

# Washington Apple Pi

# eJournal

March – April 2009

## eJournal Reading Tips:

- Open with Adobe Reader! Get the latest (free) version from Adobe at [www.adobe.com](http://www.adobe.com).
- Use Full Screen button for best viewing. Click the button again to exit.
- Go directly to any article by clicking on Table of Contents titles.
- Reference resources and other links take you directly to the associated Web page.

For more information see the [Introduction and Reading Tips](#) on page 4.

## Slide:ology and Great Presentations

## Story of the eJournal

## Life Beyond PowerPoint



# Washington Apple Pi eJournal

March – April 2009  
Volume 31, No. 2

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## Deadlines

### Writers' submissions and ad copy:

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July–August 2009 — May 15, 2009

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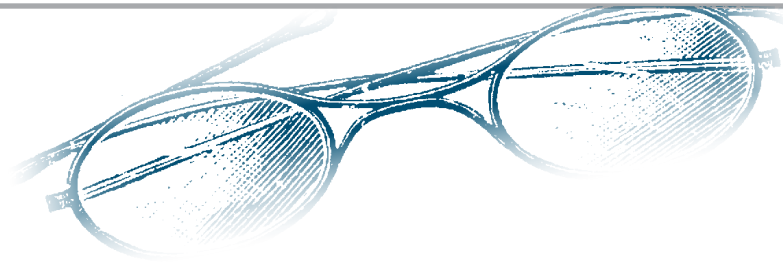


**Front Cover Photo:  
"1 Infinite Loop"**

A quarter century ago, Apple introduced the Macintosh. Through many twists and turns, that initial event made this building address – 1 Infinite Loop – one of the most famous in history.  
Photo by Lawrence I. Charters

Introduction and Reading Tips.....	4	Leopard's Cover Flow Makes Cleaning and Organizing Your Hard Drive A Snap! By Etana Finkler .....	21
Pi Photo Contest 2009: The Sequel.....	5	Election: Selp-Promotion .....	23
Things are Starting to Gel By Bob Jarecke .....	6	Pi Photo Contest 2009 Kicks Off At March General Meeting By Tom Carlson.....	24
Book Review: slide:ology: The Art and Science of Creating Great Presentations By Kathleen G. Charters .....	7	The Magic of Getting Together by Travis Good .....	25
The Story of the eJournal By Nora Korc.....	13	Washington Apple Pi Meetings.....	26
Disk Utility: Superhero, Savior, Prophet By Lawrence I. Charters.....	16	January General Meeting: Macworld San Francisco 2009 in Review by Lawrence I. Charters.....	27
It's Election Time Again. Really! By Bob Jarecke .....	18	Pi Comic.....	32
Comic Life Magiq: Life Beyond PowerPoint By Lawrence I. Charters.....	19		

**Check out the video clip on page 25**



## Introduction and Reading Tips

Hold onto your hats, you are about to experience a whole new presentation of the Washington Apple Pi *Journal*. This brand new electronic version is called the *eJournal*.

The rationale for publishing the *Journal* in an onscreen format has been thoroughly researched, discussed, vetted and approved by the WAP Board of Directors. This *eJournal* edition is the third in a test series of four with the end goal a publication that will hopefully meet with the needs of most members. Try it using the below reading tips and tell us what you think!

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**The *eJournal* is best read using the latest version of Adobe Reader.**

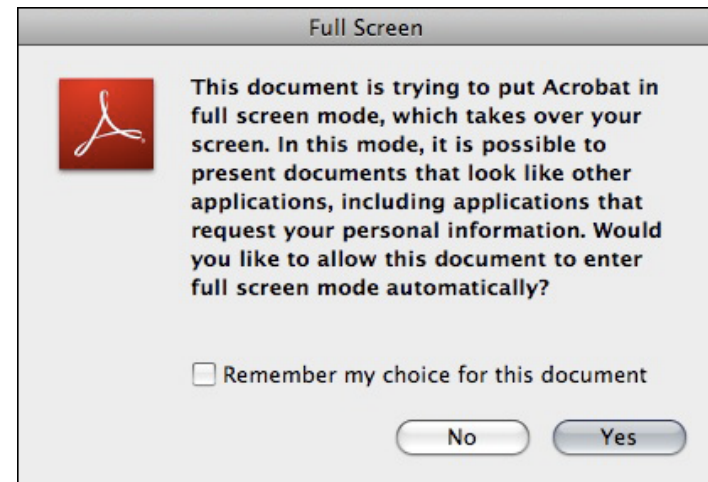
The publication is optimized for this application and it is a free download from <http://www.adobe.com>. The document will open with *Preview*, but it will not be fully interactive; e.g., all the links will not be active, nor will it display in Full Screen mode.

- If you find your screen size is too small to easily read the document or you have problems reading documents onscreen, you can print out the document or sections of interest for reading on paper. Print in black and white to avoid using up too much colored ink.
- When you open the document for the first time and select the full screen mode (Full Screen button at the bottom), you will be presented with a dialogue box (see figure 1). If you agree and choose to allow, click the “Remember my choice...” check box before selecting Yes.
- You can toggle into and out of full screen mode using the Full Screen button at the bottom. Alternatively, you can exit this mode of viewing by selecting the Escape key.

- You can easily jump to any article in the *eJournal* by clicking on its title in the Table of Contents. To return to Table of Contents, click on Contents button at the bottom.
- Most articles have Web reference resources. Just click on the link in the article or references page and it will be loaded in your default Web browser.
- To go to the Pi Web site, just click on the light green Pi logo located at the bottom left of any *eJournal* page.

**Your feedback is needed. Email any and all comments to [feedback@wap.org](mailto:feedback@wap.org). Only with good honest feedback will we be able to make necessary changes to better accommodate members’ preferences. Also, check the Pi Web site for more details on this test publication.**

**Figure 1:** Full Screen dialogue box.



# Pi Photo Contest 2009:

In 2007, Washington Apple Pi held its first photo contest, and record numbers of Pi members participated, sending in photos from around the world. The competition was brutal (well, no, really very civilized), the buildup intense, and the results – spectacular!

**After two years of grueling preparation, the Pi is ready for Pi Photo Contest 2009: The Sequel.**

- Old and newly shot digital images may be submitted
- Novices compete against novices
- Advanced compete against advanced
- Five competition categories
- Photographers can submit in up to three categories
- Photographers can submit no more than ten images total

## Timeline

- **Contest kickoff: March 28, 2009**
- Submissions accepted: March 28 to May 1, 2009
- Awards ceremony: May 30, 2009
- Fame: long lasting



**As with most sequels, we expect this to be an even bigger hit. Get your camera. Get photos. Get involved.**

## Fine print:

Now playing at a user group near you. Must be a member of Washington Apple Pi to participate. All images must be the sole work of the member. Additional rules, suggestions, hints, and procedures will be announced at the March 28 General Meeting.

# Things are Starting to Gel

By Bob Jarecke

Here are some Pi buzzwords of the day — *eJournal*, Clubhouse Saturdays, Opt-Out and [my.wap.org](http://my.wap.org). What do these mean for you?

## The Journal Goes Digital

As most members should know by now, we are working on phasing out the printed *Journal* for myriad reasons, covered previously. The first round of co-publishing a printed edition and the digital companion *eJournal* closed out with a lot of positive feedback; at least that was the case for the email messages sent to [feedback@wap.org](mailto:feedback@wap.org). However, after the fact, I learned of some rumblings of discontent through informal channels about these and other changes in the Pi. Hmmm, what's up with that? Better read the final paragraph!

## Every Saturday is a Pi Saturday

With the advent of Clubhouse Saturday, we now have more weekend options for you from your Washington Apple Pi membership. If there are no scheduled events (e.g. SIG or monthly General Meeting) on a Saturday, you can count on the Pi Clubhouse being open for business! Bring your questions, computers, iPod or iPhone and from 10 a.m. to 2 p.m., let's talk Mac!

## Messages for the Masses

The Pi has invested extensively in improving our electronic services and adding capacity and enhancements to our host of Web services. One electronic service is [wap.org](http://wap.org)

email, and a side feature of our in-house email service is the ability to generate emailing lists to send out notices and important information to a large group of subscribers. The principal list used to inform the membership (and others) is the Pi Announce list. What is this you ask? Ah, glad you asked!

The Pi Announce list has, up until now, been an Opt-In list; that is, a subscriber has to request to be added. In true democratic fashion, that seems to be the most respectful way to do business. But we have noticed that a large percentage of Pi members are not on the list, and this strikes some of us as odd! While that may be the choice of some, we believe that many folks simply don't know about the list and so are excluded from receiving important reminders. Therefore, there will be a change: the list will go to Opt-Out!

While the decision to place everyone's primary email address on the Pi Announce list will invariably irritate some, we feel it is more responsible to put everyone on the list to ensure they receive the *eJournal* publishing notices and other pertinent information. *Those who feel the target of no-more-than-three list emails a month is too much, can easily click on the provided link and Opt-Out.*

## my.wap.org

What the heck is this? While the subtitles line may not make much sense, trust me, in time

***...you can count on the Pi Clubhouse being open for business! Bring your questions, computers, iPod or iPhone and from 10 a.m. to 2 p.m., let's talk Mac!***

it will. When we roll out [my.wap.org](http://my.wap.org), it will be your portal to all your Washington Apple Pi electronic services that you enjoy today and some new, exciting ones as well. Stay tuned!

## Oh, one more thing

It has come to my attention that a few folks may be discontented with some changes that have occurred on my watch or those, like the *eJournal* mentioned above, coming down the pike. I would like to be up front on this matter and ask that you let someone who can do something about it know. The Pi Board of Directors and Management Committee are entrusted to lead the Pi, and I can promise that feedback addressed to them will be seen, read and heard. If there is sufficient rational disagreement with what we are undertaking, we will stop the presses and rethink the matter — you have my word on that! I have a discreet email address of [president@wap.org](mailto:president@wap.org), and I will be discreet with anything passed along to me, or you can send it to a greater audience at [feedback@wap.org](mailto:feedback@wap.org). As Joan Rivers might say, "can we talk?"

Now, back to our regularly scheduled program. Enjoy the *eJournal*!



# slide:ology: The Art and Science of Creating Great Presentations

© 2009 Kathleen G. Charters

A more detailed version of this review, with notes and live links, is available on the Pi Web site,

<http://www.wap.org/journal/slideology/>

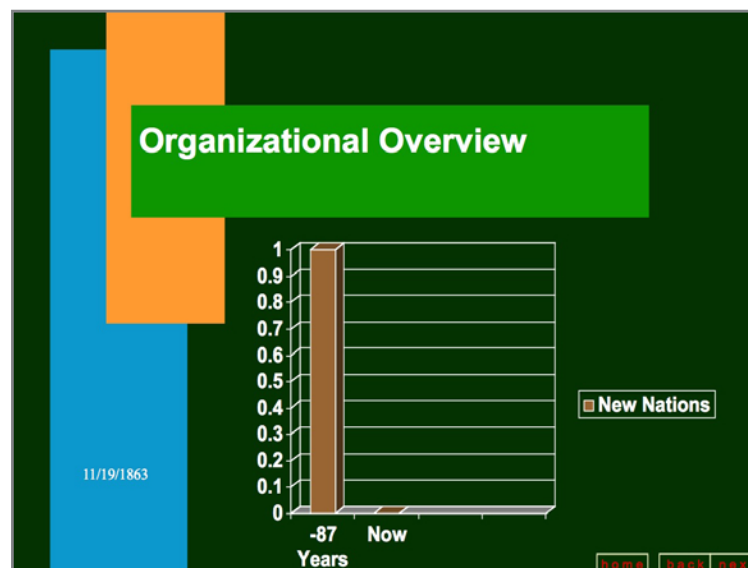
*slide:ology* by Nancy Duarte should be required reading for every high school and college student, and anyone in the workforce who has to do a presentation. If you find the approach Duarte advocates too much work, please retire as soon as possible. The world will be a better place.

