

Sonoma Valley Computer Group  
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**Enjoy Your Summer**

**Come to the Meeting**

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## President's Column

by Veda Lewis

Bibliophile that I am, I gravitated over to the Sonoma Library for the recent Friends of the Library Booksale. Before I took my place in line, I noticed a book at their new book display. "Creative Computer Tools for Artists", by J.L. Pollard and J.J. Little (2002, Watson-Guptill) stood out. I picked it up and checked it out immediately. The book is loaded with examples of artists using the computer to set up sketches and compositions for final paintings done mostly with traditional materials, not the computer. What would be the value in that?

The authors show many an artist doing sketches, value studies, composition experiments and many other manipulations using Adobe Photoshop to test their ideas and produce a study for a final piece.

It was ironic that this book would appear shortly after the Digital Art Showcase. I've had a few conversations with artists in the Valley of the Moon Art Association about just what digital art is and how they could possibly use a computer to enhance their artwork. These authors show you just how you can. If you do any artwork, two, or three-dimensional, you know that half the battle is framing your idea and preparing a 'study' that you can work from. Many of us keep that in our heads and hope that it comes out satisfactorily. With the computer, however, there's much more opportunity to explore your ideas before putting paint to paper.

Prez. cont'd on Pg. 5

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## Sonoma Valley Computer Group

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### BOARD MEETINGS

Usually following General Meeting. Open to all members. Call 935-6690 for further information.

### MEMBERSHIPS

S.V.C.G. Annual Membership: \$20.  
S.V.C.G. Family/Couple membership: \$30 (residing at same address). Membership renewals are due and payable at the beginning of each year.

### GENERAL MEETINGS

S.V.C.G. meets second Saturday of each month at Sonoma Public Library, 755 West Napa Street; hours: 9:30AM to 11AM unless otherwise notified. Meetings free; guests welcome.

### ABOUT THIS PUBLICATION

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### ONLINE NEWSLETTER:

<http://www.vom.com/svcb/index.html>

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### MAILING ADDRESS:

PO Box 649  
El Verano, CA95433

## Donating Unused Computer Equipment

The URL listed is for the Computer Recycling Center. All of the info needed (and then some) is listed on the site.  
<http://www.crc.org/>

Thanks to Wayne Till for that tip.

## SVCG UG Benefits

As a benefit to being a member of the Sonoma Valley Computer Group, O'Reilly Press is giving you a 20% discount on all their books and software! For more information, please contact Kathy Aanestad at 935-6690 or email at 'aanestad@wco.com'.

In addition to the O'Reilly Press offer, SVCG belongs to the Apple User Group program whereby members can purchase Apple products at a savings. Contact Kathy Aanestad for user ID and password in order to access their online site. We need members to help with finding contacts for PC user group offers so that they can be included in the newsletter postings. ☺

## Welcome New and Renewing Members

Jerry Colby  
Judy Downs  
Jay R. Losselyong

## TYPEWRITER OR TYPESET

One of the simplest ways to give desk top published documents a more professional look is to follow a few basic typographical rules. Many typists follow 'typewriting' conventions when using DTP software, however following 'typesetting' conventions will create a far more professional look.

What's the difference? On a manual typewriter there is a limited character set available, so some characters double up in use, such as quote marks and feet and inches marks. In typesetting, the character set, whether a 'hot-metal' typeface or a digital font is much greater, and many special extended character sets are available too. Many of the typewriter conventions were due to the mechanics of the typewriter, such as fixed width spacing, however, digital fonts do not suffer from these limitations (unless they are intentional as in the 'typewriter' style fonts such as FF Trixie).

When using DTP software with either TrueType or PostScript fonts, there are far more characters available than there are keys on the computer, so these extra characters tend to be hidden away, especially if the keyboard is used as if a manual typewriter.

One of the first rules to follow is to avoid adding a double space after a full stop or period, a single space is now enough. This double space was used on manual typewriters to get the full stop to fit closer to the ending sentence than to the following one. With Windows or Macintosh fonts this is now unnecessary as the built-in proportional character spacing will ensure that the full stop sits closer to the character to the left, than would be possible on a manual typewriter. A simple way to remove any double spaces in supplied text is to use a 'search/find and replace' routine, available in most word processors or page-layout programs. Simply search for any full stops followed by two consecutive spaces and replace them with a single full stop and space.

Next up is the use of proper quotation

marks and apostrophes, rather than straight typewriter quotes that are also used as feet and inch marks. The problem is that most computer keyboards don't have specific keys for these 'curly' quotes. Many word processors and page-layout packages can now automatically replace the straight quotes with real or "smart" quotes, as you type, or import text. However if your software can do this, and you need to use straight quotes intentionally for feet or inch marks, you must disable the feature or all the measurement marks will turn into proper quotes.

