



The PULP

HUGE this month:

General Meeting: Dec. 21 st

Stuart's Gift List
presented by George

See you there!

East Hartford Public Library
Main St. & Central Ave., East Hartford, CT.

Q&A Session: 7:00PM-7:30PM
Meeting starts at: 7:30PM

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MEETING LOCATIONS
East Hartford Public
Library
Main & Central Avenue
in the Lion's Room
(downstairs)

Editors Corner

George will be running the meeting with my slide show of some interesting geeky gifts for the holidays. Actually some are not yet available for sale here. I hope to be watching win # 89. I'll be back in January with a repeat performance on HDTV.

In current events:

An Apple I (serial number 82) that originally sold for \$666.66 recently sold at auction for \$215,000. Don't you wish you had bought one in 1976.

The Starship Enterprise is a bit closer to reality, the CERN has successfully created and stored antimatter (38 anti-hydrogen atoms for about 2 tenths of a second). Need to start somewhere.

3D HDTV may already be obsolete, researchers at the University of Arizona have demonstrated a prototype system system for

freestanding holography. There is no need for special glasses and the images can be transmitted over a fast internet connection.

Stuart Rabinowitz
Editor-in-Chief

Here is the appropriate copyright citation and a link to the full text. articles from "Tidbits"

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Please note that the clubs PO Box has been closed. When membership renewals go out in the fall the return address will be that of our Membership person Richard Sztaba.



A Little Computer Quiz

by Stuart Rabinowitz

The trivia and minutiae of the computer related world. The answers will appear next month or you can submit an answer sheet at the General Meeting. Good Luck.

- 1 When was the first wireless TV remote introduced and what was it called?
- 2 Eric Goldberg and Greg Costikyan started an online game on Prodigy in the early 1990's, what was it called?
- 3 Can you name the internet game that got its start in 1971?
- 4 Do you remember where it was first played?
- 5 What computer was its first host?

Answers to November, 2010 Quiz

1 Founded in 2005 'Bebo' was an early social network site. What is 'Bebo' an acronym for?
A Bebo is an acronym for "blog early, blog often"

2 Who started it?
A Bebo was founded Michael and Xochi Birch in San Francisco.

3 What happened to it?
A It was purchased by AOL in March of 2008 for \$850 million.

4 Flickr was launched in 2004 as a photo and video hosting Web site. Who founded it?
A Flickr was founded by Stewart Butterfield and wife Caterina Fake.

5 What happened to it?
A It was acquired by Yahoo in 2005 for \$35 million.

Happy Holidays
from the PULP staff



15 Secrets of iMovie '11

by Jeff Carlson <jeffc@tidbits.com> article link:
<<http://db.tidbits.com/article/11712>> 2 comments

Apple's introduction of iMovie '11 focused largely on the new Movie Trailers feature, audio editing improvements, and One-Step Effects for automating common editing operations. Those are just the highlights, however. Here are 15 features and bits of trivia you may not be aware of about the latest version of iMovie.

<<http://www.apple.com/ilife/imovie/>>

****View Entire Portrait Photos**** -- When you add a still photo that's oriented vertically, iMovie automatically crops it to fit the project's horizontal aspect ratio, which means you end up with only about one third of the photo visible. Click the new Allow Black button in the Viewer to include the entire photo (with black bars on the edges).

<http://www.tidbits.com/resources/2010-11/imovie11_photo_allow_black.png>

****Photos Appear in Viewer**** -- Speaking of photos, when you click a thumbnail in the Photo browser, the image now shows up in the Viewer so you can get a better look at it. Also, pictures you import sport a green checkmark icon.

<http://www.tidbits.com/resources/2010-11/imovie11_photo_viewer.png>

****Rolling Shutter Fix**** -- Here's an addition that could be very helpful, depending on the type of camera you own. Many still cameras capture images using a CMOS sensor, which records every shot in horizontal bands from top to bottom. When used to capture video, that technique can produce an effect called a "rolling shutter": objects in motion appear rubbery because they've moved slightly by the time the sensor records the entire frame.

iMovie can now attempt to compensate for the effect. Double-click a clip, or select it and press the I key, to bring up the Clip inspector. Mark the Stabilization: Smooth Clip Motion checkbox to analyze the clip (if it hasn't already been analyzed separately). When that's done, click the Rolling Shutter: Reduce Motion Distortion checkbox, and

choose one of the four options from the Amount pop-up menu (Low, Medium, High, Extra High).