*slide:ology* practices what it preaches. Acknowledgements are presented in a visual map. The history of visual aids is presented as a timeline. The index is remarkably complete and easy to navigate. The first and last chapters are bookends, reminding

Peter Norvig created "The Gettysburg PowerPoint Presentation" in response to "one too many bad presentations." Best known as director of research for Google, this slide is PowerPoint's graphical representation of "four score and seven years ago."

[\(http://www.norvig.com/Gettysburg/\)](http://www.norvig.com/Gettysburg/)

None of the screens shown are from the richly illustrated book. Instead, these are examples of why you should read this marvelous work.



the reader to create presentations from the point of view of the intended audience.

In the first chapter "Creating a New Slide Ideology," Duarte encourages presenters to realize "the audience members care solely about what the presenter can do for them." The corollary is, "good presenters aren't in it for themselves; they're in it for others." The last chapter, "Manifesto," concludes with five theses of the power of a presentation: "1) Treat your audience as king. 2) Spread ideas and move people. 3) Help them see what you are saying. 4) Practice design, not decoration. 5) Cultivate healthy relationships."

The book is an inspiring blend of narrative, examples, case studies, and tips, augmented by supporting content on the companion Web site, [www.slideology.com](http://www.slideology.com). For example, along with the narrative explaining the presentation ecosystem, there is an image representing the components of and relationships between message, visual story, and delivery. The case study on Creating Great Presence quotes Rick Justice (Executive Vice President, Cisco Systems): "Presenting...[is] about creating meaning. It's about being present. I need to ensure that every person in the audience believes I am having an individual conversation with them. That is my goal." Duarte then goes on to explain how Rick Justice meets his goal.

In "Creating Ideas, Not Slides," the narrative states, "Sticky notes allow ideas to be captured, sorted, and re-arranged as needed." The associated tip is, "When brainstorming, don't settle for the first solution. Think through multiple alternatives. Don't be stingy with sticky notes." The illustration shows a person adding to a wall covered with color-coded sticky notes. The case study on "Using Images Worth a Thousand Words" provides three

strategies Mitchell Baker (Chairman, Mozilla) uses for cross-culture communication. “1) Use images that are culturally neutral. 2) Keep graphics extremely simple. 3) Connect with your audience.” Having generated several ideas, the destructive aspect of the creative process is to throw away all the brainstorming ideas except one. The critical success factor is to “focus on whatever works best, not the idea that is easiest to execute.”

Developing that theme in “Creating Diagrams,” diagrams are used to explain how parts of a whole interact. According to Duarte, complex relationships take time and thought to develop, but in the end “individual concepts become imbued with context, sequence, and association.”

In “Displaying Data,” there is one principle above all others: clarity. Data slides are not about showing all the data, they are about the meaning of the data. Slides are not a good medium for showing complex data. Duarte advocates distributing complex data as a handout. Show data in a way that illustrates your conclusion. Five data slide rules help you present your data clearly: “1) Tell the truth. 2) Get to the point. 3) Pick the right tool for the job. 4) Highlight what’s important. 5) Keep it simple.” Integrity is essential for credibility, so avoid decorating the data. “[A]rticulate the conclusions you want your audience to adopt.” A helpful tip is, “When several slides in a row have charts, line up the axes of the charts from slide to slide to avoid content that jumps around.” Keep data slides free of clutter; simplicity is important when displaying data for projection.

“Thinking Like a Designer” makes the point that design is about solving problems. Designers “focus on the experience, making it as beautiful and memorable as possible.” Instead of using adjectives to describe an organization, Duarte encourages readers to define their organization by selecting a few verbs that resonate. The verbs selected should express what you do and for whom you do it. Design decisions influence your audience’s perception of who you are. To design effective slides, think of them as a signal. “Strength and clarity determine how well information is conveyed.” The three elements that determine

**Alcohol and its effects on the human body**

Alcohol, fermented from grain or fruit sugar has been used and misused for many thousands of years. Alcohol acts like a d\_\_\_\_\_. Chronic long term exposure to alcohol can have many effects on the human body. Over the long term, alcohol can be addictive causing many health problems including cirrhosis of the liver and h\_\_\_\_\_ disease. It is estimated to cause the early death of perhaps 50,000 people every year in the UK alone. Despite this, alcohol is sold everywhere and raises huge tax revenues for the government.

**Alcohol and its effects:**

Alcohol: Effects on the Human body	Alcohol	Vomiting	Impotence
 <p>Brain</p>  <p>Lungs</p>  <p>Heart</p>  <p>Liver</p> 			 <p>ABSOLUT IMPOTENCE.</p>

Binge drinking in the UK has soared where 4/10 males and 3/10 females binge on alcohol at least once a week. *The main effects of alcohol on the human body include* High and excessive alcohol intake causes liver cirrhosis over the long term. Also the heart can be affected and shows signs of widespread heart disease. Heavy drinking in males also causes impotence and reduces fertility.

strength and clarity are arrangement, visual elements, and movement. If these elements are not used to facilitate a person’s ability to process information efficiently and effectively, the signal becomes noise, interfering with the message. Audiences tune out a garbled message.

“Arranging Elements” illustrates how to maximize clarity by employing contrast, flow, hierarchy, unity, proximity, and whitespace. These are the tools of slide design. It is critical to make a decision about the priority of the information. “[D]etermine which visual elements should have prominence so they attract attention first.” Audiences need contrast to focus their attention. “Unintentional contrast can confuse the intended message at best, and contradict it at worst.” Ordering how the information is processed guides the audience’s eyes through the content, whether it is text, diagrams, or images. Visual structure establishes the parent-child relationship, revealing their relative importance. “If you don’t intentionally provide that message, the audience will create meaning based on their own interpretation of the information.”

Science Interactive, Ltd., is a UK company that “designs, builds and sells *PowerPoint* based software to support both teachers and pupils.” From the distorted images, multi-colored text, and sheer quantity of text, the students and teachers may need far more support.

[\(http://www.science-interactive.co.uk/\)](http://www.science-interactive.co.uk/)

**“Thinking Like a Designer” makes the point that design is about solving problems.**



Duarte recommends a flexible way to organize content through use of a grid system to structure information. To focus attention on specific elements, make an exception and break the grid. Placing elements associated with each other intentionally will preempt the audience from making unintended interpretations. “[P]ay equal attention to how much space you leave open...the use or misuse of whitespace determines a slide’s effectiveness. [C]lutter is a failure of design.” “[R]emove everything on a slide that doesn’t bring emphasis to your point.”

“Using Visual Elements: Background, Color, and Text,” covers best practices to use when determining these three elements. Consistency is the key, although breaking consistency can create a visual emphasis if used as a rare exception. Duarte makes an important point about the use of a logo. “The people who have come to hear you speak most likely know who you work for. Use your first and last slides (called bumper slides) to identify yourself or company.”

Duarte’s observation that backgrounds are a surface on which to place elements, not a work of art, would also be a revelation for many organizations. Useless ornamentation around the

edges, meaningless graphical elements, and backgrounds that compete with content make an ineffectual slide template. Graphics exist in either a 2D (flatland) or 3D (shadows, lighting, and depth) space. Pick one. If you use 3D, follow the three laws of environmental consistency:

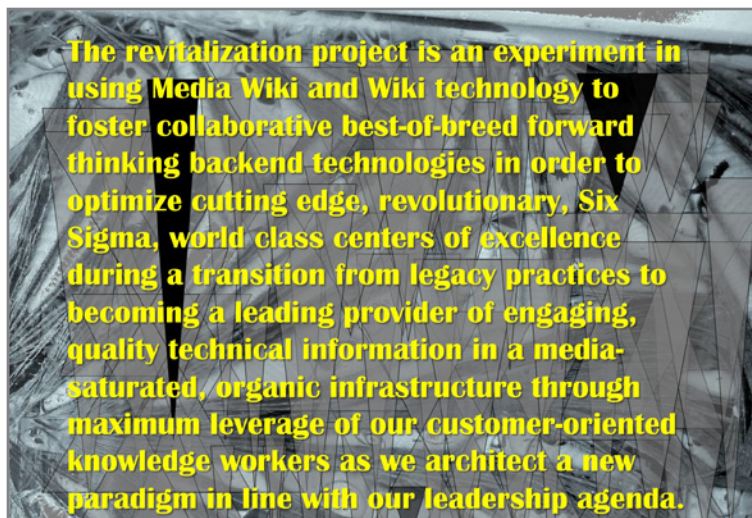
- 1) consistent vanishing point;
- 2) consistent light source; and
- 3) consistent effect on the elements.

Color is crucial to your presentation, so select colors that appeal to your target audience, ensure you stand out in your field, and reflect your personality. Duarte has an extensive discussion about how to choose your background color and your color palette. One tip reminds you to carefully consider contrast when choosing your palette.

Text should follow the three-second rule: your audience can effectively process your message within three seconds. “The audience should be able to quickly ascertain the meaning before turning their attention to the presenter.” Typesetting decisions make the difference between appearing as a novice or as a master. Duarte advocates taking as much care about the treatment of type as you take in your concept, copy, images, and layout. “Choose a font that accurately reflects the personality of your brand.” Using the analogy of billboards, Duarte argues that presentations are “glance media.” In the debate over which type of font (serif or sans serif) is most suited for legibility, “If... slides are most comparable to billboards, then sans serif is the way to go.” “It is best to combine no more than two fonts per presentation. Use one font for headlines and subheads, and the other for blocks of text.” “[U]se color or italics to create emphasis.”

If you take away only one idea from *slide:ology*, it should be: “The default template in *PowerPoint* ...is not a visual aid, it is a document.” Duarte calls the default template a “slideument.” This theme is a call to make a conscious decision about what is the appropriate medium for your message. If you have material that is a report, provide a document as a handout. If you are delivering a message, use enough words “to serve as a mnemonic, but go for a very low word count. If you use a plethora of words, your audience will read the slide more quickly than you can explain it, making you strangely irrelevant to your own presentation.” Duarte also cautions, “Don’t animate your text unless it adds value, meaning, or emotions to the content.”

The impossibly complex background, with a ridiculously long, buzzword-saturated mission statement, was intended as a parody. Sadly, management thought it was really cool.



Reveal text sequentially to pre-empt your audience from jumping ahead. If you repeat an agenda slide for context, gray out previous text so your audience can visually jump to the current point. “Use a lighter or darker shade of the background color to dim the text.” Duarte recommends taking time to typeset your text using ligatures, kerning, and letterspacing for a professional appearance. Use a single word or phrase to get your point across, as type alone can convey your message.

Bullets are problematic. If you use bullets, use paragraph spacing between primary bullets (but not sub-bullets, as they should be visually connected to the primary bullet). “Protect your audience from the dangers of bullets...use them sparingly [and] use good design sense to visually compose your bullet slides.” Duarte recommends thinking of bullets as presenting newspaper headlines only. They should be succinct and in parallel structure, so each bullet begins with the same tense and the same part of speech. Whenever possible, avoid the visual complexity of sub-bullets. Use title case for titles and capitalize only the first word of the line for everything else. Consistency is key. Duarte also cautions that using all capital letters may be perceived as shouting.

Duarte offers four approaches to validating your font size. My favorite is to put your file into slide sorter view at 66 percent size. If you can read your slides this way, your audience should be able to read them, too. Duarte notes that text less than 24 point and third-level bullets are characteristics of a document, not a slide.

Although meaningless animation is discouraged, there are two instances when Duarte recommends using animation effectively. Well-produced animation is effective when waiting for attendees to fill a large venue or “as mini bites of content that play when filler programming is needed.”

“Using Visual Elements: Images,” focuses on photography and illustration. Duarte provides guidance in determining the right approach for your image. “Photos should work as a cohesive system.” Look for a family of images with similar lighting and color tone. To connect with your audience, present photography

that favors realism. Select “images of people that reflect the audience’s culture or ethnicity, are context appropriate, don’t crop their subjects at the neck, represent industry, customer experience, and real life situations [and] account for the current era.” Use the rule of thirds to create aesthetically pleasing and professional-looking imagery: divide your photo into thirds both vertically and horizontally. “This helps create a composition that is balanced, possesses energy, and creates interest.”

