



Hints & Tips

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Welcome!

These tips have been culled from user group newsletters, Macintosh-related books, magazines, and other sources. Thanks to all who have contributed and provided this valuable information to the Macintosh community.

Several hundred new tips are added to the Hints & Tips Database each month, with 60–70 of them featured in this monthly newsletter.

If you haven't used the searchable Database of tips available on this website, I urge you to give it a try. For \$4.95, you can access the entire library of tips for a month. For \$48, you can have access for a year. It is a lot easier and faster than going through a pile of newsletters and magazines looking for that tip you read about a few months ago.

If you like this newsletter, the best way to support it is to subscribe to the Database.

— Paul Taylor
paul@mac-hints-tips.com



Feedback

Another Secret Keypress

Control + Eject key = what the old Power key was (on machines without the Power key). Now you can type “R” for restart, “S” for sleep, Escape for Cancel and the Enter key for the restart.

The same Shift + Shrink to dock (for slow motion), and Shift + Expose keys (for expose in slow motion), works with Dashboard. Try it!

Jeff Greenberg

Bookmark Mess Tip Expanded

What's even cooler than just having folders in your menu bar is having tabs on in folder.

Are there websites you go to on a daily basis? If you put them in a folder that's on your menu bar, you have the option of “Opening in Tabs” and opening them all up at once.

Jeff Greenberg



General

It Never Hurts to Save As

As you work on a file over time, the file slowly gets bigger than it should. You can guard against file bloat and possible file corruption by occasionally using the “Save As” command. You can save with the same name (replacing the original) or a different one.

David Blatner's Tips & Tricks by ALAP, Inc.

Free Computer Protection

Did you know about the free security software from Apple? It is called Open Firmware Password Protection (<http://docs.info.apple.com/article.html?artnum=106482>). Install and use the Open Firmware Password Utility from Apple (free) which requires a password to boot from anything OTHER than the hard drive.

Want to boot from a CD or any other mode (like FireWire), entering the password is necessary to continue because the password resides in the processor.

Lynn Rybarczyk

Organizing Your Travel Photos

From Preparation for Travel to the Production of Printed Albums and a Web Site

Caveat: What follows is a set of notes intended as an aide memoir for those who attended my presentation. It has been suggested that other folks might find it useful and I hope they do; but note that it is far from a comprehensive set of instructions.

As a starting point for those about to undertake a holiday trip and expecting to take lots of photos, it should be a good place to start in thinking about all the enjoyable work that lies ahead, and how to organize it.

Preparation

- Set the photo numbering system in your camera to “don't reset”; i.e. do not start over from No. 1 every time you insert

a memory card. (Refer to your camera's instruction manual.)

- Decide on image resolution (e.g. 2722x1704) and quality (e.g. Super High, High, etc) to suit your needs. Consult your camera manual (or do some tests) to see what file size this produces.
- Check to ensure that you will have enough storage space (on memory cards, portable Mac, or other storage device) to cover your holiday shooting. Plan to download photos from the camera at least each evening.
- Test battery life. Spend a day shooting at your intended rate, using the flash occasionally, to see how long your battery lasts. Purchase an additional battery if required.
- Pack memory cards, batteries, chargers, camera! computer connecting cables, card reader.
- Keep your portable Mac Internet-capable. If you delete files to reclaim disk space for photo storage, make sure that you retain everything you need to connect to and use the Internet if required.
- Take PhotoRescue in case you need to rescue photos from a faulty or damaged memory card.
- Take GraphicConverter in case you need to reduce the size of photo files already saved (unless you have lots more disk space than you think you will need).

Taking photos

- Take lots of photos. You probably won't get a second chance, and since it costs nothing, why not?
- Delete only obvious failures. Photos that appear second-rate may well be reclaimable once you get them to the computer.
- Leave "near identical" photos to enable you to select the best later.

The one that looks the best on the camera may turn out not to be sharp.

- Always remember that you can't judge sharpness on the camera's LCD—everything looks sharp there!
- ### ***Organizing in iPhoto***
- Import to iPhoto by direct camera connection or via card reader (recommended).
 - Set iPhoto to view titles, keywords, and ratings (View menu).
 - Arrange by title (View menu). Don't retile or you will lose the important file names, which establish chronology even if the embedded date is subsequently lost in editing.
 - Run an iPhoto slideshow with controls showing, and rate all photos according to a system you apply consistently. Note that the quality of photos on your portable Mac's screen may not be as good as on your desktop at home. Reserve final judgment until then, and don't delete any "almost good" shots.
 - Create iPhoto albums for each place/date, plus any others you can immediately see a need for. Remember that you can also use Keywords to tag different categories of photo.
 - Create and assign keywords that you can use later to separate groups of similar or related photos.

Archiving originals before doing any editing, save all "camera originals" to CD or DVD, using iPhoto's disc burning facility. Alternatively back up to another hard disk.

First-Cut Selection

Decide which photos you are going to do further work on, or

which are good enough to print as they stand, and organize them into a Smart Album using ratings and keywords as criteria.

Editing

Note: if you use iPhoto's built-in editor for any reason, be aware that photos there appear slightly blurred. To get a better idea of true sharpness, use the selection tool to select almost the whole area of the photo.

- Set iPhoto's Preferences so that double-clicking any photo opens it in your preferred editing application.
- Perform all editing in a single session if possible, to minimize JPEG effects. Understand that your edits will be saved as JPEG into the iPhoto Library, overwriting earlier edits of that photo. (Remember that you can return to the "Original" photo if you wish.)
- In addition, save each file externally (i.e. to a folder outside your iPhoto Library), using your editing application's "Save As..." command. You will use these files to print your photos eventually. You can save in JPEG format (90% quality), but if you want the highest quality, or if you think you might want to do further work later, save in TIFF format.
- Identify finished photos in iPhoto by assigning a suitable keyword.

Printing

- Collect all the photos to be printed into a single iPhoto album (using a Smart Album or equivalent method.)
- Establish (via testing if necessary) which print settings you are going to use:
 - a. Paper type
 - b. Resolution and speed

- c. Color adjustment
- Define a Printing Preset incorporating these settings (in the Print dialog).
- Decide on the kind of hardcopy album you are going to use and determine the required printed photo dimensions.
- Decide which application you are going to use to set up and print the pages of photos (e.g. AppleWorks, Canvas, page layout program). This assumes that you are going to arrange your photos (say) four to a page and print them that way.
- In your chosen application, set up two page templates to suit: one for “landscape-oriented” photos and one for “portraits.” Make sure that your template shows the boundaries of the actual printing area, and that you divide that area evenly. (Choose the correct printer in Page Setup and experiment if necessary.)
- Insert photos into the templates, resizing and cropping as necessary to fit the template. Note that you can often get away with “squeezing” a photo rather than cropping off one edge to fit the template.
- Record the photo file numbers printed on each page so that you can keep track of the process. (I use a Stickies note for this, because of its ability to float over other windows.)
- Save each page of photos before printing, using sequential numbers as the file names. This gives you a digital copy of your album for reference and for easy reprinting of pages if you need to.
- Number each printed page accordingly.
- Keep printed pages separated, and allow them to dry overnight.