If your package cannot replace them automatically, they can be accessed from the keyboard by either a combination of the option and shift keys on the Mac, or by the use of the ALT key on special numeric codes on the PC, the specific keystrokes are listed below.

Often hyphens are mixed up with minus symbols or dashes. Usually there are two types of dashes in most fonts, an 'en' - dash and a 'em' - dash. These are different from the usual dash obtained from the usual minus or dash. When to use each is open to debate, in Britain the 'en'dash - with a space on either side is often used, whereas in the US the 'em' dash with no space is preferred.

Ligatures are special joined characters mostly in serif typefaces to replace letter combinations that may 'crash' into each other. The most common are the fi - where the top of the f would collide with the dot above the i, and fl - where the top of the f would clash with the top of the l. Not all fonts support ligatures but many do, and there are special 'Expert Set' fonts available that contain all of the ligature combinations. Other ligature combinations include ff, ffi and ffl. Some DTP packages can automatically replace any occurrences of the clashing combinations with the correct ligature, and also take these replacements into consideration when running spell checking routines. Alternatively, a search and replace routine could replace them too.

Many of today's fonts have 'lining figures' where numerals align to each other along the bottom edge, such as '12345678', whereas traditional numerals were non-lin-

ing, often referred to as 'old style figures' and don't align together along their bottom edge but are designed to match the alignment of the lowercase alphabet.

Ellipses are often created by the use of three or four consecutive full stops or periods, but most fonts feature an ellipse character, that may be more appropriate. However, sometimes individual periods are used, and spaced to match the spacing of the other characters, particularly if the spacing is increased.

If text is often supplied on disc, a quick way to tidy it, is to create a series of search and replace routines in a word processor, and assign them to a macro. With a single keystroke all quotes, dashes, ellipses, etc. can be correctly set.

Setting text in italic and bold should only be achieved with the correct italic or bold version of that font. If there is not a bold or italic version of the font available, many software packages will force a normal font to slant or embolden, creating an effect that is quite different from a true designed italic or bold font.

If you need to set text in all capitals, the readability is increased if small caps are used rather than normal caps. Small caps are optically designed to appear more appealing alongside lowercase characters than normal caps. Some software can use a normal font and create the impression of small caps, but for the exact settings, some fonts are available in a small caps version.

There are many extra characters 'hidden away' from the keyboard, and as mentioned earlier these can be accessed using various keystrokes and codes. To view the full character set of a particular font, you can use the Key Caps accessory on the Mac, or the Character Map accessory in Windows. These allow the complete character set to be viewed, individual characters can be inserted into a document and in Windows, the character codes are given too.

Below is an example of just a few of the characters available and the keystrokes required to obtain them.

<u>Character</u>	<u>Mac</u>	<u>Windows</u>
Open single quote ‘	option ]	ALT 0145
Close single quote ’	shift option ]	ALT 0146
Open double quote “	option [	ALT 0147
Close double quote ”	shift option [	ALT 0148
En dash	option hyphen	ALT 0150
Em dash	shift option hyphen	ALT 0151

There are many more available, accessible via either the Key Caps (Mac) or Character Map (Win) accessories.

I've only covered a few of the possibilities here, but these are a starting point for improving to the look of DTP documents. Next month I'll cover this further, and move on to other typographic details such as type-face choice, tracking, leading, kerning, measure lengths, style sheets and hyphen and justification settings.

(from an archived Andy Davidson column)

## Join SVCG Today!



# What's News

## H-P OPTS FOR TRANSMETA

Hewlett-Packard has chosen to use processors from Transmeta Corporation in its upcoming line of tablet PCs. The decision was something of a surprise, given the competing processors from larger companies, most notably Intel. Hewlett-Packard will build tablet PCs, which resemble laptops with screens that can be "written" on with a special stylus, using Transmeta's one-gigahertz Crusoe processors. Officials at Transmeta characterize Hewlett-Packard's decision as a vote of confidence in the power and energy efficiency of the Crusoe processor. Wall Street Journal, 3 June 2002 (sub. req'd)

<http://online.wsj.com/article/0,,SB1023053737385494680,00.html>

## IBM WINS CONTRACT FOR WEATHER SUPERCOMPUTER

The federal government has awarded IBM a \$224 million contract to build a new supercomputer to improve forecasts of weather and ocean conditions. Just last month, the Earth Simulator, a new supercomputer in Japan that will be used to study the climate and weather, set a new record for performance. IBM's new machine, designed as a massively parallel computer, will greatly increase the capacity of the National Weather Service and related offices to predict weather, and will be improved with the addition of newer and more processors through 2009. New York Times, 31 May 2002 (registration req'd)

<http://www.nytimes.com/2002/06/01/technology/01SUPE.html>

## MACS HAVE NEW ACCESS TO OFFICE

Microsoft this week released a service pack that includes expanded functionality and many security fixes for customers using the Mac OS X operating system. Most of the products in Microsoft's Office suite, including Excel, Word, and PowerPoint, have been improved in the service pack, with added speed, more support for Mac graphics capabilities, and fewer bugs. Microsoft also unveiled new MSN Messenger software for the Mac and offered previews of the Mac Internet Explorer and an application to synchronize Office tools with Palm devices. InfoWorld, 3 June 2002

[http://www.idg.net/ic\\_871816\\_1794\\_9-10000.html](http://www.idg.net/ic_871816_1794_9-10000.html)

Invite  
A  
Friend



Check out the web page...  
Soon to have the artists'  
work on display!