Newer digital cameras may offer a grid system. Duarte recommends turning the grid on and using it to align your shots so the focal point of the image is slightly off-center. “Crop images so they focus on what’s most important.”

Custom photos can help drive the message home. Duarte suggests thinking about what type of picture tells your story most effectively, then shooting or finding that specific image. The sequence is think, plan, shoot. She also warns not to snag images from the Web. “If your presentation becomes popular online, the owner of the images can insist you pay usage rights. This can be expensive.”

Lines are the foundation of an illustration. Duarte recommends choosing lines that support the rest of your design. Be consistent in your overall system, using various line styles for different purposes in the presentation.

Complex stories may be represented by “infographics,” showing how things work and the interconnectedness of the various

## Agenda

- Thank You
- Time for Change
- Change isn’t Easy
- What we’re up Against
- What I See
- We Cannot Lose Hope
- What I Know
- Yes We Can

[www.shmula.com](http://www.shmula.com)

Peter Abilla created a set of *PowerPoint* slides to show how *PowerPoint* can completely strip a presentation of “any life, emotion, inspiration and meaning.” To illustrate his point, he took Barack Obama’s “A More Perfect Union” campaign speech, better known as the “Yes We Can” speech, and reproduced it as a slide deck.

[\(http://www.shmula.com/\)](http://www.shmula.com/)

parts over time. Duarte provides four pointers on working with a professional illustrator: tell them the story you want represented and let them propose a solution; give them time to research, ideate, and revise; listen to them carefully and trust their input; and consolidate all responses into clear non-conflicting directions.

One tip, dating back to the early days of the Mac, helps you create the professional look you want. “Hold down the Shift key to scale images and objects while preserving their original proportions... Each diagram has its own personality...select illustrations and diagrams that look like they are all created by the same illustrator.”

Another way to get your message across is to use a video slide, which allows you to integrate video into a presentation. You can create short motion clips lasting from a few seconds to half a minute. Video should be “a high enough quality to get the point across, but doesn’t require elaborate staging.”

“Creating Movement” addresses designing time-based scenes. Duarte notes, “Humans are hard-wired to look when things move.” Since every change creates distraction, every animation affects an audience’s ability to grasp insights. Animation is a key communications strategy, so select animation wisely. “[Animations] should be used only to help an audience process information.” Duarte cautions, “Most presentation animation sucks the life out of the audience instead of breathing life into it... you should identify the places where animation will help you get your point across, and invest planning, thinking, and time into making it powerful.” Give thought to the effect of slow-moving animation (creating a feeling of nostalgia or the passage of time) with fast moving animation (creating a sense of excitement, energy, or surprise).

Viewers will read and process visual information the moment it is presented. This can create confusion if the visuals are ahead of what the speaker is saying. “Hide elements until you need to refer to them. This ensures the item being discussed will remain the focus of your audience.” Animation — the use of motion,

speed, and direction — should be used for one of five purposes in your presentation: to show a change in relationship, direction, sequence, emphasis, or object.

The parallel between *cinematic storytelling* and documentation applies to presentations. You can create a dramatization or a document. Duarte encourages approaching presentations more like a screenwriter than a speechwriter, and recommends looking at *Cinematic Storytelling* by Jennifer Van Sijll for principles in using visual language to tell stories and evoke audience emotion. “Successful presentation developers not only focus on the content but [are] fluent in conveying what the audience sees on the screen.” Screen direction affects audiences, creating a sense of comfort or discomfort, or giving the impression that movement is easy or difficult.

Animation choices “influence how much the audience has to move their eyes to process the information. Objects animate to perform specific actions...Plan out what pacing makes sense, where objects will travel, and where the object is at in space.”



Bad slides and bureaucracy seem to go hand in hand. This screen, from a *PowerPoint* presentation by the Multi-State Information Sharing and Analysis Center, has many of the elements of a classic bad slide: two logos (in case you forget from slide to slide who is doing the presentation), a photo (in case you aren’t clear on who is speaking), a difficult to read, multicolor, 3D piece of text at the bottom, and too much text with poor contrast.

(<http://www.msisac.org/webcast/>)

When you need to split content between two slides you can connect them to each other using the push transition to create an illusion that the content is all in the same scene. To use this technique, Duarte advocates using a template that is free from all ornamentation.

As for graphics, no word-based approach gives the freedom to tell the story without being forced to address every item on a bullet point slide. She presents a clever example where the perspective pulls back to reveal the bigger picture, all without rehashing individual bullet points.

Animation done well is a powerful communication tool. Animation used the wrong way is an obstacle to communication. “Just because an animation feature is in an application doesn’t mean you have to use it.”

“Governing with Templates” provides an organizational perspective, but many of the points are relevant for individuals as well. Duarte sees a template as a basic shell for words and images. “It shouldn’t be a stand alone work of art.” She suggests you talk with your IT department before developing a template. Ask about their migration plan for the presentation application. If the template is loaded with images, ask whether there is adequate storage and network bandwidth.

“Interacting with Slides” should be required reading for everyone. “You are in a codependent relationship with your slides if you are desperately addicted to them and unable to break away.” Slides are not the stars of the show; they provide the context and setting in which you give a memorable performance. Duarte provides the three Rs of letting go: reduce, record, repeat. Using this methodology allows you to use your presentation to make a

connection with your audience, rather than make it a presentation focused on slides. Duarte presents some interesting approaches, such as “a quick paced presentation format of 20 slides each displayed for 20 seconds” which results in a six minute forty second presentation. Another interesting approach is to give the audience a visual pause during a slideshow by pressing the “B” key to turn the screen black. This forces the audience to focus on you. An alternative is to press the “W” key to turn the screen white; these shortcuts work in either *PowerPoint* or *Keynote*.

Duarte offers a sobering word of caution: “Just because your slides look great does not mean they convey useful meaning...your top concern should be how well you communicate.” One way of constraining your slides is to apply the 10/20/30 rule: 10 slides last no longer than 20 minutes and contain no font smaller than 30 points. Another approach is to “use as many slides as you need to get your point across...stick with one point per slide.” Duarte also talks about using larger point sizes when converting your presentation to a device like an iPhone, where 24-point type reduces to 4-point type.

Duarte reminds us, “You need to come across as a real person, and presentation applications don’t inherently facilitate this.” “The healthiest relationship to have with your slides is one of interdependence.” If your audience feels like they have been enlightened, moved to act, or made willing to change their behavior, you’ve been successful. Duarte encourages presenters to take the audience on a journey, to show them something they have never seen before. “Employ great stories, reveal convincing information, and communicate in your own, genuinely human way.”

Duarte offers seven questions to answer before beginning a presentation: “1) What are they like? 2)

**“You are in a codependent relationship with your slides if you are desperately addicted to them and unable to break away.”**

Why are they here? 3) What keeps them up at night? 4) How can you solve their problem? 5) What do you want them to do? 6) How might they resist? 7) How can you best reach them?” It takes time to create a presentation that addresses these points. The time estimate for a one-hour presentation consisting of 30 slides is 36-90 hours total. The payoff is dramatic, as evidenced by the case studies cited in the book.

This book is a marvelous reference guide. I will keep it close and refer to it frequently for guidance and inspiration. I will adopt and live the manifesto. My colleagues, and those who see my presentations, will be the beneficiaries.

Nancy Duarte, *slide:ology: The Art and Science of Creating Great Presentations*. O’Reilly, 2008. 294 pp., \$34.99. ISBN-13: 978-0-596-52234-6

# The Story of the eJournal

By Nora Korc

This story begins the night a fellow student read my mind. It was the spring of 2006 and I had just begun my Graphic Design journey at Montgomery College (“MC”). John Barnes, at that time President of Washington Apple Pi, was one of the students in the evening InDesign classes. One of our assignments was to bring in two sample publications that were, in the student’s opinion, representative of good and bad design. When John presented, he proudly displayed the latest issue of *Washington Apple Pi Journal* as his example of a nicely designed publication. It had a green cover with snowflakes and it claimed to be a journal for Macintosh Computer enthusiasts. In addition, the cover’s logo had a large depiction of famous Washington monuments and its masthead contained a strange looking triangle. None of this said anything about its content. When John finally flipped to the interior pages, I must have outwardly cringed as I thought, “I don’t know much yet about designing a publication but even I could do better!” John looked at me and I sensed that he had read my mind. If looks could kill, I wouldn’t be here to tell this story. As it turns out, life has a funny way of turning the tables.

Moving forward to the spring of 2007, it was the last day of my Advanced *Photoshop* class. Again, John was one of the students in my class. I was saying my goodbyes to Ed Riggs, our professor, when John overheard me asking Ed to think of me if any internship should become available. John jumped out of his chair and exclaimed, “I have an internship for you! Would you consider doing the layout of the *Washington Apple Pi Journal*?” At that moment I flashed back to the day when John had presented

his sample of a good design. My day had arrived. The tables had turned. John was challenging me to do better.

A meeting with the new Pi President, Bob Jarecke, was quickly arranged. I was to accomplish the redesign of the *Washington Apple Pi Journal* starting with the July-August 2007 issue. You may remember that issue. It was the only issue in the 30-year history of the *Journal* that contained a full-color picture centerfold. We were announcing the winners of the first Washington Apple Pi Photo Contest. All I can I say is that there were quite a few moments during its production when I thought, “Oh boy! I’ve bitten off more than I can chew!” In the end, sheer determination and hard work paid off. The issue was a success and I received a standing ovation at the following General Meeting. Subsequently, after receiving a tiny slap in the wrist from the Managing Editor about having white spaces in the wrong places, I was bestowed the title of “Design and Production Editor” for the *Journal*.

The ink on my first issue was barely dry when, armed with my success, I ventured into deep waters. “Why isn’t the *Journal* published electronically?” I asked in an E-mail exchange to a few key Pi players. We could save money. We could help the environment. We could produce it in color. Members could click through to the resources. It could be searchable. There would be no delays at the printer. The advantages were numerous! The intensity of the responses I received took me by surprise. They ranged from “Is it done yet? What are you waiting for?” to “Over my dead body!” Not wanting any dead bodies on my conscience, I quickly shelved the idea in the recesses of my Mac.

***The ink on my first issue was barely dry when, armed with my success, I ventured into deep waters. “Why isn’t the Journal published electronically?”***

Six months or so later, the phone rang. It was Bob. “Would you come to the office? We need to talk.” I don’t get summoned to the “office” very often. This had the potential of being a serious matter. It was important. There was electricity in the air. When I arrived, Bob didn’t waste any time. “So, how about that electronic *Journal*? Do you think you could produce a prototype for me?” I could not contain my excitement. I couldn’t wait to get back home and get started. As I was leaving, Bob held me back with a question: “What shall we call this electronic journal?” I hadn’t thought of that, but quickly blurted out “How about the *eJournal*?” The name was an instant hit.

Back home sitting behind my Mac I got to work. Oops! The task was a lot more complicated than I had anticipated. I struggled and thought, “I need to learn how to keep my mouth shut!” What had I gotten myself into? Simply converting the printed version of the *Journal* to a PDF did not make an electronic journal. The layout, design and typography were optimized for print. The printed version of the *Journal* was difficult to read on screen, it was cumbersome and too long. Taking cues from my favorite electronic magazines and lessons learned at MC, I came to the conclusion that I had to approach it from a different angle.

My first prototype looked like something straight out of Star Trek. It was clumsy, the navigation buttons didn't quite work, the design barely held together but it was a start. It was at least readable onscreen (see Figure 1). My second try was a big improvement over my first and this one landed in Bob's inbox (see Figure 2). I got kudos from Bob and a "Press on! Will you produce another one with the material from the next issue?" Armed with fresh material from the July-August 2008 issue of the *Journal*, I produced the third prototype. Bob was flying high and took it to the Board. The Board was pleased, they approved publication of the *eJournal* and now I was in business.