- Separate photos using a guillotine. Vacuum the (paper coating) dust away as you work; otherwise it will stick to everything including your photos.
- Place the photos in the album straight away to avoid losing the correct sequence. Don’t mix portraits and landscapes in a single two-page spread. Keeping like orientations together may disturb the sequence a little, but this is usually preferable to mixing the two photo types.

Building a Photo Web site

Making a Web site version of your photo collection and burning it to CD enables you to share your photos with people who need only a Web browser (Safari, Internet Explorer, Netscape, etc) to enjoy the show on either Mac or Windows PC.

- For maximum simplicity, use iPhoto’s built-in File > Export > Web Page function, first choosing the iPhoto album containing your desired photos.
- If you require more options or a fancier Web page template, try the shareware plug-in BetterHTMLExport which works within iPhoto, or an application like iView, which would require you to export your photos (File > Export) so that they can be imported in turn to the other program. Your Web site can be viewed on any computer by using a Web browser to open its index.html document.

Footnote: Panoramas

You don’t need a special camera function to make decent panoramas. Special software is almost essential, but you may already have it.

- Take a series of overlapping photos from a single position, bracing your arms against your

upper body to ensure the same camera height and attitude in each photo.

- Overlap the photos by at least 25%.
- Make sure that the horizon is level and at the same height (as nearly as possible) in all photos.
- Use the same zoom setting for all photos.
- If your camera allows you to lock exposure, use the same exposure for all photos.
- To “stitch” the photos together, use Canon PhotoStitch (OS 9 and OS X—comes with Canon cameras and printers) or equivalent. Photoshop Elements (OS X) has a similar feature, as does Photoshop CS. Having some knowledge of your camera lens’s characteristics, these programs can modify the photos so that the stitched panorama has better continuity than you could achieve by manually overlapping them in a normal photo editing application. Using Canon PhotoStitch I have made convincing panoramas from up to 11 photos, the “stitching” being barely detectable.

~Steve Cooper

AUSOM News, Melbourne, Australia

Create a Slide Show without Using iPhoto

Have you ever wanted to view images without importing them into iPhoto or other content manager? You can with Tiger! Just select several .jpg, .gif, etc. and then choose Slideshow from the contextual menu. (Contextual menus are shown when you Control/click on just about anything. Menu choices change depending upon the application you are in.)

Changing the Alert Volume

As far as your speaker volume is concerned, there are two categories of sound in OS X: alert beeps (noises you hear when your system does something it's proud of, such as receiving an email, or is concerned about, such as crashing a program) and overall volume (the sound level for playing CDs, MP3s, and Doom). The volume control in your menu bar (which you can turn on in the Sound panel of System Preferences) changes the overall system volume. If you drag the slider while holding the option key, you change only the alert volume.

Insta-Closing Multiple Windows

When you find yourself with several open windows in one program, especially in the Finder, don't waste time trying to close them individually. Instead, Option-click on the red close button at the top left of any open window. Presto! All windows close simultaneously (except in Word v. X—Microsoft marches to a different drummer).

-Don Mayer

Small Dog Electronics
www.smalldog.com

Stay Out of Computer Trouble

Here is a compilation of our technicians' best recommendations to keep a small glitch with your computer from turning into a major nightmare.

1. Back up and back up often.

We all know that we should do this but how many of us really back up on a regular and systematic basis? Just about everyone who comes into the Small Dog showroom, with a look of terror on their face are the folks who haven't backed up. Backing up can be as simple as burning your most important

documents, libraries and folders to a CD or you can use a number of different software titles to back up such as the Backup from Apple (included in a .Mac account).

2. Save often. (Automatically if possible.) The most common shrieks that are heard around the office are when people haven't saved their data, especially when they haven't saved in over an hour. The simple question, "when did you save last?" can bring grown people to tears. (This document was just saved to keep good karma!) Don't forget you are backing up and saving not only to protect yourself from a mechanical failure but also to protect you from your own mistakes. How often have you closed a file quickly without saving when you really wanted to save?

3. Stay out of where you don't belong. Willy-nilly throwing out of files and moving them around can cause problems that are unexpected, especially if you are in the System Folder or Library. Technicians often hear stories like, "I didn't recognize the file name so I trashed it" and now I can't ..." (fill in the blank). It's always good to remember what you did most recently before the problem occurred.

4. Don't rush into installing updates. It often can work to your advantage to wait a few days before installing updates to see if anyone else has problems with the updates before you have crossed the point of no return. It doesn't happen too often but there are instances where updates were immediately updated to fix problems that the early adopters found the hard way. That said, you should install updates as these often correct problems, you may just want to wait a few days before clicking the Update button.

5. Don't download too many updates at once. It's easy with automatic checking for updates to try to update too many different things at once. Instead, update in smaller steps, checking after each upgrade or two that all continues to work well. This is especially true if it has been sometime since you updated your software. Don't be tempted to download too much.

6. Be careful when using your email address on line. Always be careful when submitting your email address on web sites, especially to web sites that you may not know much about. This is a good time to use email aliases that .Mac provides (or create your own).

7. Always beware of email scams. If you didn't ask for the email to be sent to you, do not reply or ask more questions or follow links. Obviously there's some level of self-awareness that you have to have. I receive plenty of email from customers that I didn't ask for but these are pretty easy to tell which is legitimate.

8. Read dialog boxes before responding. How many times have you clicked a response on a dialog box without really thinking about what you were doing? Though most often this won't cause problems, if you forge ahead without reading you may be directing your computer to proceed in a direction that you don't want to go. Once you click "erase" or "don't save," you can't go back!

9. Don't pirate software. It's tempting but it isn't legal, and if you have problems with documents that you created using software that you didn't pay for, you really don't have any way to solve the problems. If you are using pirated software, don't call tech support asking for help.

10. Stay organized. Keep receipts, original software, and manuals in a place where you can find them if you need them. If you need to boot from the Install CD and can't find your Install CD, you aren't going to be able to get much help over the phone.

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CD Stuck?

Did you ever have a CD or DVD get stuck in your SuperDrive? And it would not come out? Open System > Library > Core Services > Menu Extras and double-click on "Eject.menu." This produces an Eject Menulet in the menubar. Use it to open the SuperDrive.

Mouse Droppings, Corvallis OR

Joining Two Macs via FireWire in Target Mode

If your aim is simply to share files between two Macs, then it is hard to get anything simpler than joining the two with a standard FireWire cable with six pins at each end. All modern Macs have a FireWire port, and many have two.

Let us call one Mac the "source," and the other Mac the "target." As FireWire cables can be hot swapped the source Mac can be operating throughout the exercise, but the target machine must be shut down. Then start up the target machine, holding down the "T" key to put it into target mode. The machine powers up but instead of your normal desktop you see the FireWire symbol dancing slowly all over your screen.

On the source machine an icon of the hard disk directory of the target machine appears. You can now open each in two entirely conventional finder windows and move files

between the two in either direction as you wish, dragging from the one directory and dropping into another.