<http://www.tidbits.com/resources/2010-11/imovie11_rolling_shutter.png>

This feature isn't a magical cure-all; Apple says it works best on footage where the camera is panning left or right. But it can fix wobbly video that might otherwise be unusable.

<<http://www.youtube.com/watch?v=mV3Uj45ANQY>>

****Side by Side Edit**** -- iMovie '09 introduced a Picture-in-Picture edit that lets you play two clips at once, with one appearing in a small box in a corner of the screen. iMovie '11 takes the same idea and adds a Side by Side edit that splits the screen vertically. Drag a clip onto the top of another clip in your project and then choose Side by Side from the action menu that appears.

In the Clip inspector, you can choose whether the added clip appears on the left or right side of the screen, and whether the image slides into frame from the side.

<http://www.tidbits.com/resources/2010-11/imovie11_sidebyside.png>

****Blue Screen**** -- Another new edit is Blue Screen, which makes blue areas of a video transparent. iMovie '09 introduced a Green Screen feature for swapping out backgrounds or other effects—you shoot footage against a green backdrop, then replace the background with an image or other video in iMovie. The problem, of course, is that any green items in the shot, such as clothing, would also become transparent. Blue Screen gives you another option if you happen to shoot things that are often green.

****iMovie Drop Box**** -- Following the lead of iTunes, iMovie now has an iMovie Drop Box folder, located at ~/Movies/iMovie Events. If you want to add a lot of movie files in the Finder, add them to that folder; the next time you launch iMovie, you'll be asked if you want to import the videos.



****Change All Title or Transition Styles**** -- If you decide to change the style of an existing title, you can drop a new style onto the section of the clip the title occupies (the video clip turns bright blue to indicate you're affecting the title). Now, when you replace a title style, iMovie asks if you'd like to replace just the one title or all titles in the project. The same option applies to replacing transitions, too.

<http://www.tidbits.com/resources/2010-11/imovie11_replace_titles.png>

****Quickly Jump to Titles**** -- When the Advanced Tools option is enabled in iMovie's preferences, the Comment marker and Chapter marker tools become visible in the upper-right corner of the Project browser. Clicking the downward-facing triangle just to the right of the buttons lists all the markers you've placed in your movie, letting you jump to those sections quickly. In iMovie '11, that list now also includes all titles in the project.

<http://www.tidbits.com/resources/2010-11/imovie11_titles_list.png>

****Preview with Stabilization**** -- After you analyze a clip in the Event browser for stabilization, you usually don't see the effects of the stabilization until you add the clip to a project. Right-click (or Control-click) the clip in the Event browser and choose Play with Stabilization Preview to see how the stabilized footage will appear.

****Movie Trailer Customization**** -- The movie trailers that you can create are fairly rigid in the number of clips that are included, because the edits are timed to the background music. (You can convert a movie trailer to a regular project and then edit it as you wish, however—choose File > Convert to Project.) Several of the trailer templates offer customization options.

For example, in the Pets trailer, you can choose whether the trailer is about a dog, cat, horse, or _monster_, with accompanying animal track images based on your selection.

<http://www.tidbits.com/resources/2010-11/imovie11_trailer_monster.png>

11/imovie11_trailer_monster.png>

In the Blockbuster, Friendship, and Travel trailers, you can set between two and six cast members; there are five different music tracks to accommodate the changes, all timed correctly.

<http://www.tidbits.com/resources/2010-11/imovie11_trailers_add_cast.png>

****Made with Morse**** -- Speaking of trailers, you can choose which studio logo appears at the front. In the Signals Across the Globe trailer, the music that plays in the background is actually Morse code for "Made with iMovie."

****Still More Trailer Trivia**** -- That spinning globe studio looks awfully familiar, doesn't it? To avoid any legal entanglements, Apple made sure that you can't type real movie studio names in the logo sequences, such as Universal or Paramount; the names are replaced with three dashes.

Also, when choosing a trailer style, if you watch the preview for the Action trailer, the character of "Matt" is actually iMovie developer Randy Ubillos.

