

# MetroMac EXPRESS

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## NEWSLETTER OF THE Metropolitan New York Macintosh Alliance

### President's PDA

By Chris Bastian

#### WELCOME TO METROMAC

First, a short greeting to those of you at Macworld Expo who are meeting us for the first time. MetroMac is a volunteer organization that was founded a year ago to provide a community for Mac users in the New York metropolitan area. In addition to publishing this newsletter, we host regular meetings, bringing our members together to ask and answer questions and to discuss new developments in Mac technology, and provide electronic forums on our website (<http://www.metromac.org>) for the discussion of any aspects of the Mac that people are interested in. MetroMac members can also take advantage of periodic discount offers on Mac hardware and software, internet services and computer training.

You're cordially invited to attend our next meeting on Thursday, August 8 at 6:30 PM at the NYU Main Building, Waverly Place & University Place. If you have any questions in the meantime, please ask one of our fellow members at the Macworld User Group booth, or send us an email at [info@metromac.org](mailto:info@metromac.org).

#### We The People

**M**etroMac is presently governed by a wonderfully informal, but occasionally clumsy consensus process where we make up the rules as we go along. To try to lay down a little more structure for the organization, the Admin Group has been preparing a set of bylaws that outline the responsibilities of Officers, Directors and activity managers, as well as rules governing future decision-making. The current draft is posted to our website for your review. Please let us know what you think, so we can finish up the details.

#### Isn't That Special!

Several people have asked about the possibility of MetroMac establishing Special Interest Groups for

interested members to meet to discuss more specialized topics (desktop publishing, Photoshop, Internet tools, etc.) on an ongoing basis. Several new opportunities for meeting space have presented themselves, and we'd be happy to make arrangements for SIG groups, providing – someone – is willing to take on the responsibilities of leadership. You don't need to be an expert in the field in question; just interested enough to help organize meetings and act as moderator. If you're interested in a particular subject, let us know.

#### The Apple of Our Eye

Rumor still has it that, sometime in our future, somewhere in SoHo, an Apple Store may be opening for your shopping pleasure. Watch this space for more details.

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# Computer Connections

By Lloyd Prezant

**iBook—iFaster** APPLE has raised the speed of their iBook laptop computer to 700 MHz in two of the three models offered. With the doubled 512K level 2 cache upgrade, the iBook can now run up to 35% faster. There is an improved video-out port that supports the standard VGA output, as well as S-video and composite video. (You will need to buy the optional adapter for this.) Here are the specs: for \$1,799 you get—700 MHz PowerPC G3 processor, 14.1-inch active matrix TFT display, 30 GB Ultra ATA hard drive, 256 MB SDRAM and a DVD-ROM/CD-RW Combo optical drive; for \$1,499 you get—700 MHz, 12.1-inch display, 20 GB drive, 128 MB SDRAM and DVD-ROM/CD-RW drive; and the \$1,199 bargain iBook has—600 MHz, 12.1-inch display, 20 GB drive, 128 MB SDRAM and a CD-ROM optical drive. The iBook is now Apple's best-selling consumer and education notebook computer.  
[www.apple.com/ibook](http://www.apple.com/ibook)

**Analog Video Goes DV** CANOPUS CORPORATION, designers of digital video editing systems, now have the ADVC-50 media converter. This PCI card allows Mac and Windows users to change analog video content to DV (Digital Video format). This converted video is transferred to the Mac's hard drive via a FireWire connection. If you already have a DV-only capture card and need to edit in analog video, the ADVC-50 is for you. It also supports locked audio to allow audio and video synchronization. You don't need software or drivers for the ADVC-50. There are 4-pin and 6-pin FireWire connectors on it as well as Composite and S-video connectors. Priced at \$199. [www.canopus.com](http://www.canopus.com)

**Spring Cleaning—Cleaner** ALADDIN SYSTEMS INC. presents Spring Cleaning 5.0. This software allows users to clean their Macs of unwanted files and Internet clutter while protecting their online privacy. Some new features include: Cookie Editor upgrade—now you can automatically delete cookies from selected servers when it runs; System Menu for OS X—desktop menu bar allows instant access to all Spring Cleaning searches; Drag and Drop—all tools now can be used in this mode for faster searches and actions; better OS X performance and better overall search and access features. This program helps all levels of Mac users manage their storage properly by eliminating unneeded files. Requirements are: a PowerPC-based Mac, OS 8.6 or better and a minimum of 8MB of RAM to run the program. \$49.99. Upgrade from previous versions and iClean are \$29.99 (see Web site for competitive upgrade product deals).  
[www.aladdinsys.com](http://www.aladdinsys.com)

**CD-R Media Turns 40(X)** VERBATIM CORP. is now shipping DataLifePlus—a 40x-certified CD-R disc that burns 700MB of data or 80 minutes of music in approximately 2 minutes! They do this with "Super Azo" recording dye. This dye reacts much more quickly to laser light for fast error-free writes. They also lay down a dual protection layer that protects the silver reflective layer and allows faster read/write performance. Verbatim is the only manufacturer that currently provides this dual layer protection. Compatible with all older lower speed drives, the DataLifePlus CD-R discs have an estimated archival life of over 100 years. Priced at \$0.99 each. Get'em cheaper in 10 packs for \$8.99.  
[www.verbatim.com](http://www.verbatim.com)

**It's a Snapz (Pro 1.0.3)** AMBROSIA SOFTWARE has upgraded Snapz Pro X to version 1.0.3. With a single keystroke, this screen capture utility can capture anything visible on your screen and save it in many different image formats. In addition to QuickTime movie, Snapz Pro X 1.0.3 saves in: .tiff, .gif, .jpg, .bmp, .png, .pict, .pdf or Photoshop files. The developer also fixed a bug that caused the virtual memory subsystem to run out of pmap entries when Snapz Pro X was used. It works only with Mac OS X and it costs \$29, or \$49 with the QuickTime movie feature. Currently registered users can upgrade for free. It is a 13 MB download at their web site. [www.ambrosiasw.com/news](http://www.ambrosiasw.com/news)

**G.C. 4.4—Gee Wiz** LEMKE SOFTWARE just released GraphicConverter 4.4. I don't think there are many people out there in Mac land who haven't used at least one version of this very useful graphics manipulation software in their career or private life use of their Mac. This update has 36 changes and solves a myriad of bugs as well as adds improvements to Mac OS X compatibility. The upgrade is free to all registered users of GraphicConverter. Two downloads, carbon (OS X) and classic (OS 9 and before), are available. The cost to register is \$30. C'mon now—this is shareware. Hasn't it helped you out over the years? Pony up!  
[www.graphicConverter.net/us\\_index.html](http://www.graphicConverter.net/us_index.html)

**iPod—iUpdate** APPLE has now made an update for their iPod available through the Software Update control panel in OS X. iPod 1.1 adds—equalization presets, shuffle by album, audio playback and user interface improvements, track scrubbing (removal) and additional languages (Korean and Chinese). The software updater will run automatically the next time you plug in your iPod if the update is needed. You can also manually invoke the update by using the updater in your Utilities folder. For those who don't know what an iPod is—it is Apple's 1,000- or 2,000-song, portable music juke box (which costs up to \$499. Ouch!).  
[www.apple.com](http://www.apple.com)

**USB to FireWire in Under 100** CHARISMAC ENGINEERING INC. presents the first hardware device in their 16 years of software development. Their FireWire enclosure enables users of Sony CRX100 and CRX120 CD-RWs to convert their drives from USB to FireWire. The problem of compatibility with OS X and these drives stems from the fact that OS X does not have driver support for the older USB bridge chips in the Sony enclosures and some of the enclosures made by other manufacturers as well. The Mac user can buy this enclosure, remove the CD-RW from the old enclosure and install it in the CharisMac enclosure. As a result, the move from USB to FireWire increases the drive speed and also allows compatibility with OS X. This new enclosure uses the Oxford 911 bridge interface and can be used with both CD-RWs and hard disk drives that have the older USB bridge chips inside their enclosures. Purchase this legacy equipment saver from their Web store for \$99.95. [www.charismac.com](http://www.charismac.com)

**Take time to visit Macworld this month at the Javits Center in NYC!**

**Lloyd Prezant** is a NYC computer consultant who buys and sells recent used Mac computers and their peripherals. Call him at (718) 548-1623.

