



President's Report

Welcome everyone to 2013!

2012 ended with a few dramas. Many of us got caught with the Microsoft 'bug' in early December. There is an article on it in this magazine, but basically Microsoft came out with a new update that was supposed to fix a font problem but instead caused users of many different types of software to lose fonts. Of course we all blamed poor old Corel, but this had nothing to do with Corel. In fact Corel was very quick to come out with a fix, the 'Hotfix'. Microsoft also came out with a new update that fixed the problem but not before causing much angst to many Corel users.

We start our first meeting of the year with excellent presentations on CorelDraw. Phil McGuire from ID Concepts is presenting the first key note presentation for the year. Phil is a major CorelDraw user. He uses it daily in his business and will give us an insight into the world of packaging and the use of barcodes in that industry.

This year we are planning on concentrating on one major Corel software package at each meeting. The first one as I have mentioned above is on CorelDraw X6. In the meetings following we will work through all the other products such as Video Studio, Wordperfect, Photopaint etc. You can be sure that whatever your favourite Corel software is, it will be covered this year.

The raffle prize for the February meeting is for a full version of CorelDraw X6. This is an excellent prize and we have to thank Jo Leven

from Corel in England for this. As I mentioned late last year, Corel Corp have been very generous with supporting Corel Down Under. Please mention this to all your friends and other Corel users. Not only can you win fabulous software at our meetings, but also gain a huge amount of knowledge about all the Corel Software.

Even if we are not featuring your particular software at a meeting on the night you attend, we have a Q & A session at the beginning of each meeting. If you are having a problem, come along and ask. There is nearly always someone there who has previously encountered the same or similar problem and will have a solution.

For all you creative users out there, CDU is running another competition. Due to financial constraints we are looking at producing this magazine in B&W for at least half of the issues. The current masthead and cover really only works in colour and could be updated as well. Therefore we would like members to design a cover specifically for B&W. A second prize will also be given for a new look colour version. The winning entries will be announced at our June meeting. This is one competition you do want to be in as the prizes will be current Corel software.

Once again, welcome to 2013. I am looking forward to another exciting year,

Darryl Howman

Huge Font Problem!

with
Darryl Howman

Just before Christmas a near disaster struck in my office!

There I was, working away producing business cards for a regular client when suddenly one of the fonts didn't work anymore. This was a font supplied by the client, as it was a font owned by one of the car companies. If I had never used it before I would have just put it down to a faulty font. However, I regularly used it.

The font had disappeared off the page. When I used the marquee tool to pick up everything in the area, it showed up as an invisible item of 'dots' at the base of where the word should have been. I had to use the marquee tool as the pick tool wouldn't recognize that there was anything there. If I went up to text, edit text it showed up in the edit box as it should and was editable. If when I had it highlighted on the page I

changed the font I could see it as soon as it was a different font.

What was going on?

I had a client coming into the office, another member of Corel Down Under, and he suggested putting my restore point on the computer back by two weeks. Wow, that worked, now I could see it. I was very happy, got the job finished and out to the client. I then went to use another software package which I had just loaded and of course, due to the resetting of the restore point, it was no longer there, and had to be reloaded.





All in all a real pain, costing hours in time all for what I thought was a faulty font. Then I found out, it wasn't me, or my system. It was good old Microsoft!

Microsoft had sent out a new update called **KB2753842** which was meant to be a 'security update for Open Type Compact Font Format'. This update was meant to prevent certain 'rogue' (infected) Open Type fonts from working.

Unfortunately it stopped many other fonts working. This not only affected Corel Draw, but also Corel Painter and many other programs including QuarkXpress. This was **not** a Corel problem but a Microsoft problem, but one which Corel had to jump to and try and find a solution as soon as possible.

It was with great trepidation that I returned from the holidays not knowing what to expect. There was a 'new' windows update waiting to be loaded. Should I put it on or not?

Having spoken to other people and also having gone on line to read the various Corel blogs, I discovered that Microsoft had put out a new update which was meant to 'fix' the previous update. But would it work or not?

I loaded it on along with an update which had been 'rushed' out from Corel called 'Hotfix' and opened the offending file. There was my font in all its glory. What a relief, but also what a lot of wasted time right at the busiest time of the year.

I still don't know if it was the windows 'fix' or the Corel 'hotfix' that solved the problem. I just know that by loading both the problem went away.

If any other members have had this problem then please load both the latest window updates along with the Corel 'Hotfix' and the problem will be fixed.

I guess the lesson to learn from this, is not to assume that there is something wrong with your system. Go onto the various blogs, talk to other Corel users and see if others are also having the same problem. It can save you hours in time trying to 'fix' a problem which may be unfixable until the software companies put out a fix.

I am running Windows 7 but it could apply to other versions of Windows.

One Way to Create a Vector Drawn 'Radio' Symbol



Darryl Howman

The great thing about Corel Draw is that there are many ways you can use to create the same end result. As an example, I know of six different ways to copy an object, text etc. and there is probably more.

In this article we will look at how to create the 'radio symbol' used in industry. We are going to create it as a vector drawn object, meaning we can pick separate elements in the drawing and colour or change them independently of all other objects in the drawing. Because it is a 'vector' object, we also can stretch it or print it to any size and not lose any quality.

The radio symbol is sitting inside of a triangle with rounded corners on the outside of the triangle. We will look at two different ways to 'round' the corners.

All I had to start this project was a sticker with the symbol printed on it. The most important tools I needed for this project was a good ruler and a calculator. (Mind you, you could just use a piece of paper and work it out manually but why do that unless you're a math wiz).

Having measured the symbol, I made a new page in CorelDraw X6 which measured 105mm wide by 165mm deep. I then set about placing guidelines on my page in order to draw my objects to 100% scale. As the outer triangle is 2mm in from all sides. these were the first guidelines I drew.

The steps I then used were;

1. Put another guideline in at 52.5mm, the centre of the page horizontally.
2. In 'View' go down to 'Snap to' and make sure 'snap to guidelines' is ticked.
3. Draw a box, snapping to the guidelines 2mm in from all the edges.

4. Then while box is highlighted, go to 'Arrange' and down to 'Convert to Curves'
5. Now that box is converted to curves, pick your 'shape tool' and click on one of the top corners.
6. Delete that corner and pick the second top corner and drag horizontally to the centre guideline at 52.5mm. You now have a triangle.
7. Measure the inner triangle and place 4 new guidelines at 9mm from bottom and left, 96mm on the right and 74.5mm from bottom for top of the second triangle.
8. Now you must place two guidelines at an angle the same as the original triangle sides but 7mm in.
9. Pull out another guideline from the bar on the left. Now click on it a second time and little arrows will appear. This allows you to turn the guidelines at an angle. If you place these over the angled sides of the triangle you can eventually get them to be the same angle. (Or as I've already

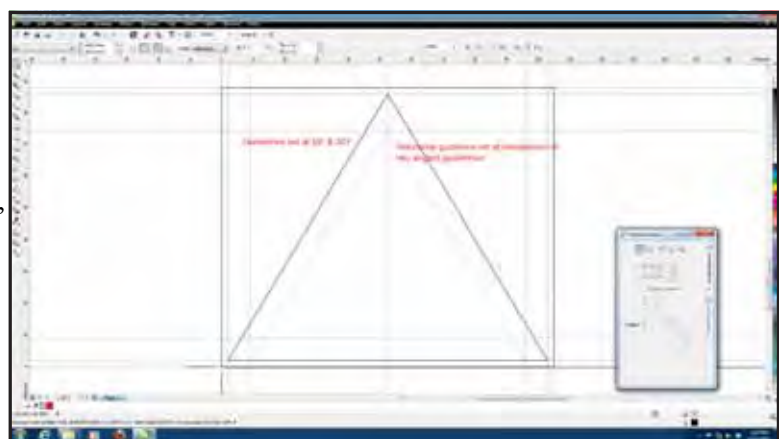


Fig. 1

none it you could just type in the angle box, the one to the right of 'X' and 'Y' at the top of the page. The first one is 59° and the second is 301°. See Fig 1.