****Quick Mute a Range of Audio**** -- iMovie '09 let you mute a clip quickly: with an entire clip selected, press Command-Shift-M to mute the track. That still works in iMovie '11, but you may not want to mute the entire clip. Instead, select a range in a clip's audio waveform and press the Delete key to drop the volume level to zero. Pressing delete on a range that's been edited returns it back to its default.

cont. on pg. 9



**Beyond Digital Photography: Transforming Photos into Fine Art with Photoshop and Painter**

By Iris Yoffa, a member of the Tucson Computer Society, AZ
The Journal of the Tucson Computer Society, January 2010
www.aztcs.org
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This article has been obtained from APCUG with the author's permission for publication by APCUG member groups; all other uses require the permission of the author (see e-mail address above).

When I first heard of this latest book from Cher Threinen-Pendarvis and Donal Jolley, I was very eager to work through the pages and try out all the recipes. I use both Photoshop and Painter and am always looking for new and interesting approaches to transforming photographs into art. *Beyond Digital Photography* is not a beginner's tutorial on the basics of each program. However, the authors' directions are broken down into clear steps that can be understood by any level of user.

Chapter 1 does cover some introductory basics of working with pixels and resolution, the Photoshop and Painter workspaces, a selection of palettes from both, cloning and painting, Photoshop Camera RAW, and using the Wacom Tablet. Photoshop and Painter are much the same on both Windows and Mac, and the recipes include the keystrokes used on both OS's. The companion web site, www.beyonddigitalbook.com, contains updates and many of the project images

Most of the projects begin in Photoshop or Photoshop Camera RAW with preparing the photo for image manipulation. And, in addition to the tips for working in the applications, there are suggested camera settings, and photo shoot and production tips for improving the quality of your pictures. The first exercise is a straight forward method for creating pop-art from a photo. The recommendation is to use an image with good contrast and large, simple shapes. Filters are applied to layers and then blending modes are used to create an interaction between one layer and the one below it.

Chapter 2, titled "Painterly Techniques for Non-Painters," is filled with wonderful methods for turning your photo into a hand-rendered painting or woodcut without having to pick up a painting brush.

Chapter 3 puts the focus on creating a focus. In the first project you use a mask to protect the object in the image that should draw in the eye and remain in focus. Then a lens blur and brushwork is applied and lastly a painted border finishes up the exercise. The next two projects use the approach of blurring and brushing away most of the image background detail and then painting back areas of focus using Painter. In the last three brief exercises you create a focus using layers and

Photoshop's dodge and burn tools, adjust the saturation of a selection to create focus and use a Hue/Saturation adjustment layer to create a Sepia-tone background.

Chapter 4 begins with a project to illustrate some of the power of working with a RAW file in Photoshop Camera RAW. Continuing on, Photoshop's Art History Brush is employed to create a textured and painterly effect for your image.

Working with clones and pastels in Painter follows. You get to build a textured manila paper and custom cloners, use blender brushes, create a border and paint detail back into an image, resulting in a lovely pastel. (We hope.)

The last project in this chapter recreates a textured charcoal study in black and white. Once again, the focus is Painter and how to use the program for retouching, cloning, painting and blending.

Chapter 5 contains two projects to step you through the process of simulating the look of water color. In the first you recreate a landscape and then the second is working on a close-up of a young child. This is the point at which we finally get to really paint!

Painting with Painter's Digital Watercolor and Watercolor Blenders brushes, you are actually taken through the process of building up watercolor washes. The Dry Digital Watercolor option in the Layers menu is used to set the imagery, simulating waiting for the washes to dry in the world of actual watercolor.

Chapter 6 includes four projects to guide you through achieving acrylic or oil painted results. These projects include recommendations of Master Artists to study for inspiration and the training of your artist's eye.

Painter's Real Bristle Brushes are used for the first project. The second is an investigation of Chiaroscuro lighting. Painter's Cloning and Artists' Oils brushes are used to achieve results inspired by the lighting and tones found in the art of the old masters.

Using Noise in Photoshop to transform an image into digital oil is next. This lesson includes using Photoshop's Lens Correction filter to address barreling and chromatic aberration in the image due to normal camera lens distortion. Oil techniques are accomplished using Photoshop's blending layers and a variety of noise filters. The last project of the chapter presents the Painter approach to re-creating an old masters style of oil painting.

