show up in your *Font* menu. Or, you notice that all its fonts are also in your User fonts folder and you decide to delete one or the other copy of the over six dozen duplicate files.

This folder is a mere storage bin; *Tiger* doesn't access it at all, which is why altering its contents has no effect on your *Font* menus. *Microsoft Office* copies these fonts into your *User Fonts* folder the first time you run it; the originals stay in place, to be copied for the next user account that runs *Office*, and so on. *Tiger* accesses only the copies in the *User Fonts* folder.

▶ ***Fonts, Fonts, Everywhere*** – Don't assume that just because *Tiger* uses so many *Fonts* folders that it doesn't matter which one you use for your fonts, or that the best approach is to collect all your fonts together for easier management. It's better to understand the differences between the folders and store your fonts based on how (and who) you want to access them.

Even More of Bradley's Tech Session

Not to mention the *Adobe Reader* is free and available for Macs and *Windows 200/XP PCs* and even Palm Pilots. *Windows 95/98/NT/ME* can use *Adobe Reader 6.0.3* and *Mac OS 8.6/9* users can use *Adobe Acrobat Reader 5.1*. I've got one last tidbit. *Microsoft Entourage 2004* has been known to corrupt *.pdf* and *.doc* attachments, so .zip compress them first to protect them. *Mac OS 10.3* and newer have the ability in the *Finder* to create archives in .zip format. (double-click to expand them) *Stuffit Deluxe* includes *Drop Stuff* or the older *DropZip* to make .zip files for users of older *Mac OS*. There is also the $20 shareware *ZipIt 2.2.2*.

▶ **I have a 17" PowerBook G4 running Mac *OS 10.4.6*. What do recommend for a disk utility, *Norton Utilities*, *TechTool* or what?**

Norton Utilities does not work with *Mac OS 10.4*. *Norton Antivirus 10* does. The two front runners are ProSoft's *Drive Genius 1.2* or Micromat's *TechTool Pro 4.1.2* in that order. These are not miracle workers, so consider a *FireWire* hard drive and a decent backup program like *SuperDuper!*.

▶ **Do you have a recommendation for blank CD and DVD-R media?**

I prefer *Verbatim* for both, and TDK brand for CD-R. As a mattter of fact, I just bought spindles of 50 16x rated DVD-R and 100 52x CD-R for $15 each from OfficeMax. If you can find them online and you want the longest life, get the MAM-A Gold Archival discs. I'd suggest *www.datamediastore.com/mamamitsui.html* They may only by 4x rated DVD-R and 52x CD-R but they should last a lifetime.

TIP!

Scaling/resolution in *InDesign CS2*: If you've scaled an image so it's much smaller than its original size, the effective resolution could become higher than 450 ppi. The *High Quality Print* and *Press Quality* presets also downsample images above 450 ppi to 300. In 99% of most situations, that's OK. However, don't downsample screen shots and images from Web pages. Every pixel in those images needs to be preserved. That's why I change the image setting from *Bicubic Downsampling* to *Do Not Downsample*. That way, screen shots don't lose any pixels. (Of course, I never scale up images, as that lowers the resolution.)

Once you've made these changes, you can export your PDF without any worries.
–*Sandee Cohen*

Pacifist – still a winner at 2.0

by Matt Neuburg <matt@tidbits.com>

If I had to name one utility no *Mac OS X* power user should be without, it would be Charles Srstka's *Pacifist*. Well, okay , it might be Alsoft's *DiskWarrior*. But then *Pacifist* would certainly come in second! In simple horse-race terms, counting the number of times each program has rescued me in a tight spot, it would be a photo finish.

In simple terms, *Pacifist* lets you look inside .pkg files. A .pkg file is the sort of thing you double-click to start up the *Installer* utility; in fact, you might well think of it as being, itself, an installer. The trouble with such installers is that you may not know what they will put where, or you may not be given enough choice about which of its contents you want installed. With *Pacifist*, you can browse a .pkg file as if it were a folder; you can see its contents, learn a lot about what it proposes to put where, and extract individual files.

To give a practical example, just last week I saw a note on a Usenet newsgroup from someone who had somehow damaged his copy of *iMovie*. Following advice from other readers, he found it inside a .pkg file on one of his system installer disks, and was easily able to extract it to his hard disk without running the installer.

Pacifist can also read *Receipt* files (lists of what was installed where, left on your computer by the Installer), and thus can verify that things are properly installed, with correct permissions and so forth. A nice use of this feature is *Pacifist's* capability to tell you where your .kext files came from (choose *Display Kernel Extension Report* from the *Pacifist* menu). A .kext file is a kernel extension; these files are crucial because they modify the operation of *Mac OS X* at a low level, so a buggy one can cause things to go mysteriously wrong. In this way, I see instantly that I have just two .kext files that weren't installed by Apple, and I know what both of them are for, so all is well.

What has always most struck me about *Pacifist* is its generosity. It does something difficult and technical and makes it easy and safe, along with a crystal-clear interface. Despite all the work that must have gone into writing and testing and maintaining it, *Pacifist 2.0* is still just $20, and is true shareware: if you don't pay the fee, the only penalty is a nag screen at startup. This new version, besides fixing some bugs, adds full *Tiger* and Intel support, and allows reading of additional file formats (including .dmg). For registered owners of an earlier version, this upgrade is free.

Pacifist 2.0
www.charlessoft.com
$20 Shareware

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