- 10. Now draw the second triangle either as I've none above or using the 'freehand' drawing tool.
- 11. The first method I've used in making the

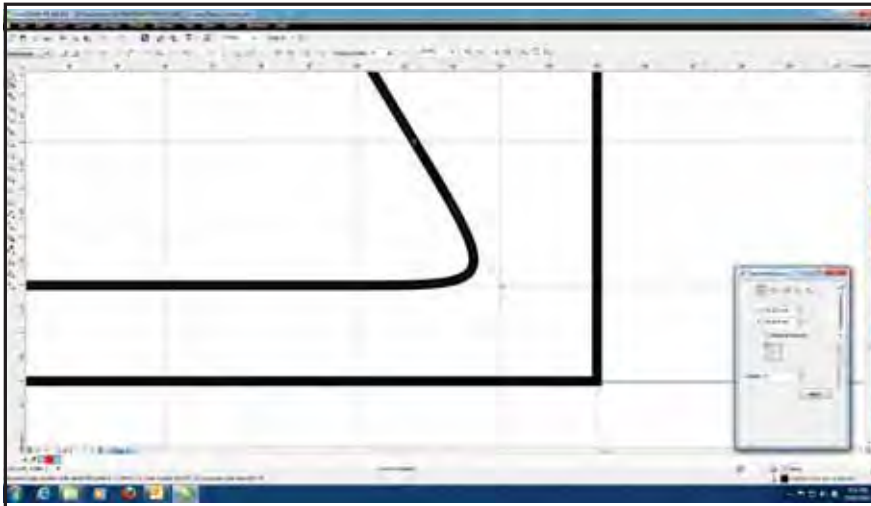


Fig.4

corners into curves is by using the shape tool to put in two new nodes on the corner. Then I delete the corner, pick the node that gives me two arrows and use these to shape the round corner as in Fig 4.

We now have two triangles but I want to make them into one triangle which is empty in the centre where our radio symbol will be. This is where we start to use the trim tool. The trim tool is used now for most of the rest of the project.

- 1. Fill the inner triangle with 10% black. Now delete the black outline. This is because we don't want any outlines in our drawing, so this will be none with all objects as we work through this project.
- 2. Repeat with the outer triangle except fill it with 100% black. See Fig 5. Delete outline. As the second smaller triangle was created secondly it should be on the top of the outer triangle. If not, go into wireframe view, pick the outer triangle and go to 'arrange', 'order' and 'behind'.

A large arrow will appear, click it on the inner triangle and this will put them in the right order.

- 3. Click on the inner triangle, hold down shift, and go to 'arrange', 'shaping' and pick 'trim'. You can now delete the inner triangle and you are left only with the outer one, with centre trimmed out.

It is now time to draw the radio symbol. Just to make your work area a little clearer, I'd suggest you select the triangle, which will be centred at 52.5mm and make it 252.5mm and enter. It will disappear of your screen but if you zoom out you will see it well off the page. Leave it there as you don't need it back until you have finished your radio symbol.

- 1. Measure the outer circle in place guidelines top, bottom, left and right. Tip, if you measure from the left to right you will see the outer diameter is 35mm. Half this, which is 17.5mm and there is your bottom

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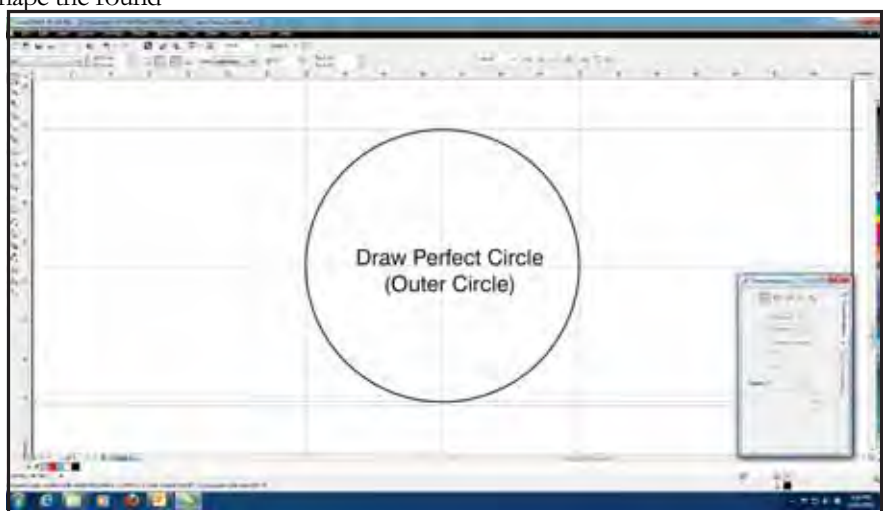


Fig.7

measurement.

- 2. Hold down control, this gives a perfect circle, and starting from the top left, use your 'ellipse' tool to draw your first circle. Snap this to your new guidelines. See Fig 7.
- 3. Draw a new set of guidelines 2mm in from the last lot and draw a second smaller circle.

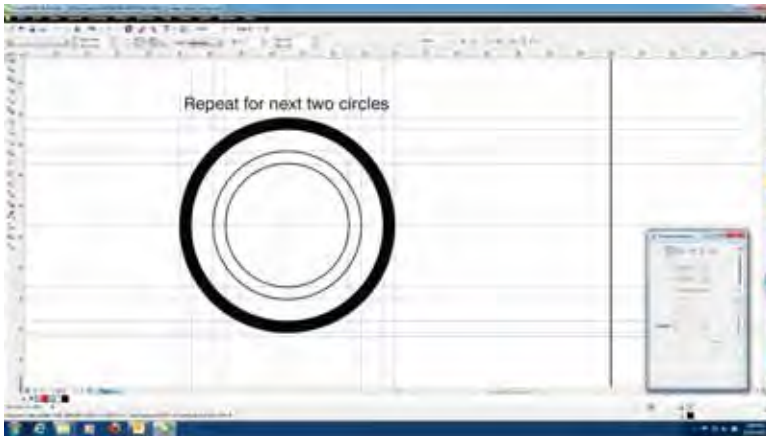


Fig.10

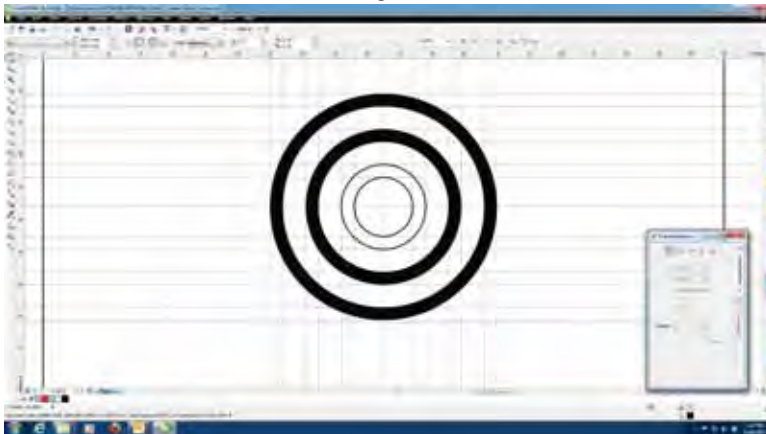


Fig.11

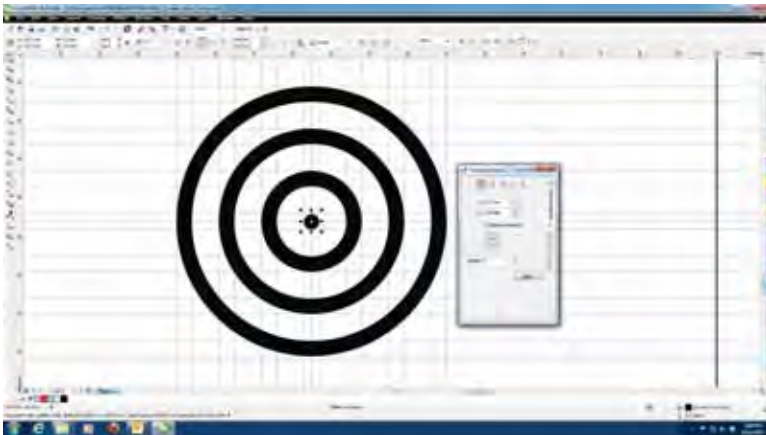


Fig.12



Fig.13

- 4. As per the triangle above, fill the inner with 10% black and the outer with 100% black and repeat the trim as we did with the triangle.
- 5. Repeat this for the next two circles as in Fig 10, 11 and 12.
- 6. Finally, in the centre draw one circle 2mm across and fill with black, (don't forget to delete the outlines as you go).
- 7. Now draw the tower. Fill it with another colour for the moment so we can easily see it. As in Fig 13, we are drawing this as a triangle to begin with.
- 8. Draw a new circle on the inner side of the third circle in. Use this to trim the tower as in Fig 14.