Chapter 7 is quite brief and shows two approaches for transforming your photo into abstract art. The first project is accomplished entirely with Photoshop and the second is done in Painter. The last chapter introduces methods and ideas for consideration when collaging together multiple images. In the first exercise Photoshop layers, masks, and filters are used to build a rather complex composite image.

cont. on pg. 9

**Movie Making - at home for fun (not really for profit)**

by Phil Sorrentino – Sarasota PC Users Group (www.spcug.org)

Movie making has become possible for anyone who has a digital camera, a reasonably capable computer, and lots and lots of time, with an emphasis on the time. I'm not talking about full feature length movies that could be shown in your local movie theater, but rather movies that document an occasion or activity, using pictures, videos and music. Just look at Youtube to see how many movies (videos) are available for all sorts of reasons like entertainment, education, and "how to (accomplish something)". Youtube makes finding and watching movies possible. Movie Maker and your digital camera make creating movies possible. I am using Movie Maker as an example because everyone who has the Windows Operating System, from XP on to Windows 7, has a version available to them, at no extra cost. Many other applications can accomplish the same task. Some have many more features and some are more sophisticated, but usually at a price, starting around \$60. Among these applications are Corel Video Studio Pro, Adobe Presentation Elements, Photodex Proshow Gold, Pinnacle Studio, Sony Vegas Movie Studio, and CyberLink Power Director. There are even some free applications available for download, like Video Spin, Avid FreeDV, and Wax, none of which I have tried.

Movie Maker and most of the other applications mentioned above provide all the basic tools for assembling and organizing your pictures, videos and music into a movie. The movie can be composed of pictures only, videos only, pictures and videos, or more typically pictures, videos and music together. The formats of the pictures, videos and music must be those that Movie Maker accepts. (There are some small differences between versions for XP, Vista, and Windows 7.) Pictures must be .jpg, .bmp, or gif. Videos must be .avi or .wmv (Windows 7 will also accept .mov). Music must be .mp3, .wav, or .wma. The pictures and videos are usually put into a time sequence, or timeline, and then the music is added as one or multiple audio tracks. (Movie Maker supports only one audio track, which can be used for music or voice-over. You may be able to play some tricks to implement two tracks, but if you need more than one audio track you would be better off using one of the other applications that easily support multiple audio tracks.) The audio track can then be added to the picture and video timeline. Music or voice-over can be intermixed as components of the total audio track. Integrating voice-overs and music, while timing the voice-over with the picture sequence can sometimes become a real challenge, but it is usually worth the effort.

Here are some basic steps for producing a movie with Movie Maker. Gather all the pictures and videos you need for the movie. Bring along more than you think you might need because it is very easy to eliminate pictures and videos if you have too many for your desired audience. Actually, it is good to have the desired audience and a

target time in mind before you start to create the movie. Not everyone might want to see 65 minutes of your California Vacation, though some close friends might make an effort to stay awake. Brevity is sometimes the best policy, but that is up to you, the director. So, for some movies you might target only 10 or 15 minutes, while some others maybe 30 or 40 minutes, where you know your audience wants to savor every last detail. Given that you have a target time in mind and you have more than enough pictures and videos to fill that time, (and probably a little more), and some music identified to go along with the pictures, fire up Movie Maker. Different versions of Music Maker will look different because of the Operating System that it is built for, but all will provide the basic movie making functionality. All Movie Maker home screens will provide a set of tools or tasks, a collection area where you can add pictures, videos, and music, a preview area, and a timeline. There are many ways you can approach the general task of making a movie. You, as director, can certainly approach this in any way that makes the most sense to you. After creating a few movies, I have settled on the following sequence of events. The first activity to accomplish is to add all your pictures to the collection area. It is probably best if you have copied all the pictures, videos, and music into one folder for use with Movie Maker, making things easy to find. Next is to move the pictures on to the timeline. If your pictures are in the proper sequence for your movie, you are done with the pictures, but that is not typically the case, so drag-and-drop the pictures around the timeline so that the sequence tells the story that you want told. Once the pictures are in the proper sequence, go back to your source folder and get the videos. Place the videos in the sequence of pictures so that they support the story being told by the picture sequence. I have found that short videos, maybe around 15 seconds have a good impact, but sometimes a very long video is necessary. Once the videos have been sprinkled around the movie, it is time to see if you are approaching your target time. I know this is a hard thing to do, but if you are above your time by a lot (maybe 10% or more), it is time to pare back some of the pictures or videos, (or change your target time). Once you have the sequence of pictures and videos that tell the story, it is time to add effects and transitions. Effects are animations that can be added to pictures (and videos, although sometimes effects on top of videos are distracting, but that is a judgment call, to be made by you, the director). Effects basically add motion to still pictures, almost like turning a picture into a short video. These effects are sometimes called "Ken Burns Effects", named after the person who made them popular. Transitions are the way one picture morphs into the next, maybe a page turn, or a wipe, or a dissolve. Transitions can be added to both pictures and videos. Use the fancy transitions sparingly; they can be very distracting if over used. Every once in