# Adobe® Illustrator® 10

## Drawing the Line—Everywhere

By Eden Maxwell

### Still Leader of the Pack

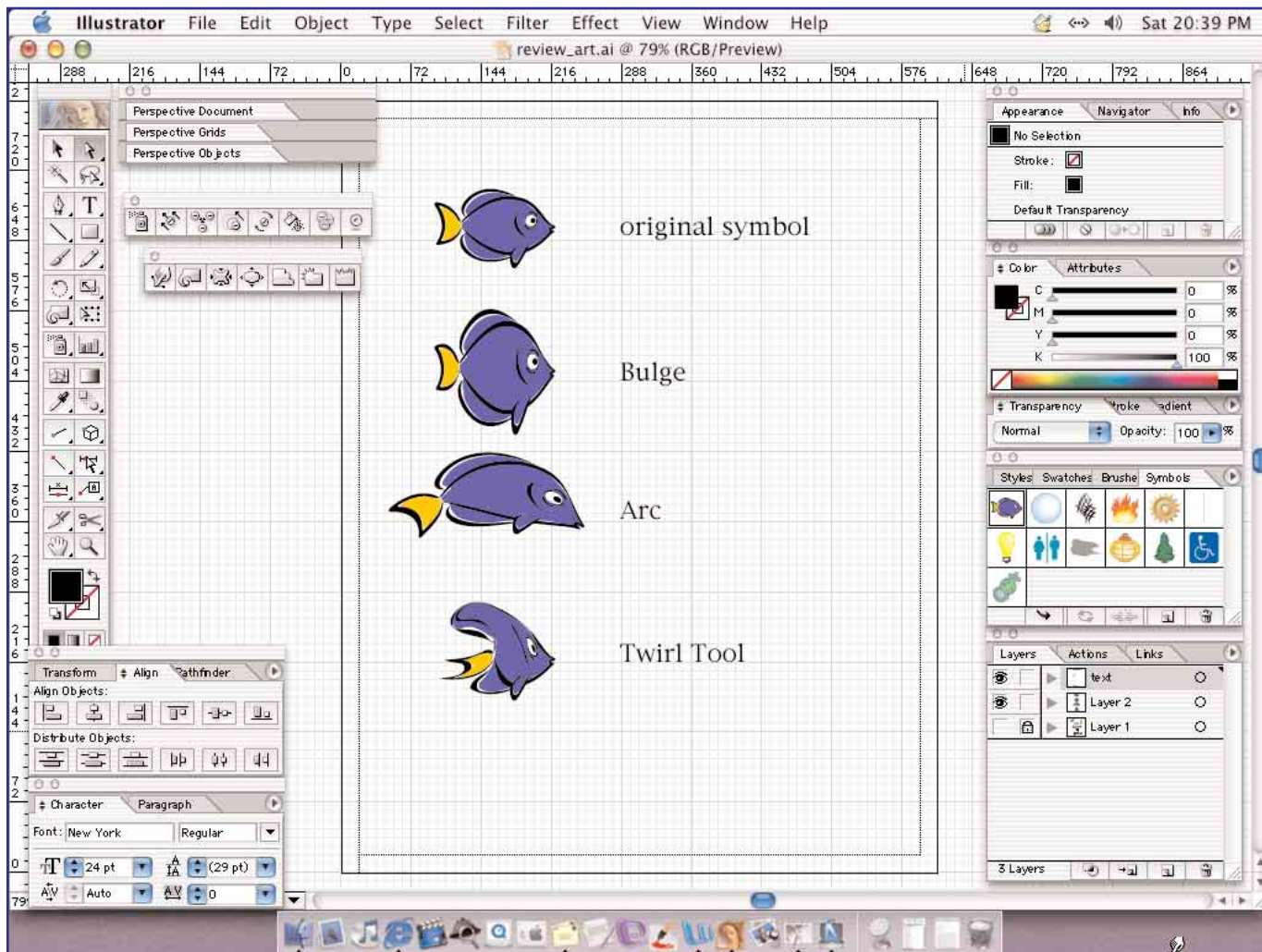
**W**ith version 10, Carbonized Adobe Illustrator continues to reign supreme as the industry-standard vector graphics software that is compatible with both OS 9.1 and OS X. If you're not familiar with the terminology, vector means that you can create a piece of resolution-independent artwork the size of a postage stamp and then scale it up to the dimensions of a billboard sign without any degradation of quality in the final output. This feat is accomplished by having the drawing mathematically constructed instead of relying on resolution-dependent bitmap images like those used in Photoshop. Illustrator 10 offers design professionals creative options and powerful tools for publishing artwork on the Web, in print, and as Adobe let's us know—everywhere. But Illustrator is not limited to design. Fine artists, too, can use this tool to unleash unique works of art. For newcomers, there is a learning curve to make the most of this drawing program. To get a comprehensive heads-up on learning the application, get Adobe Illustrator 10

Classroom in a Book from Peachpit Press ([www.peachpit.com](http://www.peachpit.com)). Remember, quality in, quality out.

You don't have to be Nostradamus or call the Psychic Hotline to predict that the "everywhere" else part of Adobe's marketing strategy means the Web, PDAs, and wireless devices, technologies that are becoming a way of life for millions of consumers around the world. While traditional print media will be with us for some time to come, this new hub of digital communication is where design opportunities are being generated almost exponentially. For those of you who were miffed by the sluggishness of the initial Illustrator 10 release, the Illustrator 10.0.1 updater ([www.adobe.com](http://www.adobe.com)) provides fixes to known issues and boosts performance in general, with speed enhancements especially evident if you're using an Epson printer.

### Warp 9, Mr. Scott

Although previous versions of Illustrator had a variety of tools available in the distort, stylize, and free transform arenas,



Selecting a fish from the Symbols palette, I dragged an instance of the fish image onto the artboard and made four copies to show several examples of warping effects new to Illustrator 10. Note: subtle manipulation of the original image tends to produce the best results.