We now have to trim the circles to give the 'radio signals' as in the symbol.

- 1. Draw a large box which goes above and below the outer circle. Put in two new guidelines 3mm to left and right of centre, and snap edges of box to these. See Fig 15.
- 2. Repeat the trim on all three circles, (Not the tower). See Fig 16.
- 3. You will now have to zoom in to the right hand inner side of the third circle. It is much easier to change over to wire frame to see what you are doing here once you zoom in.
- 4. Place a new horizontal guideline on the inner bottom part of the trim at the top and the inner upper side on the bottom left. See Fig 17 and 18 as that will make this clearer.
- 5. Now draw a diagonal line between these new guidelines and extend them beyond the drawing, as in Fig 19.
- 6. These lines are to help you in placing two new guidelines on an angle as we did with the triangle. As I have already done this exercise, I can tell you that they are at 48.2° and 311.8° .
- 7. Once you have placed these guidelines over the diagonal lines we drew in '5' above, delete the

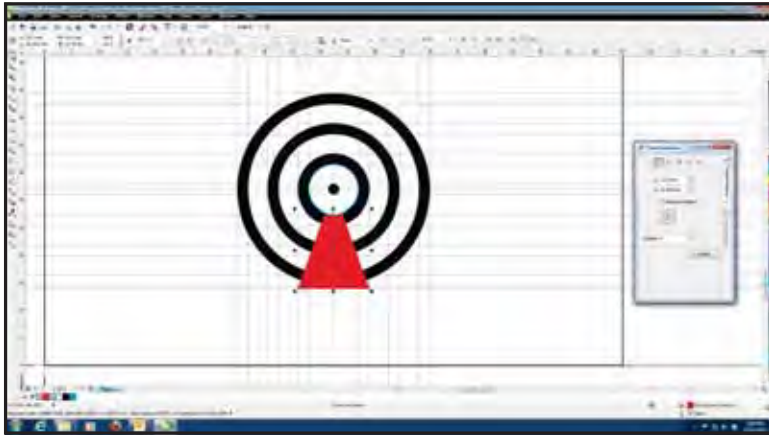


Fig.14

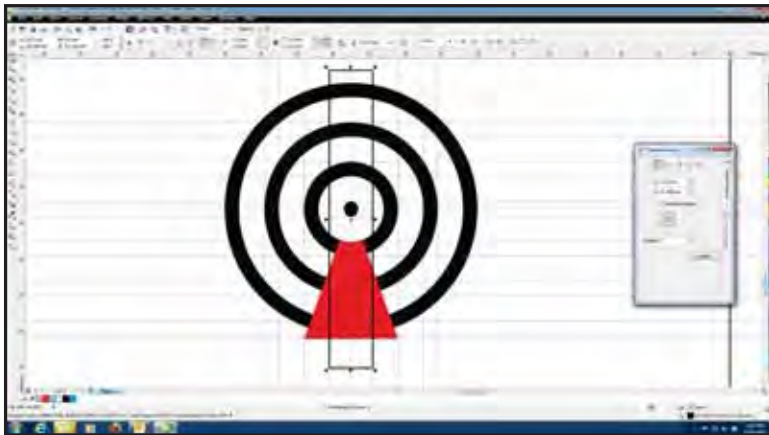


Fig.15

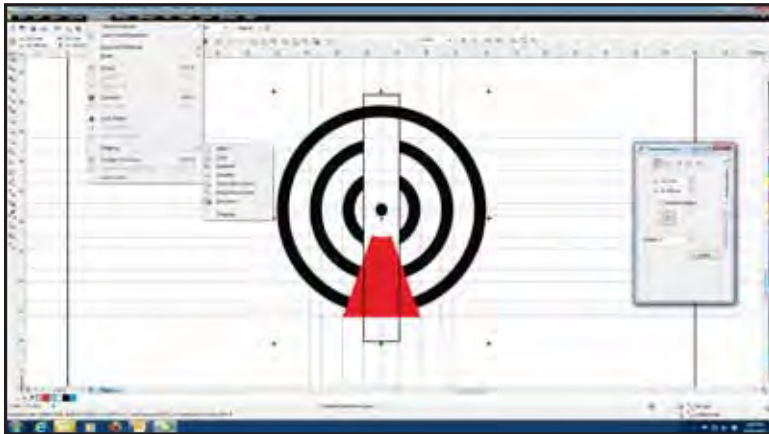


Fig.16

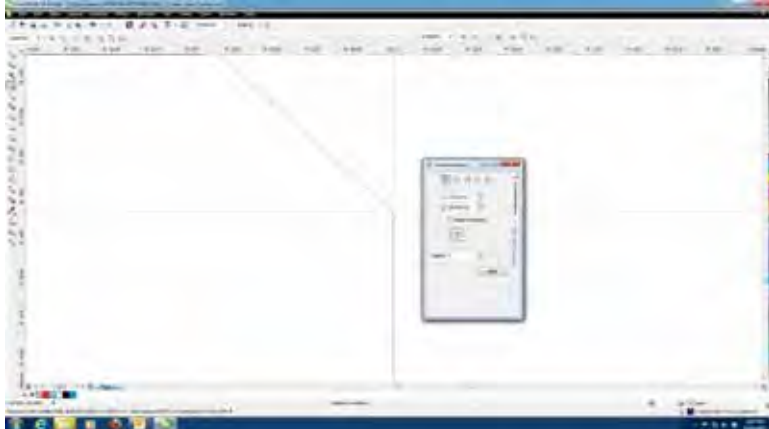


Fig.17

lines we drew as they were only there to help you get the guidelines in place acutely.

- 8. Now draw a triangle as in Fig 20 and trim all three circles.
- 9. Move the triangle down and rotate it and repeat.

We now have our 'radio symbol'. It's now just a matter of zooming out, selecting your triangle and putting it back into place. If you double click on the 'rectangle' tool you will put a rectangle around the edge of your page. Fill it with yellow and put it at the back and you have your finished symbol as in Fig 20.

As I have said, there are many ways to achieve the same or similar results with Corel Draw. I wasn't a hundred per cent happy with the corners of the triangle, so by drawing an oval and a circle I rounded them a bit more with trimming as in Fig 21, 22 and 23.