Purists may call it inelegant, but it certainly is simple and definitely is effective. -Dick Johnson
AUSOM News, Melbourne, Australia

X Mac OS X

Icon Previews

Some applications, such as Adobe Photoshop, will save an image file with a thumbnail icon. So, when you see this file in the Finder, you'll see a small version of the actual image. Not all image files include a thumbnail icon, though. This can make it hard to identify the image file without opening it. Thankfully, OS X's Finder can create a preview icon for you. First, open a folder full of images with non-descript icons. Now choose View > Show View Options. Once the options window appears, find and activate the option to "Show preview icon." The Finder will then display thumbnail icons for each file.

macHOME HotTips

OS X Keyboard Shortcuts

Apple provides a list of all known keyboard shortcuts in Mac OS X at <http://docs.info.apple.com/article.html?artnum=75459>

Design Tools Monthly

What's Under Your Keyboard?

Do you know that there are lots of interesting characters hiding under your keyboard? Do you know how to get them, having lost in Mac OS X the KeyCaps command from the classic Apple menu? Here is how to find out what characters are hiding where in Panther, and how to get them out from hiding,

so as to use them in your literary (or math, or any other) compositions. It is best to read what follows, sitting at your Mac, and pressing the keys on your keyboards, as you read.

Settings

Check that you are set up properly: Open your System Preferences, and choose "International", then click the "Input Menu" tab.

In the resulting panel Character Palette, Keyboard Viewer, and "Show input menu in menu bar" should be ON (plus any additional language that you may want to compose in at some future time, but that's another topic). It is also useful, but not absolutely necessary, to check ON "Try to match keyboard with text" which you can do, if you click the "Options" button still in the same preference window. Close the preference window, and observe the Flag icon in the Menu Bar. (It should be the US flag, unless you checked ON other languages, in which case it could be any of those. That's where you make your choices.)

How To

We all know that holding down the Shift key, when pressing another key on our keyboard, will modify the effect: "v" becomes "V", "4" becomes "\$", etc. But have you experimented by holding down another modifier key, like the Option key, or even two modifier keys at the same time, both Shift and Option? If you did, then you also know, that with the Option key held down "v" becomes "√", "4" becomes "¢", and with both keys held down, those same two become respectively "∅" and "∑".



Modifier keys! That's all we have to do, to get all kinds of characters. But now these two questions arise:

1. How to see all the characters available in the font selected for typing your document?

2. When looking for a particular character, how to find out where it is hiding (without experimenting, making notes, and/or hopelessly trying to remember it all)?

Some of the answers depend on preference settings, thus if you don't find exactly what is described here, go back to Settings, before you try to do what's in the next paragraph. There are also variations by fonts.

To see all characters in a selected font (Times > Regular for the following examples), point with your mouse at the Flag icon near the right side of the Menu Bar, and select "Show Keyboard Viewer", then press the Options key, or Options and Shift keys simultaneously, to see hidden characters, and their respective locations.

Given that in this situation your Keyboard Viewer font setting matches that of your text, (if not, select the matching font in the Keyboard Viewer) you can easily insert into your text a selected character directly from the viewer. For example to insert , simply click on the  character in the Keyboard Viewer window. Alternatively, type the corresponding combination, in this case Option/Shift/K.

If you don't see the character you want, (or would like to search for a more interesting design for same) you can search for particular characters in the Character Palette. Let's take, for example, the apostrophe (') character:

To find and insert this character, choose the Character Palette from under the Flag icon in the Menu Bar, choose View > Roman > Miscellaneous, and select the

desired character in the adjacent panel. Then choose, further down in the window, Font Variation > Containing Selected Character, and you will be shown the fonts that can produce the desired character. In this case, with the fonts I have in my computer, the result gave me two choices: Hoefler Text Ornaments or Zapf Dingbats.

The method of inserting a character in the document from the Character Palette is even easier. Just double-click the character of your choice, and if available it will appear in your document. You can also choose for your document—temporarily—the font indicated in the Character Palette and use the method described above.

Note the "Add to Favorites" button! Use it to build your personal collection of favorite or frequently used special characters.

In conclusion, enjoy the added flexibility this feature gives you to get your thoughts and feelings across, and don't forget that your other controls, such as size and color are also at your disposal, but remember, your recipient's computer can only display (or print) fonts that it has installed! So, check with your recipients to make sure that they see the characters you chose, and not the ones that their computer decided to substitute for them.

~Bob Kenedi

MacFriends Report, Naples, FL

Modifying A Toolbar

I found a way for you to earn at least 10 points toward impressing your friends with your Mac knowledge. This has to do with modifying a Finder window so that you add vertical separators between icons. This doesn't really do anything important, it is strictly for show, but

sometimes show has it value. Finder windows in OS X open to display the contents of your computer. In the upper right corner of any finder window there is a little pill shaped button. Hold down the Apple key and the Option key while you click that button.

A new window opens containing a selection of icons, any of which you can drag and drop to the tool bar. In the sample above, I had added vertical separator lines between my folders and other frequently used items.

While you have the icons window open you can also choose to have text added to the icons in your tool bar or turn that option off. When you are finished click on done.

*Mouse Tales, North Coast MUG,
Berea, OH*

Password Assistant

Everything seems to require a password these days and while Mac OS X keychain makes keeping track of your passwords pretty easy, sometimes you may get stuck trying to create a new password or figuring out whether the password you select is secure enough. Hidden away in Mac OS X Tiger is a handy utility called Password Assistant.

It becomes available to you every time you create a new user account or change your password for your account. When you are prompted to create a new password, click on the key icon next to the "New Password" box. This will activate the Password Assistant. Password Assistant will give you a choice of six different types of passwords:

Manual: Create your own and type it into the box and the Quality Bar will analyze your choice for security and make suggestions to make your password more secure. It

ranges from red to yellow to green depending upon how secure the password.

Memorable: A mix of words, punctuation, and numbers. I've noticed that the passwords actually get more memorable when they get longer.

Letters and numbers: Random selection with no punctuation

Numbers only

Random: Letters, numbers, and punctuation

FIPS—181compliant: a US Commerce Dept. standard for automated passwords.

Choosing one of these six options from the drop-down box will give you a box to type in your password selection if you choose manual or ten suggestions for passwords for any of the other choices.

The password security check is handy. Try to keep your passwords in the green for best security.

-Don Myer

*Small Dog Electronics
www.smalldog.com*

Docking Tricks

If you have a handful of Finder windows open, you can hide them all by Control/clicking on the Finder icon in the Dock.

Option/clicking an application icon in the Dock brings up all open documents in that application. The windows for the current application disappear. Option/click the current application to bring its windows back up and close the previous application's windows.

Command/clicking an application in the Dock locates the application's icon in the Applications Folder, or wherever it is located.

Mouse Droppings, Corvallis, OR

Remounting Hard Disks

Have you ever ejected (or rather, dismantled) an external hard disk in OS 10.2 or 10.3, only to decide that you'd like to access that disk again? The conventional way of remounting an external disk is to turn off (or disconnect) the device and then turn it on (or reconnect it). That can be a bit of a pain if the device is under the desk or across the room. Instead of flipping switches and pulling cables, open Disk Utility. The connected (but unmounted) hard disks will appear in the list at the left in faded text. Simply select the drive and then either click on the Mount icon in the Toolbar or choose File > Mount Volume. In a few seconds, the disk will reappear on the desktop.

macHOME HotTips

Mac OS X Startup Keystroke Commands

If you've ever had a system crash and had to reboot from your CD drive or other volume on your hard drive, these startup keystroke commands can be a life saver (at the very least, a time saver).