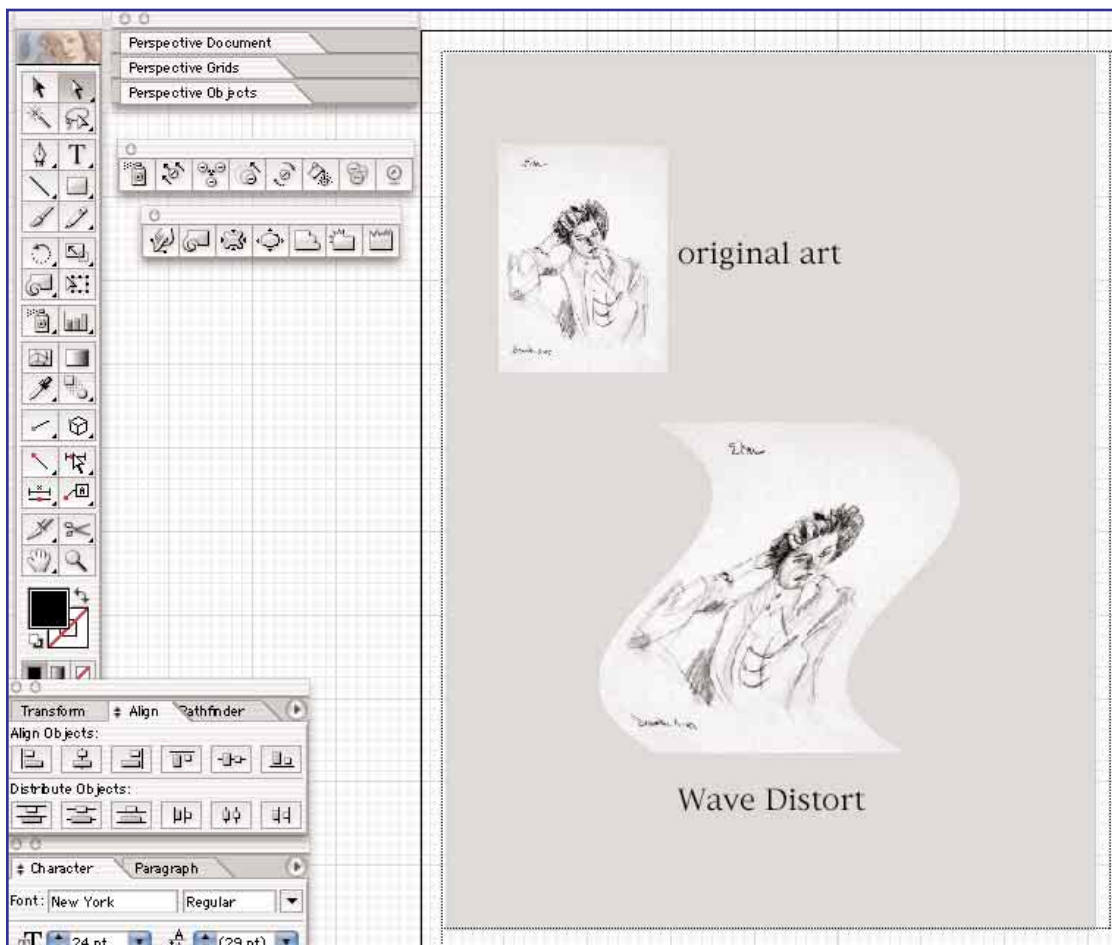


Illustrator 10 takes us to a new and robust level by introducing three new live distortion tool categories: warp, envelope, and liquify—which allows designers to creatively reshape objects, text, and images. What is the point of having so many tools for bending, stretching, and twisting the normal appearance of things? The idea behind all these contortions in its simplest form is to quickly transform the ordinary into the memorable and snazzy. Still, only you know if such tools will be useful to you. Download the demo from Adobe and see for yourself.

Illustrator 10 beams us fifteen customizable warp settings that you can apply to objects, text, and images. Each warp effect has a variety of options that you can adjust, while a Preview option lets you see your changes interactively. Warp effects provide an intuitive way to create logotypes and other artwork using standard shapes such as arcs, flags, fish, shells, bulges, and more. Using preset warp effects, you can distort or deform Illustrator artwork, including paths, text, meshes, blends, and raster images. Because warp effects are live effects, available from the Effect menu, you can apply a warp to your artwork and then continue to manipulate the artwork at any time. Once you apply the Warp effect, the warp appears in the Appearance palette, where you can save it as part of a style, select it for modifications, expand it, or delete it. It also appears in the Layers palette, which displays the object as having an appearance applied.

## I Just Want to Liquify

Illustrator 10 includes seven new liquify (Adobe's spelling, not ours) tools that make it easy to interactively warp text, images, and other objects in a design using a brush-like interface similar to that introduced in Photoshop® 6.0. The tools include: Warp, Twirl, Pucker, Bloat, Scallop, Crystallize and Wrinkle—descriptive names of how they alter the original object's shape. Note: although you can't use liquify tools on objects that contain text,



graphs, or symbols, there are workarounds. For example, you can override the symbols lock out by clicking on the "break link to symbol" icon to apply these distortion tools; for text, simply convert to outlines, and, if you must, graphs can be converted to paths to get liquified.

## The Envelopes, Please

Any path you draw—from the simple to the complex—can now be used as the basis for distorting other Illustrator objects. Use any path as an envelope to distort (push, pull, and squeeze) other Illustrator objects, including text, paths, images, and gradient meshes—even distort patterns, gradients, and appearances applied to objects. As with the Warp effects, you can always edit the shapes within envelopes, so it's possible to refine content that works well in the context of the distorted shape. If you want to control the distortion from the get-go, you can overlay an object with an envelope mesh and distort it yourself.

In addition to the distortion tools, Illustrator 10 allows you to create compound paths more quickly as well. Apply Add, Subtract, Intersect, and Exclude effects to any desired compound shape. Then undo steps or edit the paths without having to redo the original artwork. Compound vector shapes are now preserved when moving them between Illustrator 10 and Photoshop. New drawing tools allow you to draw lines, arcs, spirals and grids without having to use the Bézier pen tool; you can also draw concentric polar grid circles, further expanding the creative possibilities in the right hands. Plus, there is handy new Magic Wand tool that allows you to select objects with similar fills, line weights, or transparency settings—then make any desired uniform changes to the selections with a simple click.

## Sybolism All Over the Place

Another welcomed addition to the tools palette is Symbols and their associated tools.

Symbols not only help keep file sizes small, they also provide a fun and effective new way to create masses of similar objects to which you can apply naturalistic-looking variations. You can now populate your illustrations with masses of repeating elements quickly and easily—ideal for simulating foliage, crowds, and other large groups of similar objects. Using the new symbolism tools in Illustrator 10, you can

Here, I took one of my drawings and applied the wave distortion effect, which you access via the Envelope Distort menu selection of 15 preset effects. This type of fluid effect adds a dynamic dimension for various uses, such as a gallery invitation or a graphic design element for a website.

spray symbols—which can include objects drawn in Illustrator, text, and raster images, or any combination of the three—onto a design as though they were particles of paint. Then, you can manipulate them using brush-like tools that make it possible to apply raster-painting effects such as tinting and transparency to vector artwork objects. These features enable designers and artists to create a whole new look in their work by bringing the advantages of raster-based painting to vector-based artwork—a software engineering concept that also helps Studio Artist from Synthetik, Inc. ([www.synthetik.com](http://www.synthetik.com)) create brilliant results.

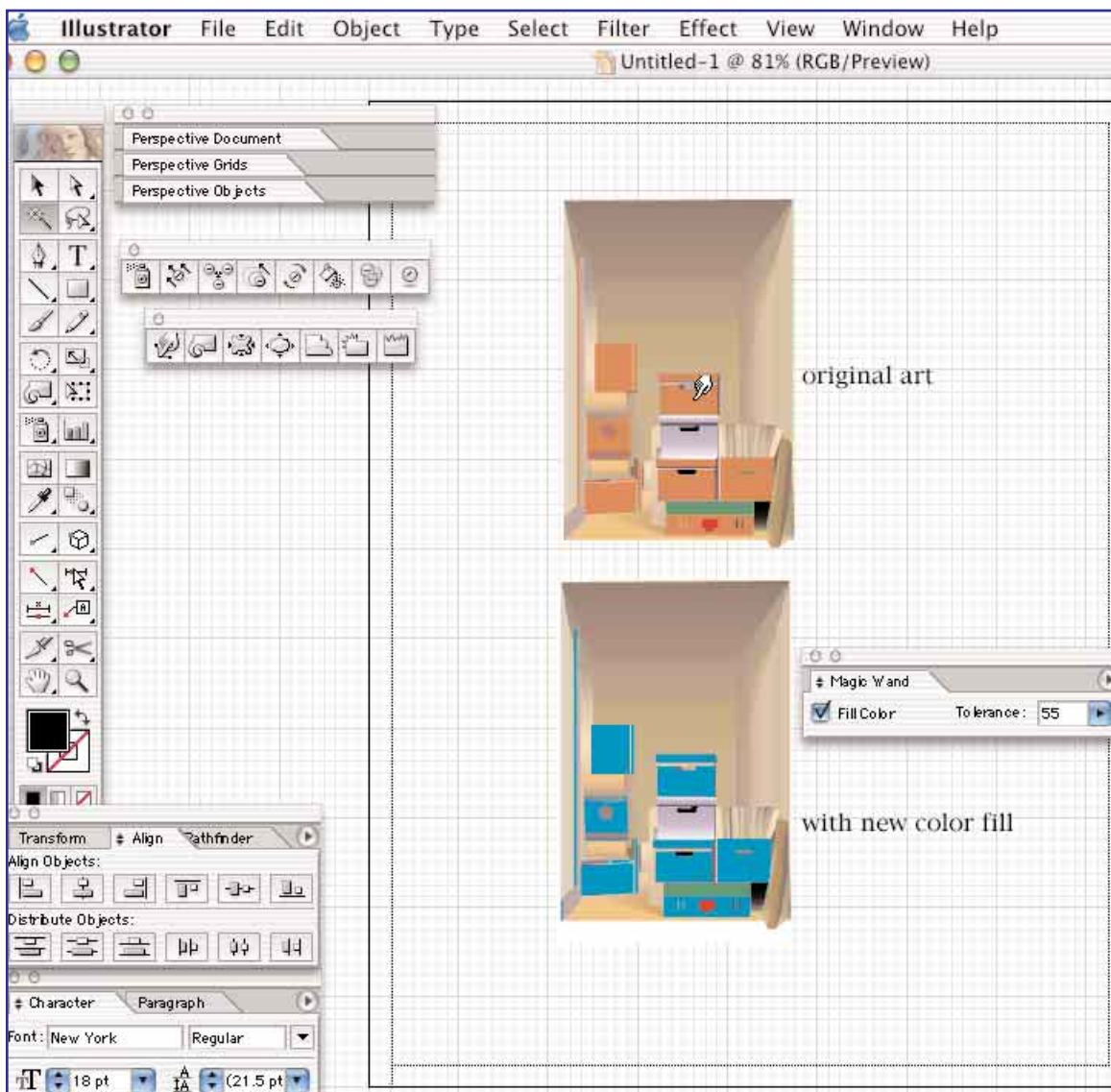
When you use symbols in a drawing, each instance references the original symbol, which helps maintain small byte-size files. Symbols are also easy to update: when you redefine a symbol, all instances are automatically updated. You can save symbols in libraries so they're easy to use in different drawings and to share with others if a workgroup is your milieu—similar in concept to Symbols stored as Library items in Macromedia Flash. When you export Illustrator artwork as a Flash (SWF) file, any symbols you've used are automatically included in the Flash symbol library (extremely handy), streamlining your Web workflow.