a while, preview the movie or at least sections of it to guarantee that the transitions and effects are adding to the story, rather than adding distractions; again, it's your call. Now it's time for the music. Add the music to the collection and then add it to the timeline to go along with the sequence of pictures and videos. The music should help tell the story and add to the overall multimedia experience. Try not to use music that distracts from the story being told by the pictures and videos. Music should probably go from beginning to end, so you may need a few music selections, depending on the length of the music selections and the length of the movie. Typically, music selections are about 3 to 4 minutes long, so for a 15 minute movie, you might need from 4 to 6 selections for the complete movie. (Voice-overs can be any length you so desire.) Now that you see the process and some of the details, if you feel that you don't have enough control over the process or would like some other features, you might make a note to look into one of the more capable movie creating applications when you get a chance.

The last thing in creating the movie is to add a title, although many directors might do this first, and a credits frame at the end. The title introduces the movie, and the credits give credit to whomever you feel should be mentioned or thanked, like the cameramen, participants, and a mention of the music if it is copy-righted music. The really last thing is to Publish your movie. Publish it to a .wmv file and review it. If it is not just perfect, make the appropriate changes and re-publish it to a .wmv file. Once it is just what you want, and you have Vista or Windows 7, publish it to DVD, which will create a DVD that will play on any living room DVD player. When that is finished, invite the audience, pop the popcorn, distribute the drinks and lean back and enjoy the applause.



Happy Holidays
from the **PULP** staff



from pg. 5

****Cloudy Forecast**** -- If you add the Blue Marble Globe map, bring up the Clip inspector and enable the Show Clouds option to add a light layer of cloud cover. Also, a Show Route Line/Cities option lets you turn off the Indiana Jones-style travel line and city labels if you wish.

<http://www.tidbits.com/resources/2010-11/imovie11_map_clouds.png>

****Avoid Skim Drift**** -- Skimming is an integral part of working within iMovie: whenever your mouse pointer appears in the Project browser, the playhead appears and the current frame is shown in the Viewer. Sometimes, as you're dragging, your pointer may drift up or down and out of a row (unless you're being very deliberate about moving your mouse or finger on a trackpad perfectly horizontal). If this happens to you frequently, as it does to me, hold down Option and Shift when skimming. The cursor is held in the middle of the row, even if you drift with the mouse pointer.

****More to Discover**** -- These are just some of the bigger changes in iMovie '11. There are a lot more tiny details in how the program works, such as animated panel openings and closings, the capability to split detached audio tracks using the contextual menu, and direct import from an iPhone. Although movie trailers have gotten the bulk of the attention, this version of iMovie is a pretty deep update. (For more details, see the "First Look: iMovie '11" and "iMovie '11 Review" articles I wrote for Macworld.)

<<http://www.macworld.com/article/155123/2010/10/firstlookimovie11.html>>

<http://www.macworld.com/reviews/product/710254/review/imovie_11.html?expand=true>

---- read/post comments:

<<http://db.tidbits.com/article/11712#comments>> tweet this article:

<<http://db.tidbits.com/t/11712>>

from pg. 6

The second and final exercise of the book works with both Photoshop and Painter to create a composition from multiple photos. The elements of whitespace, size relationships between elements, consistency of shadows, texture and color, and drawing the viewer around the page, are the focus of this last project.

In Summary

Working through the pages of this book was a wonderful adventure in exploring new ways to use Photoshop and Painter to transform photos into art. I give it a definite "thumbs up" recommendation for anyone interested in furthering their artist's eye and skill set with the Photoshop and Painter digital toolboxes.

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PULP Staff	
Editor	Stuart Rabinowitz
Distribution	George Carbonell

Membership: Anyone may become a member. Dues are \$12 per year and include a one-year subscription to The Pulp as well as access to the HUGE Public Domain disk libraries and BBS. Meeting topics, times and places can be found on page 1 of this issue.

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December 2010

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1	2	3	4
				1977 Datapoint announced ARC, 1st LAN		
5	6	7	8	9	10	11
					1815 Ada Lovelace born	
12	13	14	15	16	17	18
1901 1st trans-atlantic wireless transmission						
19	20	21	22	23	24	25
		General Meeting				
26	27	28	29	30	31	
1791 Charles Babbage born						