<http://www.vom.com/svcg/index.html>

## Sonoma Valley Computer Group Membership Application/Renewal Form

### New Applicant

Use information below

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Home Phone: \_\_\_\_\_

Work Phone: \_\_\_\_\_

e-mail Address: \_\_\_\_\_



Send  \$20 (individual)  \$30 (family) check to:  
Sonoma Valley Computer Group  
POB 649  
El Verano, CA 95433

### Renewal (expiration date on label)

Use the name and address label on Page 12

Platform:  Mac  PC  WinNT  
Operating System:  OS 8x  Win3  Unix  
 OS 9x  Win95  Linux  
 OS X  Win98  WinME

Computer Model: \_\_\_\_\_

How did you hear about SVCG?

class  club member  
 newspaper  newsletter

User Level:  Novice  Intermediate  
 Advanced  Expert

## SUN PORTAL SOFTWARE ADDS INTEROPERABILITY

Sun Microsystems's portal software, Sun One Portal Server, formerly called iPlanet Portal Server, will now work with application servers from Sun competitors IBM and BEA Systems. Previously, Sun's portal tools only worked on machines running the Sun One application server. The move for interoperability should make Sun portal software an option for companies that use competing application software and don't want to change that part of their operations. Other features of Portal Server include the ability to create portal applications as Web services, running them in other applications, and an Identity Server to verify users' identities. Versions of Portal Server that work on Windows or Linux operating systems are due out next year.

CNET, 3 June 2002

<http://news.com.com/2100-1001-930608.html>

## NEW SOFTWARE SCRAMBLES PERSONAL DATA

Two researchers at IBM's Privacy Institute are working on what they call "privacy-preserving data mining," which they say provides accurate statistics to marketers while preserving the privacy of Web users. Many visitors to Web sites lie when entering a personal profile, worried that their information will be captured and used inappropriately. According to Rakesh Agrawal, one of the researchers involved, their work "institutionalizes the notion of fibbing" by changing data entered by a random amount within a known range. Data from large numbers of individuals can then be used to create a relatively accurate data-mining model, one that fairly represents demographics of users without sacrificing the privacy of any of them. Agrawal said that the necessary loss of accuracy is small enough that overall results are still very useful to marketers and product developers who use such demographic statistics.

ComputerWorld, 31 May 2002

[http://www.idg.net/ic\\_869999\\_1794\\_9-10000.html](http://www.idg.net/ic_869999_1794_9-10000.html)

## SUCCESSFUL TEST OF GRID COMPUTING

Researchers at five universities and research centers completed a successful test of a computing grid that is expected to support experiments at the Large Hadron Collider in Switzerland. Unlike distributed computing projects such as SETI@Home, all of the individual nodes in the grid are connected and can communicate as data moves among the nodes. The Globus Project and the Condor Project developed the software on which the new grid operates; both are open-source tools, available free online. Participants in the project include the Particle Physics Data Grid, the International Virtual Data Grid Laboratory, the U.S. Department of Energy, and the National Science Foundation.

Wired News, 3 June 2002

<http://www.wired.com/news/technology/0,1282,52909,00.html>

## COMPUTER-DISCIPLINE PROGRAMS GO BEYOND TECHNICAL SOLUTIONS

A new sort of campus services office is showing up at more and more colleges and universities. So-called computer-discipline offices, such as NEThics at the University of Maryland at College Park, offer a centralized location for information about campus computer policies as well as services to deal with violators. Unlike more common technical services offices, computer-discipline offices focus on the social impacts of computer environments. For example, computer-discipline offices often handle complaints about harassing or even illegal e-mails. Whereas a typical help desk might give advice about how to block the e-mails, a computer-discipline office might use the e-mails to locate the sender and offer counseling resources to the victim. Other topics for the office include copyright issues and etiquette for computer communication. Chronicle of Higher Education, 7 June 2002

<http://chronicle.com/free/v48/i39/39a03501.htm>

There are varying opinions about the ethics of incorporating the computer into your artwork, so we invited one of our most active club/board members, Stephanie Clark, to lead a discussion on this topic at our June meeting. She has some interesting insights and brings in the 'buzz' from artists such as **David Hockney** who has written on the probable use of lenses by early artists.