Fig.18

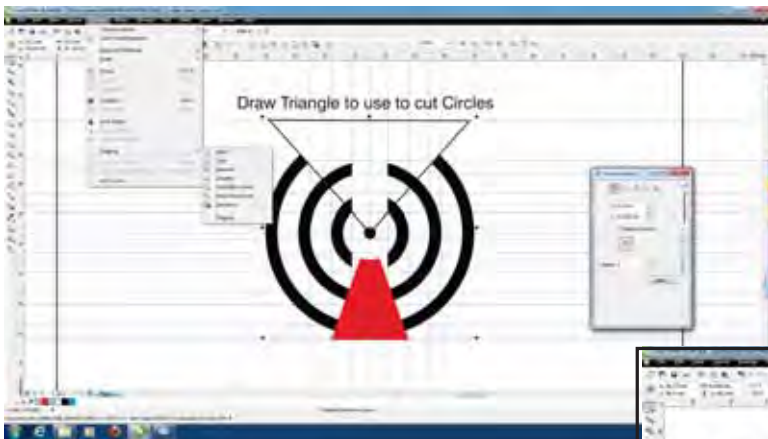


Fig.19

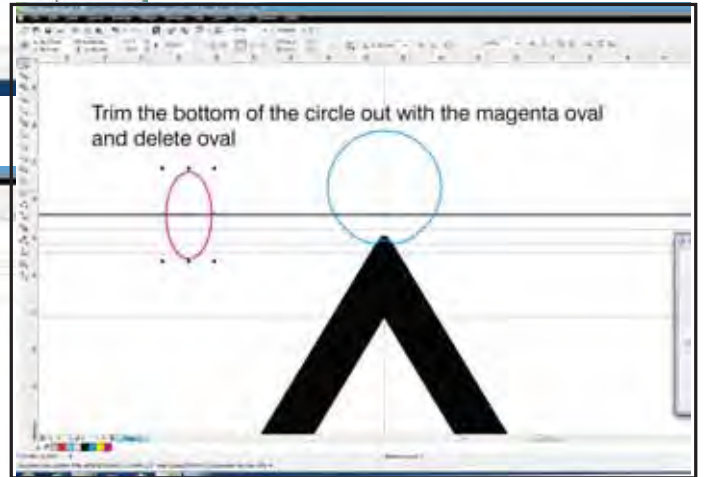


Fig.22

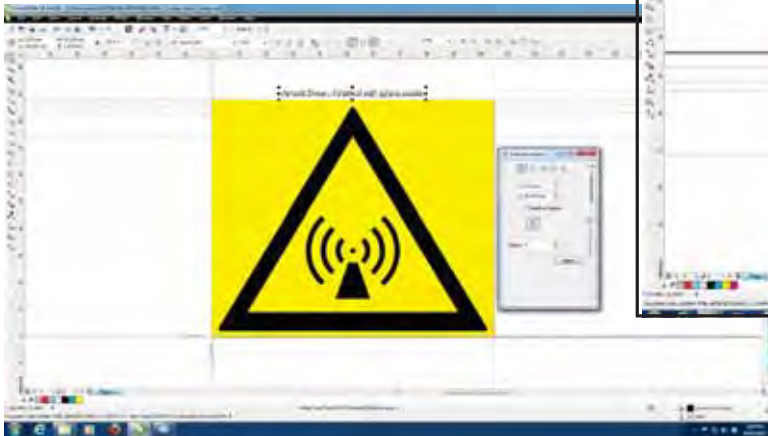


Fig.20

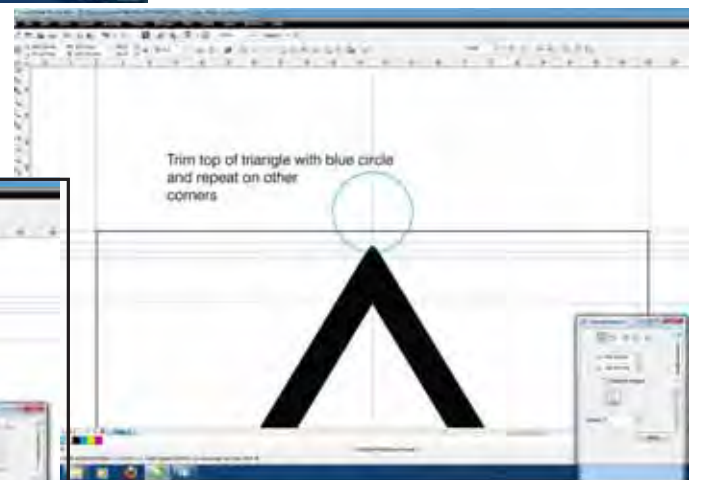


Fig.23

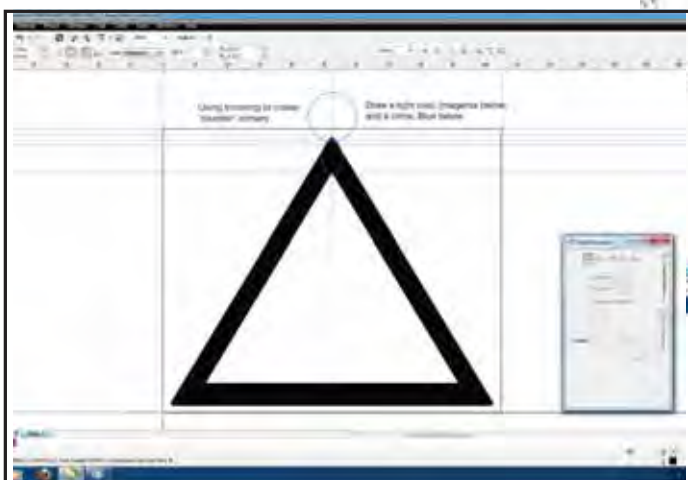


Fig.21

Gavin Watson Has Left Corel

Darryl Howman

Late in December CDU received an email from Gavin Watson who many of you will have known was the Corel representative in Australia. Along with wishing us a Merry Christmas, he also announced that he is leaving Corel.

Corel has moved all their Marketing and PR responsibilities to the UK office under the leadership of Jo Levens. Jo is now responsible for all marketing in Australia, leaving Corel with 'no one on the ground' here in Australia.

That *could* be a worry for us out here in Australia. However, as far as CDU is concerned Jo has already had contact with us. Jo was responsible for sending us enough software for all of this year's raffles, which was very generous. In one delivery she has given our small group more help than we have received in several years.

I think that we are going to find that with modern communications and Jo's 'can do' attitude, that CDU has someone in Corel who will be of great assistance to the group. The committee are looking forward to further working with Jo and building both our group and general awareness in the great stable of Corel products that are now available.

Images for Facebook

Jim Youngman

There are specific requirements to have images present predictably on Facebook.

Size Requirements

Cover Photo

This is the banner across the top of your Timeline. It should measure 851 × 315 px. Any other size image will be stretched to fit.

Profile Picture

This is the image that will identify you in all your posts to Facebook. A photograph of yourself will help people recognise you and make your posts more personal. To avoid distortion it should be square and must be at least 180 × 180 px.

Timeline Photos

Only by sizing any photo for your timeline to no more than 403 px wide and 403 px tall can you be sure that it will not be cropped. I have found it best to resize the pictures I upload to 403 px wide if it is square or landscape. For portrait shaped pictures (i.e. taller than width) I resize to no more than 403 px high and set them on a white square 403×403

