

SMUG NEWS

Drobo and Mac Speech will be the two presenters for the April 6 meeting

drobo



Finally! Reliable and automated storage for your rapidly growing data and image library...

Christopher Black
Channel Sales Manager

Get peace of mind, knowing your irreplaceable digital assets are safe. With the convenience of both FireWire 800 and USB 2.0, the award-winning Drobo storage solution can replace your stack of hard drives and protect your data against a hard drive failure. And as your data library grows, don't worry about running out of storage space - simply increase the capacity by adding a larger drive on the fly!

Drobo takes the stress out of storage! But don't take our word for it - read how other video professionals are using Drobo to protect their data against hard drive crashes and corruption:

"Drobo streamlined our editing workflow and saved me time and money. With Drobo there is nothing technical to figure out and no maintenance to do, meaning I no longer need to rent time at editing facilities or hire a network administrator."

Christopher Parker, President of Two Brothers Entertainment

"As the video world rapidly goes tapeless, the Drobo has a significant role to play in video production and capture. Best of all, its price makes it very attractive."

Larry Jordan, Founder Larry Jordan & Associates

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Take advantage of our limited time offer and save \$50 off your purchase of a Drobo or \$75 off a Drobo Bundle!

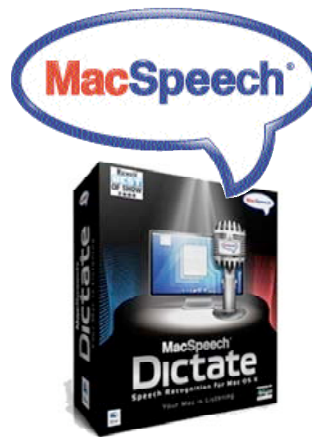
Learn more about the revolutionary Drobo and see how it can change your feelings about primary storage and back-up by watching our short Drobo Demo Video.

TOUR AT:

[http://www.drobo.com/resources/drobodemo.php!](http://www.drobo.com/resources/drobodemo.php)

Mac Speech DICTATE

THINK IT. SPEAK IT. CREATE IT.



MacSpeech Dictate is the premier speech recognition solution for the Macintosh. MacSpeech Dictate provides a whole new way to interact with your Mac. Instead of typing, use your voice to input text; rather than clicking your mouse, just speak commands.

MacSpeech Dictate provides amazing speech recognition accuracy and easily works with the applications you

already have, including Apple apps like Mail, iChat, iPhoto, and more. MacSpeech Dictate even controls your Mac; just speak a command and MacSpeech Dictate executes it for you. MacSpeech Dictate requires a minimal amount of training and is as fun, productive, and intuitive to use as the Mac itself.

- **Amazing Accuracy**
- **Minimal Training Required**
- **Essential Command Capabilities**
- **Uses the Legendary Dragon Speech Recognition Engine by Nuance**

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Next SMUG Monday April 6, 2009

MEETING SCHEDULE—6:30 - 9:00

Meeting in the Redwood Room

6:30 - 7:00 Q & A
7:00 - 7:20 Shareware: Dave Aston
7:20 - 7:30 Break
7:30 - 8:00 Drobo Presenter : Chris black
8:00 - 9:00 MacSpeech Presenter : Jay Gonzales
9:00 - - - - Raffle

ADDEDUM TO THE STORYRIST

by Steve Shepard

Since 1.3 (the current version), Storyist has added:

In Version 1.4

- The Inspector: An inspector window offers quick access to text, style, and document formatting properties.
- Import/export support for new file formats: Microsoft Word .docx and Open Office .odt file formats (Leopard only) and the Final Draft .fcf format.
- Text processing tools help automate tedious search and replace operations like converting to and from smart quotes, changing italics to underlining and back, and reformatting text.
- Automator Support: The import and export assistants as well as the new text processing tools are now integrated with Apple's Automator technology. Writers can use the Storyist text tools in Automator workflows, and use Automator to create workflows for use in Storyist.
- Enhanced RTF Converter: The RTF converter now imports and exports headers, footers, margins, date fields, keep with next, and widow and orphan control settings, and offers improved Unicode support for compatibility with other programs.
- Word Processing Enhancements: The word processor now supports widow and orphan control and can import style sheets from other documents.
- Developer API: Based on Apple's Automator Action API, the new plug-in API allows developers to extend the Tools menu and provide additional format converters and workflow components.