- **Press and hold X:** Forces your Mac to startup in OS X
- **Press and hold Option/Command/Shift/Delete:** Bypasses your primary startup volume and looks for a different startup volume such as a CD or external disk that has a system folder.
- **Press and hold C:** Start up from a CD that has a system folder.
- **Press and hold N:** Attempts to start up from a compatible network server
- **Press and hold R:** Forces PowerBook screen reset
- **Press and hold T:** Start up in FireWire Target Disk Mode

(If your system is connected to another Mac by a FireWire cable, your Mac's hard drive will mount on the other Mac's desktop.)

- **Press and hold Shift:** Start up in Safe Boot mode and temporarily disable login items and non-essential kernel extension files.

*macHome Journal
via Apple Pickers MUG,
Indianapolis, IN*

Create Self-Extracting Disk Images within the Terminal Application

If you create disk images of files for people to download, why not save them an extra step by setting the file to automatically expand once the download is complete. It's simple to do; just create the disk image using Disk Utility and then launch the Terminal application and enter the following:

```
hdiutil internet-enable  
path to disk
```

Once you've enabled the file, just post it to the Web as you would any other file. Then, whenever anyone downloads the file, it will automatically expand without him having to locate the file and double-clicking on it.

TMUG Insider, Pleasanton, CA

Aliases, Why Have Them?

There is less call for creating aliases than before OS X. Now we just move an item over to the Dock for convenience and an alias is created. All the icons in the Dock are aliases. They take up hardly any space on your hard disk drive even if the original is quite large. When you click on an alias either on the desktop or in the Dock it's smart enough to find the original attached to it and open that. Basically we have aliases for convenience. You

can make as many aliases as you like. You might want to keep a couple of aliases in different places. Just remember, No matter which one you click twice on, it's the original item that is really opened.

-Virginia Chilcote
MouseBytes, St. Petersburg, FL

The Thin White Line

The dock separator is the demarcation line between applications and files, folders, or minimized windows.

If you add a document to the dock, it will be to the right of the separator if you use a horizontal orientation for your dock or below if you use a vertical orientation.

If you try to place a file into the wrong section of the dock, it will not accept it, likewise dragging an application to the wrong place will not work.

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Photoshop

Scan-O-Grams & Dropping Out Backgrounds

The ability to make selections from complex images is always a challenge. Knowing how to evaluate channels and blending modes can make this daunting task much easier. I use this technique for my scan-grams (placing objects on a scanner and composing an image). Regardless of how many times I clean the scan bed, there's always 'smoochz' on the image, especially the background! I'll try to show you here how to quickly mask out the background from an object using channels and blending modes.

Start by scanning your image. Once scanned, open the channels

palette. Look at each channel individually (be sure that your preferences are set so that your channels appear in grayscale), and decide which channel has the highest contrast (separates the image from the background). Duplicate this channel by dragging it to the new channel icon. You should now have, for example, "Red Copy." Note: Sometimes you will need to use 2 channels and then merge these individual selections together later.

Go to Image > Adjust > Levels. Move the sliders until you have as much contrast as possible. I usually move the white slider and then the black slider and then use the gamma slider (the one in the middle) until I have the best contrast/separation I can achieve. The goal should be to have a distinct edge around the object, knowing that you can "clean up the insides" in the next steps.

Adjust the mask to completely separate the selected area from the mask. Use a brush with an appropriate size tip and keep the edges hard, not feathered, so you maintain a hard-edge selection, and paint with black or white.

Play with the blending mode setting for the brush (in the option bar). Use "Normal" to paint black or white. Use Color Dodge or Color Burn for an amazing result. These blending modes will allow you to work as if the areas are separated or selected (like an automatic mask feature).

Adjust the brush opacity if 100% does not work sufficiently. I will very often have the brush opacity set to 30%–50 % to achieve the result I want. For white, use Color Dodge; for black, use Color Burn.

Advanced Tip: When you first

duplicate the channel, Select all (Command/A) then paste the copy directly onto itself. Go to Edit fade. (Do this immediately or you will lose the opportunity if you do another task.) Change the blending mode to "Color Dodge." This may give you a much better separation of the object and the background. Do this as many times as necessary until you are satisfied. Experiment with the other blend modes depending on the image.

When the "Mask" in the Channel is complete, it is time to load the selection. To load the selection:

- Press the selection button.
- Drag the channel to the Load Selection icon at the bottom of the Channels Palette.
- Or place your mouse on the channel, hold the Command key and click. The selection will automatically load.

Apply the selection and make a layer mask:

Go to the layer's Palette. If you have not already done so, double-click on the layer to make it a regular layer (not a background layer).

- With the selection loaded Go to Layer > Add Layer Mask > reveal or hide.
- Hold the Command key and press the "New Layer" button to make a layer below your current layer.
- Fill this layer with black, desired color, or image. Option: Delete fills the layer with the foreground color.

Soften the mask edge:

Select the layer mask. Be sure that you are working on the mask! (It should have two frames around it.)

Go to Filter > Blur > Gaussian Blur and set the radius to soften the edges of the mask.

Next Go to: Image > Adjust > Levels.

Move the sliders until the edges are “shrink wrapped” around the image. Depending on the image, you may need to select one area of the mask and do these adjustments to each section.

Your Scan-o-gram image has now been masked from the background.

~Pati Russotti

*Studio Photography
& Design Magazine*

Tips for Converting to CMYK

Delivering digital content in today’s imaging world can often be an issue, and converting from RGB to CMYK can sometimes yield unsatisfactory results if the conversion is not done right. Managing color in today’s workflow can often be the key to delivering a quality product. Here are a few tips for converting to CMYK.

Communication

It’s crucial to have good communication with those involved in the project. Be sure you know if you are responsible for converting to CMYK or delivering RGB. This may require a phone call to a production manager. CMYK is not generic; it is device and technology dependent. Communication can be tough, but be persistent and ask these questions:

- Will the work be printed in the U.S., Europe, or Asia?
- Will it be printed on a web press or sheetfed press?
- Will it be printed on coated or uncoated stock?
- Will the printer supply a custom press or proofer profile?
- Will the printer supply a custom inkjet profile?

Once the CMYK working space has been agreed upon, it can be

used as the default working space in your color settings dialog and saved as a “.csf” file. Sometimes these files are supplied by the printer to be loaded into your color settings dialog. In addition to proper communication, one must also be concerned with calibrating and profiling the display.

Display Calibration and Profiling

First, if your display is not calibrated and profiled to a standard viewing condition like D50 or D65, then do this before attempting the next tip. This will ensure consistent viewing between you and the printer.

Use an instrument such as a colorimeter or spectrophotometer to best build a calibrated and profiled display. This will allow for accurate soft-proofing, a crucial step in determining the effects of an RGB-to-CMYK conversion. Adobe RGB is a much bigger color gamut than most CMYK sheetfed press and web press color gamuts, so it is extremely important that one do a “soft-proof” conversion in Photoshop to minimize out-of-gamut colors and perhaps even edit out a color cast.