Quality

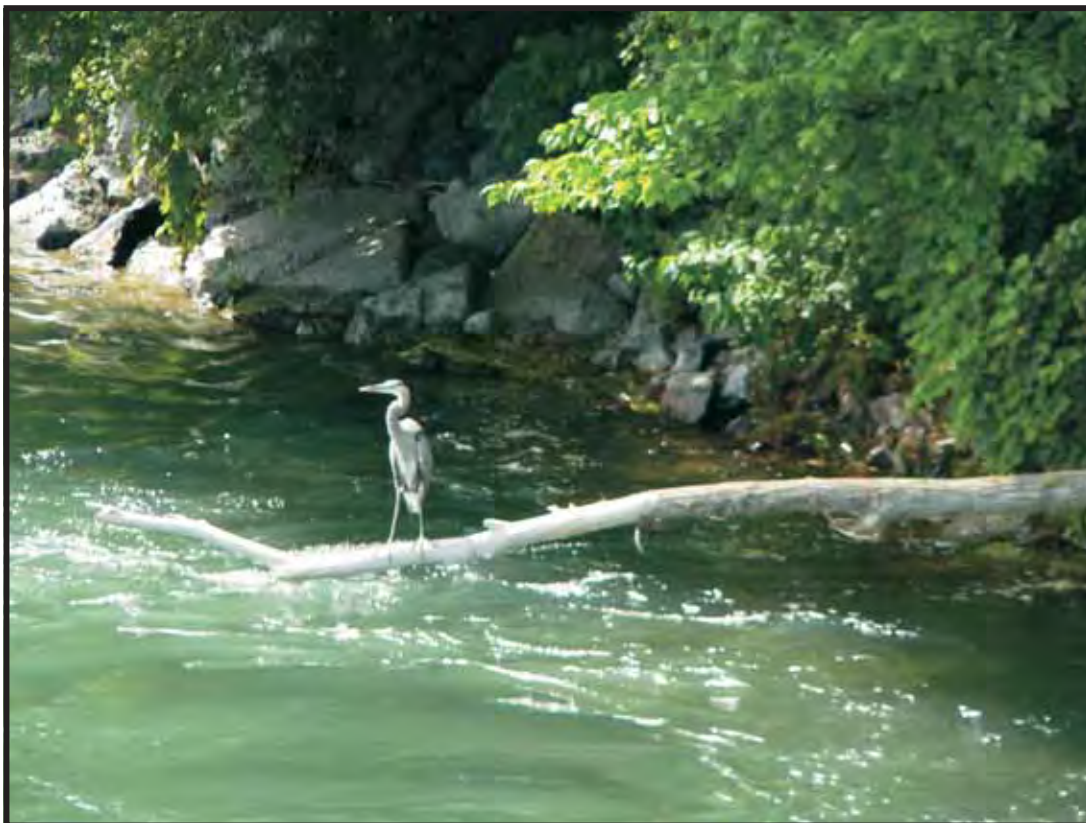
From experience I have found that for some reason the images I upload to Facebook get downgraded in quality. To overcome this I have taken to creating a good picture then duplicating the layer. In Paintshop Pro X2, I then set the blend mode of the top layer to "soft light". This results in heightened contrast and brightness: a sort of chocolate boxy effect which is neutralised in the process of uploading the picture to Facebook.

This is a brief guide to the most common needs on Facebook. Many web pages discuss the question in greater detail. Simply Google "image size Facebook" (without the inverted commas) for more.

CDU Members Gallery

featuring the photography of Fred Jones





Discovery of old features in CorelDraw

with Richard Crompton

Recently I discovered an amazing use for the page sorter, that has been in CorelDraw for years.

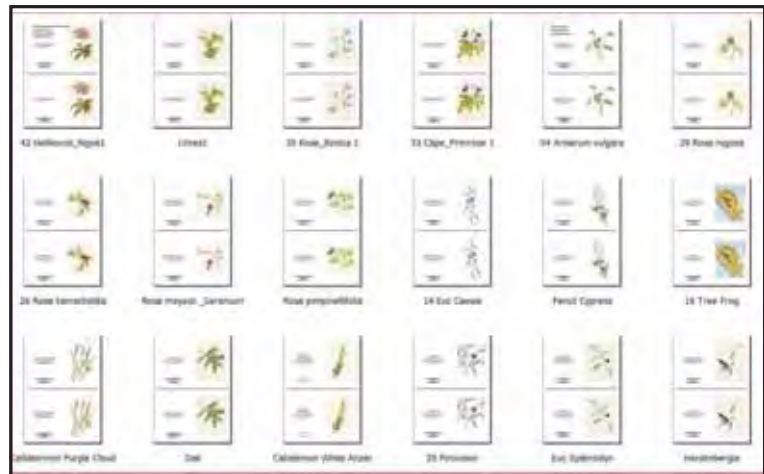
I had been making cards for a friend over the years, there have been ongoing additional cards added to the file, as a result the numerical order had got messed up.

I use a numerical system as the cards are of flowers. The artist has sometimes botanical names, common names and some are the same name, so I give all the artwork numbers to eliminate the risk of confusion.

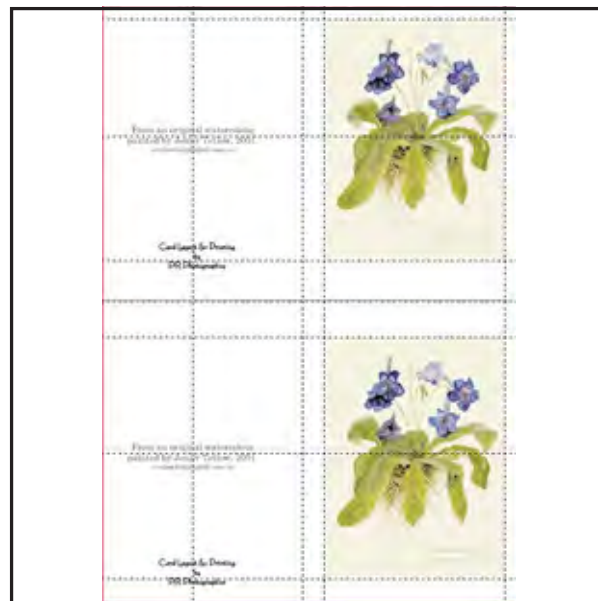
As I mentioned before the ordering process from my end has been complicated by both vertical & horizontal, as well as ongoing files to keep the size of the files down, to save on loading times and reduce the crashes.

I finally had decided to correct the long standing problem of the order numbers being all over the place within each file. I was able to just swap pages around using the page sorter and going back to the regular use of CorelDraw to relabel the pages to match the new order. It saved a lot of work in the rearranging of the pages

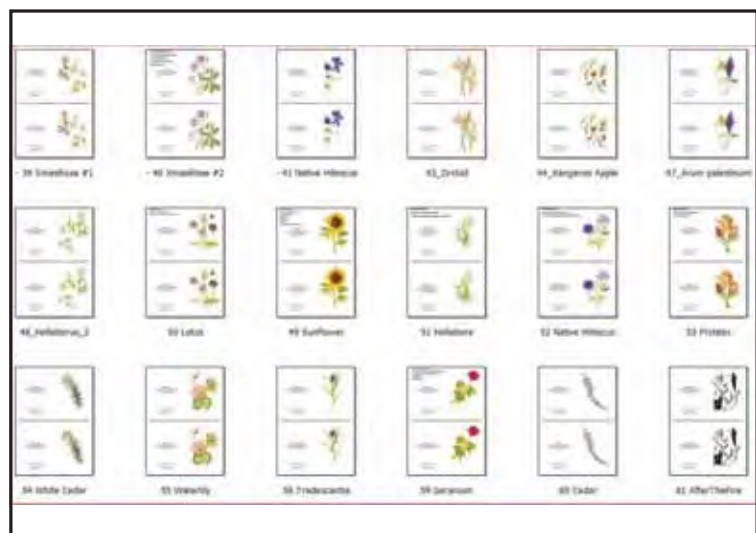
The Page Sorter is found under View/Page Sorter Viewer. To get back to the Draw view just go to Menu/View and untick the Page Sort Viewer



Unsorted pages



Sorter



Sorted Pages

Canary in the coal mine

A US photographic magazine publisher has taken to tablets.

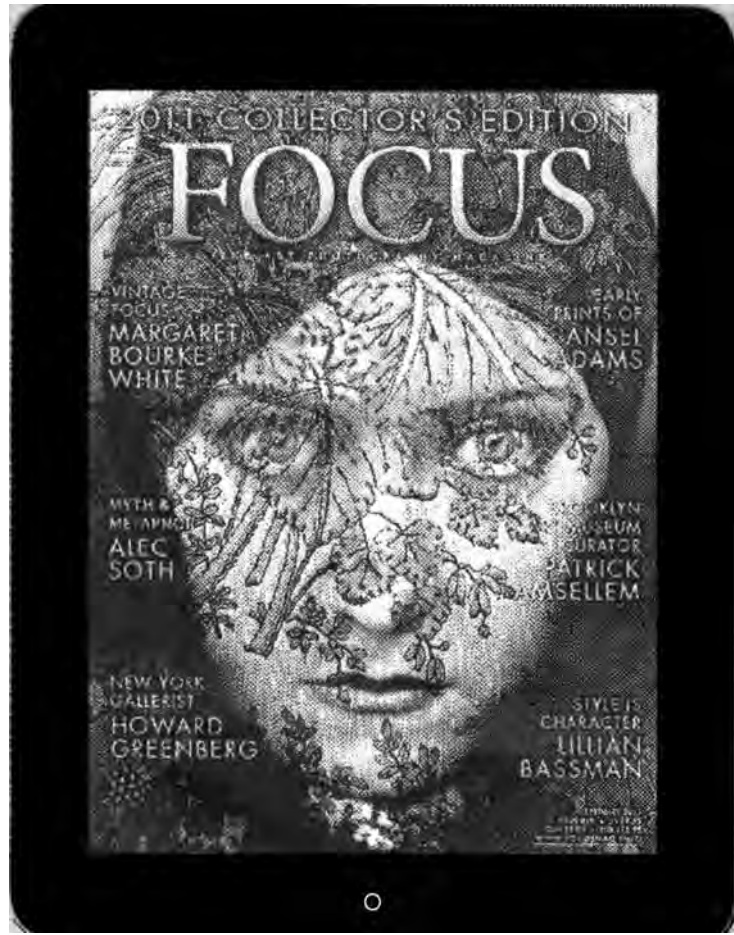
LAST week the newsagency in our local multi-level shopping centre closed down. And the Angus and Robertson bookstore on the ground floor has an uncertain future.