In Version 1.5

- Word Count and Writing Time Tracking: You can now specify word count and writing time goals on a per-project and per-session basis and track them via a new tab in the Inspector panel.
- Autobackup: A new Preferences item let you configure Storyist to back up your project for you automatically on a daily, weekly, or monthly basis.
- Backup Management: A new Backup window let you to create, remove, restore, and open backups.

In Version 2.0 (still in beta)

<http://storyist.com/features/newin2.php>

-Steve



March Meeting Report

by Dave Strom

VINCENT ISOLA, Photographer

Vincent Isola, has managed the studio and its photographers since its inception. He has won numerous awards for his work and teaches digital and lighting techniques to photographers throughout the country.

(Note from Dave: OK, the rest is MY notes!)

Vincent played a quick slideshow. It was very nice photos and music. A mix of hi-res and lower-res photos. S a razor and a brush, baby feet, kid at beach, a little girl, a black7 white photo of a woman, a salt shaker, a model, a living room, a steak.

(Note from Dave: MMM), a family walking on beach, sand dunes, tree in water, lily pads, another lady).

(Note from Dave: Ooo, might have been a little nude!), some Florida photos such as a bridge at night with very nice lights, a sunset).

(Note from Dave: these photos are very detailed!), New York, a deer in snow, a rock formation, a dusty or painted window, an old wheelbarrow, a naked lady

(Note from Dave: well, a little bit of a naked lady, very artistic!). Lorrie said, "oh that is so beautiful" about these photos, and it is. Oh, there was a B&W of a post and chain, an old boat in shallow water, a sunlit sand dune, this stuff is GORGEOUS!)

The landscape photos were Vincent's personal work. His partner Tony is working in a B&W lab. Vincent said that it is sad to see a lot of the lab stuff gone.

Someone mentioned Jpeg: Vincent said we will talk about that in the workflow.

Vincent asked who used Digital SLRs, and digital point-and-shoot. We use them *(Note from Dave: I just bought a Panasonic point-and-shoot for its ability to shoot 720p HD videos)*. He showed a large light table and a dressing area for clients: a photography stage. Now there is a new crop of people: citizen photojournalists. Cell phones now have 2 MP cameras! Images are now shared at light speed, getting images and sharing them. What has not changed? What photography is! It is just that more people have access to this art.

Photography is science and technology. Nowadays, no more chemicals are used; there is more technology now. Photography is still about light and shadow, color, com-

position, and art. It is also about change and evolution. Even Vincent has a hard time keeping up with the new technology. People might forget the core essence of photography. Vincent had a path to follow: started in school, and then an apprentice (note from Dave: yessss, my apprentiss, we Sssith will dessstroy the Jedi, uh, sorry, I couldn't resist that gag), then he worked in darkrooms; he worked through the whole photography process. That process (labs, chemicals, etc.) is gone, but there are other ways to work now.

Vincent pointed out all the promises being made: buy this camera/printer/etc. and we will make it easy for you! But Vincent pointed out that we at SMUG know the problems with getting the hardware and software to work right.

Vincent played a very old song for us about how we are limping at a rapid pace now! Isn't it simple, isn't it quick? How do you work it? You press the button, we do the rest! Well, that was written in the 1800s! But it still seems to apply now.

What has NOT changed: photography is all about light. Capturing light. How we print out, share, print, use the computer, go to a lab, and get photos to look like what we want.