Symbols are distributed on the artboard based on the settings in the Symbol Sprayer dialog box. The tool's settings determine how closely the instances are spaced and how large an area they are sprayed over. To change the tool's settings, such as

the diameter, you enter different values in the Symbolism Tool Options dialog box. Since most designers already use a pressure sensitive device such as an Intuos Wacom tablet ([www.wacom.com](http://www.wacom.com)), it's a snap to bypass settings in the options dialog box and adjust the behavior of the symbolism tools on the fly. You can, for example, adjust the intensity of a spray of symbols when working with the Symbol Sprayer simply by pressing more or less as you draw.

## Web—OMatic

The new slicing tools in Illustrator 10 make it possible to turn your Web designs into quick-loading Web pages without requiring you to switch from tool to tool. Object-based slices update automatically as your design evolves, allowing you to control format and compression options so they're optimized for speedy Web performance; you can also use manual slicing tools, which are the same as those used in Adobe Photoshop and ImageReady. Unlike object-based slices, manually drawn slices don't update if you rearrange the elements on a page. Slices you create in Illustrator are preserved and can be edited in Photoshop, ImageReady, and GoLive. You can choose format and compression options for each slice to optimize the balance among the web trinity: file size, download speed, and visual quality. Export slices all within the same HTML table as GIF, JPG, PNG, Macromedia® Flash™ (SWF), SVG (read on), or HTML.



When you're working with complex drawings, you often want to change a fill color for all objects, or increase the transparency of several objects at once. With the new Magic Wand tool, you no longer have to manually select the objects. I clicked to select the top box in the middle of the drawing. Notice that other light colored objects with solid fills on both the Foreground Boxes and Background Boxes layers are selected. I then selected a new fill as the bottom image shows.

You can also save time preparing complex Web layouts by exporting slices in tables as overlapping Cascading Style Sheet (CSS) layers.

Illustrator 10's support for CSS layers is in tune with how innovative websites are created. Layers allow designers to separate design from content, while controlling the exact positioning of objects on the web page (I'm using layers to create my own upcoming art gallery website). Illustrator allows you to create transparent overlapping slices or to selectively control which layers are visible when your Web page is seen in a browser. CSS Layers build on the top-level layers you use to create your Illustrator drawing. For example, the Web page you've been working with could use layers to create localized versions for English, Spanish, and French-speaking audiences; each language might use a layer for the body copy and the navigation icons at the bottom of the page. When the finished page is viewed in a browser, a developer could specify which layers are visible based on the browser's default language.

## Driven to Succeed

Almost everywhere you look, you'll find graphics that vary based on different data: from business cards to flyers with special offers, a design will often be produced in numerous variations to provide material customized for different audiences. Whether you're producing data-driven graphics for the Web or print, you'll use the same interface elements and back-end technologies to produce as many artwork variations as you have unique data sets. To produce dynamic data-driven graphics, you can write scripts that automate Illustrator 10. Almost every feature in Illustrator can be scripted, and standard scripting languages—JavaScript, AppleScript, and Windows Visual Basic scripting—are supported. Both developers and technically savvy end users can build on their expertise using scripts to automate other applications; comprehensive scripting documentation is included with Illustrator 10, including a top-notch Scripting Guide with over 400 pages of detailed technical information.

Other features include enhanced Macromedia Flash (SWF) export support as you can integrate SWF files into Web sites more easily by choosing whether to generate an associated HTML page. You can also import Scalable Vector Graphics (SVG) files—even those created in other SVG editors. Designers can apply drop shadows and other customizable effects as SVG effects, which are then rasterized only when viewed in an SVG viewer, providing crisp images at any size. You can edit SVG effects at any time, and take advantage of small exported file sizes.

Traditional image formats—GIF, JPEG, and PNG—are bitmap formats that describe images, using a grid of pixels. These files tend to be bulky, limited to a single (often low) resolution, and consume large amounts of bandwidth on the Web. SVG on the other hand, is a vector format that describes images as shapes, paths, text, and filter effects. These files are compact and provide high-quality graphics on the Web, in print, and even on resource-constrained, handheld devices. Users can magnify their view of an SVG image on-screen without sacrificing sharpness, detail, or clarity. In addition, SVG provides superior support for text and colors, which ensures that users will see images as they appear on the Illustrator 10 artboard.

SVG is a trademark of the World Wide Web Consortium, whose statement of purpose is: "The World Wide Web Consortium (W3C) develops interoperable technologies (specifications, guidelines, software, and tools) to lead the Web to its full potential. W3C is a forum for information, commerce, communication, and collective understanding." For more information, visit: ([www.w3.org/](http://www.w3.org/)).

Tighter integration with other professional Adobe products is also evident as you can now preserve layers, masks, opacity settings, and more when passing files between Illustrator and Photoshop; edit optimized and sliced web illustrations in GoLive software; and export complex illustrations for use in LiveMotion software. You can also work more collaboratively using asset management tools. Embed metadata tags in Illustrator files to make the artwork you create easier to catalog, organize, and retrieve; check files in and out using WebDAV servers in order to avoid overwriting files or losing updates.

## Missing In Action

Despite the numerous tool enhancements in this version, multipage support (which Macromedia FreeHand has had for some time) did not make it nor did drag and drop; you can't drag and drop a layer between Illustrator documents, or from an image on the desktop onto the Illustrator artboard. While you can't remedy the drag and drop hassle, you can download a demo of Multipage, an Illustrator plug-in from Hot Door, Inc. ([www.hotdoor.com](http://www.hotdoor.com)), and while you're at Hot Door, try the demo CADtools and Perspective plug-ins, which make Illustrator all the more valuable.

## The Line Up

Although the new features in Adobe Illustrator 10 were predominately engineered for the Web, designers of all persuasions will find this version offers a significant array of tools that make the upgrade price worth every dollar. Now, if Illustrator 10 could only make that buck really stretch.

## SYSTEM REQUIREMENTS

- PowerPC® processor: G3, G4, or G4 dual
- Mac OS software version 9.1, 9.2, or Mac OS X version 10.1
- 128 MB of RAM
- 180 MB of available hard-disk space
- CD-ROM drive
- If using Adobe PostScript® printers: Adobe PostScript Level 2 or Adobe PostScript 3™

## SRP PRICES

\$399 for retail versions  
\$149 (upgrade for Illustrator registered owners)  
\$249 (for registered owners of Photoshop (full version only), InDesign, GoLive, LiveMotion, PageMaker, CorelDraw, or Macromedia Freehand)

**Eden Maxwell** is a fine artist and published book author. He has contributed to Popular Science, Art Calendar Magazine, Drachen Foundation Journal, Popular Mechanics, MacStreet Journal Online, Omni, MacUser, MacDigest, and Computer Gaming World. His art has been exhibited on both the West and East Coasts and his work has appeared in the Encyclopedia Britannica. You may reach him via email at: [egarden@earthlink.net](mailto:egarden@earthlink.net)



# HipFlics 1.1.1 Review

By Marc Silverman

## An Overview of Video File Size

**We're all producing videos** on our Macs now, or so it seems. iMovie, FinalCut Pro, and that old sawhorse Adobe Premiere are enabling any person with the desire to make a movie to become an independent, walking-talking movie production studio.