Soft-Proofing

Photographers start out capturing RGB and should leave the conversion process until the last step. In order to visually predict the conversion from the larger color gamut of RGB to the mostly smaller gamut of CMYK, use View > Proof Setup > Custom in Adobe Photoshop (versions 6 and higher), and choose the printer-approved CMYK space. Choose a rendering intent of perceptual or relative colorimetric and view on-screen the movement of out-of-gamut colors. Build a correction as an adjustment

layer until satisfied with the soft-proof conversion. The luxury of this method is the ability to still work in-device independent RGB.

Convert or Not to Convert

If the printer wants RGB, save your corrected RGB as a copy of the original—this file is now ready for delivery. Also be sure to embed the profile into your image or document. If the printer expects CMYK, then flatten and you’ll be ready to convert by choosing Image > Mode > Convert to Profile. Choose the best rendering intent, and be sure “Black Point Compensation” is turned on. This allows the shadow detail in RGB to be mapped to the maximum shadow detail in the CMYK space.

~Mark Aguilera

*Studio Photography
& Design Magazine*

See What You Will Print

Q: I always have a lot of trouble printing blues, even though I had custom profiles made that work very well with all other colors. I can see beautiful blues on my screen, but have to make major color adjustments to get even close in the print. Does anyone have a fix for dealing with this frustration?

A: It’s true that what you see on your monitor in the blue-range of colors isn’t what you will get at the time of print. The easiest way to explain this is to simply remind you that your monitor is not your printer. The monitor uses red, green, and blue light to reproduce color; the printer uses CMYK inks. The color gamut of a monitor is larger than that of a printer.

To avoid being disappointed with your print results (and wasting paper in the process), you can use your custom profiles to help

Photoshop give you an accurate preview of exactly where the boundaries are in terms of what colors your printer can actually reproduce compared to the colors you can see on your monitor. A “soft-proof” lets you see in advance the type of scaling that will occur within certain color ranges. You’ll be able to preview exactly which colors will clip or compress during printing. ~Roy Bohnen
Great Output Magazine

Don’t Crop — Trim!

After scanning line art, and sometimes after working with illustrations, you’re left with unwanted white space around your subject matter.

Accurately cropping it out can be tedious and time-consuming, or you can use Image > Trim in Photoshop. As long as the area you want to remove is either transparent or a solid color, Trim will instantly crop the canvas down to exactly where the illustration begins.

*PC Graphics Report
via Design Tools Monthly*

Copy Merged

If you use the standard Edit > Copy command (Command/C), it copies the selected area of the currently active layer. But if you add the Shift key (Command/Shift/C), a merged copy is made that includes everything that is visible within the selection from all layers.

Design Tools Monthly

Using the File Browser in Photoshop CS

Click the File Browser icon in the Options bar at the top of your display to either open or close the File Browser. The next time the browser is closed, try Command/

clicking that icon to force the File Browser to fill your screen while hiding all the palettes that were visible on your screen. When you’re done using the browser, just press Tab a few times to get your palettes back. To close the File Browser when opening an image from it, just hold Option when double-clicking a file.

Ben Willmore

*www.digitalmastery.com
via Design Tools Monthly*

Change the Size of your Entire Image

Go under the Image menu and choose Image Size. When the Image Size dialog box appears, enter your new desired width and height.

~Scott Kelby

Mac Design Magazine

Another Perspective on Vanishing Point

If you’re drawing perspective planes on multiple surfaces in Filter > Vanishing Point, then try this: Once you create one plane, hold down the Command key and click on a side point to extend the perspective plane onto adjoining surfaces.

Layers Magazine



Bridge

More Than One Bridge?

One thing that you’ll need to keep reminding yourself is that Bridge is not the Photoshop File Browser. In fact, you can open multiple Bridge windows by choosing File > New Window or by using the keyboard shortcut Command/N.

Layers Magazine

Place an Image from Bridge

Check this out! You can place

an image into an open document in Photoshop CS2 (or InDesign, Illustrator, and GoLive for that matter) right from within Bridge. Just go to File > Place and choose which application you’d like to place the file into.

Layers Magazine

Look Inside PDFs

Bridge allows you to see inside a PDF file without even opening it. Yep—it’s pretty cool. Just browse your files in Bridge while you’re in Filmstrip view (View > As Filmstrip). When you click on a PDF file, you’ll see the Preview pane includes small arrows below the PDF file (depending on your viewing mode). These arrows allow you to look through each page in the PDF file.

Layers Magazine

Setting Black and White Points

Q: What is the best way to set (fine tune) black levels in Photoshop when working with a Black-and-White image? If you are using the eyedropper to achieve true black (1%) in the blackest parts of a Black-and-White image, what is the best way to saturate those blacks while leaving the middle tones intact? (Which is the best tool to use in Photoshop?)

A: We suggest using Curves, but you could use Levels as well.

STEP 1: With either the Curves or Levels dialog open, double-click on the Black Eyedropper. Set the values within RGB to be balanced. I use values of 5,5,5. Do the same for the White Eyedropper. Set these to 245, 245, 245. Note that these values are not a pure white, nor a pure black. Close the dialog and save these settings as the “Default Values” when prompted.

STEP 2: Use the Image > Adjustments > Threshold option to locate the blackest region within the image area. This tool could also be used to locate the white point of the image. Slide the bar under the histogram to the left to locate the black point, and to the right to locate the white point. Once you've located the black point and white point, cancel this dialog.

STEP 3: Open the Levels or Curves dialog and single-click on the Black Eyedropper. Using your Info palette, locate the region within the image that contained the black or white point that you saw defined as the blackest black, or whitest white within the Threshold option. Click on that region of the image while you are watching the Info palette. Note the before and after values. The new values should come to the 5,5,5 settings that you defined. ~Roy Bohnen

Great Output Magazine



Scanners

Tips For Better Scanning

1. 8-Bit vs. 16-Bit

Consider carefully whether a 16-bit scan will enhance your final image. In most cases I choose an 8-bit workflow for reflective art. It will save you time and disk space.

2. Study Up

Spend the time to explore the capabilities of your software. In many cases the manufacturer will provide a PDF and/or a downloadable video tutorial.

3. Smooth Things Out

Consider liquid mounting your unmounted 35mm, medium-format, and large-format film. Not only will it reduce noise in your final scan and increase your apparent

resolution, it can also render most minor scratches invisible. We use and recommend PEC-12 for cleaning film and KAMI brand Scanner Mounting Fluid (SMF). Be sure to test a piece of film before wet mounting.

For a full tutorial with links to sites that offer the materials, visit www.imaginginfo.com.

4. Sharpen Wisely

Sharpening is probably the imaging step that is most prone to error. Oversharpened images tend to look "brittle" and harsh.

I find it's preferable to err on the under-sharpened side than on the over-sharpened. For the most control over sharpening, disable sharpening in your scanning software and leave the sharpening to your imaging software (i.e. Photoshop).