I have recently had a chance to review a photo database application from Extensis called Portfolio 6. At the June meeting, I will show you how it works to allow you to create meaningful keywords and make your growing collection of photoimages something that is more of a working tool than a black hole (Where did I file that photo of the flying giraffe?).

As usual, Q & A will also be on the docket.

See you there.

—Veda

## To Do

- Tell your friends about SVCG.
- Invite them to a meeting.
- Share your newsletter with someone.



# KnockOut 2.0

by Procreate (Corel)

review by Kathy Aanestad

KnockOut 2 is a plug-in, not a stand-alone application, which can be used with either Adobe Photoshop, Corel Photo-Paint, Corel Painter 6 or Painter 7... a sophisticated, relatively easy-to-use image masking program that can capture fine detail.

Currently, Photoshop 6 is loaded on my G3/300 mhz machine with 320 MB of RAM. 100MB of RAM is assigned to Photoshop and KnockOut's RAM has been increased by the same amount. As usual, like most computer users, the manual is the last thing a user wants to refer to, so I jump right in after installing the plug-in and fire up Photoshop.

I'm working with complex images with multi-colored backgrounds and complicated foregrounds... such as two blackish/grayish and white kittens wrestling with each other on multicolored, multi-patterned, and multi-textured rugs. (See Figure 1)



Figure 1

There's lots of detail in this image of the kittens with their fine, fluffy hair and round roly-polly bodies wrestling on top of two adjoining carpets.

I usually never work with studio-produced images whereby, for example, you see a bottle of wine precisely placed atop a pedestal



(uniform, one-color) with a white or dark background... an image that would be relatively easy to trace with a selection tool in Photoshop.

This is where the power of Corel's KnockOut2 is so fabulous. What I did, as I'll explain later, is use the following:

Inside Object Tool



Outside Object Tool



Touchup Eraser



Touchup Brush.



Within a few minutes, I had the kittens and the momma cat (sitting in her box) selected, fine-tuned, and ready to apply back to my Photoshop document. See Figure 2.



Figure 2

Above you can see both inside and outside selections. This is what I did.

1) opened image in PS, an image 3.7x5 at 150 dpi (See Figure 1)

2) made a copy of the image (as a second layer). You cannot activate the KnockOut plug-in on the background layer. Your image must be in another layer and have that layer selected.

3) Went to FILTER, KNOCKOUT, LOAD WORKING LAYER.

This opened up KnockOut2 where you work until you apply your finished masked image back into Photoshop. I used the default settings except for the Touchup Brush and Touchup Eraser... made them smaller. To adjust the size, I used the Property Bar. See Figure 3



Figure 3

4) Clicked on the Inside object tool and traced out the inside of the image, repeated this step using the Outside object tool and traced the outside of the image I wanted masked. See Figure 2 which shows outline of Inside and Outside tracings.

5) Clicked on the Process button. See Figure 4



Figure 4

The foreground image gets 'knocked-out' and the background image gets removed. (Compare Figure 1 and Figure 2)

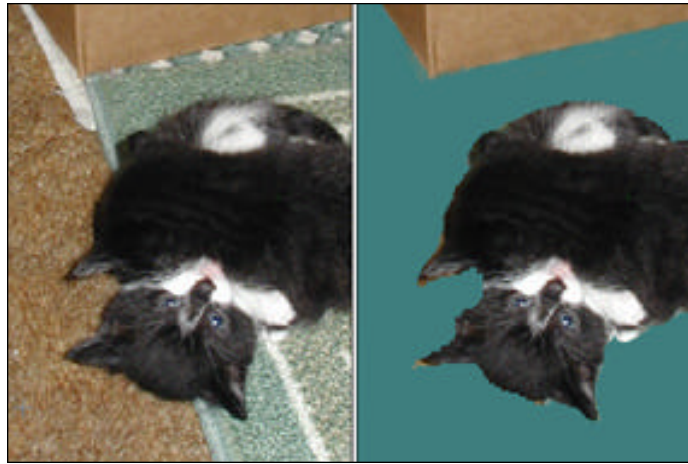
Now you are working strictly on the 'knocked-out' image.

5) After that is done, I fine-tuned the selection using the Touchup Eraser and Touchup Brush tools to get rid of unwanted artifacts and add to the selection areas that were missed in the first masking process.

Depending upon which tool is in use, a before and after image is opened up in a new window, showing you what information to add or delete.