But one of the major complications of desktop video is the immense file size necessary to give us full motion video. In order to create what's known as "broadcast quality" video, we need to have each frame 640 pixels wide by 480 pixels tall, and we need 30 of them per second, for every second of the length of our video clip. Simple math provides some staggering results (if you don't want the math, just go ahead and skip to the next paragraph):  $640 \times 480 = 307,200$  pixels; each pixel is in the RGB format with 3 layers:  $307,200 \times 3 = 921,600$ ; divide that by 1024 to turn it to kilobytes and you get 900k per frame - the same size a color image of these dimensions opens in Photoshop. A 30-second video clip is  $900k \times 30$  (frames per second)  $\times 30$  (seconds in length) = 810,000k, or in more understandable terms: 810 Megs(!) for 30 seconds of "broadcast quality" video.

The requirement for video on the computer is to lessen the size of that 810 Meg file as much as possible without sacrificing image quality. When we consider that on the Internet smaller file sizes are of the utmost importance, we can grasp the necessity of outputting smaller sized video files.

How is this done? First, we toss out our "broadcast quality" prerequisite. On the Internet and on our computer screens, a smaller sized image is acceptable. So we can decide that a width and height of perhaps  $320 \times 240$  will be okay, or even  $160 \times 120$ . In these two cases we'd lower our file size by half or by three quarters respectively. (to 405 Megs or 202 Megs - still rather large).

Second, we lower the number of frames per second for our video. TV's 30 frames per second is simply too much data for our computers to process, so we can cut our frame rate to 15 fps, or even 10 fps, lessening our file size by half or two-thirds more respectively. (to 202 Megs or 67 Megs for the above examples - now we're getting somewhere).

Finally, just like the compression methods in an imaging application like Adobe Photoshop, we can apply compression to the image data itself, much like saving a file in the JPG or GIF format, which lessens the size of the file by applying calculations based on pixels and neighboring pixels. This can lower our final file to 5% to 25% of its original size - I'll use 10% - which results in a file size of about 20 Megs or 7 Megs for our two examples.

We were able to compress our 810 Meg file to about 1% of it's original size in order to use it on the Internet or on our computer screen.

## What HipFlics Does

This is the essence of HipFlics. It takes your original digital video and performs these three major compression schemes in combination to let you create video files at sizes small enough for a variety of purposes.

HipFlics is an easy to use video enhancement and

compression tool. Compressing video using HipFlics will process your movies that were exported from FinalCut Pro, iMovie, or any other popular video editing package and prepare them for internet or on-screen delivery. File Sizes can be reduced over 50 times from a multitude of formats and your video image quality will still be clear and clean.

HipFlics has built-in presets for certain levels of compression, both video compression presets and audio compression presets. And you can easily create and save your own as well.

## A Basic Overview of Compression

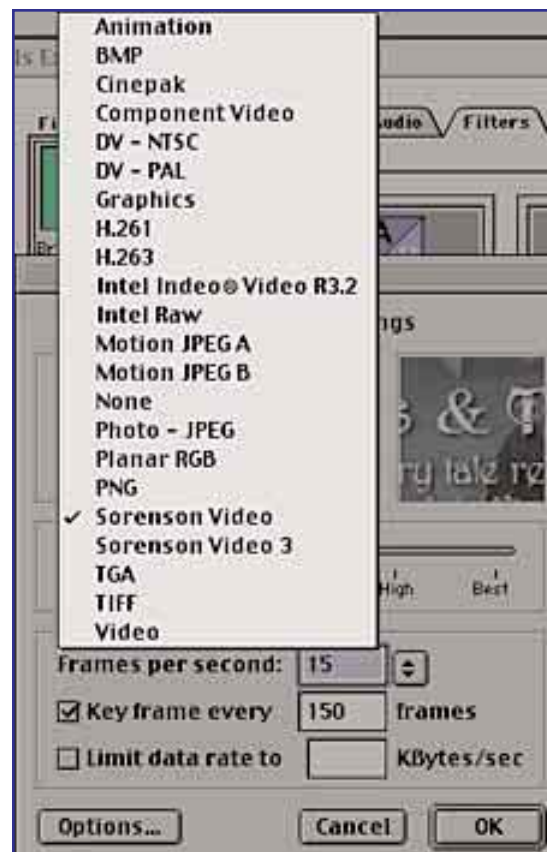
Audio and Video is compressed using Codecs which use specific compression schemes to lower the file size. There are 21 built in video compression Codecs ("COmpression/DECompression" schemes) in HipFlics, as shown in the Compression pull-down menu.

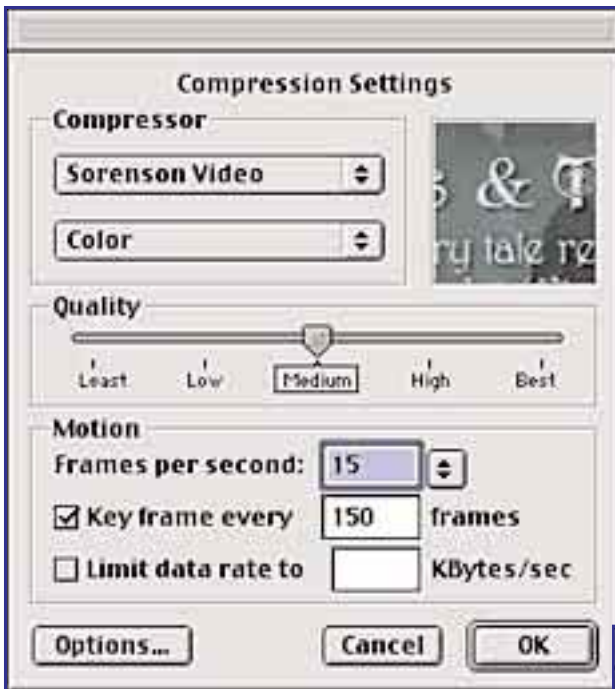
Sticking to the Macintosh for the purposes of this review, two Video Codecs are of utmost importance: Sorenson Video and Sorenson Video 3. Using the Sorenson Video Codec will output video which is viewable by anyone with QuickTime installed on their computer - Macs or PCs - and is compatible with older versions of QuickTime back to version 3. Using the Sorenson Video 3 Codec will create video viewable with Quicktime versions 4 or 5. (All of the examples I've posted on my web site used the Sorenson Video Codec. You can view them at: <http://www.silvermarc.com/video>).

The Codecs we favor for audio compression are QDesign for Music, and QualComm PureVoice for voice tracks. These provide high quality results, and are still fully adjustable. Although the purpose of this review is not to go into the details of compression, this brief overview should serve you for a range of purposes.

## The HipFlics Application

HipFlics provides video editors with a familiar work environment - the timeline. Just drag and drop a Codec (or multiple codecs) onto the Video and Audio timelines and press the Process button. Double-click the timeline to view the complete Codec settings. When you've determined the right





settings for your project, you can create a “Droplet” for Batch Processing. Just drag one or more files onto the Droplet and they’ll all be processed.

The HipFlics application also provides these useful features and utilities:

- Full QuickTime 5 support
- Preset and custom video compression
- Preset and custom audio compression
- Support for multiple compressors (Codecs) in a single movie
- Preset and custom filters you can build
- Video cropping and resizing
- Custom video watermarking
- Rotating or flipping your video
- Batch processing of multiple projects
- Result comparison “live” with the Before & After windows
- View filter effects with the 4-up window
- Retains movie processing settings and original video
- Processes and exports QuickTime movies

HipFlics has a built-in watermarking feature that lets you place your logo onto your video. Any Photoshop or other image with an “alpha channel” can be used for the watermark.