5. Stabilize Your Workspace

Make sure your scanner is situated on a stable and level surface. Vibrations can alter your image significantly. We once experienced very noticeable artifacts in our scans that were caused by an air cleaner we used to reduce dust. We limit any activity in or around the scanner when we use it.

6. Color Manage for Best Results

Creating profiles for your scanner can give more repeatable results and better productivity. We use GretagMacbeth's ProfileMaker 5.0 software in conjunction with Silverfast 6.2 software. The process involves scanning an industry standard IT-8 chart (transparency) and analyzing that data with ProfileMaker.

The software then generates a profile that corrects for the idiosyncrasies of the particular scanner. The same procedure is also

used to calibrate the scanner for reflective use, only a different chart is scanned. ~R. Mac Holbert

*Digital Imaging
Techniques Magazine*



Email

A Few Email Tips

I've been using a .Mac email account for almost three years, and I love it! I love being able to access my email wherever I go, and I like having the prestigious @mac.com extension. However, the one thing that I don't love so much anymore is the amount of spam I'm getting. It's not Apple's fault, they have a pretty good spam filter. However, last fall I purchased something online from a large, well-known home furnishing company, and ever since then, my email has become more and more deluged with junk. Before that purchase, I can't remember EVER getting a piece of junk mail in my personal .Mac account. It was pure bliss. I'd come to work and sift through countless emails to check for legitimate email, but with my .Mac home account I felt relieved knowing my email address was safe. Unfortunately, that is not the case anymore. When my account comes up for renewal this August, I'm going to create a new one. In the meantime, I'm going to start using the Alias feature, especially when shopping online!

An email alias is an email address that doesn't have a physical location on a mail server or an in box in which to collect incoming mail. There is only one in box receiving all that mail. An alias is really nothing more than a rule that says, "If an email comes in addressed to X, give it to Y." They can be used

for fun or for protecting your main account from unwanted mail. You can create multiple email aliases to help prevent unwanted messages from being sent to your primary mail account or for use with online groups and chat sites.

For example, you might want to share your main email address with friends and family only, and use email aliases for online registrations, purchasing products, joining mailing lists, and so on. This will help you better manage the mail you receive and monitor the sources of unwanted messages. You can even send mail using an email alias. Your .Mac subscription allows you to create multiple aliases, but only five can be active at one time.

To create an email alias in .Mac:

1) Go to www.mac.com and click "Mail."

2) Click "Preferences," and then click "Accounts."

3) If you haven't created an email alias, click "Create Alias." If you have already created an email alias, click "Add" to add another alias. You can maintain up to five aliases at a time.

4) Enter an email alias in the text field, choose a color for messages received by the alias, and click "Create Alias."

Once you create an alias, you can turn it off and on, choose a new color for messages received by the alias, or delete the alias at any time.

Aliases are a feature of a .Mac account. Here are a couple features from Mac Mail that you might not be aware of:

1) Summarizing a long email The next time you get an overly long email that leaves you in the dark about its essential points, try auto-summarizing it. If it doesn't help, at least it does no harm (and it's always

interesting to see what a machine deems important). The Mac OS X summarization feature reduces a long email to its most important elements.

A. Open the message, then select the text that you want to summarize.

B. Choose Mail > Services > Summarize. A summary window appears.

C. Use the slider to change the length of the summary. You can return to the complete document, or 100%, by moving the slider to the right.

D. If you want to save the summary, copy and paste it into a document or another message window.

2) Returning unwanted email to discourage someone from sending you email, you can reject, or "bounce" his or her message, as long as the return address is valid. When you bounce a message, it appears to the sender that your address is invalid. This is useful for rejecting mass mailings from companies whose mailing lists you've been added to after buying products from them.

If you use the bounce feature for unsolicited email (spam), the mail will come back to you as undeliverable, because the return address on spam is usually not valid.

In Mail, select the unwanted message, and choose Message > Bounce.

The sender receives a reply indicating that your email address is not valid and that the message could not be delivered. The message is moved to your deleted messages folder.

3) Forwarding multiple messages as one. We all know how to forward an email, but have you ever had to forward several to the same person?

Instead of forwarding them one at a time, Mac Mail lets you forward multiple emails as one.

A. Highlight the emails you want to forward in the message list. You can select more than one message by holding down the Command key while you click.

B. Create a new message.

-Holly

Small Dog Electronics
www.smalldog.com



InDesign

Eliminate Font Errors while Exporting an Adobe InDesign Document to PDF (2/CS)

If you get a font error while trying to export an InDesign file to PDF, the likely culprit in your document is a placed EPS file created without embedded fonts. To eliminate font errors in PDF files, embed fonts while saving the file as an EPS in the original application. In Adobe Illustrator, select the "Include Document Fonts" check box to do this. In InDesign, choose "Complete" from the Embed Fonts pop-up menu in the Export EPS dialog box.

LIMac Forum, Long Island, NY

Box Some Text in InDesign

In InDesign, you can place a color or tint behind a paragraph, or even place a box around it, both of which follow the text if it reflows. Do this: select the text in the paragraph, but not the final, invisible carriage-return character. Convert the text to a one-cell table (Table > Convert Text to Table). Then stroke and fill the table as you like.

David Blatner & Anne-Marie Concepcion, InDesign Breakthroughs via Design Tools Monthly

Additional Style and Text Handling Enhancements

InDesign also includes several other style and text handling enhancements worth noting. You can now:

Reset style definitions to their base style with one click. For example, if you base a subhead style on a main head, select new options, and then want to start over again in a different direction, you can click “Reset to Base” to instantly clear all of your changes in the “New Paragraph Style” dialog box.

Replace one style with another style if you delete a style that’s being used in a document, or that is a parent style to other styles.

Automatically remove extra space or add needed space when you cut, paste, or replace text.

Peachpit Press via InDesign Magazine

How to Use Style and Text Handling

InDesign CS2 has a new “Apply Next Style” option, which enables you to apply multiple styles to selected text to quickly format it. For this to work, each style must specify a Next Style in its definition. To see this in action, create a text insertion point, and then press Command/A to select all of the text. Click the “Paragraph Styles” palette tab to pop open the palette (or choose Window > Type & Tables > Paragraph Styles). Right-click the style you want and apply it. Then select “Next Style” to restyle all of the selected text. Click away from the text to deselect it and see how you’ve completely reformatted all of the text in one move.

You can also save “Apply Next Style” options as part of object styles. Click the “Object Styles” tab to make it visible (or choose

Window > Object Styles). Select the text frame with the Selection tool. *Peachpit Press via InDesign Magazine*

Zooming Keystrokes

It’s really worth taking the time to learn the keyboard shortcuts for zooming in and out on your page. Command/1 goes to 100%, Command/2 goes to 200%, Command/S goes to 50%, Command/U goes to Fit in Window, and Command/Option/0 fits the whole spread in the document window.

You can also jump to a specific percentage by pressing Command/Option/5, then typing the percentage, then hitting Enter. Remember that if you select an object on the page first, InDesign centers the zoom on that object.