The fourth *eJournal* prototype became the first Beta version for distribution to a larger audience (see Figure 3). It was produced with material from the November-December 2008 issue of the *Journal*. Bob introduced it at the following General Meeting and the 60 lucky members who attended were asked to download the first Beta and to provide feedback. Approximately 20 members responded. Their comments were all, without exception, extremely helpful in producing the next *eJournal*. From their

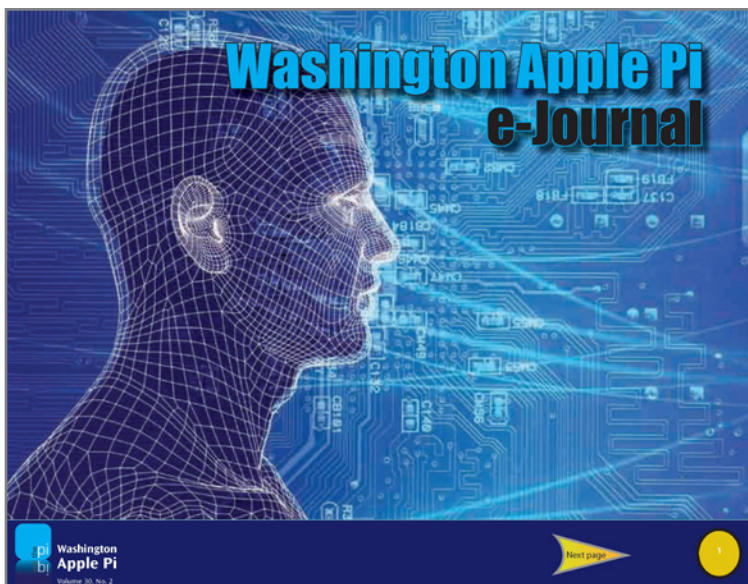
comments it was evident that our members wanted to have the option to print the *eJournal*. While the *eJournal* was printable, the design and layout and extensive use of color were not developed with printing in mind. The final prototype, which was launched on January 8, was created as a hybrid, designed for screen or print. What ensued was an avalanche of requests for passwords and login resets; members wanted to download the *eJournal*! There was definite interest in the Pi's new kid in town and numerous E-mails with feedback flowed in:



Figure 2 - The *eJournal* second prototype.

- Very, very nice! Great rendering of graphics and pictures.
- Good Job on the publishing of the new *eJournal*! At first thought I'd be dissatisfied reading the *Journal* as a .PDF vs. a paper document but after browsing through it, seeing the legibility of it on a 20" iMac monitor, the convenience of clicking on a URL and going to a Web site, and the brilliant color photos decided it wasn't bad after all. Also now I don't have to worry about finding storage space for back issues. :-)
- I'll have to change my *Journal* reading habits but that's no big thing. Hopefully publishing it as a .PDF document will not only save on expenses for the WAP but will ultimately become a convenient research tool for our members.
- I thoroughly enjoyed reading the *eJournal*. It was attractive visually and a good size for these "older" eyes! It makes

Figure 1 - The *eJournal* first prototype.





**Figure 3** - The fourth *eJournal* prototype, and first Beta version.

- **Rage Sitemap Automator**
- **OpenOffice Aqua**
- **Stox**
- **How to Prevent E-Mail Overload**
- **...and more!**

infinite sense to do this via the Internet... less cost, less waste, more trees spared... all sorts of good things. Bravo!!

- This edition looks great, especially in the Full-Screen mode! This is real progress, indeed.
- The *eJournal* I just reviewed is absolutely fantastic! It is by far as professional and well planned as any magazine or *journal* published by organizations with 10 times the personnel. I'd say that if this were placed on YouTube or some other such site the membership would grow rapidly from the exposure.

There's only one thing that you failed to point out in the email that was sent introducing the *eJournal*, and that is the huge benefit of it being in full color! It just makes everything pop.

- It's spectacular!!!
- Congratulations! The *eJournal* is one of the finest electronic presentations of former print material that I have seen. I have the luxury of a 24 in. monitor and in full screen, the pages of the *eJournal* jump out at you (probably because of the bright white background and the vivid colors). I hope I can keep reading them now as they arrive. Again, thanks for your hard work and dedication in the numerous activities of the Pi. I tell people, out here, quite frequently to check out the Pi as it is the best user group there ever was or is.

### The *eJournal* is green

Over the past year, the Washington Apple Pi *Journal's* print run was 1000 copies per issue. Each issue averaged 48 pages. That is 48,000 pages, or 96 reams of paper per issue, or 576 reams of paper per year.

That's a lot of paper saved each year!



# Disk Utility: Superhero, Savior, Prophet

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Since hard drives have been used with Macs, starting in 1986, they have been both a blessing and a curse. On the blessing side, they can hold vast amounts of information. In 1986, \$5,000 could buy a 5-megabyte hard drive, far faster and far more convenient than the equivalent seven floppy disks. Today, \$110 will buy you a million megabyte drive, capable of storing more information than a houseful of floppy disks.

But as Spiderman learned, with great power comes great responsibility. Yes, you can store staggering amounts of information, and retrieve it very quickly, too. And

you can also lose staggering amounts of information. This potential loss is behind Apple's inclusion of Time Machine with Mac OS X 10.5 Leopard. Time Machine takes about 95% of the effort and pain out of backup.

But 95% isn't all the effort. Regardless of which Mac operating system you use, you need to periodically check your hard drive for errors. In particular, you should check the drive after any minor catastrophe, such as:

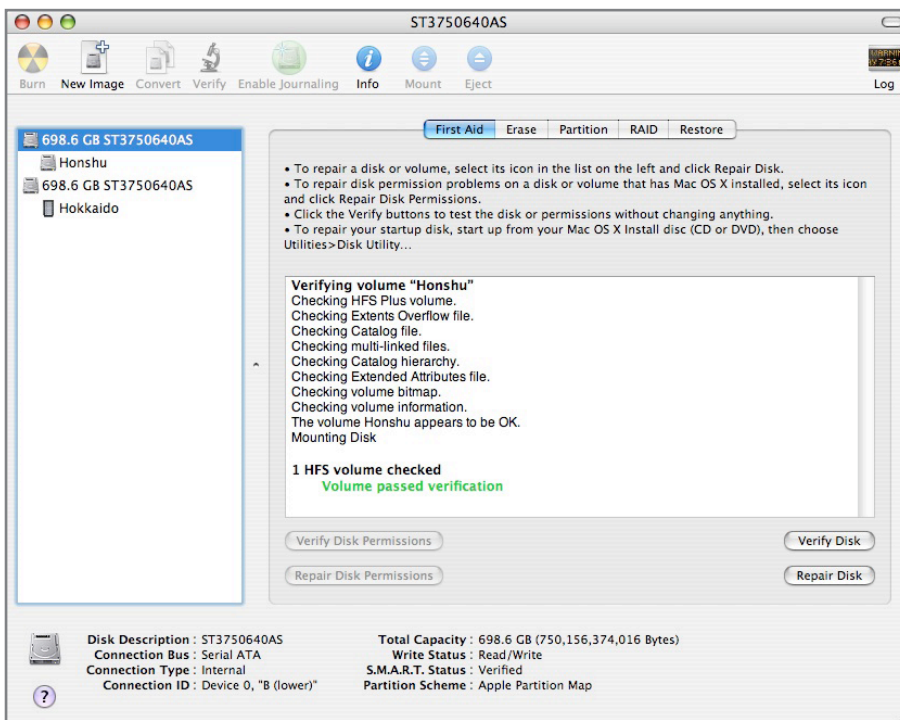
- A power outage, however brief;
- The crash of a program – any program;
- The crash (“kernel panic”) of Mac OS X, or after an unexpected reboot, or an unexpected shutdown;
- Any unusual slowdown or aberrant behavior on the part of the Mac.

You should also check the drive after the installation of any operating system updates, and periodically just for the heck of it — at least once a month.

How do you check your drive, or drives? Quit all programs, launch *Disk Utility* (in your Utilities folder), click on a drive in the left-hand column, click on the First Aid tab, and click on Verify Disk. Do this for every single disk or disk volume you have either installed inside your Mac, or connected to your Mac. No exceptions, no excuses. What you want to see is shown in Figure 1: a report that “Volume passed verification.”

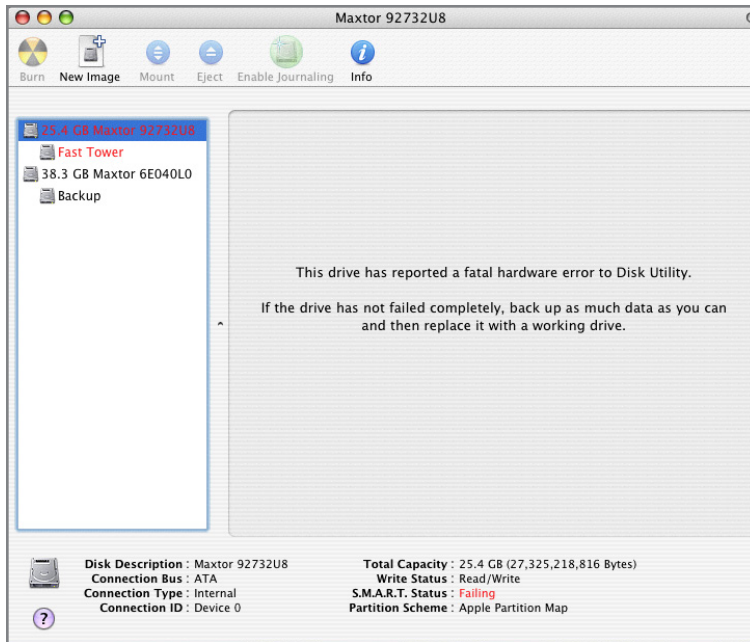
But sometimes *Disk Utility* reports are not quite so rosy. Some of the less rosy reports predict future disaster.

Figure 2, sent in by a Pi member, shows *Disk Utility*'s precognitive ability in action. This Mac has two drives, and the top drive in the left-hand column, almost always the boot drive, says it is failing. There is no need to run First Aid: *Disk Utility* interrogated the circuitry on the drive while launching, and sent a clear, unambiguous error: “This drive has reported a fatal hardware error to *Disk Utility*. If the drive has not failed completely, back up as much data as you can and then replace it with a working drive.” Note that the bottom of the window has a line that reads: “S.M.A.R.T. Status: Failing.”



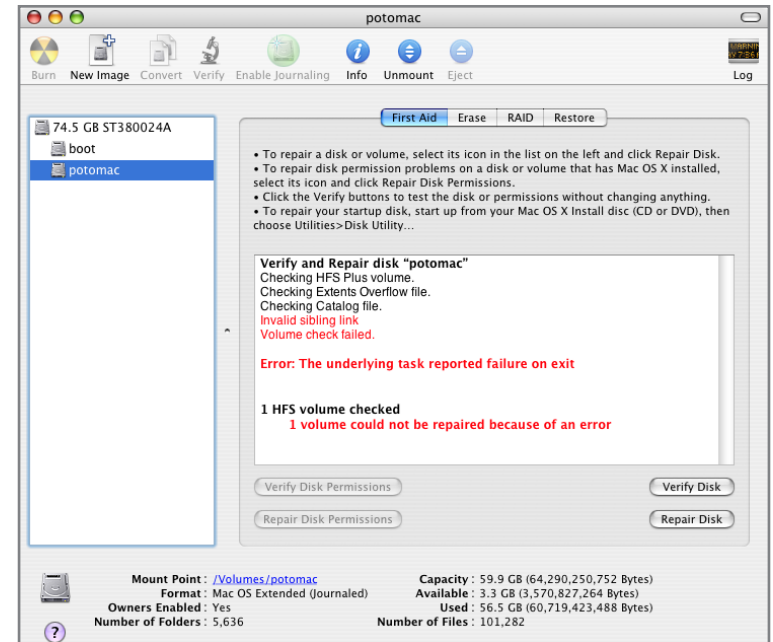
**Figure 1:** In a perfect world, you'd see the message “Volume passed verification” every time you pressed the Verify Disk button in *Disk Utility*.





