

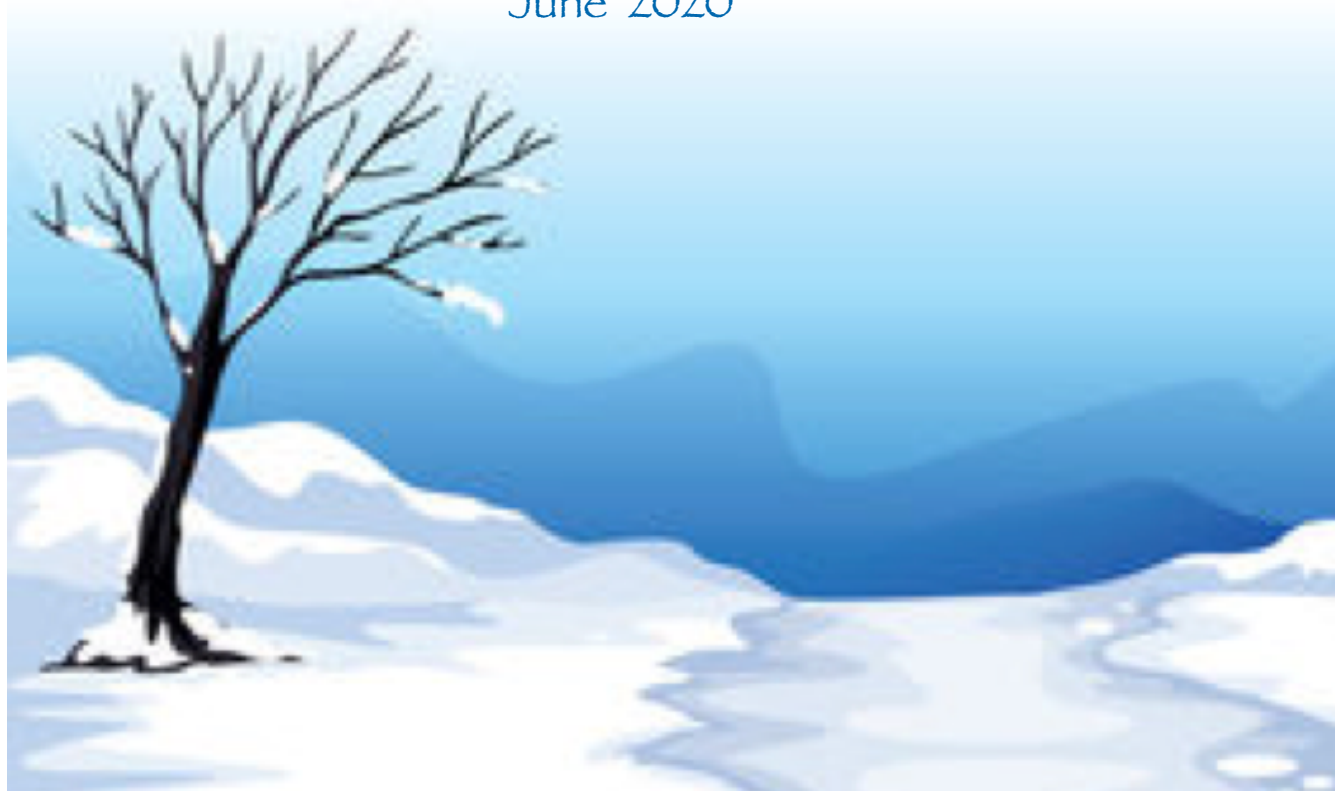
The Southern Highlands Computer Users Group Inc.

Assisting all members to explore and enjoy the benefits of Information Technology.

Monthly Newsletter

"Keyword"

June 2020



2020 Committee

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Please note: We are not computer professionals and our expertise is limited.

Our Education Centre.
The central point of all our activities for PC and Apple users.



Unit 56 HarbisonCare, 2 Charlotte St, Burradoo, 2576, NSW.
www.shcug.org.au

How to join SHCUG.

Visit our Education Centre and drop in at one of our weekly activities to collect an application form. Payment can be made in cash or by cheque and handed to a tutor. Fees are \$40 single or \$60 couple. Alternatively use EFTPOS transaction IMB Bank: BSB number is: 641 800 and the account number is: 200456000, or send the application form and cheque, made out to SHCUG, to following address: The Treasurer, SHCUG, c/- HarbisonCare, 6/2 Charlotte St, Burradoo, NSW, 2576.