*David Blatner’s Tips & Tricks
by ALAP, Inc.*



QuarkXPress

Incremental Zooming

Hold the Control key and click the mouse on an area of a page to zoom into that area in 25% increments. To zoom out, hold down the Control/Option keys and hit the mouse key to zoom out in the same amount of increments.

-Angus McKelvey

Mac Design Magazine

Truly Global Font Replacement in QuarkXPress

Unfortunately, there is no feature in XPress that lets you replace one font with another across master pages, document pages, and style sheets. Here’s a trick that works:

Save the document and close it.

Use your font management utility (Suitcase, ATM, Font

Reserve, etc.) to turn off the font you want to replace.

Open the document in XPress again. When the program tells you that a font is missing, click List Fonts. Select the old (now missing) font from the list and click Replace. Choose the new font from the Replace pop-up menu and click “OK.”

When the document opens, every instance of the old font in your document will have been replaced with the new font.

-The QuarkXPress Book by David Blatner, Peachpit Press

Design Tools Monthly



InDesign &
QuarkXPress

Choose Fonts Quickly

When editing text, you can quickly jump to the Font field in the Control Palette by pressing Command/6. Then, type the first few letters of a font name to select it, or use your keyboard’s arrow keys to navigate up and down the list of fonts.

Press the “Tab” key to jump to the Font Style field, arrow up and down to choose a style, and then press “Enter” to accept the changes.

Another way is to press Command/T to open the Character palette, use the keyboard commands above, and then press Command/T again to close the Character palette.

To accomplish the same task in QuarkXPress, press Command/Option/Shift/M to highlight the Font field of the Measurements palette, then proceed as above.

*Blatner & Concepcion,
InDesign Breakthroughs
via Design Tools Monthly*



Flash

Convert Text Objects to Graphic Symbols

If you convert text objects to graphic symbols, you'll be able to change the properties of the text, such as its Alpha and Tint.

Mac Design Online

Easy Selecting

Select both the Fill and the Stroke of a Shape by double-clicking the Shape's fill.

Mac Design Online



FreeHand

Add Several Colors

To add several colors at once to FreeHand's color list, select the color-matching system you desire from the Options pop-up menu in the Color palette, then hold the Shift key as you drag the mouse across the colors. (To quickly find ONE color, type its number.)

-Santee Cohen's *FreeHand Visual QuickStart Guide*

*Peachpit Press
via Design Tools Monthly*



FileMaker Pro

Remove Data from Groups of Fields

If you've ever wanted to create a new FileMaker Pro database by making a copy of an existing database, but don't want all that old data, this tip is for you.

First, if you're looking for a scripting solution to clear out the data in a large set of fields, you'll want a solution that doesn't require you to explicitly reference each field to be cleared out.

The best way to do this is to use the Go to Next Field step to simply walk through all the fields on a layout, clearing them as you go.

Say you want to clear out FieldA, FieldB, and FieldC. Create a new Standard form layout and add just these fields to the layout. (You can also simply add all the fields, then remove the ones you don't need; that may be easier than selecting the ones you want.)

Be sure not to alter or otherwise mess with the tab order on the layout. You can then use this script to cycle through and clear the fields:

```
Go to Next Field
Set Field [gTemp , Get
(ActiveFieldName)]
Loop
Clear [Select]
Go to Next Field
Exit Loop If [ Get
(ActiveFieldName) =
gTemp] End Loop
```

This script works fine in earlier versions of FileMaker. Just use Status (CurrentFieldName) in place of Get (ActiveFieldName).

Regardless of how many fields you have on the layout, this script simply jumps from field to field until it has completed a cycle of all the fields in the tab order. It "knows" when it has arrived back to the top because you store the first field's name in a global field at the top of the script.

Note there's no field name specified for the Clear step—it simply operates on the currently active field.

The script above clears data from a single record. If you want to clear the data from your entire database, you could find all records and loop through them one-by-one, or you could use the Replace script step instead of Clear. Whatever method

you use, you want to be sure you're the only user in the database when the script actually runs because record-locking conflicts can cause the script to halt or prevent data from being cleared.

There's another way you can approach this problem.

Make a clone of the database, thus clearing out all your previous year's data. Then import just the pertinent data from the old file. The scripting solution is the way to go when you can't easily get physical access to the files to make a clone.

-Chris Moyer

FileMaker Inc.

Phoning It In

Q: When I used FileMaker Pro on a Power Mac 8600, I could develop and run a script that dialed the phone. FileMaker 6 and 7 lack this functionality. Can I get it back?
-Bob Coffield

A: OS X doesn't support the Dial Phone script step. All is not lost, however. Automated Workflows' \$15 Dial Phone From X, an AppleScript-based program, can dial the phone from applications including Address Book, Microsoft Excel, and FileMaker, with the assistance of Macron Software's \$12 ABDialer 2.

*Chris Breen's Mac 911
via TMUG Insider, Pleasanton, CA*



AOL

A-O-Heck

Q: I've been trying to send some Microsoft Word documents to my mom, who uses America Online, but AOL turns the files into MIME format, which corrupts the documents. What should I do?
-Jack Lee



Printer

A: I have the same problem when I send pictures to my mother. AOL has a nasty habit of mangling attachments sent from outside the service. There are a couple of ways around this. The easiest is to compress any files you send to people who use AOL. Although AOL can corrupt many kinds of files, it seems to respect compressed documents.

In Panther, create a zip archive by selecting your document (or a folder full of documents) in the Finder and choosing “Create Archive” from the File menu. Or, if you prefer, use DropStuff, which you can find in the \$50 StuffIt Standard Edition and the \$80 StuffIt Deluxe (www.allume.com/mac/index.html), to compress files in the .sit format.

Alternatively, you can upload your files to a Web site—your Mac account, for example. Send your mother the link to that site, and she can download the files from there.

*Chris Breen's Mac 911
via The Finder, Mid-Columbia MUG,
Kennewick WA*



Canvas

Hide/Show All Palettes

Press Control/Tab to hide or show all of the currently open palettes. This will give back needed screen space while maintaining your palette arrangements.

-Dave Rumfelt

Mac Design Magazine

Freeform Mode Duplication

Press the Option key while you Rotate or Skew an object in Freeform mode to leave a duplicate of the original object behind.

-Dave Rumfelt

Mac Design Magazine

Third-Party Ink

Let me tell a true and sad story. I had this wonderful Canon i960 inkjet printer. It was great. It had 6 separate ink wells so you only had to replace the one that was low. Ran perfect with OS X and made good prints too.

I had a chance to purchase via mail order some ink for it. It was not Canon brand but a generic and ran about \$4 a cartridge cheaper.

It worked great until I let my printer set for a while without using it. Then two of the ink jets were clogged and no matter how much cleaning I did, they remained that way. Only one of the blues worked, magenta was iffy and zero on the yellow. I ended up having to purchase another printer.

My suggestion is if you must buy non-branded inks, make sure you use your printer a lot to keep the ink fresh and moving.

Apple Pickers MUG, Indianapolis, IN

HP Printer Problem

Some recent event seems to have reawakened a problem for users of recent model Hewlett Packard printers, particularly multifunction printer/scanner models. This problem first appeared in the early 10.2.x versions of the OS and was reportedly dealt with at that time, but has reappeared.