For example, some of the kittens' fur was

omitted, so I clicked on the Touchup Brush and like magic, started painting it back into the image. Some of the rug was not omitted, so I clicked on the Touchup Eraser and... like magic, erased over those pixels and waaa-la. (See Figure 5)



(Before image and the processed image)  
Figure 5

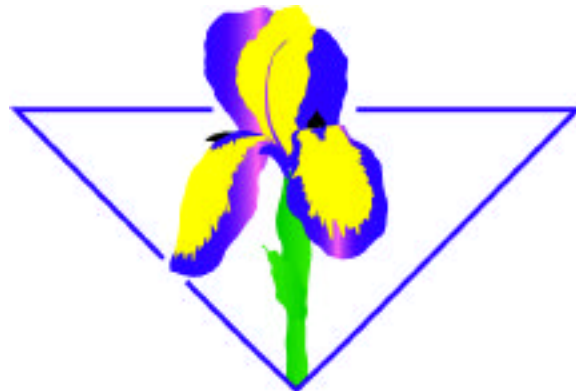
5) After the image has been processed and fine tuned with the Touchup Eraser and/or Touchup Brush to recovering or removing pixels, the last thing you do is 'Apply'.

6) Apply (to host application). This sends the finished product back into Photoshop and you can continue working, applying your beautifully crafted image to the rest of your work.

There are other powerful features in KnockOut2 which I have not experimented with yet, but look forward to doing so as it will further add to the creative process, cut down on work time and increase work-flow!

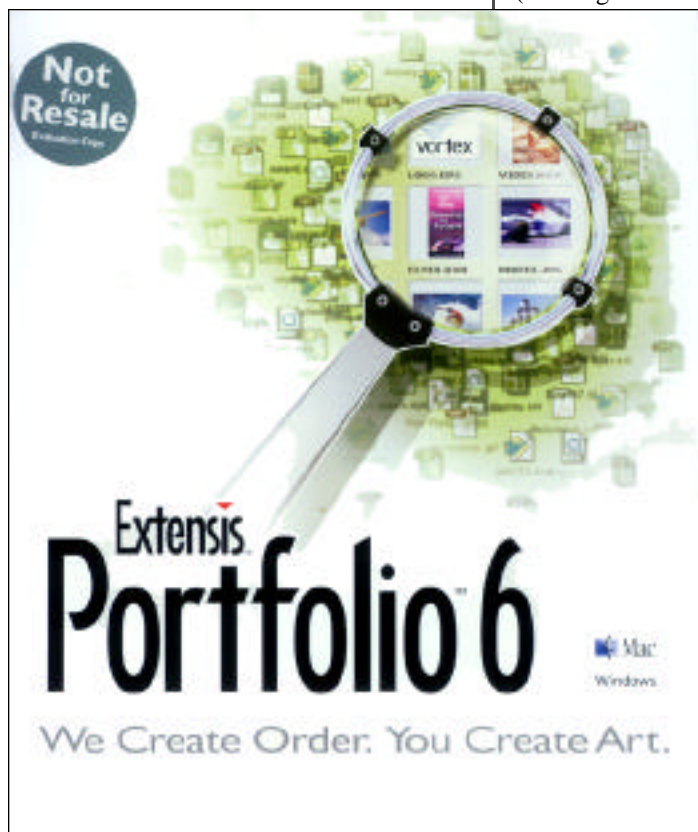
KnockOut2 is a winner in my camp with a one-two punch and you're done. For the degree of image complexity, KnockOut2 is so much easier to use than Photoshop's cloning tool, eraser, and other various tools to achieve the desired result. What took me several minutes in KnockOut2 may have taken me over an hour or more of tedious, laborious work in Photoshop.

KnockOut2 is a must-have for anyone interested in graphics and desktop publishing. I give it an A+.



# Extensis Portfolio 6 Review

By Veda Lewis



If you have accumulated a large collection of images, you can relate to the need to put them in a database so you can retrieve the ones you want to use later. Database programs of my own design have missed the mark in ease of use, so I was happy to give Extensis' Portfolio 6 a spin. I had seen this program demonstrated at MacWorld numerous times, and actually tried out a much older version when I had only a few digital images, not the thousands now floating on my drive.

## Keywords-

I took a disk full of images I took at a field biology training course and loaded it to my hard drive. I was able to drag the folder containing 121 images over into Portfolio, initiating a window requesting a descrip-

tion of the images, a tab for keywords, and sort fields to enter. I started entering keywords and realized that they were not transferring over to what is called the master keyword list. Fearing duplication of work, I searched the online help manual and learned the path to access the master keyword list (Catalog>Administration>Keywording).

The help feature is in a manual format, not as handy as the indexed or contextual help you will find in many other programs. However, it does the job after some searching through Adobe Acrobat for keywords.

I can lock down the keywords if I want and limit them to those on the master list. Knowing how easy it is for me to make up slight variations, this will be a convenient feature.

With my master keywords set, I continued on with selecting which keywords would be assigned to this catalog of images.

Time out. All of the keywords were assigned to every image in the catalog. Since that was not what I wanted, I thumbed through the manual again (this time the hard copy) and learned quickly that I needed to select the files that I wanted to assign to a particular keyword, then go into Item>Edit Keywords to make the keyword assignments. That done, and a quick find results in a window with just my selected images in that category. Now we're making progress.