**Figure 2 (left):** *Disk Utility* reports that the top, highlighted, drive has failed, and needs to be replaced. Heed the message in the center of the screen. Note the S.M.A.R.T Status message in the bottom panel.

**Figure 3 (right):** During a routine *Disk Utility* check, using the Verify Disk function, an invalid catalog entry was found. Pressing Repair Disk could not fix the problem. The next step: back up everything and reformat the drive.



S.M.A.R.T. (Self-Monitoring, Analysis and Reporting Technology) is splendid when it works, and when the user notices. But so few users ever bother to routinely check their drives that S.M.A.R.T. messages are rarely seen. Even after seeing a S.M.A.R.T. failure notice, some users tend to rant and rave about unfairness, or ignore the warning and continue to use their computer. The proper response: do exactly as directed in the on-screen notice. Backup what you can; the end is at hand.

Fortunately, such messages are extremely rare. Unfortunately, the message in Figure 3, or some equivalent, is not. During a Disk Verify, *Disk Utility* reported there was an “Invalid sibling link” and “Volume check failed.” A subsequent attempt to repair the damage, triggered by pressing the Repair Disk button, also failed. This sounds bad.

And it is bad. But unlike the previous example, recovery is usually possible. If the volume hasn’t been backed up yet, back it up. Then format the drive and, in the vast majority of cases, the problem will be solved. An “invalid sibling” is not some character out of a Shakespearean play but, rather, an accounting error. Disk drives maintain a catalog of where data is stored and, for whatever reason, a portion of the catalog is invalid. Reformatting the drive wipes out the catalog (and, of course your data), allowing the drive to begin again with a blank slate.

There is one commercial utility, *Disk Warrior*, which can often repair a damaged disk catalog without a reformat. We won’t address that here since the intent is to praise *Disk Utility* and encourage you to use it, regularly. There is also the somewhat delicate issue of *Disk Warrior’s* limitations: it doesn’t check

your disk regularly (you have to do that, with *Disk Utility*), it doesn’t back up your disk (you have to do that, with Time Machine), and most important, it isn’t a magic elixir. It is a one-trick pony: it can, fairly often, repair a damaged disk catalog. And that is all; after it is done, you’ll still need to use Disk Utility to Verify Disk.

Disk Utility can also do far more. It can successfully repair most catalog errors. It can copy CD-ROMs and DVD discs. It can make disk images of CD-ROMs, DVDs, and even hard drives. It can create software RAID volumes. It can completely clone one hard drive to another.

But most important of all, it can Verify Disk. Do so. Regularly. Remember: with great power comes great responsibility.



# It's Election Time Again. Really!

By Bob Jarecke

## Nominees — we want you!

It is decision time again for those of you who have pondered volunteering to be on the Pi Board of Directors. And this year, as always, the need is real for folks to serve. You don't need any special talents, a lot of knowledge about computers, or management experience; but rather, all you need to bring to the table is a willingness to serve, an open mind, some common sense, and time to devote to guiding the Pi. But before I get too far ahead of myself, let me bring up a few key points.

## Current Board is a great group!

The fourteen people now serving on the Board are a great bunch of folks who are conscientious about serving. While each has contributed to the cause, some are doing exceptional work to keep the Pi alive and well. To substantiate my claim, Neil Ferguson, our most a recent addition to the Pi Board, after attending his first Board meeting had glowing praise for the group, their involvement and the food — nothing like an unsolicited testimonial! (I'll pay you later, Neil.)

Now the not-so-great news: five current Board members will be finishing up their terms, and unless they can be convinced to run again, their seats and the present empty one will leave six slots to fill — a tall order! (Feeling any guilty pangs yet?)

## Board meetings are infrequent!

Currently the Board meets every other month, so at this rate, we come together only six times a year! The meetings are held on Saturdays to avoid competing with an individual's work and to eliminate driving in excruciatingly painful, rush-hour traffic. During the meetings, refreshments are served; no one goes away hungry!

To make up for the lack of meetings, electronic communications are used to keep Directors informed and to solicit their reactions,

opinions or positions on topics. We can vote electronically so the Pi's business can be conducted expeditiously with needed confidence that all the important issues will be fully vetted by the group. More importantly, you can contribute from the comfort of your own home! (Aren't you getting excited about being part of this dynamic group now?)

## Tour of duty is three years!

While three years may seem like a long time, it does take a little while to get familiar with the inner workings of the Pi, but there will be plenty of old heads on the Board to make this a painless process. The only three required officer positions are President, Treasurer and Secretary. In the case of President, one must have served on the Board for at least one year, and the other two positions have limited duties. (See; not much threat of getting into something you can't handle.)

## Nominations are being accepted until March 31st!

The time for accepting nominations is right now! The deadline is the last day of March at midnight. You can submit your own name or the name of another member. In all cases, the Election Committee will take the nominations, confirm a desire to run, and get them entered into the election process, which culminates with an electronic election during the month of May. (What do you say? We need your decision —*tick-tock, tick tock...* )

## Oh, one more thing!

Simple pre-selection test — nominees will need to be able to walk and chew gum at the same time! Just kidding, but seriously, they will need to provide a short bio, answer the question of why they are running, and confirm they are in no position to benefit financially from holding a Director's position. Are you up for the challenge? Bring your own chewing gum!



## Comic Life Magiq: Life Beyond PowerPoint

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To say I dislike Microsoft *PowerPoint* is an epic understatement. At the end of this article, you'll find a few URLs that explain, in detail, why *PowerPoint* is a blight on humanity. But I come not to bury *PowerPoint*, but to praise *Comic Life Magiq*.

Mostly. The name, for example, is supposed to make a typographical connection to the company name, Plasq, which is supposed to sound something like "plastic." So "Magiq" is supposed to sound like "magic." This is an interesting idea, but it is murder when trying to verbally explain the name of the software, or the company.

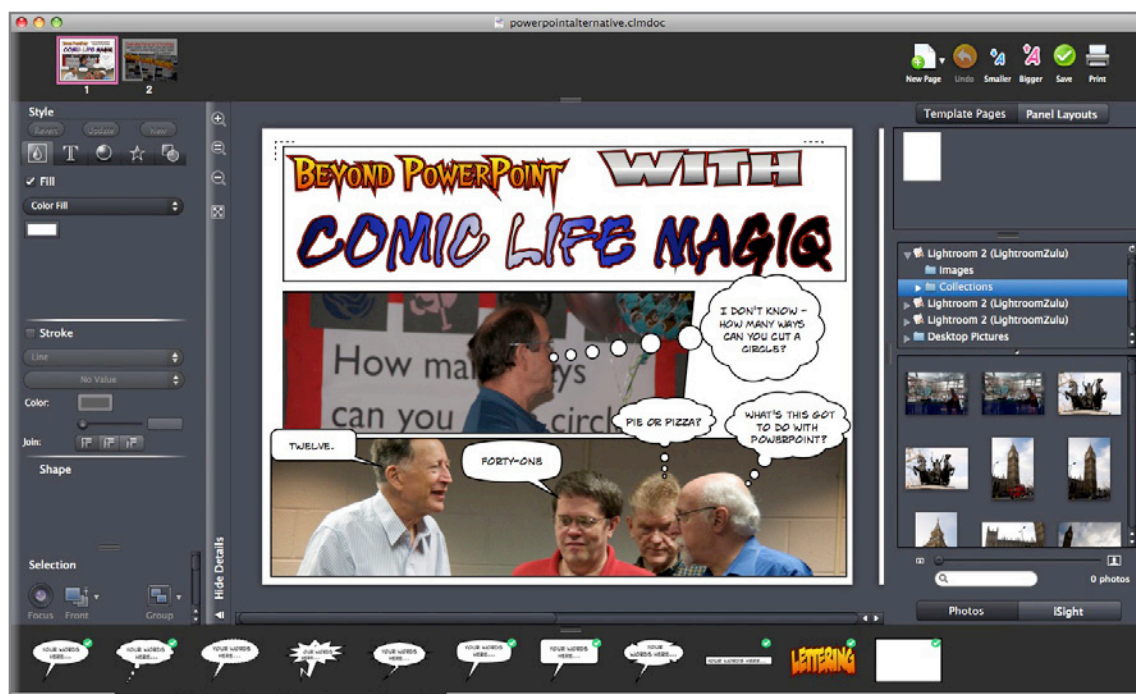
Plasq suggests on their Web site, and in E-mail notifications, that *Comic Life Magiq* is an upgrade from their very popular *Comic Life* application. *Comic Life*, reviewed in 2007 in the *Journal*,

<http://www.wap.org/journal/comiclife/>

is a great way to take a bunch of photographs or other illustrations and tell a story. *Comic Life Magiq* is, too, but the interface has been drastically redesigned (see below). Whereas *Comic Life* has ready access to your *iPhoto* library, *Comic Life Magiq* can peek into your *Aperture* and *LightRoom* libraries, too, as well as any folder of images you might select. This can slow things down, especially if you have huge image libraries. But, on the other hand, you can freely grab anything that shows up in the media browser and pull it into your comic. Cool.

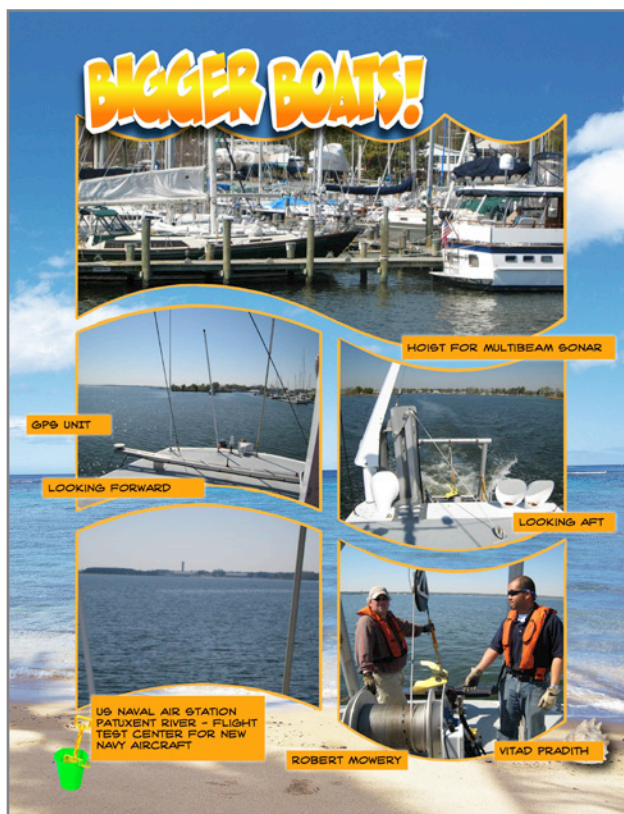
Also added are a number of tools for controlling the thickness and color of lines, the focus of a panel (a great way to ignore everything on a page except the current section you're working on), the arrangement of elements front to back, and a host of other tools, including a nice spray-gun for spraying graphics (hearts, balloons, rain, bubbles, spiders) over your comic.

There are pre-defined templates (with accompanying artwork) for birthdays, photo books, birth announcements, dog and cat-centered comics, kid, camping and gardening comics, a day at the beach, snow trips and road trips. You can also create your own templates. A vast collection of panel styles is included, from newspaper comics to graphic novels to manga (a highly popular Japanese comic artform). Every panel style can be modified by moving and reshaping the panel elements; there are no real limits.



Completed projects can be exported as a series of images, one image per page, for sending via E-mail, posting on Flickr, posting as Web pages, sending to *iWeb*, or you can save pages as PDF, TIFF, GIF, JPEG or PNG files. Sending a comic through E-mail, for example, will automatically size the comic for Apple's Mail or Microsoft Entourage, allowing the recipient to view the message in their mail client; no special software is required.