We don't want to read too much into this but it could be that our shopping centre is the canary in the paper-and-ink publishing mine. According to David Spivak, the publisher of American fine-art photography magazine Focus: "... the business model of printing magazines for sale on news stands is becoming outdated and obsolete".

Spivak's essay on the woes of paper publishing and distribution is in the current issue of Focus, a bi-monthly, high-quality showcase for fine-art photography. Almost all the advertising is by galleries that sell photographs, with little of the usual camera and gadget advertising common to the "how-to" type of camera magazine. Spivak is proud of the print quality he has achieved in collaboration with his printer but it has all become unsustainable. The business figures are horrific.

He sells about 3750 copies an issue and to achieve that figure he must print and distribute 15,000. The unsold copies are returned and pulped. He pays the return freight.

He deals with three distributors who have a non-competitive arrangement that allows them to take up to 60 per cent of the cover price. He pays the freight and if the magazine is warehoused between delivery and distribution, he pays for the storage.



The cost of paper is increasing but worse than the price is the waste: 240,000 sheets of 63.5-centimetre by 98-centimetre high-quality paper is destroyed for every issue.

By the time Spivak has paid his staff, printer, carriers, distributors and the retailers, his own profit is zero. Advertising revenue probably just covers the losses on production and distribution.

Spivak's solution is tablet publishing — using Zinio (<http://zinio.com>) (this can also be accessed through your local municipal library, at no cost, if this mag is in the collection) to turn his page layouts into a form for electronic distribution. At the moment, that means publishing to the Apple iPad. He will still print the magazine but only for subscribers. Distribution of the paper copy will be direct by mail, with no returns and no waste. If you subscribe to the iPad edition through Zinio, it costs a reasonable \$5 an issue and delivery any where in the world will be the same day as in the US.

While Spivak loves his print quality, he also likes the fact that the iPad, with its 326-lines-per-inch

Photoshop Brushes to PaintShop Pro X5

Author: Maureen Eves-Lavis

Level: Beginner

Materials Required: PaintShop Brushes available here <http://www.brushking.eu/>

Import Photoshop brushes into PaintShop Pro easily without using the ABR Viewer, it is no longer needed with PaintShop Pro X5's new feature for importing ABR files directly into your brushes folders ready to use. No more PNG files then converting. This is great for painters who like to collect those lovely Photoshop brushes.

Firstly, you need Photoshop Brushes. Download the brushes from the above link.

Save the file to a folder where you keep your goodies. I have one called PaintShopPro_Goodies and inside this folder are sub-folders, ie: brushes, patterns etc.(Fig. 1)

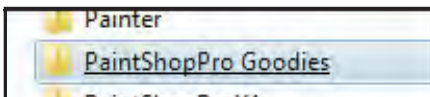


Fig.1

Sometimes a file will be a winzip/rar or an ABR which is Photoshop default brush. PaintShop Pro is PspBrush and PspBrushScript.

Now that the file is downloaded it requires unzipping. Click on the zip file and extract or unzip the ABR file only. Unzip into the folder that contains the zip file. This way the brushes are kept together for storage.

Open PaintShop Pro X5. Go to File, Import, Custom Brush. (Fig.2) The Import Custom Brush dialogue window opens. Click on the Open button, this will

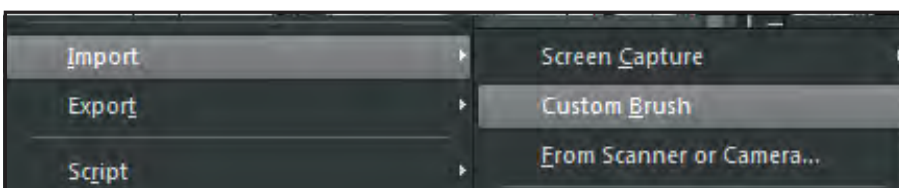


Fig. 2

open Windows Explorer, search for your new ABR file. (Fig.3)

Sometimes, the ABR file can be quite lengthy; no idea why those who create these brushes have to give them a long-winded name. Often I reduce the name down.

I renamed my brush file to strings-bubbles. This also renames every brush within the ABR file, but each brush is numbered so there is nothing else for you to do but install... but first...there's something you need to do. I keep my brushes categorised in their own folders.

These brushes are named strings-bubbles and I have to decide whether I make a new folder or pop them in a folder containing other brushes. I'm rather loathe to do the latter simply because I have hundreds of brushes and if they were all mixed I'd never find a particular brush easily. (Fig.4)