Renewing memberships.

Renewal forms are sent out each year in early December to all current members by email, with all the relevant information needed to renew membership for the upcoming year.

Correspondence: Letters to the committee can be addressed to shcugcontact@gmail.com

Weekly activities held in Unit 56

Monday mornings, from 10 to 12 noon	Members Helping Members.	<u>Contact</u>	
Monday afternoons, from 1 to 5 pm.	Apple Group	J & M Oprey	4862-1584
		Martina Oprey	4862-1584

Upcoming events.

In this issue.

- 1 Cover-page and committee members.
- 2 Joining and payment options, activities and contents.
- 3 Catalogue of surplus equipment to be sold.
- 4 From your committee.
- 5 Typeface and font, what is the difference.
- 6 For the love of books.
- 7 For the love of books, continue.
- 8 Notice Board.

By Martina Oprey
By your committee
By Martina Oprey
By Martina Oprey
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By Martina Oprey



The Southern Highlands Computer Users Group Inc

Reminder
of
surplus equipment
to be sold.

To view catalogue see email sent to members on 7-6-2020
For further information email to: shcugcontact@gmail.com

Items can be viewed and collected at unit 56, HarbisonCare,
2 Charlotte Str Burradoo, on Monday 15 June
from 10 am to 12 noon.

From your committee

After many weeks of being in lockdown, HarbisonCare finally give us the green light to enter their grounds again so we could access unit 56. Our first committee meeting, after being locked out in mid March, was held there on Friday 5 June. Sadly, it was also our last committee meeting in our Education Centre as we have to hand the unit back to HarbisonCare by 1 July. The main topic of discussion was therefore not surprisingly about the disposal of our equipment and furniture. A catalogue of all items for sale has since been sent to all our members. We are pleased to report that a number of members have taken up the opportunity to purchase items. What has not been sold by 22 June will have to be given to charities.

Being unable to conduct our weekly help sessions has meant that we have not had the ability to attract new members as we usually do and that in turn has affected our membership list and finances.

A letter was sent to HarbisonCare asking them to let us know when Scott Hall would be available to us again as members and tutors are all eager to resume the help sessions. It will be different and with social distancing still in place, we need to make our sessions as safe as we possible can.

Did you know that a font is not the same as a typeface? Martina has uncovered the truth of what typefaces and fonts are and how they differ. You can find the story on page 5. Have you ever wondered about the history of book printing? You can find a brief history of its development on page 6 and 7.

Your committee.

Typeface and Font, what is the difference?

Steve Jobs became famous for giving the world the Apple computer. He also gave us something not too many people might be aware of. In 1984, Steve Jobs mistakenly referred to typefaces as fonts on Apple computers, thereby perpetuating a misnomer that effectively did erase much knowledge of typesetting for generations of young people. With the aid of computers it has become easier than ever before to design new *characters* or *letters* and therefore likely that many who are involved in the creation of typefaces and fonts today are unaware of the history, traditions, and standards of a trade that is becoming increasingly rare as technology evolves.

To start with, what is a Typeface and what is a Font ?

A typeface is the collective name of a family of related fonts (such as Times New Roman), while fonts refer to the weights, widths, and styles that constitute a typeface (such as Times New Roman Regular, Italic, Bold, etc.). However not all typefaces consist of multiple fonts.

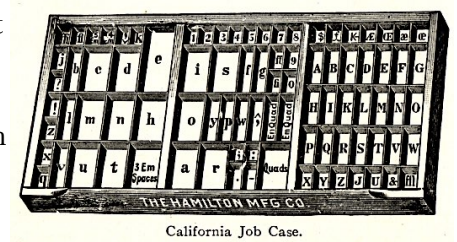
Most people use the terms *font* and *typeface* interchangeably and some might argue that this is incorrect. In most instances when people refer to *fonts*, they really mean *typefaces*. The confusion arose due to the prominence of digital fonts and naming conventions in computer software programs, which refer to *fonts* rather than *typefaces*. Even type foundries tend to refer to themselves as font foundries rather than type foundries. As such there is a contradiction of terms, where people think fonts are really digital typefaces, whereas typefaces are physical. The reality is that the naming convention is the same for physical and digital typefaces; fonts refer to weights, widths and styles, and typefaces are the collective names of sets of related fonts.

Before the digital age, the word typeface and font were much less confusing because technology at those times made it easy to see how different they were on a fundamental level



Picture to the left shows the design stage of a Typeface and some of the technical terminologies of the trade (see yellow dots).