In typical fashion, without looking at any of the help files, I grabbed a collection of photos of a trip to see



an oceanographic survey vessel, brought them into *Comic Life Magiq*, and added labels, thought and speech bubbles, and other highlights. Using a cartoon metaphor, it was easy to add explanations of the photos and present everything in a much less formal, much less rigid format than, say, *PowerPoint*. Page 2 of the eventual nine-page “comic book” is shown to the left. The entire comic book is available on the Pi Web site at:

<http://www.wap.org/journal/comiclifemagiq/>

Initial versions of *Comic Life Magiq* were, shall we say, a bit slow and prone to crashing. The current version (1.0.2.1 at this writing) is far faster and very stable, though I wouldn't recommend it for any machine slower than a G5. It will work on a laptop, but a larger screen works best. Fortunately, Pasq offers a free trial

download, so you can test it (or the less demanding *Comic Life*) before spending money.

The big question, however, is: why comics? The answer: people read them. If I send my colleagues a set of *PowerPoint* slides (not that I would, of course; I have standards), there is an excellent chance nobody will look at them. But send them a comic and everybody takes a look.

I was recently asked to create a “process flow diagram for optimizing interaction between [my employer] and the public.” The task name alone is enough to put you to sleep. The group that asked for this is expecting a set of slides. Hah! Are they ever going to be surprised!

But I bet they read it.

## Resources

*Comic Life Magiq*

<http://plasq.com/comic-life-magiq>

\$44.95, or \$29.95 as a crossgrade from *Comic Life*

***PowerPoint* is Evil:**

<http://www.wired.com/wired/archive/11.09/ppt2.html>

<http://spectrum.troy.edu/~rbeaver/PPEvil.html>

<http://www.edwardtufte.com/tufte/powerpoint>

**Yoda versus Darth Vader:**

[http://presentationzen.blogspot.com/presentationzen/2006/01/contrasts\\_in\\_pr.html](http://presentationzen.blogspot.com/presentationzen/2006/01/contrasts_in_pr.html)

# Leopard's Cover Flow Makes Cleaning and Organizing Your Hard Drive A Snap!

## Or, How I deleted a gigabyte of old files in a few hours

By Etana Finkler

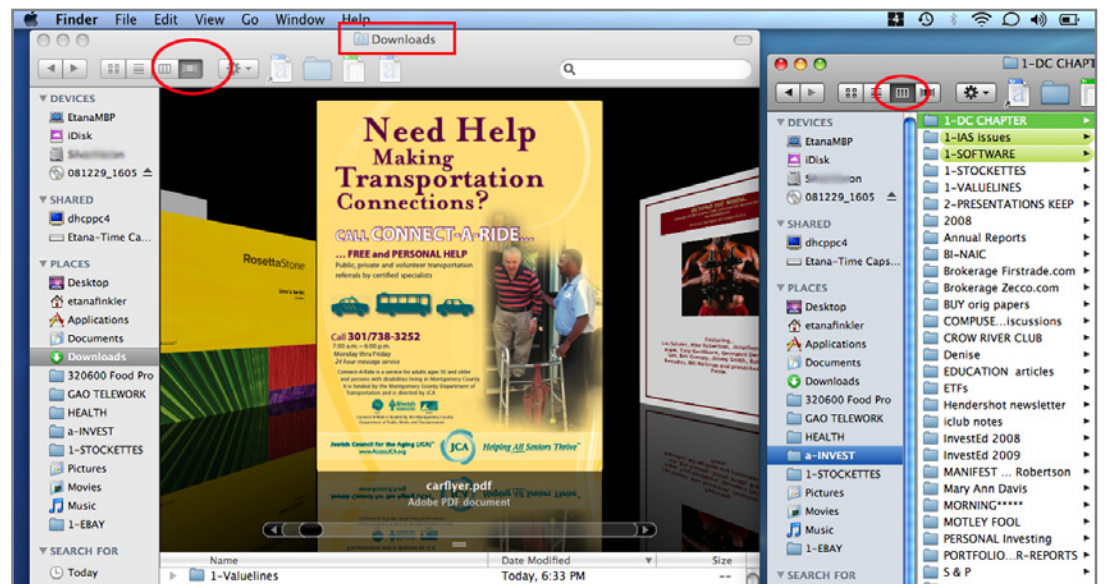
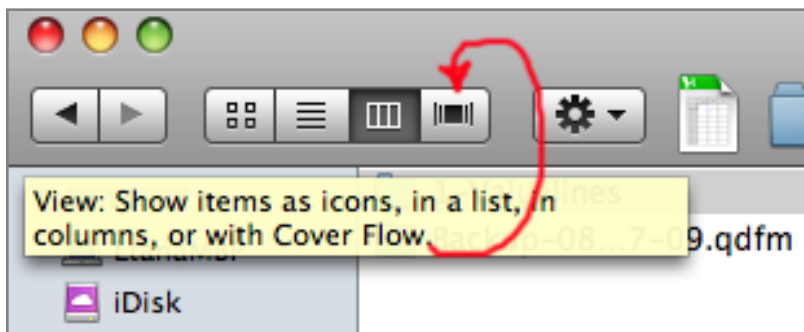
It has only been, hmm...10 years or so... that I have been meaning to clean and organize my Macintosh hard drive. In my Documents folder, I had folders within folders within folders, and I had to go through so many layers to find a file or project that important projects were getting lost or forgotten. And resources for projects were scattered among different folders. Downloads were piled into my Downloads folder with mysterious names. Attachments came in with E-mails; I filed the attachments I knew I needed., but the others all went into some folder I specified in my Apple Mail preferences, and I could never quite remember where that folder was. Screen capture .png files and downloaded application .dmg files would sit on my desktop until I couldn't stand the clutter anymore. Then I'd create folders called "2002

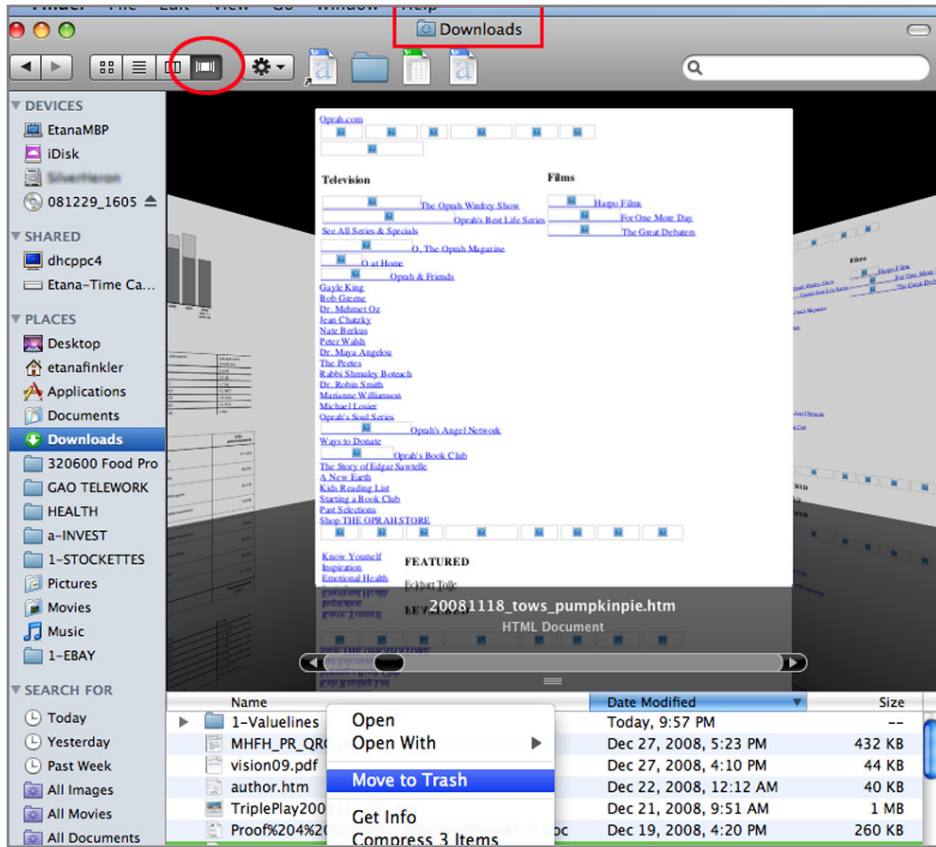
Screen Captures," or "Desktop2 folder," and stash them in my Documents folder, to be cleaned out "someday."

I needed a new organizational structure. I know how to do it — my PC at work is pretty organized — but I just couldn't bear the thought of going through my home computer file by file, opening everything to see what it was, and then deciding if I needed it. Does this sound familiar?

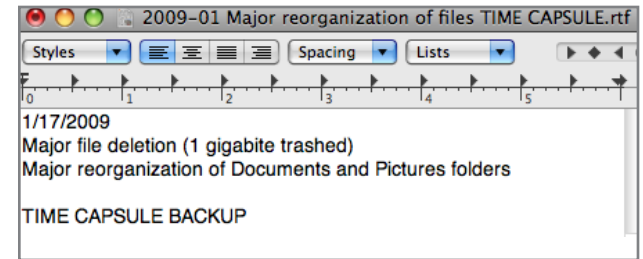
**Figure 2:** To clean up my files, I opened two Finder windows side by side. In the window on left I viewed the files using Cover Flow; in the other window I selected view in columns.

**Figure 1:** When you open a file in Leopard's Finder, you have the option of viewing the contents as icons, in a list, in columns, or with Cover Flow.





**Figure 3 (left):** “Control click” when a file is selected brings up the “Move to trash” option.



**Figure 4 (right):** I created a *TextEdit* document to remind me of the date that I reorganized my files, in case I need to find something in Time Capsule sometime in the future.

This is what happened to me with Cover Flow this week. I just happened to click on a file while Cover Flow view was selected (see the red arrow in Figure 1), and it was a real “ah ha” moment. I noticed that I could see what the file was. I knew I didn’t need that file, so I dragged it to the trash...and didn’t stop until I had deleted

3. In the left window I selected the Downloads folder, and began selecting files and viewing them in the big Cover Flow window preview. I could easily determine whether I wanted to trash or re-file the document. I could easily drag the document in the left Finder window into the appropriate folder in the right Finder window.

I also found a shortcut: if I chose “Control click” when selecting a file, it brought up a little window with a “Move to trash” option. You can see this in Figure 3. I could look at several files, hit shift click to select them all, and hit the Control click to bring up the menu to send them all to the trash. I just loved emptying the trash of 100 megabytes of junk at a time! And so quickly!

Then along came Mac OS X 10.5, Leopard, which includes Cover Flow as a new feature in the Finder. Often with a new operating system, you will see new features advertised, and may even see little videos of their use, but they just don’t sink in. Maybe you don’t even use the new features, because it is easier to just keep doing things the same way you have been doing them. My stubborn older aunt does this because she is afraid of change on the computer. But I also do this, though I consider myself a “power user.” Then, all of a sudden, I stumble upon some new feature that I embrace.

one gigabyte of unneeded files.

It only took me about 4-6 hours to get rid of 1,000 megabytes of junk and then reorganize my folder structure, and it was a very pleasant 4-6 hours. Here’s the flow I developed:

1. I opened two Finder windows, side by side (see Figure 2).
2. I chose “view with Cover Flow” for the left window, and “view in columns” for the right window. (You can see the different view options in Figure 1.)

I was so thrilled with the ease of the task that, after I had tossed one gigabyte of junk, I went on to reorganize my file structure into something that makes more sense and suits my current needs.

To remind myself of the date of this major reorganization, in case I’m ever searching for something in Time Capsule, I created a TextEdit document (see Figure 4) to memorialize my endeavors. I don’t know if this was necessary or if there’s a better alternative, but I felt that I should do something, since even some file names have been changed.



...to stand  
for **election**  
to the  
Washington  
Apple Pi  
**Board of  
Directors!**

**Deadline: March 31, 2009**

# Pi Photo Contest 2009 Kicks Off At March General Meeting

By Tom Carlson

The wonderfully successful 2007 Washington Apple Pi Photo Contest (PPC) began a few days before the groundhog tried to see his shadow. Contestants submitted their image files in March and the first half of April. Best of show, first, second, and third place images as well as their photographers were celebrated at the awards and recognition ceremony at the May 2007 General Meeting. Everyone who participated was honored. Everyone in the audience enjoyed seeing the great images submitted by Pi members. The color pages in the Pi Journal were stunning. There was a consensus that the Pi should do another photo contest.