Vincent, for him, photography is still about the print. You can look at a print, and keep discovering new things. On screen, comes at you fast and backlit. It all looks good on a 2 inch LCD screen! *(Note from Dave: Vincent had lots of large photos in the back of the room for us to look at. They were beautiful.*

Vincent knows his business.)

COLOR MANAGEMENT AND WORKFLOW

The process needs to be consistent. Pre-visualization: start with the end in mind. Know your goal in advance.

With film, you knew the limits of its color, etc.: it is the same thing now. *(Note from Dave: I guess you need to know the limits of your camera, printer, and so on.)*

Control the contrast. Understand how you want to light the subject to make the photo work. For example, if you know the photo is for the web, you must know how to make that web image look good. In a studio, if you work with histograms, there are 256 brightness levels. Anything under 15 or over 240 will not work well.

In exposure (contrast) for a digital photo Vincent showed, he wanted those blacks to go really black, but he still wanted detail in other areas. So: DO NOT overexpose, you have a little more control if it is a little under exposed instead.

“
Photography
is
all about
light.
Capturing
light.”
Vincent Isola



APRIL
Shareware News
by Dave Aston

This month, Shareware will look at some of your options for exploring the hidden options of MacOS X and its Applications.

We'll cover some GUI utilities (eg TinkerTool, Property List Editor), command-line tools such as defaults and plutil and take a look at the wonders of AppleScript.

.....
Isola - continued from page 3

Using the histogram. All the histogram does is record data in the scene. A 10-year-old kid explained layering in Photoshop: it is like putting acetate over a photo! Vincent showed what was a perfect histogram, if you have mid-tones. But he shot images, and they were blown out. The histogram data was stacked to the right side. Is that data important? Try moving it back to the left (underexpose the photo more). The photos he showed were then 3 stops down. The last image was, of course, too dark; he had purposely pushed the histogram way over to the left. Vincent showed a photo of a couple with a black background, which looks good on print, but the histogram will be pushed over. So a perfect histogram is not necessarily perfect. Do not just look at how image looks on screen; look at the histogram so you know what is in the photo.

He showed a sunset (*note from Dave: how I love sunsets!*), lots of colors, and Vincent knew he would need to do a couple exposures: one for sun/sky, one for land. If he exposed the photo for some water on the ground to get the reflection of the sky correct, the land would be black. (*Note from Dave: so... 2 photos!*)

WHY SHOOT RAW?

With RAW (instead of jpeg), you will have far more data than you go to make adjustments.

A lot of people brag about FPS (*note from Dave: I guess that is how many photos per second you can shoot*). But if you shoot photos in jpeg, you better hope you do not need to adjust the photo much. Jpeg is 8 bit, where RAW is up to 16-bit. 8-bit is 16.7 million colors, 16-bit is about 280 trillion colors. It can take a camera 10 to 15 seconds to process a RAW photo. RAW for quality, jpeg for speed.

COLOR MANAGEMENT.

Vincent showed a 16-bit file in Photoshop. He duplicated it and resaved it as an 8-bit file. Then he did a levels adjustment on both (histogram), 50, .75, 190. Both files

looked equally bad. Vincent pushed data over to one side of the histogram. The color tone was smooth on the 16-bit photo, but in 8-bit, the levels looked like a comb! 8-bit has thrown away data! So Photoshop will have to interpolate on the 8-bit. Most cameras capture in 12-bit, a few higher-end cameras do 16-bit.

Color management is understanding how different devices see color. Printers, cameras, monitors see it differently. There are also differences from monitor to monitor, computer to computer. Why should you care about color management? THE PRINT!!!

Color balance the source: shoot a reference source photo. You shoot with this source (*note from Dave: I think it was a card with a certain color on it*) in front of the lens to know exactly what color you have. He shoots, and then he tells the camera to color balance according to that source. The reference was a color reference card, which was a checkerboard of colors. (*Note from Dave: I was right!*)

Vincent discussed calibrating the display. Remember, our eyes will try to normalize everything. He showed the famous black squares photo, which to our eyes, shows grey in the corners!