In the early printing shops, printers and typesetters would physically set out sentences, phrases and words letter by letter. For this they used “type” or “physical letters” that were arranged onto pages to be printed. The “type” was organised and stored in “type cases” or “job cases”, wooden boxes with multiple compartments. There were spaces for letters, number and all the punctuation symbols used in a language.



Today, with the aid of powerful computers and Tablets/iPads, has made the creation of interesting and artistic looking documents extremely easy. Computer programs such as Mail, Microsoft Word and Apple’s Pages offer a long list of typefaces to choose from. You can find a typeface for just about every occasion. There are simple looking ones for ordinary use, for example **Arial** or **Helvetica**. If in need of something more ornate to be used for a special message, you could try **Lucinda Blackletter** or *Lucinda Calligraphy*.

Our monthly newsletter “Keyword” is produced with Apple’s word processing app “Pages”. For the front cover I chose the typeface *papyrus* because the typeface was neither old fashioned looking or very modern, a style I reasoned would suit our newsletter. To add some interest I always match the colour of the typeface with a colour found in the image used. For the articles published in our newsletter I use the typeface “Baskerville” and set the size to 12 points. It is an easy to read typeface, again not too old looking or overly modern.

Creating interesting looking documents can be rather a lot of fun as there are no strict rules to follow. If it looks pleasant to the eye, you are halfway there. Have a go at it!

Martina Oprey



For the love of books

Martina Oprey



Occasionally I have the privilege of helping with the restoration of rare and antique books, some of which are many centuries old. This mainly involves the remake of a severely damaged page or sometimes a missing page. It always gives me great pleasure in looking at the ways these books were made. The craftsmanship involved in setting the text, the stitching together of the pages and finally binding it into the leather cover.

The history of book printing goes back a long way. Already before 3000 BC the Mesopotamians used round cylinder seals for rolling an impress of an image onto clay tablets. The Egyptians and Chinese used small stamps to print on cloth. In the second century AD, a Chinese man by the name of Ts'ai Lun is credited with the invention of paper. This invention did not reach Europe until the 12th Century.



The current oldest European book that still exist is the *Cuthbert Gospel*. It contains the text of the Gospel of John in Latin. This book was buried with Saint Cuthbert when he died in 687 AD and was recovered from his coffin in Durham Cathedral (England), in 1104 AD.

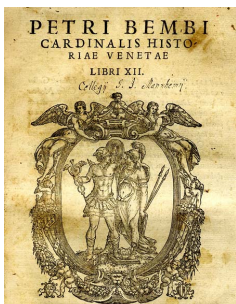


In the 13th Century, the Chinese, Korean and Japanese developed type characters from metal (bronze). A Korean Buddhist document, called *Select Teachings of Buddhist Sages and Seon Masters* is the oldest known book printed using metal type and dates from the year 1377.

Using woodcut for printing text had already been in use for centuries in China and Japan but did not become common in Europe until the beginning of the 15th Century. Woodcut is a relief printing technique in which text and images are carved into the surface of a block of wood. The printing parts remain level with the surface while the non-printing parts are removed. The wood block is then inked and the substratum pressed against the wood block. The ink used at that time was made from the soot of oil lamps mixed with varnish or boiled linseed oil. The books published were still rare because the work involved to produce them was a laborious task.

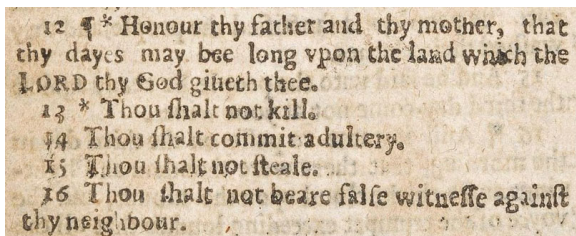
Gutenberg and his invention of the metal movable type in 1450 has accurately been called 'an invention that changed the world.' It took him 4 years to finish his wood press. Among the first publications that were printed on his new device were bibles. The most famous one that we still have 'The Gutenberg Bible' was printed in 1455. Of the original 180 Bibles that were printed on Gutenberg's printing press, 49 are known to exist today, 21 of those are still complete.