Now is the time for the Second Pi Photo Contest! Kickoff will be at the General Meeting on March 28, 2009. To help members “edit” their digital images and have them look like what you thought you were getting when you pressed the shutter button, we’ve lined up Lesa Snyder King to be our featured speaker. Lesa will show us how to do the allowed limited image edits using Adobe’s Photoshop Elements 6 for Macintosh. She will show how the following can enhance your already “best” images: cropping, burning and dodging, red-eye correction, sharpening the image, correcting colors to natural colors (removing the unholy green cast caused by fluorescent lights, for example), stitching to create a panorama, fixing perspective correction (skewing), refining brightness, contrast and saturation, and converting a color image to a sepia image. The judges for the previous contest said that most images would have benefited from more sharpening.

Key dates for the 2009 contest are March 28 through May 1 for submitting entries. During May the judges will assess our images, choosing first, second, third, and honorable mentions at each skill level and category as well as selecting the best image overall. On May 30, the fifth Saturday in May, we will have the Pi Photo Contest recognition and awards ceremony. In June, the winning

images will be posted on the Pi’s Web site for the world to see, and first place images along with best of show will be printed, framed and mounted on the Pi Clubhouse wall.

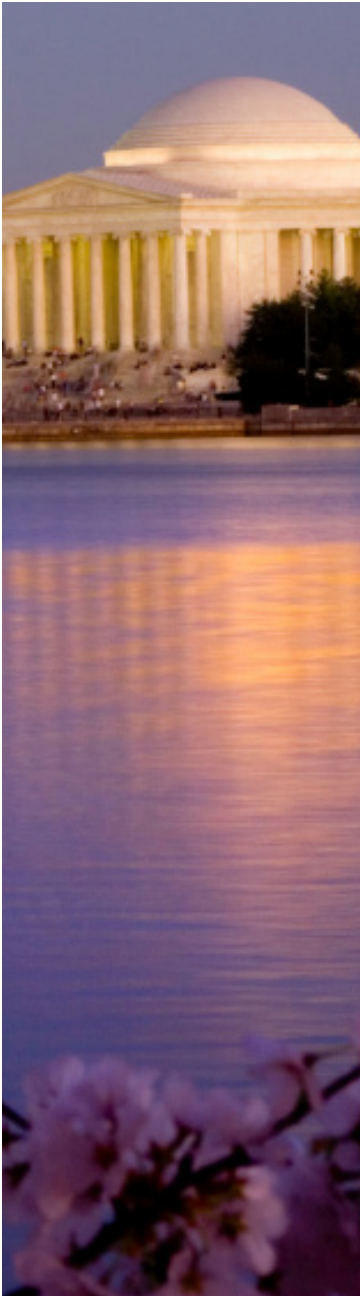
What’s new with the Second Photo Contest? We’re keeping what worked well in the first contest and making changes when rules and processes caused confusion. We kept the rule allowing the best of your images, including new ones, to be submitted, provided they are your own unpublished creative work and not in a prior photo contest. We will keep the two skill levels – novices compete against novices, advanced against advanced. We will keep four categories with limited image editing allowed.

The first contest’s unrestricted edit category, the Washington Apple Pi category, was poorly understood and it has been retired. The 2009 contest does have an unrestricted edit category. It is hoped more Pi members will participate in the new category, which will be revealed at the March meeting.

What else is the same or changed? Find out at the kickoff of the Second Pi Photo Contest on March 28! We’ll provide 2009 contest categories, review contest rules, tell you how to submit your files, and what information needs to accompany your images. Let’s all come and participate in the 2009 Pi Photo Contest.

Unable to come to the March 28 General Meeting? Come to a Clubhouse Saturday in April. A Pi Photo Contest volunteer will be on hand to review the contest particulars and answer your questions. Photo contest rules will also be posted on the Pi Web site, <http://www.wap.org>.

Want to be a contest insider? Send an email to [office@wap.org](mailto:office@wap.org).







# The Magic of Getting Together

By Travis Good

**M**embers helping members is what Washington Apple Pi is all about. We do this within the Pi in many ways. The Journal brings thoughtful insight on a regular basis. The TCS Forums are there for getting and giving help online. The Web site, [www.wap.org](http://www.wap.org), holds deep reserves of knowledge stored away in its archives. However, my favorite Pi venues for members helping members are people gatherings: General Meetings, Special Interest Groups, etc.

There is no better place than the Pi to get together with Mac enthusiasts!

For decades, the Pi has been a place to meet with people of like minds. We all love our Apple computers, our iPods, our iPhones. We enjoy how they empower and entertain us. We take pride in being

users of Apple products and we enjoy sharing our joy, our knowledge, and our enthusiasm.

Using our wonderful new clubhouse we should have more get-togethers!

What? You haven't heard? The Pi clubhouse has moved to a new space. Yes, it's new as in you can still smell the fresh paint. Yes, it's new as in we've purged the ancient inventory and scrubbed everything to the point of almost-new. Yes, it's so new we just had an Open House to celebrate. Didn't attend the Open House?! If not then check out the accompanying video clip. To start the video clip, click on the image of the WAP clock.

The new clubhouse is in a very nice space. Unlike before, this new facility is custom-tailored for gatherings. There are rows of tables and chairs plus overhead projection and a whiteboard for presenting or training. The space is large enough for many people to mingle, talk, and socialize. In the back is a table with Macs available for use and there's a lounge, a cozy corner you won't believe. The clubhouse has become a fabulous space in which to gather.

Got a passion to start a SIG? We've got the place to meet! Have a hankerin' to teach a class? We've got a classroom! Want to get together regularly with Pi friends? We've got just the right social setting! This clubhouse is yours. One benefit of being a Pi member is use of our clubhouse. Does your bridge group need a weekly home? Is your sewing club looking for a gathering place? Does your car club need a spot to meet? We're considering expanding access to the clubhouse so long as a Pi member is present and responsible. Let us know how you'd like to use the clubhouse.

**Intrigued? We hope so. The clubhouse is yours and it's just waiting to be put to good use. Come on! Let's generate more of that special getting-together magic!**



**Video clip of the Pi Clubhouse Grand Opening.**

# Washington Apple Pi Meetings

## **Lesa Snider King and Photoshop Elements 6.0**

**March 28, 9:30 a.m., Luther Jackson Middle School**

Lesa Snider King, graphics wizard, returns to Washington Apple Pi to talk about editing photos. Lesa will show us how to do image edits using Adobe's latest version of *Photoshop Elements* for Macintosh, version 6. She will show how simple editing can enhance your already "best" images, and discuss: cropping, burning and dodging, red-eye correction, sharpening the image, correcting colors to natural colors, stitching photos together to create a panorama, fixing perspective correction (skewing), refining brightness, contrast and saturation, and converting a color image to a sepia image. And more.

The regular Q & A session will start the meeting followed by club news. Next, a coffee and donut break hosted by Kitty. Lesa's presentation will occupy most of the meeting, right up to the popular raffle drawing. This month will feature a topically appropriate prize: a Canon PowerShot A590 8-megapixel Digital Camera — bring some moola!

Following the drawing, Papa John's will provide our pizza lunch. There will be four afternoon sessions with the new iPhone/iPod touch meet-up joining the regular fare of *iLife* SIG, Genealogy SIG and "members helping members" help session.

## **Making a Movie — from Soup to Nuts!**

**April 18, 9:30 a.m., Luther Jackson Middle School**

**NOTE: This event is on the 3rd Saturday of April due to a scheduling conflict on the regularly scheduled date.**

The main event will feature a presentation by Steve Roberson, a club favorite, as he reveals some of his secrets on making great movies. From the beginning frame to the final credits, Steve will show us how to take a piece of music, photos and digital video, and with a little imagination, produce a Sundance award winner!

Of course, if anyone attending has some special techniques, hints or short cuts, pipe up and pass them along to everyone. The more the merrier, and it will serve to make this a great event!

Questions and Answers will lead off the day followed by Club business, which will include the introducing of the nominees standing for election to the Pi Board. Kitty's Koffee Klatch comes next with hot coffee and doughnuts!

After the main presentation, we will conduct a raffle drawing for a copy of *iLife '09*. The lunch break will feature our usual pizza fare. Special Interest Group sessions and other meetings will round out the day.

As always, check the [Pi website](#) for additional, updated details on these meetings.

# You Are Invited

# January General Meeting: Macworld San Francisco 2009 in Review

By Lawrence I. Charters

**A**s almost everyone in the world knows by now, Apple's Chief Executive Officer, Steve Jobs, did not attend Macworld Expo San Francisco 2009. Apple also announced that it would not attend Macworld in the future. This caused worldwide panic and angst, a drop in the value of almost all technology stocks, and dire predictions for the world economy. A week later, Apple posted record earnings, much to the consternation of prophets predicting the end of the world. With all this as a prelude, the January 2009 General Meeting took a look at Macworld, and the topic drew a large crowd. But first...

## Question & Answer Session

**Q: Why do people have trouble reading attachments to my E-mail messages?**

A: E-mail was designed to send and receive text messages. Not multi-colored text messages with multiple fonts. Not messages with photos embedded in them. Not E-mail with sounds or video. Just plain, simple, unadorned text. Any time you go beyond basic text, you run a risk that the recipient will have problems reading what you send.

Two basic rules will help. First, every E-mail attachment must have an extension. JPEG-compressed photos must end in .jpg, QuickTime clips must end in .mov, and Microsoft Word documents must end in .doc. Second, to be on the safe side, you should not send more than one attachment per E-mail message, as many E-mail clients can't reasonably handle more than one at a time.

**Q: Speaking of extensions, do you know what application can open a file with a .odt extension?**

A: While this looks like it might be a form of attention deficit disorder, a quick search with Google shows .odt is the extension for a word processing document written with Open Office. You have two choices: install Open Office (free, but not very Mac-like); or ask the sender to resend the document in Microsoft Word (.doc) format. To find out what application goes with a given extension, type the word "extension" and the extension itself into the search box in your browser, like this, **extension .odt**

and you should be swiftly directed to a Web page that can help out.

**Q: Are there any ways to see the contents of an attachment if you don't have the program that created the document?**

A: There are two great tools for such detective work. If you think an odd attachment might be a graphic file, drop it on top of Preview. Apple's Preview application is an amazing Swiss Army knife when it comes to graphics; it reads a shocking variety of graphics formats. The other tool is TextWrangler, from Barebones Software. This free text editor will open up and display many attachments, including things it can't edit. Even if you can't edit the attachment, though, simply opening it may give you enough information to figure out what the file is, or may allow you to copy/paste useful text out of the file.

**Q: I tried to print a multi-page Web page from my Web browser, but it doesn't print properly. How come?**

A: Technically, a Web page is a Web page. It isn't so much "multi-page" as "it was designed to be viewed in a browser, rather than chopped into printer-compatible chunks." If the page doesn't print fully, one solution is to use *Paparazzi!*, a free application. *Paparazzi!* is designed to capture an entire Web page, no matter how long it might be, as one file; you can save the file as a JPEG, a PDF, a PNG or a TIFF. *Paparazzi!* was reviewed in the *Journal*, and you can find the review online at:

<http://www.wap.org/journal/paparazzi/>

**Q: I had a problem launching applications. A restart cures the problem. What gives?**

A: This can be caused by problems with the directory structure (launch Disk Utility and use the First Aid tab to Verify Disk), by a lack of memory in your computer, by problems with a lack of free space on your startup drive, or by having too many applications open at once, or some combination of these conditions.

If trying the simple approaches doesn't solve the problem, a more drastic choice is to rebuild your LaunchServices database. You can do this via the *Terminal*, or via free utilities such as Titanium Software's *Onyx* and *Maintenance* applications,

<http://www.titanium.free.fr/pgs/english.html>

but rebuilding the LaunchServices database is fairly drastic. It may also cause even more problems, so check your RAM, free disk drive space, disk integrity, and other, more common and less drastic measures first.