## QuickTime's Hidden Features

There are quite a number of unexpected features hidden within Apple's QuickTime application that can be utilized by certain applications - Adobe Premiere taps the set of special filters built into QuickTime - and so, of course, does HipFlics.

Filters to adjust Color, Brightness, Contrast, Saturation and even some special effects like Lens Flare, Film Scratches, Embossing, Blurring and Sharpening can be accessed with HipFlics directly from QuickTime and used in your video.

## Will HipFlics Do the Trick?

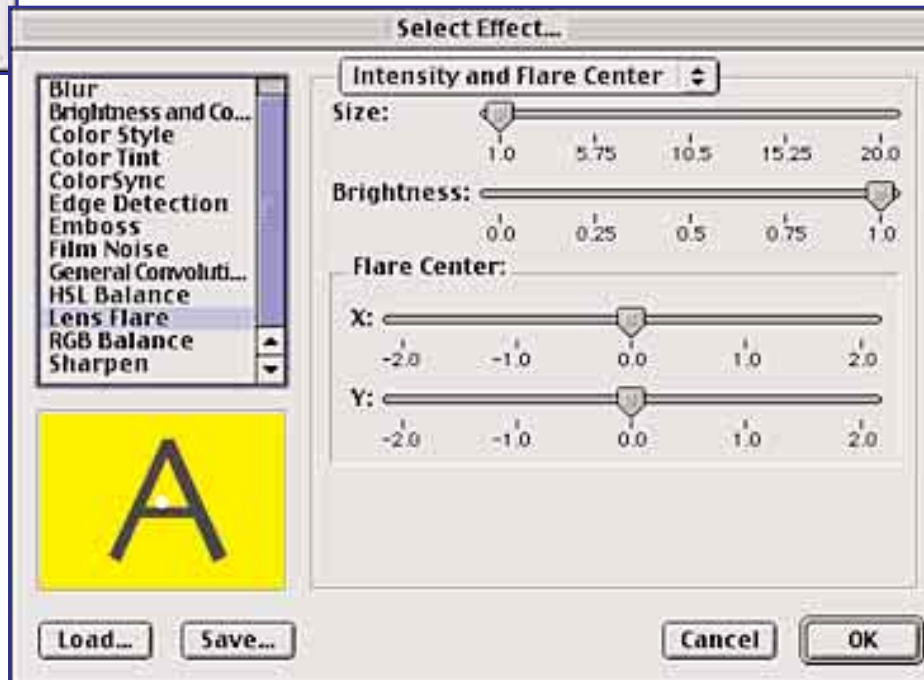
HipFlics compares favorably with Media Cleaner, but at an

affordable price. Media Cleaner is a high end professional compression tool not only for QuickTime output but for outputting other formats of video and audio. HipFlics is an easy to use compression tool for those who don't need the power or the complexity of Media Cleaner. Some users, myself included, find that HipFlics can completely replace Media Cleaner for their purposes. You can see for yourself by downloading a demo version to give it a try.

HipFlics has some limitations. If you need to output files in any other format, like Windows Media or Real Media, you'll have to look elsewhere. But QuickTime is as easy an install on the PC as it is on the Mac, and the HipFlics application is available on both platforms. For the purpose of outputting your video for viewing on a computer or a web site, it just can't be beat for what it does at its low price.

**Pros:** Low price. Plenty of useful features. 4-up compression preview window. Easy to learn.

**Cons:** Supports only QuickTime-movie output.



## HipFlics 1.1.1

### Totally Hip Software

Phone: (604) 685-6525

Online: <http://www.totallyhip.com>

Company Price: \$99.95

Technical Requirements: 333MHz Power Mac or faster, Mac OS 8.6 or later, 20Mb of RAM, QuickTime 4.1.2 (full install) or later

**Marc Silverman** is a Manhattan-based web developer and producer of film and video title sequences and effects. All of the video samples posted on his web site <http://www.silvermarc.com/video> were compressed with HipFlics. Contact him via email at: [info@silvermarc.com](mailto:info@silvermarc.com)



# Adobe InDesign® 2.0 Review

By Li Bendet

**A**s I was sitting at a seminar-luncheon given by Adobe during the Seybold conference, I found myself getting inspired to write this review. I was struck by how differently we will all be working in the near future as InDesign is adopted by more studios and it would behoove them to do so. The most exciting aspects of 2.0 are the introduction of transparency options, new to all layout and design programs and the introduction of Adobe's "Open Type." Both functions are discussed in more detail in this review. It is important to note here that since most readers are not familiar with InDesign in any version, there will be many features described here that were available in the earlier version of 1.5.

As InDesign is relatively new, the architecture of the program is built with all new code. Clean code enables this layout, design and typesetting program to address more efficiently the many needs of designers as they create for either print or the web. Also Adobe recognized the importance of making all their software System 10 ready, fully taking advantage of the advances in technology that System 10 makes possible including better ram management and fewer crashes.

Two years ago I wrote a review on InDesign 1.5 and was excited by the ease of working between Adobe products. Dragging and dropping from one Adobe product to another makes for an efficient workflow in the desktop publishing paradigm. Adobe uses plug-in technology and has created consistency in all its products which they refer to as "open standards". All Adobe products support pdf, xmp, Acrobat and hyperlinks to web pages. As for creating pdf's, InDesign has built-in Acrobat technology, so creating pdf files is both intuitive and quick, and the files are smaller than those created in Quark. For those who need to repurpose print files for the web, InDesign writes HTML code using CSS absolute positioning and can convert tiff images to gif or jpeg files when exported.

The key word here is flexibility. Adobe has bent over backward to make this program user-friendly. Understanding their market, they have made it possible to open Quark documents in InDesign, although one cannot open InDesign in Quark. Users can create keyboard commands based on ones they are used to in Quark. There are dockable palettes and a layer palette similar to Adobe's other applications. No longer limited by creating picture and text boxes, the user needs only to place text, images and graphics at will. There are also ram-based multiple undos and up to 4,000% zoom to really scrutinize detail. Placed Photoshop images show clear detail and layered images can be placed so the designer doesn't have to flatten images each time when viewing the image in the layout.

The eyedropper tool (also in 1.5) is really unique in that it works on both type and color. Users can point to an area of type and get readings on the attributes of the formatting. If the user holds down the option key in the type they want to emulate, they can then apply those attributes on other areas of type. The same is true about color and it even works with imported images where the user can read the CMYK values of color and match them in InDesign. And speaking of color, if the

designer is used to Illustrator, they will have no trouble creating colors and gradients and applying them. Colors can be displayed as large or small swatches and there is support for drag and drop color.