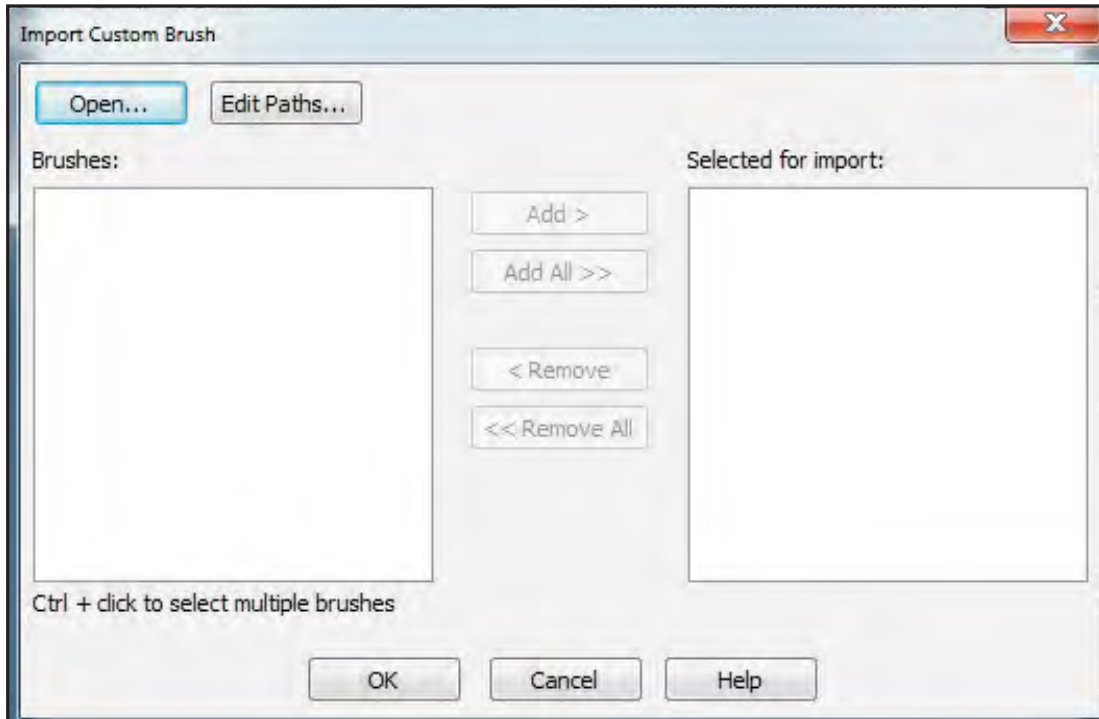


Fig.3

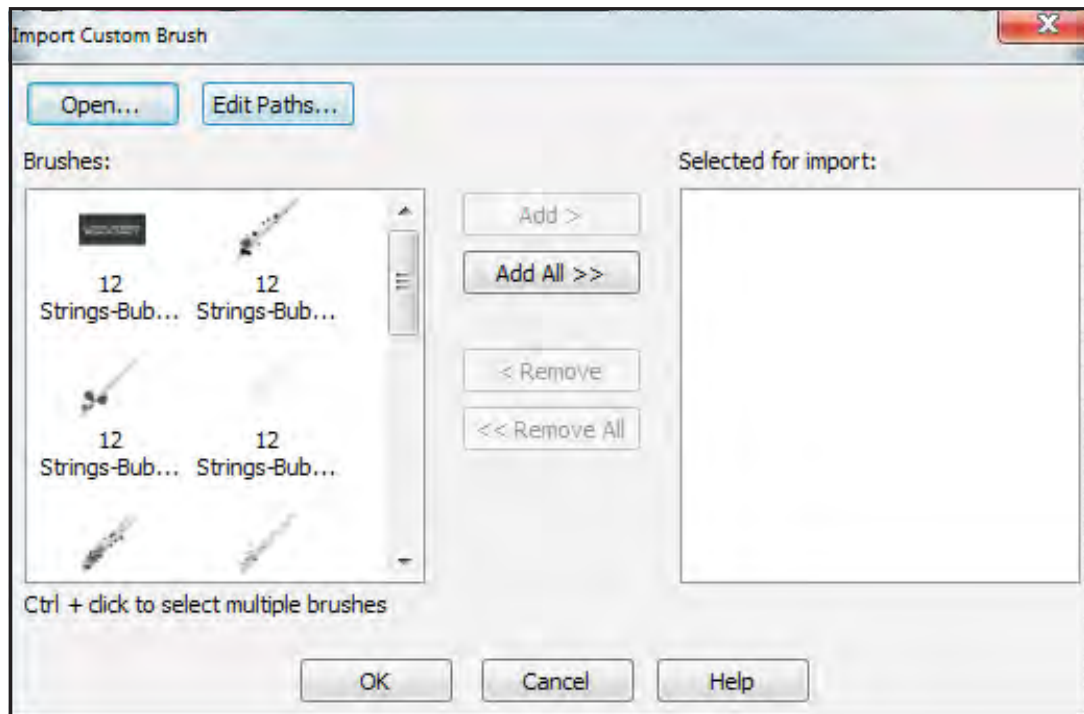


Fig.4

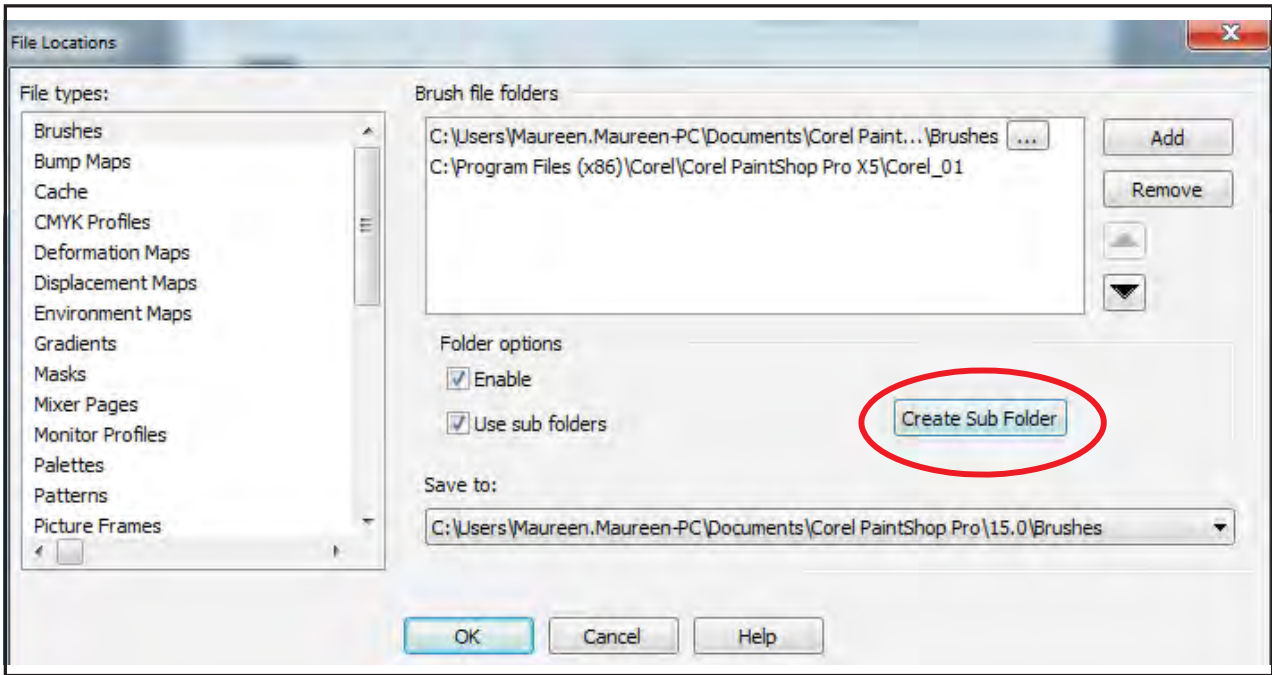


Fig.5

SO, make a new folder and name it with the name of your brushes. How to do this?

Click on the link and then it will show in the Save to: (Fig.8)

Click on Edit Paths which opens the File Locations dialogue window. (Fig.5) Make sure that the Brush file folders where all your custom files are saved is highlighted as shown underlined on the right.

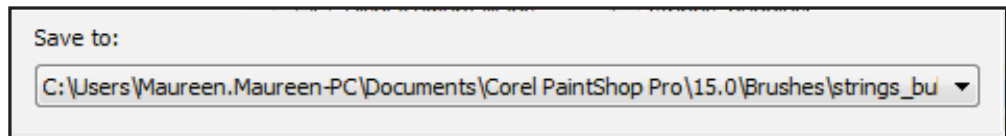


Fig.8

Click on the Create Sub Folder and name your new brush folder and click OK.(Fig.6)

If you don't do this, your brushes will end up in the Brushes folder. It's best to have them categorised as I said above. Now click OK on the File Locations dialogue window.

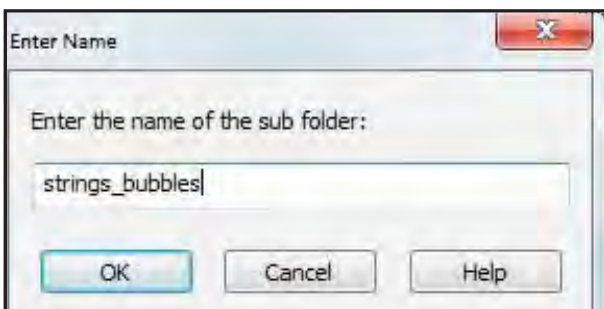


Fig.6

You should now be back to the Import Custom Brush dialogue window with the new set of brushes in the Brushes window.

You may only wish to import one or two brushes or all. To import one brush, highlight the brush by clicking on it the click on the Add button. (Fig.9)

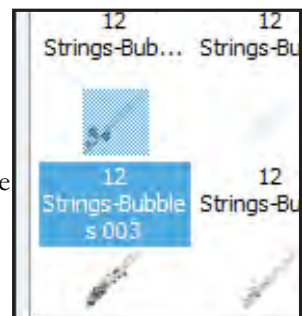


Fig.9

Click on the small down arrow to open the Save to: (Fig.8) list and locate your new brush folder. You can see mine. (Fig.7)

To import a selection of brushes, hold the Ctrl. key whilst clicking on various brushes. Each brush will be highlighted then you can click on Add.