I was surprised that the master keyword list is associated with the catalog in which it is created. If you want to use it in another catalog, you must export it as a text file and import it into the new catalog. Initially, I thought this was a negative feature, but found it a positive, because I can avoid going through a huge list of terms

that may not apply when I'm logging classroom images, for example.

The field option is another way to manage the images. I have several instructors shown in the field class photos and I would like to avoid having a single keyword for the names of each person who may request a photo of them teaching a group of students. So, I used a field and called it Person. I can use the value of the field to insert the person's name. For example, Monique is in three shots, so I selected those images and attached her name to them. Later, I did a find for Riparian (it means streamside vegetation) and Monique. I was able to use a keyword feature, click "more choices" and select the field value equals "Monique". Portfolio retrieved the one photo of Monique that was taken in the riparian area. I am also using this feature for photo location and photographer. Now this is computing. Portfolio 6 allows me to create a separate palette from the master palette that contains predefined fields. This is handy to have on the desktop in Portfolio.

Next, I brought in some images to the catalog that I had processed in Adobe Photoshop and assigned keywords to the files. Just as the manual stated, the keywords were then associated with the files in the Portfolio catalog.

## Sorting Views-

I have to admit that even before I got into the keywords, I clicked on the sorting option. There are over a dozen options! Sort by date, time created, image orientation, filename, resolution, thumbnail size, and more. My favorite is the time created, because it allows me to keep together the numerous panoramic sequences I take in natural settings.

## Managing files-

One of the neatest features is the ability to drop images into Portfolio from the browser



## Distribution-

Portfolio works to create catalogs that are like pointers to your images on your hard drive, or on a separate medium, such as a CD. The collect feature allows for a variety of ways to give your images to others, email, create CD's, web publish, upload to a server, even timed slide shows that can be exported as Quicktime movies. I tried the CD option on a Windows machine to make a Mac/Win version CD. I need to clarify whether the settings were correct in the CD burning software that I used. The first try from Win to Mac/Win was unsuccessful. EZ CD Creator 5 on the PC asks for 8+3 filenames in order to assure compliance with ISO 9660 protocols to produce a Mac/Win readable version from the Win machine. The documentation for Mac to Mac CD burning is extensive. It is on the software CD.

## Server options-

One reason I wanted to play with this software is to recommend a server software for the large office where I work. Many of us are generating loads of images that we need to make available for others. In my training work, I need access to a variety of technical images. I can now go to our server and click through folder after folder. However, I look forward to using Portfolio Server in the near future. All I need to do is to keyword my photos and load them to the server. I can create my own catalog pointers to retrieve certain types of images, while everyone else does the same.

No more naming files; with all the search capabilities, the important information is in the keywording.

## Recommendation-

With all of the features offered, too many to cover them all here, Portfolio 6 is a very powerful database tool. All you really have to be careful about is finding a permanent location for your images, since the catalogs in Portfolio are essentially shortcuts. Portfolio manipulates thumbnails of your original images. You can move, copy, delete and rename files from within the

program to keep things in order.

The software box from Extensis states "We Create Order. You Create Art." I can be much more confident now that I will be able to find the art I've created, now that I have a tool for doing so.

# DATABASES

It's time to look at how to get already existing information into DTP packages such as PageMaker or XPress. When creating documents in DTP packages, often graphs or spreadsheets and database data have to be included, and getting these files into your DTP program can cause problems. These 'office' programs don't have the full graphics or pre-press features that you may need to prepare images for print, but DTP packages don't have full graph, charting or spreadsheet features as standard.

The problems arise when documents that are to be printed on a printing press, and required output from XPress, also need data from the 'office suite' programs. Often there is no direct way to import say an Excel file, or Word table into XPress. Other examples could include an Excel spreadsheet and graph, a Word document that includes a table, and all these need to be included in a XPress annual report.

There are many 'office' type programs available, but the principles mentioned here will apply to most, the workarounds are not too program specific, so if a your particular 'office' program is not mentioned here, a solution for a similar program could solve your problem too.

One of the most common problems is getting Word tables (or any word processor custom tables) into XPress. If you import a Word file that contains a table into XPress, the table will be ignored. The solution is to convert the table in Word into tab delimited text, where each entry or 'cell' in the table is separated by a tab, then import this text into XPress

and format it further from there. In XPress you have several options to create the table format. You could use a single text box and tabbing, many linked text boxes, or a single multi column text box. Which you use depends on the nature of the table.

If the table is fairly simple, tabbing could be the quickest solution. Create a style sheet with the type attributes you need, including custom tab stops to create the table alignment. When the text is imported the 'delimiting'tabs will automatically tab the cells into a table-like format.