A room, ideally, would be 16% grey, but no room does that. Color blindness, age, etc. affects our vision.

Vincent showed a little suction cup that attaches to a monitor, it runs its own software, compares color patches to known values in its software, and changes the monitor accordingly.

Problem: the image on the monitor does not match the printout from the printer. Think of the monitor speaking French, the printer speaking Spanish, and both try to speak English to each other. Calibrate your light sources,

monitors, printers, etc. to avoid headaches in the future. Vincent showed a lot of profiling devices, such as the eye-one suction cup. Another calibration device does the monitor and printer. Another is automated and reads them. Vincent showed a light-viewing booth, which did a consistent viewing environment.

SOFT PROOFING

Vincent showed his Photoshop image again. View - Proof Setup had profiles for the printer and paper he was using. He went to Windows RGB, and the Macintosh RGB got a lot softer. Different devices interpreting the color.

MAKING THE PRINT

Benefits of consistency and color management. Photoshop has become a corrective, rather than creative tool. Better to have image be as good as possible before you PS it. He has Drobo for storage. He also uses striped raids for speed. He talked about Drobo for a while. And you can burn to CD, DVDs. (Note from Dave: there will be a little more on storage later.)

Lorrie asked about how he got softness in the boat. He did not want it, but it was a 2-hour exposure! Waves came in and moved the boat a little tiny bit. And it had a deer running through it. He talked about trying to get to the shoot site (sunset point), but you cannot shoot sunsets at sunset point! But you can shoot sunrise. So he stayed overnight. Just a pair of pants, a light shirt, and 20 degree temperatures (brr). He shot a few images. He drove back, he saw deer, shot them, and he liked the blurry shot best!

PRINTERS

Vincent likes Canon, and he uses them. Epson, HP, Canon, and Epson printers have been out there the longest, and they took the slings and arrows. If you lay down 3 prints from printer, he would have a hard time telling them apart.

For Vincent, it comes down to speed. He would put paper into a printer, print, and he would wait until he could see the leading edge of the paper coming out. With Canon, it would take 4 minutes, but Epson took 40 minutes for bigger photo prints.

If you set a profile, the printer will drift a bit. Today, on Canon, you can reset the printer back to the factory specs. Printers should be reliable and easy to use. Canon can easily switch from color to black and white prints. So Vincent went with Canon.

Vincent showed what the human eye can see: far more than we can reproduce. He had a crayon analogy for printing standards: ProPhoto RGB, 96 crayons; Adobe RGB, 64 crayons. So if you move from one to another, you lose some crayons! sRGB only has 48 crayons (people sometimes like sRGB for looking contrasty). If you

send out your photos, you end up getting sRGB.

Vincent finds that Epson printers have better green, and Canon has better red (that is better for people). Canon printers are a lot faster. A Canon prints a 20x30 photo in 6.5 minutes; Epson, 11-12 minutes; and HP printers are dog slow!

Printing technology: Canon uses bubble (heated), Epson uses piezo-electric charge, which clogs easier. There are a lot less moving parts in bubble (heated) printers.

Light fastness on these printers is fantastic: about 100 years. (Note from Dave: with the correct ink and paper, I would think.)

A photo also has Gas fastness. If you put the photo into a glass frame, it might last about 50 years (less that 100) since gas builds up inside the frame.

Vincent discussed print drivers. Canon, in particular. He showed an image, he wants to send it out to print, and he can print in 16-bit (other printers only allow 8-bit). He picked the paper type he used, and the output profile (a profile for ever paper he used). Without this system, you have to make conversions to your profile in Photoshop, and there is a danger of saving with the wrong profile. He can create his own media size. He can pick roll paper or manual feed. And he can adjust colors, so he might look at the print, want it to be a little warmer or cooler, and he can make the print changes here, without going back into Photoshop. And he can print history, saves the changes he made! Later, he can call that history up and apply it to another print.