*Q: I need to create a database for a non-profit that can be used by Macs and PCs. What are my choices?*

*A: FileMaker is probably the best cross-platform full-blown database. Highly graphical and easy to use, it is so well thought of in the Windows world that few realize it started on a Macintosh.*

*If your needs can be met by something that can be handled by a spreadsheet rather than a true database, you might wish to try Google Docs,*

<http://docs.google.com/>

Travis Good, after serving as the main speaker at the January General Meeting, retired to a side room for a “meetup” where members shared iPhone and iPod touch tips and tricks. Photo by Richard Sanderson.



which allows you to create *Excel*-compatible spreadsheets. The spreadsheets can't be as elaborate as *Excel*, and work best with simple lists, but you can share the tables with both Mac and Windows users, and limit access to a password-protected group.

The Q&A session ended with Kitty's Koffee Break, to the great delight of the Q&A moderator, who was thirsty.

### Club and Clubhouse Business

President Bob Jarecke started by asking how many people had downloaded the electronic version of the *Pi Journal* in early January. A majority said they had, though a significant minority said they were unaware of any such publication, including a member of the *Journal* production staff. Hmm. Need to work on that.

Bob then announced Clubhouse Saturday, a “members helping members” effort whereby members can stop by, with or without their computers, and get help with their hardware or software questions. Clubhouse Saturday is covered elsewhere in the *eJournal*.

Finally, Bob mentioned that Pi elections are coming in May, and asked that folks consider joining the Board. He concluded with an impassioned plea for articles for the *Journal*.

### Macworld San Francisco 2009

Travis Good organized the feature presentation at the January meeting, and he started off with a confession: he did not attend this year's Macworld Expo. But like millions around the world, he obsessed over every tidbit of information leaking out of San Francisco, concerned about what Apple's withdrawal would mean for Macworld Expo and the Mac world at large, and about the implications of Steve Jobs' health. He also combed the newswires for the most important introductions made during the event, and presented them to us neatly laid out in a *Keynote* presentation with links to more information. For the *Keynote* presentation, visit the Pi Web site:

<http://www.wap.org/events/jan2009/>

**iLife/iWork/Mac Box Set****iLife '09**

Though it had not been released by the time of the meeting, *iLife '09* (*iPhoto '09*, *iMovie '09*, *iWeb '09*, and *GarageBand '09*) each sparked considerable interest. *iPhoto '09* adds face recognition and geo-tagging (which it calls “places”) as new ways to organize photos, and allows direct uploading to Facebook and Flickr, in addition to MobileMe. *iMovie '09* appears to be an interesting melding of the old, beloved *iMovie '06* and the more controversial *iMovie '08*, with the best of each, combined with some new tricks such as software video stabilization. *GarageBand '09* adds video-based lessons in how to play various instruments, some of them free and some available for download. *iWeb '09* adds explicit support, via FTP, of sites not on Apple’s MobileMe service, allowing you to upload pretty much anywhere, and also adds support for FaceBook. Little mention was made of *iDVD*, but it is still included.

**iWork '09**

Apple’s office suite, *iWork '09*, was released at the show, and already has a large following. *Pages '09* now offers a full-screen view, dynamic outlines, mail merge, and the ability to work with the very popular *EndNote* and *MathType* packages. *Numbers '09* has an innovative method for creating and tracking formulas, adds new table functions, and adds even more very slick charting functions. *Keynote '09* has a clever “magic move” feature that allows objects to change size and orientation as one slide transitions into another. If you have an iPhone or iPod touch, *Keynote* now allows you to use it as a remote control for the presentation.

*iLife '09* and *iWork '09* are available as single-computer packages or family packs, allowing you to install them on up to five computers. Or you can get *iLife '09*, *iWork*

*'09* and *Mac OS X 10.5* packaged in one box, called the *Mac Box Set*, at \$169 for a single computer or \$229 for five machines. This is a great bargain, as five copies of *Mac OS X 10.5*, five copies of *iLife '09* and five copies of *iWork '09* would otherwise cost \$1,435.

**MacBook Pro 17”**

The big non-surprise was the introduction of a new, widely rumored 17-inch MacBook Pro. Built with the same impressive unibody construction as recently released MacBook and MacBook Pro 15” models, the new laptop has three USB 2.1 ports, a mini Display-Port for video, a FireWire 800 port, digital audio in and out, an ExpressCard slot, a gigabit Ethernet port, Apple’s clever Magsafe power adapter, a spiffy video card to drive the massive display, and Apple’s new “glass” buttonless trackpad. RAM can be upgraded to 8 GB; a 320 GB hard drive is standard, or you can select a 256 GB solid-state drive. The 2.93 GHz model with 8 GB of RAM, a 256 GB solid state drive, an extra-cost anti-glare screen, and AppleCare will set you back \$5,598; the more modest basic model is \$2,799.

**iTunes**

Also making headlines was Apple’s transition to DMA-free (Digital Rights Management-free) music on the *iTunes* Store, and variable pricing. In the past, all music tracks were \$.99; starting in March, after intense pressure from music publishers, pricing will range from \$0.69 to \$1.29 per track. Apple also opened up music preview and purchase over the 3G cellular network for iPhone 3G users, removing the requirement that music be purchased with a computer or over a WiFi network.

**Third Party Offerings**

In addition to Apple’s offerings, Travis was also intrigued with the Axiotron Modbook. Have a MacBook handy? Give it to Axiotron along with \$2,249 and they will convert the MacBook into a tablet computer.

No mouse, no cables, and no keyboard: you directly interact with the Modbook via an embedded Wacom drawing tablet. If you insist on being old fashioned, you can pair the Modbook with a wireless Bluetooth mouse and keyboard.

Also intriguing was the iBox UPS, a compact, stylish uninterruptible power supply that is supposed to be more eco-friendly than most such devices.

Not yet released but also intriguing was the Ecamm BT-1, a wireless Web camera that connects via Bluetooth, allowing the camera to work up to 30 feet from the computer. It is supposed to record 640 x 480 pixel movies and stereo sound, and recharges its battery via your Mac’s USB port. When released, it will be priced at \$150.

Hewlett-Packard, once a big Mac peripheral manufacturer, has mostly faded from view with the exception of inkjet and laser printers. This year, they were back with an unusual entry: the HP MediaSmart Server. Designed as a home server, it is designed to store photos, music, video, and files, and share them with any computer in the home, Mac or Windows. It can also be used as a backup drive for Time Machine.

Another unusual device is the Shure X2u. This doesn’t do anything on its own; it is an adapter that allows you to connect a standard XLR microphone to the USB port on your Mac. Various dials control gain, headphone volume and monitor mix, and a tricolor LED blinks different colors to indicate overloading. If you find cheap USB microphones inadequate and would rather use a more conventional microphone, you need to check out the Shure X2u.

Ampli-Phone is the opposite of the high-tech Shure adapter. The Ampli-Phone is essentially a passive

## General Meeting Report

acoustic amplifier for an iPhone or iPhone 3G. It uses no power, but manages to get impressive sound out of the iPhone's tiny speaker. Unlike almost everything else on the planet, it was designed and built in California. It sells for \$29.95.

The Pulse Smartpen is a ballpoint pen that allows you to record sound and synchronize the sound with written notes. If you have a Mac, talk to yourself, and write things down with a pen, technology can now help you out.

*SlingPlayer*, not yet released, allows you to access your Slingbox from your iPhone or iPod touch. If the idea of watching your 52" home TV from out in the wilds or while at work on a 3.5" screen doesn't fill you with horror, do note that you must have a Slingbox at home for this to work.

Other intriguing items introduced included: the *iSnipe*, an application you run on an iPod touch attached to a sniper rifle to calculate

ballistics; iDive 300, a waterproof case and speakers for underwater movie watching on your iPod touch or iPhone; Nekfit, an iPod Nano and Shuffle carrying system that nestles the iPod at the back of your neck; PARASYNC, a cradle that can sync up to 15 iPods at once to a single *iTunes* library; U-Charge, a device that recharges a backup laptop battery directly, without the laptop; and *WebEx Meeting Center* for iPhone, an application that allows you to join a WebEx meeting via an iPhone. *WebEx Meeting Center* may well be more horrifying than either *SlingPlayer* or *iSnipe*.

### Bearing Personal Witness

Three Pi members, Don Wong, Ned Langston, and Robert (Bo) Huttinger, attended this year's Macworld Expo, and each gave a presentation. Don Wong's talk focused on the very long, rich cultural traditions of the Macintosh (January 2009 was the 25<sup>th</sup> anniversary of the Mac), and the splendid sense of shared awe and expectation, dating back to that famous Super Bowl advertisement long ago. In response to a question from Don, we discovered there were three members at the meeting who had also been present at the Pi's first exposure to the Mac back in 1984.

Ned Langston offered more of a critique of Macworld, commenting on the size and vitality (smaller, slower, and less frantic this year than past years), the importance of Apple and Steve Jobs to Macworld, and Macworld's importance to Apple. If Wong's reminiscence was gently wistful and positive, Langston's was more critical and cautious. He is concerned that Apple's withdrawal from Macworld may foretell a less vital, less creative, less vibrant Apple in the future.

Robert Huttinger, a PHP, MySQL and iPhone developer, sketched a much more enthusiastic view, complete with his own *Keynote* presentation (on the Pi Web site). Huttinger put much less weight on vendor displays and new product introductions, focusing on the often-forgotten conference portion of Macworld. After being banished to an overflow room last year, he showed up very, very early and was 10<sup>th</sup> in line for the keynote address. He was impressed with Phil Schiller's demonstration of new products, and did not think Apple suffered for having someone else take over the usual Steve Jobs role.

Don Wong shared his impressions of Macworld Expo 2009 and some nostalgic thoughts about the 25 years of Macintosh at the January General Meeting. Photo by Richard Sanderson.





Ned Langston thought Macworld 2009 lacked the spark and sizzle of past expos, and expressed concerns about the future of both Macworld and the Mac community. Photo by Richard Sanderson.

Huttinger relished the sense of camaraderie at Macworld, meeting people from far-flung lands in the keynote waiting line, meeting famous journalists and developers on the showroom floor and in the conference rooms, and meeting small developers and employees of startup firms, each and every one passionate about Macworld, the Mac, *Mac OS X*, and oh, yes, the book or peripheral or software package they were selling or learning how to use or thinking of buying. Meetups at the Expo and after hours brought unexpected surprises and delights. At one point, dining with one of the principals behind the documentary "Welcome to Macintosh," Huttinger expected to talk about the film, and instead found himself in a deep, passionate discussion of the U.S. Constitution.

Huttinger, by the way, received permission to show "Welcome to Macintosh,"



<http://www.welcometomacintosh.com/>

at the Pi Office sometime soon. Stay tuned for details.

#### Drawing and SIGs

The general meeting ended with drawings for prizes. Don Wong came back from Macworld with four respectable goodie bags that were awarded to Jay Castillo, Ross Hatch, Raju Tonapi — our newest member — and Clifton Bailey. The grand prizewinner, of an 8 GB iPod touch, was, again, Ross Hatch.

After a pizza lunch, the *iLife*, Genealogy and novice SIGs met. In addition, Travis Good once again had an iPhone/iPod touch "meetup," featuring what Travis calls a "parlor trick": he made a phone call from an iPod touch. Not an iPhone, but an iPod touch. Needless to say, the nearly two dozen participants had a blast, and the iPhone/iPod touch "meetup" may become a regular feature.

Robert Huttinger offered an exuberant, joyful overview of Macworld at the January General Meeting. He viewed it as a community event rather than a marketing expo. Photo by Richard Sanderson.

# General Meeting CHAOS!



MAN, I DON'T THINK THAT FITS IN THERE!

JUST A LITTLE MORE PRESSURE!

SNAP!!

HEY! MAN, LEAVE SOME FOR ME!!

WHEN I SAID JUST A SMALL MEETING SPACE, I DIDN'T THINK YOU WOULD TAKE ME SO LITERALLY!! CHEEZ





# Washington Apple Pi



the pi  
members  
helping  
members