## Transparency Options

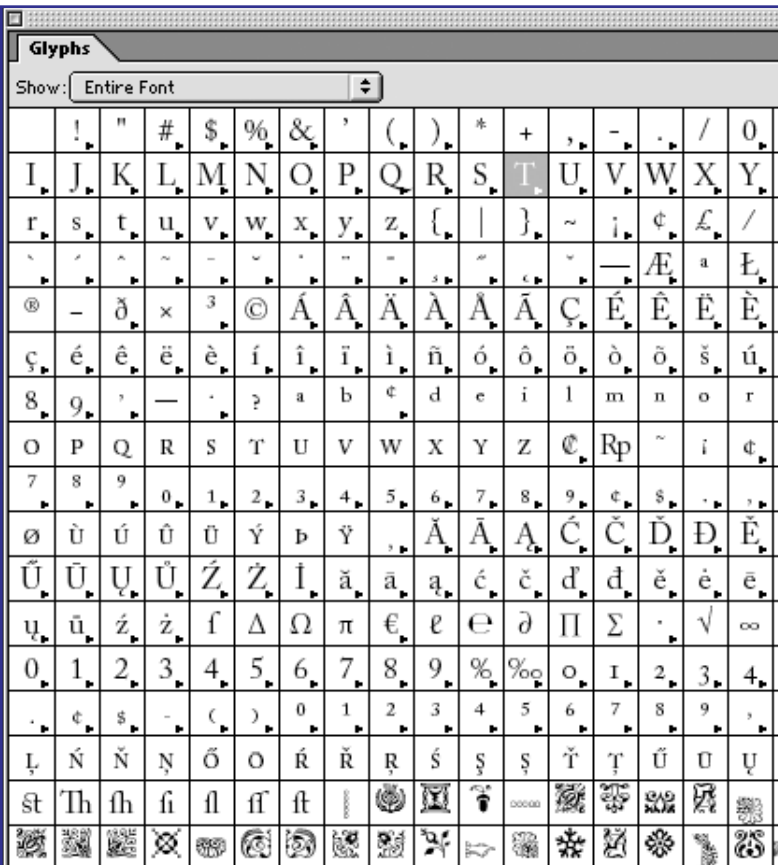
Transparency handling as mentioned earlier is the most exciting development in InDesign 2.0. The user can now create multiplied drop shadows without having to recreate the page in Photoshop. This feature also makes it possible to bring in images with transparent backgrounds without clipping paths! Since InDesign handles native Photoshop and Illustrator files, the user can bring in soft edge images from Photoshop, place them on top of backgrounds and can even create multiplied drop shadows. This alone has a huge impact in the way files are created for high-end output, since some compositing can be done in the layout program as opposed to building high resolution image files. However, The user also has to be mindful of prepress considerations. When they are ready to flatten the file and will need to understand what their optimum settings should be, addressing postscript 3 for imagesetters to interpret transparency. There are a number of vendors in the NYC area who are experienced and successful in outputting files with transparencies. It is recommended that the user consult with their vendor to get the best results.



Two images placed in InDesign. The top image is an unflattened layered file with vignetted edge. The drop shadow was applied in InDesign.

## New Open Type Fonts

"Open type" is Adobe's exciting new type technology and Adobe included a few in InDesign 2.0. Adobe Garamond Pro, Adobe Caslon Pro, and Cafilish Script Pro can be found in the Adobe Open Type Fonts folder in the fonts folder. In this format one file can have all styles built into one face including automatic creation of fractions, swash characters and ligatures and "intelligent" use of all styles of that face. Open type is designed for all platforms (there are 65,000 glyphs in 1 font), and the introduction of the glyph palettes makes key caps a thing of the past.



Screen shot of glyph palette activated.

As I described in my earlier review, InDesign offers more professional typographic capabilities bringing computer typesetting closer to type shop quality. Hanging punctuation for example is automatic here without going through a lot of formatting. Hyphenation algorithms are more sophisticated than pc typesetting has offered in the past, and type looks better due to the built-in "look ahead spacing" or multi-line composer which addresses the "color of type" to even out type distribution throughout the whole paragraph. Type can also be used as a graphic element by turning the type into outlines as in Illustrator. Also the user can create compound paths and can even use these outlines as a mask for images.

In multi-page documents master pages can be changed on the fly, making the changing of documents more fluid. When you make changes in type formats, you can see the changes take place as you set the formats up. Instead of linking text boxes, Adobe refers to it as "threading" text, and it seems that here too, moving pages around and changing the design of your document is completely flexible. One can even thread two stories together by threading the text from one type block to another.

When opening a document, a dialog box will alert the user

to unlinked pictures and missing fonts which it highlights in pink once the document is opened. This also lists versions of fonts and printer fonts to eliminate confusion about which version was used. You can replace one font for another either in one location globally.

Improvements in 2.0 upgrade include fixing some bugs such as, when copying a multicolumn text frame, text that does not fit in the visible frame area is not missing when the frame is pasted. Icons and scroll bars in the Pages palette do not disappear after moving the palette, minimizing it, relaunching InDesign, and/or creating a new document.

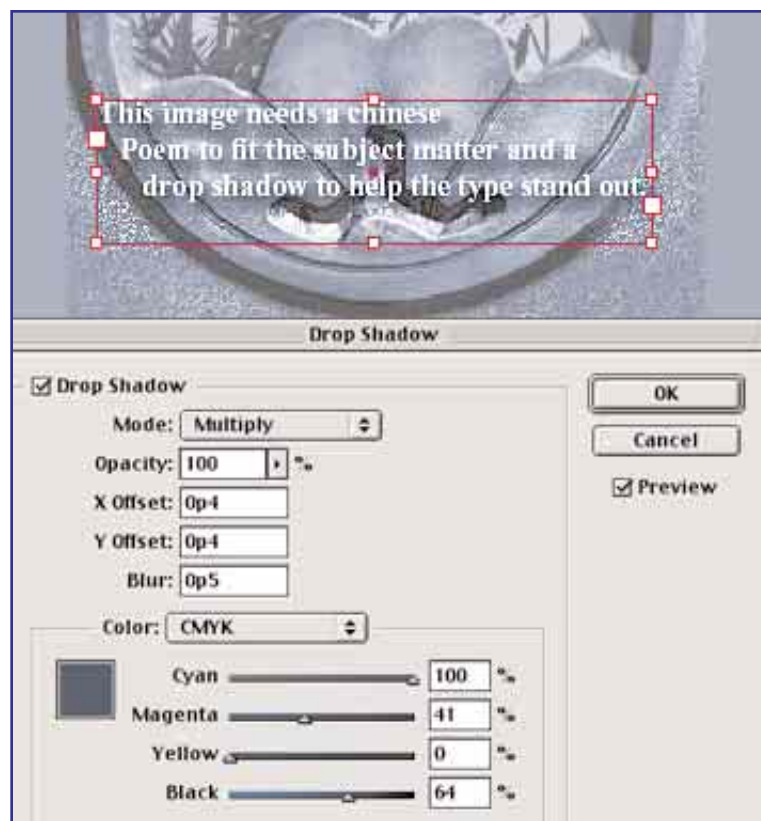
Tables can also be imported from Microsoft Word and Excel and the styles can be changed using the "smart style" palette. Changing color, type style and tinted stripes are at the user's fingertips. Once the changes have been made, the user needs to re-import the tables and smart styles will reapply the styles as you bring them in again to be re-linked.

## Putting InDesign 2.0 To The Test

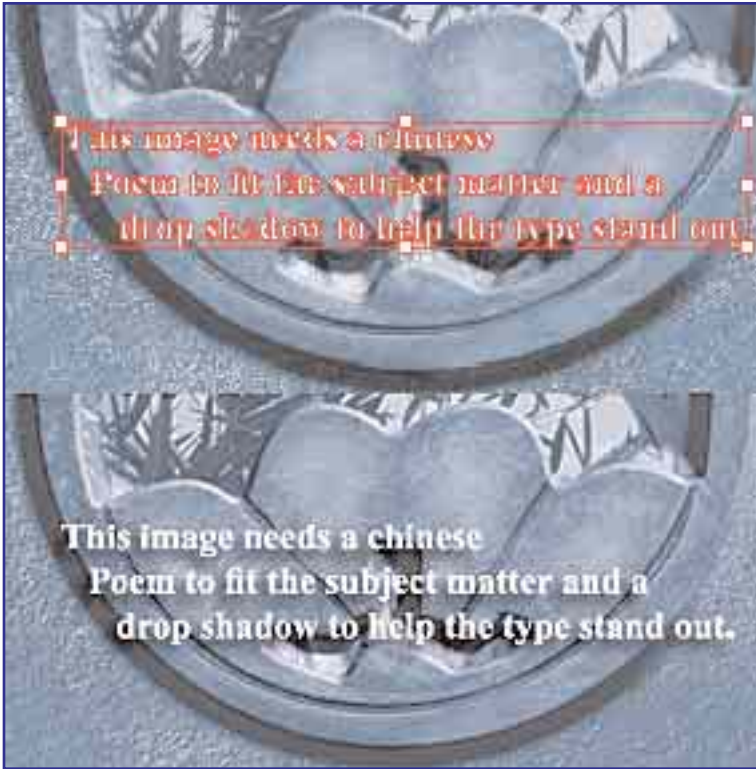
Recently I had the pleasure to put InDesign 2.0 to good work. I received a project from an art director who, like myself, is more oriented to print work than web design. He needed me to reinterpret a 24 page quark document into web pages for his client. I was told I had to create my pages in PhotoShop to hand over as 72dpi tiff's. Some of the type needed multiplied drop shadows on placed photographs. Knowing I could bring my Quark file into InDesign and that I could turn type into outlines, I tried two different approaches to my problem:

1. I could use the drop shadow fields on the type without turning it into an outline.

For this first option, I selected the type box and under



InDesign2.0 drop shadow field under "object" in the top menu. Note the offset, blur and color control. This approach is good for final image if you know you won't be moving any elements. The type was not turned to outlines.



as possible. Also I didn't have the flexibility to move the type around in PhotoShop once placed there. So back to the drawing board I went.