Julia asked about shooting in black&white. Vincent said he would never shoot photos in black and white because it reduces your original photo to 256 tones of grey rather than 16 million colors. You are much better off doing black&white in Photoshop. Vincent brought up all his filter choices in Photoshop. He had a green filter to lighten green grass. You can apply color filters on a color photo that you make into black&white and adjust that image to your liking. (Note from Dave: So lesson learned, I hope: never shoot in black and white, you should change it to black and white later, you get lots more control!)

The printhead for Canon, on the higher end, is separate and independent from the inks. (Note from Dave: I just set up a Canon all-in-one printer for my barber, and it had the separate print head from the inks, so you will see that on the lower end as well.) Canon printers have 2 printheads, so it is a lot faster. (Note from Dave: I cannot remember if he said two printers was for the higher end also.) You do need to spend about \$700 or more on a printer to get great photo prints. (Note from Dave: Maybe you need a photographer's eye, but he did show off some really great print that evening, so there is likely something to this!)

Isola - continued on page 6

Isola - continued from page 5

With cheaper printers, you can still profile the printer to get it to show the blackest blacks and so on. And you can get good results in the mid-tones. However, you can see a difference, if you jump up to the next level of expense in printers.

A trick Del did: he printed on regular glossy and he told the printer that it was high quality glossy paper print.

You can get some good quality with cheaper printers. A trained eye can see the difference (few people are good enough to see fine differences). If you are a pro, there is also reliability, since pros print photos in volume.

If you know your photo will be a B&W print, Vincent will think, well, what will they pay him? You can play with contrast, etc. to make it work. Do you remember the movies Ted Turner colorized? They turned out AWFUL!!!! Why? The original filmmakers knew what the colors would look like in B&W. So an actor's shirt might be really contrasty: a green hat and purple jacket to get separation in grey tones. And that is awful when colorized.

Vincent will soon open a studio. *(Note from Dave: Good luck, and I think we all hope it does really well!)*

As for backing up images, Vincent is all hard drive based. DVD burning takes too long. Vincent has lots of folders labeled by years, commercial, client last name, etc. When he needs more room, he just moves the info onto newer bigger hard drives.

Vincent mentioned a Canon camera that goes up to 12000 ASA. Wow. And wow, Kodak is putting in white pixels? We will see where that goes.

The quality of imagery is getting a lot better! It is getting to be amazing. Every 2 years, the quality doubles and the price halves.

Once you get to \$300 range for a camera, the quality is quite good. It is not about megapixel, more about quality of camera itself. *(Note from Dave: I have recently moved from a Canon point-and-shoot to a Panasonic point-and-shoot, solely because I wanted the 720p HD movie mode on the Panasonic. I will see if I notice a difference; already, I think the Canon was better at shooting in darker places.)*

Thank you, Vincent. We learned more tonight. I look forward to seeing you at the Silicon Valley Mac User Group, I believe in May.



Steve Bellamy our president has written several excellent reviews on Peachpit books in our recent newsletters

As you know, Peachpit produce a variety of fine & helpful books for Mac users, notably the Visual Quickstart Guides among many others. You may not have noticed that they on occasion will provide us with a free book for our meetings (and reviews generally appear in the newsletter on the latest ones we have on offer). If you aren't lucky enough to win it but would like to buy it or any other Peachpit book, they provide a 35% User Group discount off the list price of any of their books at peachpitpress.com - **enter the user group coupon code UE-23AA-PEUF (case-sensitive) at checkout.**



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Calendar of Events

Monday April 6, General Meeting:

Redwood Room bldg.48
Stanford Linear Accelerator Center (SLAC),
2575 Sand Hill Road, Menlo Park

April 16, Board of Directors meets at 7:00 pm
at the Printers Cafe on California St. in Palo Alto.