If the table is more complex, multiple linked text boxes may be more appropriate. With this method, create your table by using a single text box for each cell of the table. If you need 5 columns by 10 rows, create a grid of 5 by 10 text boxes, then link each one together using the text box linking tool, so that the text flows left to right, top to bottom. When the text is first imported into this, it may appear jumbled, you need to replace each tab with the 'next text box' command. Using the FIND/CHANGE menu search for all the tabs and replace them with `\b` This is the command to move the text into the next linked text box, so each table cell will occupy a single text box, and the text chain will then jump to the next box for the next cell.

A further option is to use multi-column text boxes, for a 12 column by 5 row table, create a text box with 12 columns, and use 5 lines from this to create the table format. The first 12 cells occupy the first line, enter a return or new line, and continue with the next row. Adjusting the overall size of the text box will in turn alter the width of each column, the gutter width can also be used to adjust the amount of horizontal space between columns.

All these methods can be combined to create very complex and versatile table formats, often better than those 'default tables' available in Word etc. Horizontal lines or rules can be set as part of a style sheet and applied automatically, without having to draw them in manually. Tints and colours can be applied directly to text

boxes, and style sheets, giving greater control over the appearance of the table.

A good trick is to apply a line or rule below a paragraph, but offset and as a increased width so that it covers the line of text that it is underlying itself. Then set the text is a different colour, and you automatically have a colored line or box behind any text set in that style. As an example, setting white text with a black offset rule beneath, will give the impression of a black box or bar with white text on top, without having to manually draw in rules or boxes.

Tab fill characters are also useful for tables, as an example, if a period or full stop character is used, whenever the cell jumps to the next cell, the distance between is filled with periods, automatically creating a 'share price.....12.415' kind of format.

Again, the key with Word tables is to convert to tab delimited text, import this into XPress, and use the full array of text boxes, style attributes and formats to create the table required.

Spreadsheets often need to be imported into XPress, either in table or cell format, or as charts or graphs already created in the spreadsheet. Firstly, treat 'cell format' spreadsheet data in the same way as Word tables. Export as tab delimited text, and import into XPress, using the linked text boxes, or tabbing ideas mentioned earlier. The multi-column or linked text boxes are very useful for creating a spreadsheet like grid in XPress, into which the text can be flowed. The only point being the replace the delimiting tabs with the \b command to move each cell along into the next text box, or use \c to move into the next column.

Using tab delimited text can also open up other options, as in conjunction with the tags format discussed last month, you could edit the spreadsheet to include the required tags codes, to automatically format the text, or select style sheets automatically.

Data from spreadsheets can also be in the form as charts or graphics, and often there is no way to save these as graphic files, ready to import into DTP programs. If that is the

case, use the clipboard to copy the chart or graph from the spreadsheet, paste this into a drawing program, such as Freehand, CorelDraw, or Illustrator. From there, edit and tidy the image to suit, and then export as a EPS or other suitable vector graphic format. There are many points to note about this though, as moving images between packages via the clipboard can cause further problems, though it's nothing that cannot be fixed.

Once the image is pasted into the drawing program, it may need tidying and refining, before it can be place in XPress. Any colours used might be defined as RGB, however these would have to be changed to CMYK (process colours) or spot colours (Pantone etc.) to suit. If left as RGB, they would not colour separate properly from XPress, and not print properly on the printing press. Also the image is unlikely to be trapped, and would have to be trapped to requirements, either manually or automatically from the drawing program. Any gradient fills may be banded or coarse and could need replacing with the drawing programs own fills. Although the images would need tidying up and editing, it can be done, and you would be able to finally export them to XPress.

Other types of data from 'office' packages can be treat in a similar way, such as PowerPoint 'slides' that may need to be included. Again, the clipboard idea would work with this, or you can save the slides as Windows-Meta-Files (WMF) which can be imported into a drawing program, therefore missing out the clipboard 'copy and paste' section.

When faced with a chart, graph or any graphics from a program, first check whether the program can export them as a workable graphic format, which you could edit further in a drawing program. If it can, this would be the preferred way, if not, use the clipboard idea.

If you use charts and graphs on a regular basis, the time spend copying, pasting and editing them could add up, and a purpose built graphing package could be invaluable. Packages, such as CorelChart,

Deltagraph Pro (<http://secure.deltapoint.com/>) can import spreadsheet or database data, present this in a variety of charts, graphs or tables, and can then export these as graphic images that can be imported directly into XPress. These can also offer far more charting features and options than are available in regular spreadsheets. If you use graphs on a regular basis, this kind of package could save you hours in editing and exporting.

Using combinations of the above, it's possible to use the graphics from virtually all of the office type programs, regardless of how appropriate those graphics may be. It might be that a more suitable chart or graph could be created directly in your drawing program, but it might also be that someone decides that you must use a Excel graph - now you have the choice.