Printing houses were established all over Europe and the printing methods kept evolving constantly. A South German artist invented in 1465 the Drypoint technique in which an image is incised into a copper plate with a hard-pointed needle of sharp metal or a diamond point. In a print shop in Venice printers used a pure roman typeface for the very first time which no longer looked like the hand-written characters that other printers had been trying to imitate until then. William Caxton established the first printing press in England at Westminster in 1476. By the end of the 15th Century, printing shops had been setup in more than 250 cities around Europe.



Aldus Manutius was the first printer to produce smaller portable books at the beginning of the 16th Century. He also invented the use of *italic type* designed by the Venetian punch cutter Francesco Griffo. Lucas Cranach invented the chiaroscuro woodcut technique in which drawings are reproduced, using two or more blocks printed in different colours. Illustrations became much more elaborate. The most famous printer of the 16th Century is Christophe Plantin. In his printshop in Antwerpen he produced fine work ornamented with engravings after Rubens and other artists. Some of his work and equipment used by him can still be seen in the Plantin-Moretus museum (Antwerpen).

Plantin also printed the first Facsimile, which is a reproduction of an old book, manuscript, map, art print or any other item that is as true to the original source as possible.



That type setters could also make the occasional error is shown in this picture (left). It comes from a 1631 reprint of the King James Bible. The Archbishop of Canterbury and King Charles I are not amused when they learn that God commanded Moses “Thou shalt commit adultery.” The “not” was accidentally left out of Exodus 20:14.

The Imprimerie Royale du Louvre was established in Paris in 1640 at the instigation of Cardinal Richelieu. The first book that was published was *‘De Imitatione Christi’*, written by Thomas à Kempis (ca 1418-1427).

Ludwig von Siegen invented the mezzotint in 1642, a technique to produce halftones by roughening a copper plate with thousands of little dots made by a special tool with small teeth. The tiny pits in the plate hold the ink when the face of the plate is wiped clean. The first American paper mill was established in 1690.

The book trade was booming. The Dutch Republic printed more books during the 17th century than in other European countries put together. The most read book in Europe was the bible but in most countries bibles were difficult to obtain. They were expensive or even outlawed. The Dutch printers produced bibles in almost every European language. They also smuggled many bibles to England.

In 1800 the wooden frame of the printing press was replaced by one made from iron by Charles Stanhope. This press was faster and more durable but also printed on larger sheets. A few years later another performance improvement was achieved by Friedrich Koenig and Andreas Bauer who build their first cylinder press. Their company still exists to this day and is known as KBA. In 1837 Godefroy Engelmann was awarded a patent on chromolithography, a method of printing in colour using lithography. The Illustrated London News was the first illustrated newspaper, selling copies for five pence in 1842. Around the same time the American inventor Richard March Hoe built the first lithographic rotary press, a press in which the type is placed on a revolving cylinder instead of a flatbed. This did speed up the process considerably. Printing presses became quite large.

The invention of the typesetter Ottmar Mergenthaler of the Linotype composing press in 1886 is hailed as a major step forward in the printing business. With this typesetter the operator could enter text using a nineteen character keyboard. The machine outputs the text as slugs, which are lines of metal type.

Quite by accident the American printer Ira Washington Rubel produced the first lithographic offset press for paper in 1903. In offset presses a rubber roller transfers the image from a printing plate or in some cases stone to the substratum. This method was already in use for printing on metals (tin) but not as yet on paper. Screen printing was made popular in 1907 by Samuel Simon and was used widely to produce high quality wallpaper. The Chinese were already familiar with screen printing during the Shang Dynasty (960-1279 AD).

Besides printing books, magazines such as *The National Geographic Magazine* (1888), *Life* (1883), *Time* (1923), *Vogue* (1892) and *Readers Digest* (1920) started rolling off the printing presses, reaching millions of readers. Bank notes were first printed in 1923, when Koenig & Bauer launched their four colour Iris printing press. In 1931 the first inexpensive paperback books were produced by Penguin Books.

In 1985 the printing industry entered into the digital world, Desktop publishing. The combination of the Apple Macintosh computer, printers and imagesetters powered by Adobe PostScript and the layout Aldus PageMaker program made publishing a lot more affordable and quicker. Glossy magazines and newspapers rolled off the presses in ever larger quantities.

With faster computers and more sophisticated programs individuals can now produce their own ebooks, upload it onto the Internet to sell or share. Libraries lend books on line. There are also apps where you can find books to download from many categories. There is no shortage of reading material to be found in this new digital age. Although I am quite used to reading of a screen, either on my computer or iPad, my preference is still a hard copy.

References from prepressure.com



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