April 24, DEADLINE for Newsletter articles and
Calendar items to be submitted by
email to [<bleiler@pa-smug.com>](mailto:bleiler@pa-smug.com)

APRIL 2009

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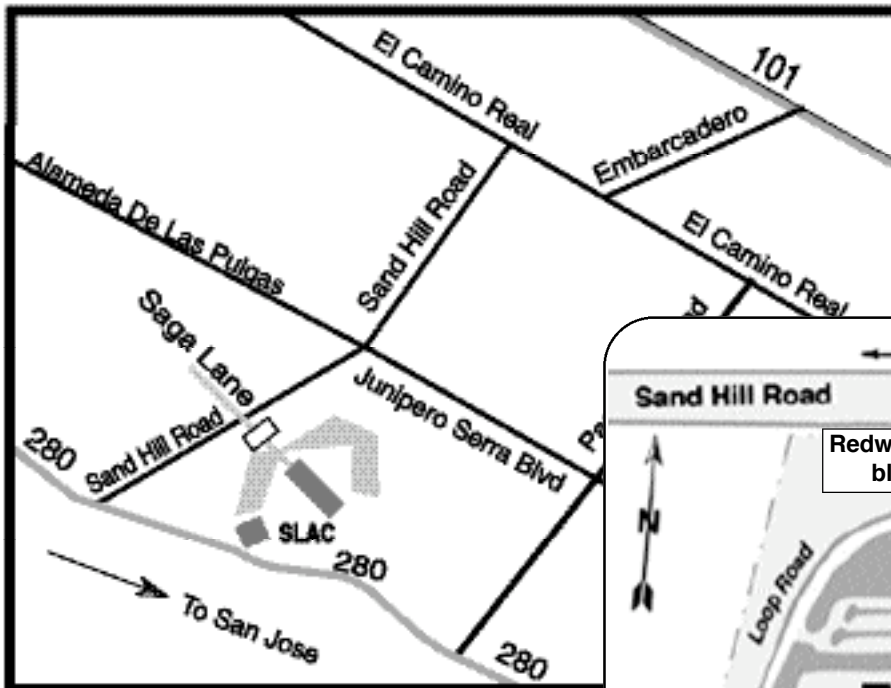
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SMUG MEETING
Monday April 6, 2009

Presenting Drobo and MacSpeech

Meeting will be held in the Redwood Room bldg.48

address

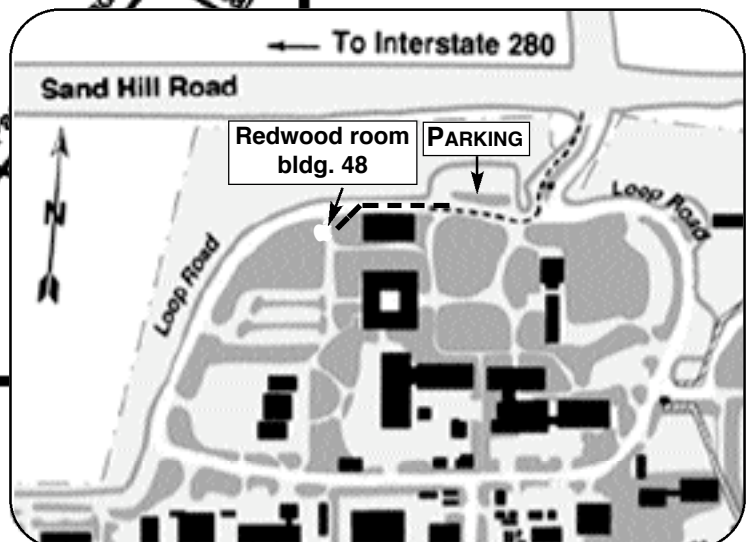


The Meetings are generally held on the **First Monday** * of the Month

Redwood Room bldg. 48
Stanford Linear Accelerator (SLAC)
2575 Sand Hill Road, Menlo Park

* Some exceptions on holidays

** Check for conflict bookings



Take a right at the guard shack for parking, then follow the dotted line to the Redwood Room. Any questions; ask at the guard shack.