(from archived column by Andy Davidson)

## FONTS

### FONTS—TRUE WEIGHTS OR FAKE?

I've had a question via an email regarding fonts and how to check whether the true fonts are installed:

Q: "I am using the Baskerville BE font in a QuarkXPress document and I would like to make sure I also have the correct Bold and Bold Italic versions selected and installed when I need them. Is there an easy way to find out that the document will print with the true bold version of a font, rather than faking the bold? I'm using Quark 3.32 and articles in magazine and guides state that I should apply the actual Font (i.e. Bold Italic) but Quark doesn't show anything other than the single typeface?"

This is an interesting question, and it arises because there is a difference between the way the Mac and PC allow fonts to be selected, and it can even vary between programs on PC.

A: On the Mac, any weight of font is treated as a separate font and will appear in any font

menu etc. So with say, Baskerville BE, if you have normal, bold, italic and bold italic, they would all appear in a drop down font menu as individual fonts.

On the PC (and again this can differ between programs on PC) rather than show all the font weights in the actual font menu, only the main or normal will be listed, the others have to be selected by using any style, bold or italic buttons or in QuarkXPress, the style buttons on the measurements palette. Therefore, on the PC, you have to do exactly what you're not supposed to do on the Mac! In fact, there's no other way to do this on PC XPress -- weights of the font will not appear in the lists, you can only access them via the style buttons.

Quark allows you to select the bold button on the measurements palette, even if you don't have the proper bold version installed and this is why many guides and books say to use the actual font weigh in the menus, rather than setting say Baskerville BE normal and using the style buttons on the measurements palette in XPress to select any weight. If you use the style buttons, there's no guarantee that you have the proper style font installed -- so the answer is to set it from the list - then you'll only be able to set installed fonts. The problem though, is that on the PC, you can only set the weights with the buttons!

In other PC software such as Corel or Illustrator, you can only set weights for fonts you have installed -- if there is no bold version installed, the option is greyed out in the menus and unavailable. If Quark did this, it would be impossible to set the wrong font, and you'd know you were using the proper versions.

There is a neat solution to this for Quark though — the free Quark XTension PS Utils available to download from Quarks web site starting at: <http://www.quark.com>

Amongst other functions, PS Utils will list all the fonts used in your document, and match them against the actual font it'll use for printing. If the two names generally match up, you know you'll be using the proper font — if they don't it means the proper font is not installed, and XPress

will try to fake the bold etc. PS Utils also allows you to print a report listing of the fonts used in the document, and includes details such as a list of all the font files required.

For example, if you used Baskerville BE normal and bold, then used PS Utils to show the font names you'd get something like:

Windows Name:	PS FontName:
Baskerville BE plain	Baskerville BE regular
Baskerville BE bold	Baskerville BE medium

This shows you that it'll use the proper version for the bold version and not try to fake it.

If on the other hand you select bold for a font that has no bold version it'll look something like:

Windows Name:	PS FontName:
Bell Gothic plain	Bell Gothic plain
Bell Gothic bold	Bell Gothic plain

Here, it's clear that the bold version is going to be printed using the plain version, but will be bolded by faking.

It's also possible to check if the fonts are installed, by looking at the font list in Adobe ATM — here all the weights are listed as individual fonts, and for Baskerville BE I get:

Baskerville BE Regular,  
Baskerville BE Regular, BOLD  
Baskerville BE Regular, BOLDITALIC  
Baskerville BE Regular, ITALIC

(This is how it would also appear on Mac XPress's font menu, but on PC it'll just look like 'Baskerville BE Regular' and we'd have to get the others from the style buttons or character formatting options.)

So, to briefly re-cap — Quark allows you to select via the style buttons, weights that you don't have installed. So Mac users are guided to only set

weights by selecting the actual font in the menu, as all weights are listed in Mac menus. On the PC, we only get a single version in the menus, we have to use the buttons to get the weights — so it's easier to select a font weight you don't have installed.

The answers are to look at the font lists in ATM or to use Quark's PS Utils XTension to show actual fonts that'll be used for printing.

Finally if you have the correct weight font installed, the buttons on Quark's measurement bar will select it and the right font will be used. The problems only arise when you use the buttons to select a font weight that is not installed, and for example the bold weight of the font is faked by Quark by printing the font heavier.

(from archived column by Andy Davidson)

## Happy Summer!





SONOMA VALLEY COMPUTER GROUP  
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Postage

Topics:

*Ethics and Digital Graphics*

*plus*

Place Label  
Here

*How To Use Portfolio... an  
EASY Database for Managing  
and Cataloging Your Photos.*

# Sonoma Valley Computer Group Newsletter

Next Meeting: Saturday, 7/13/2002

Place: Sonoma Public Library

755 West Napa Street

Time: 9:30 a.m. to 11:00a.m.

Topic: *Ethics and Digital Graphics.*

*Portfolio Demonstration  
Q&A.*