The symptom is that the Mac's operation slows dramatically, particularly after some scanning or printing operation has taken place. The culprit is a hidden HP application named “HP Communicator,” which effectively takes over the Mac so that nothing else gets a look in.

If you are technically savvy you

can look for this small application and remove it, noting that this will disable the front button functions of your scanner/printer. Otherwise, direct your Web browser to <ftp://ftp.hp.com/pub/multifunction/software/> and choose to download a file named aioscript.sit. Having unstuffed this, you will have an icon which you can double-click to alternately disable and enable HP Communicator, as required.

-Steve Cooper

AUSOM News, Melbourne, Australia

Printer Locking Up?

Sometimes when I send complex PDF files to my LaserWriter Pro 630, it either sits there processing endlessly or crashes. Earlier today, I was trying to print a PDF spec sheet from a website I visited and realized 30 minutes later that the printer was still trying to process the page.

In an attempt to speed things up, I switched on my Epson inkjet, launched Print Center, and opened both printers' windows from the Printer List. I put the LaserWriter job on hold, dragged it from the Status window, and dropped it on the Epson's open Status window. The job moved successfully from one printer to the other and immediately started printing on the Epson. A trick like this should work in a group office where your one-page email is stuck in a queue behind someone printing out the equivalent of War and Peace.

-Ric Getter

*The Finder, Mid-Columbia MUG,
Kennewick WA*



Credits & Special Thanks

These Hints and Tips are compiled from a variety of sources including:

User Group Newsletters:

- *Mouse Droppings*, newsletter of the Corvallis Macintosh User Group in Corvallis, Oregon, one of the oldest and most active user groups in the country. *Mouse Droppings* is the home of Phil Russell, a respected Macintosh writer and the main source of hints and tips published by me over the years, as well as other MUG newsletters throughout the world.
- *ApplePickers*, newsletter of the ApplePickers MUG in Indianapolis, Indiana.
- *AUSOM News*, newsletter of Australia's largest Macintosh User Group, Apple Mac Users' Society of Melbourne, Australia.
- *The Finder*, newsletter of Mid-Columbia Macintosh User Group in Kennewick, Washington.
- *LIMAC Forum*, newsletter of the Long Island Mac Users Group in Seaford, New York.
- *MacFriends Report*, newsletter of the Naples Macintosh Users Group in Naples, Florida.
- *MouseBytes*, newsletter of the Bay Area Macintosh Users Group in Largo, Florida.
- *Mouse Tales*, newsletter of the North Coast Mac Users Group in Cleveland, Ohio.
- *TMUG Insider*, newsletter of the Tri-Valley Macintosh Users Group in Pleasanton, California.

Friends:

- Jeff Greenberg
- Lynn Rybarczyk, an elementary school teacher and good friend, San Diego, California

Websites:

- Ben Willmore's *DigitalMastery.com* — Ben is the author of the Photoshop Studio Techniques books, one of the top Photoshop instructors, and one of the expert trainers at the National Association of Photoshop Professionals (NAPP) Photoshop World Expo.
- *FileMaker.com* — Chris Moyer, The Moyer Group CEO & FileMaker Advisor technical editor, and Bob Bowers, Soliant Consulting CEO & FileMaker Advisor contributing editor.
- *Small Dog Electronics*, an Apple Specialist and resellers of Apple Macintosh computers, peripherals, and software. www.smalldog.com.

Authors:

- David Blatner's *Tips & Tricks by ALAP, Inc.* — An InDesign plug-in from A Lowly Apprentice Production Inc. (ALAP), a leading provider of extended technology for the publishing and graphic design industries, and source of many excellent plug-ins for InDesign, QuarkXPress, and Photoshop. www.alap.com

Books:

- *FreeHand Visual QuickStart Guide*, written by Sandee Cohen. This is a fast, easy, and inexpensive way to learn the latest version of the enormously popular illustration program. Published by Peachpit Press.
- *InDesign Breakthroughs*, written by David Blatner and Anne-Marie Concepcion. They have scoured the online forums, interviewed Adobe engineers, and gathered together answers to over 200 of the most-commonly asked questions, and presented in a fun-to-read style. Published by Peachpit Press.
- *Mac OS X: The Missing Manual*, written by David Pogue, computer columnist for the New York Times and creator of the *Missing Manual* series, is the #1 best-selling Macintosh author. Published by O'Reilly.
- *Mac OS X Power Tools*, written by Dan Frakes. This book takes you step-by-step through insightful and essential tips, shortcuts, and solutions, covering software installations, networking, security, software, and much more, and is certain to turn you into an OS X expert. Published by Sybex.
- *Photoshop WOW Book*, written by Linnea Dayton and Jack Davis. The award-winning guide to getting the most out of Photoshop and ImageReady. Comes with a CD full of phenomenal Photoshop Styles, Actions, and Before & After tutorial files. Published by Peachpit Press.
- *Real World Adobe InDesign*, written by Olav Martin Kvern and David Blatner. It was David's presentation of InDesign at Adobe's booth at the MacWorld Expo in San Francisco that convinced me to switch from QuarkXPress to InDesign. This new book covers all aspect of this powerful program, and I highly recommend it. Published by Peachpit Press.

Magazines:

- Jay J. Nelson's *Design Tools Monthly* — An executive summary of graphic design news which includes Mac news and rumors, new software and hardware announcements, upcoming seminars and shows, interesting websites, and other valuable information. You may request a free sample copy of this monthly newsletter by going to www.design-tools.com or calling 303.543.8400.
- *Digital Imaging Magazine* — The essential resource for the imaging professional is published by the Cygnus Imaging Group, the world's largest publisher of photographic and imaging business publications. www.imaginginfo.com
- *Great Output Magazine* — An educational reference guide that focuses on proofing, printing, finishing, displaying, and selling digital images. www.pdia.org/gomagazine.asp
- *InDesign Magazine* — a complete resource for InDesign professionals. Published by Creativepro.com in PDF format. www.indesignmag.com
- *Layers Magazine*, formerly known as *Mac Design Magazine*, is the top graphic design magazine published today, and it is published for Mac users only. *Mac Design* is edited by Scott Kelby, the President of the National Association of Photoshop Professionals and also editor of *Photoshop User*, the NAPP's excellent newsletter.
- The *macHome Journal*, the ultimate magazine for the Macintosh consumer, offering practical advice for everyone. *MacHome Journal* offers excellent how-to articles and advice on purchases, and Hot Tips on line. www.machome.com
- *Macworld Magazine*. The ultimate resource for Mac users. Each issue is packed with practical how-tos, in-depth features, the latest troubleshooting tips and tricks, industry news, future trends, and is home of Chris Breen's Mac 911 columns. www.macworld.com
- *PC Graphics Report*. A short, easy-to-read summary of the latest news, reviews, tips, and tools for graphics, digital photography, and web design. www.pgraphicsreport.com
- *Studio Photography & Design Magazine* — Resource for the photo professional, published by the Cygnus Imaging Group, the world's largest publisher of photographic and imaging business publications. www.imaginginfo.com

If you are not a member of a Macintosh User Group, I highly recommend that you find one in your area and join. User groups are the greatest source of