2. I could turn the type into outlines and copy them into PhotoShop and use the layer effects there to create the drop shadow.

I decided to go back into InDesign and change my type to outlines. This enabled me to copy the outline text into my PhotoShop layout and create my drop shadow as a layer effect. This approach gave me the most flexibility and made working via email with the art director much more interactive. As he was feeding me elements, I could send layered elements back to him to place and design as he needed.

Either way I chose, the take-home message is that InDesign 2.0 provided me with two more options than I had before and for that alone I am awed by the possibilities. In the next year I expect I will continue to be amazed at what else I can do in this program.

Adobe InDesign 2.0 sells for \$699.00 and the upgrade \$149.00. It offers registered Quark users, interested in upgrading to InDesign, a \$300.00 rebate for the program and 90 days of free technical support plus free training.

Turn type into outlines, copy into Photoshop and add drop shadows in layer effects. This is a good option for when the user needs flexibility to move type around the image.

"Object" in the menu I found a Drop shadow field. This gave me numerous controls to create my multiplied drop shadows on the placed photograph underneath the type. If this was going to print instead of the web, it would have served my purposes, but it was a web page and I wanted my image to be as well defined

**Li Bendet** is a freelance high-end retoucher and artist on the Mac platform. She works in all matters of print media and has recently been included in a group show at the Wickiser Gallery in NYC. She had been an NYMUG member since 1992, having run the original Electronic Imaging SIG and is now a member of MetroMac. Li teaches private Photoshop and Prepress classes and has moderated a MacWorld Expo seminar "Avoiding Costly Prepress Mistakes". She can be reached at 212-598-4022 or at [libendet@finepeter.com](mailto:libendet@finepeter.com)

# MACWORLD EXPO PREVIEW

By Bill Chachkes

**N**ow that we are only a few short weeks away from Macworld Expo NY, we can discuss some of what you will see at the show. This year, a new feature of the show is more "hands-on" Workshops and "Labs" for the end user. The show has been extended to 5 days (7/15 thru 7/19) to handle the extra classes, however the actual show floor is still only three days (Wed. to Fri.). Many new products will get their first "light of day" exposure on the show floor, and this will be the chance for consumers to chat with the various company reps.

Since last year, many companies have toned down their giveaways, if not cutting them out altogether, but there will always be something for everyone in the freebies department. One year, Go Live (before they were absorbed by Adobe) were giving out jelly beans, and I must have had three helpings (they were starburst jellybeans-my fave!)

Music is always a big theme at the expo, and this year will be no exception. Products from Mark of the Unicorn, Roland, and Sony should dominate the news. We also hear that Griffin technology has released a new USB Hub that has

been improved for audio input/output. I'm also looking forward to Sonic Blue's new offerings, including the Rio Riot, a 20 GB USB MP3 player.

One thing we know for sure is that the Steve Jobs keynote will feature a demo of the next upgrade to OS X Version 10.5, code named Jaguar, is sure to contain many improvements. At last year's keynote, I spoke with many of my fellow Mac scribes about the lack of a 1 gigahertz processor machine. Now that Apple has attained that goal, we ask what is next on the horizon processor wise? Will we see a 1.5 GHz machine before 2003? And what of the drive makers? Will Iomega enter the keychain drive market? Will anyone introduce a sub \$500 DV camcorder that takes a decent movie? Or a compact digital still camera with both a good resolution and a better than 3x optical zoom? Or a color PDA for less than \$200?

We look forward to all this and more. More shopping, more dealing with crowds, more questions. More Macworld expo. When next I write you, we will recap the show, and we only hope you get out of the show what you wanted.



## IN MEMORIAM

The New York City macintosh community lost two exceptional individuals this spring:

**Murray Cartan** was someone who was always ready to lend a helping hand to beginners, his kind words always a beacon to new users and their problems. I first met Murray in 1997 at the Flatiron District office of our original users group. As fellow Mac hobbyists and freelance consultants, we often had the cause to exchange ideas on how to better help other Mac users. Sadly, Murray passed away on April 29th, of complications from a heart condition. He is sorely missed.

—BILL CHACHKES

I knew **Catriel Klein**, better known as Cat, for almost twenty years, starting when he was a color specialist at the

Time Inc. Photo Lab and I was a picture researcher there. As I was also a painter, I needed a photographer to shoot my paintings for my portfolio and asked around at the photo lab and he volunteered.

This led to a long friendship and I will always consider Cat to be one of the most generous people I have ever known. Throughout his career whether at the Photo Lab or as a computer artist, Cat was always concerned about color issues. The Macintosh, as it turns out, was quite a challenge in that what we saw on the screen was not what we got in print. This problem was what inspired the two of us to start NYMUG's "Electronic Imaging" SIG which we ran together for five years.

As Cat liked to say: "What happens when the ink hits the paper?"

Cat died in June and I will miss him greatly.

—LI BENDET

# From My Keyboard

By Bill Chachkes

**Well, we are at that critical time** of the year again. No, not when we lament the doings of New York's two excuses for baseball teams. No, not when we talk about the water shortage (which is actually improving). Yes, it's time for Macworld Expo NY. The time of year when all of us Macintosh faithful gather to hear pearls of wisdom from Mr. Jobs, and gawk at all the new technology on display from vendors who have eyes on our wallets. I was only recently trying to scheme how I would get up 5,000 dollars so that I could buy all the accessories and add-ons I wanted for my computers. It was right there that I realized that I was slowly going insane.

How on earth could I get away with spending 5 grand at a computer show. That would destroy my marriage before it even took place. We only recently paid for our first romantic vacation together (a cruise to Canada in August). We had been talking about all the fun we would have on the trip with our digital cameras (hers is a nice 1.3 megapixel with a decent optical zoom, I hope to have a new 4 megapixel unit by the time we board the ship). We had discussed what we would be bringing on the trip, and that we wanted to make the load as light as possible since we both had bad backs and shoulders. The subject got around to bringing a computer. "Why must you bring the iBook?" she says. "So we can dump the pictures from the cameras," I say. "Do you really think we are going to fill up all of our memory cards? The trip is only 5 days." "But then we can crop and edit the pictures before we get home and be able to send them to everybody, sooner" I say.

Now you know where this is going right? Except, no one can talk my significant other into letting me spend my own money on tech stuff when she can still have me buy three pairs of slacks,

two sportcoats, and one suit at Today's Man, and still have money left over for the Chinese buffet in Hicksville. Enter my new (used) clamshell iBook.

You know how sometimes you just fall into something good? I fell into this iBook because of my new after school job training high school students the joys of Mac repair and troubleshooting. When it came to us, the iBook wouldn't even start up. It would get only so far, and hang. So I taught the kids about clean installing, and an hour later, it worked like it was brand new (even if it looks a bit beat up). I was able to acquire the machine for a reasonable price, and thus I add one more machine to the stable.

So now I have to add extras for a new machine, so we can take a computer on vacation (enter the guy from the American Express commercial "Printer with media card reader \$199, extra media card reader \$36, extra USB hub \$29, extra trackball mouse \$44, New Targus Notepac case \$55, Life with technology... Priceless").

Now if this were any other computer, my lady would care less. Even though we recently converted her to the side of right via a Bondi iMac (which I might add she loves to death), she still looks at computers like tools people use in the garden everyday. But to her, the clamshell iBook is special. Because it was on an episode of HBO's sex and the city last year, that model has a certain appeal to her. So sure, it was ok for me to buy it as long as it was used and I wasn't paying too much for it.

So when you see me at Macworld, you will see me toting my "new" iBook around. Meanwhile, if anyone knows how I can earn some extra cash within the limits of the law, please let me know, because I'll be paying for a vacation, and new accessories.



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