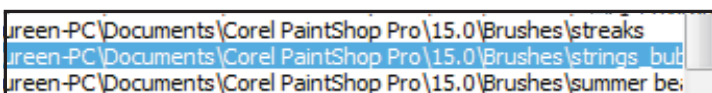


Fig.7

The brush is placed in the Selected for import window. You can click OK and the brush will be placed in its new folder. (Fig.10)

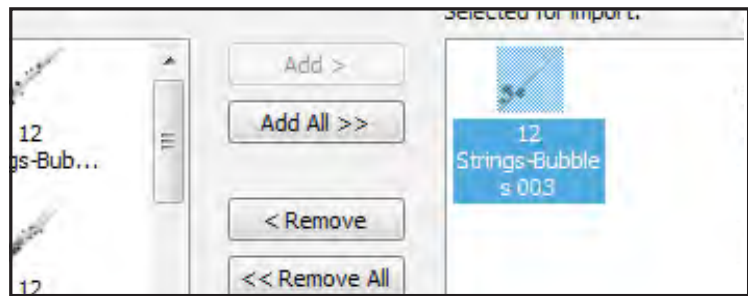


Fig.10

To remove a brush, click on Remove or for all the brushes, Remove all.

To import all, just click the Add All button and all brushes will be placed in the right window. (Fig.11)



Fig.11

I am importing all the brushes so I click Add All > Click OK.

Open a white canvas about 400x400, select the Paintbrush. Choose a foreground and background colours.

Open the Brush Categories drop down located on the Options toolbar. Open the Categories drop-down and locate your brushes folder. (Fig.12)



Fig.12

When you click on the brushes, a window opens that you can enlarge by pulling out on the corner. This has an advantage when you want to see all brushes. (Fig.13)

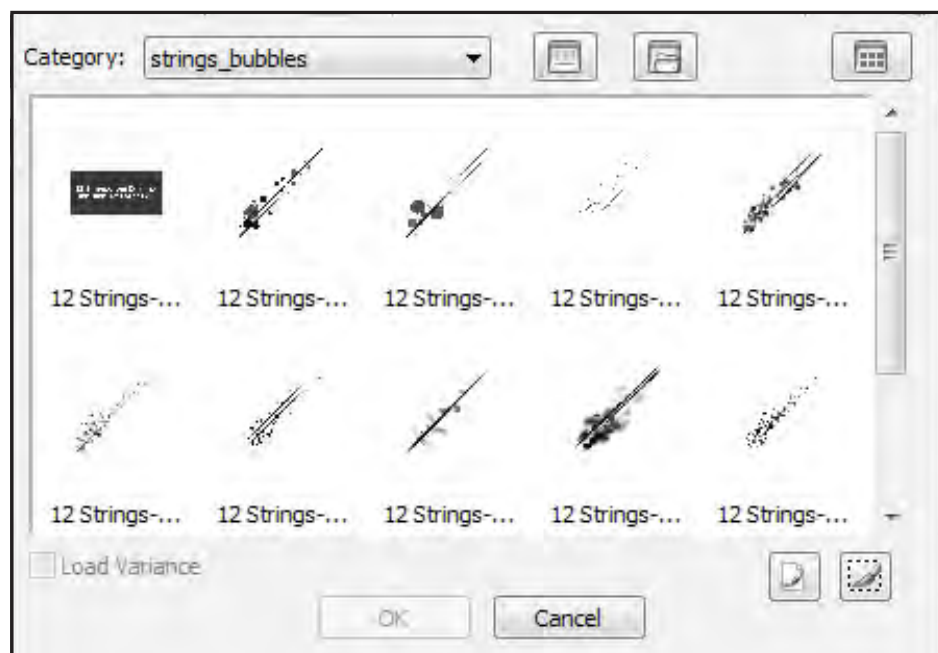


Fig.13

Select one of your brushes and paint on the canvas to give the brushes a try.

When using the Paintbrush, Airbrush, Clone and Erasers the brush Size is set to Pressure in the Brush Variance palette. This feature is only for those who use a pressure sensitive tablet and pen. If you apply paint with the mouse, the paint strokes will just be as normal.

The paint strokes on the right show how pressure sensitivity works. If I press firm on the tablet I get larger strokes, if I lightly paint, the strokes are smaller and lighter. (Fig.14)



Fig.14

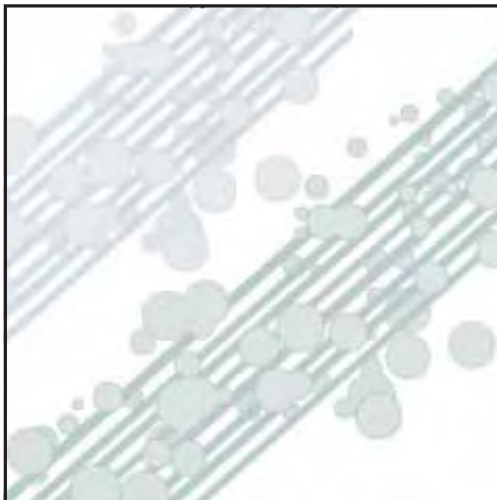


Fig.12

If I change the Pressure to Normal in the Brush Variance palette, the brush strokes will then all be the similar, as if I used the mouse.

It depends on what I'm painting whether I have it Normal or Pressure. It is good to experiment with the Brush Variance palette and brushes to create some nice effects. You can then save your modified brush tip. (Fig.15)

More on these features in another tutorial.

This concludes the tutorial on importing Photoshop brushes directly into PaintShop ProX5.

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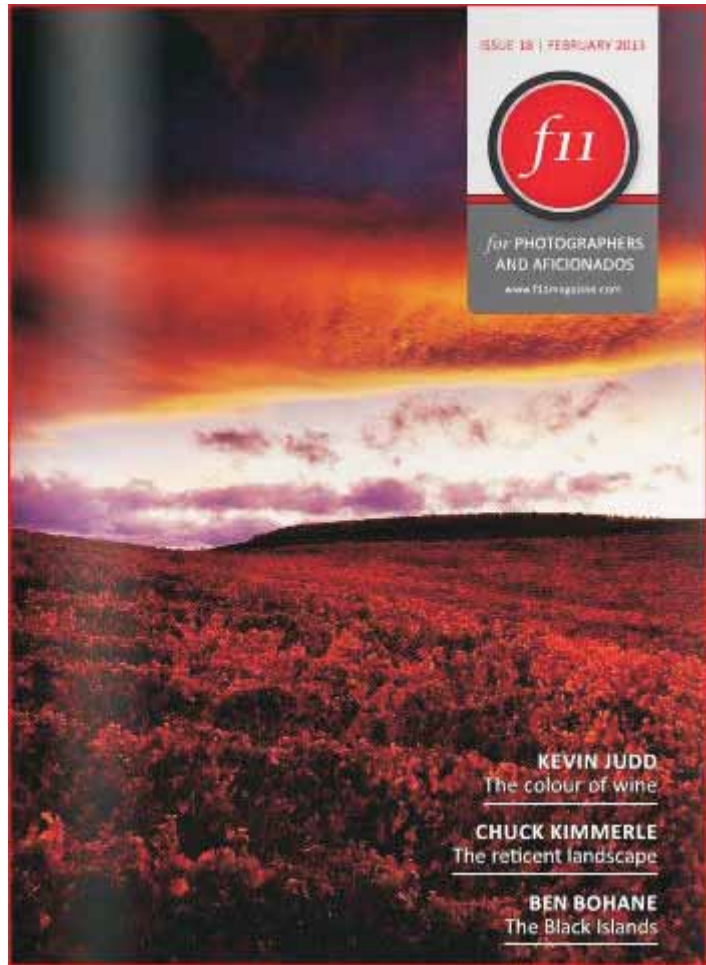
resolution, is almost as good as his 400-line printed edition. And, as he says, the perceived image quality on the iPad is brilliant both for monochrome and colour. Interactivity is an added benefit.

Spivak even has a thought for us: “If you’re from Australia, how would you like to purchase a digital subscription to Focus for the same price my next-door neighbour would pay?” Well, yes please! It’s just a pity about the newsagent.

Further to this publication, there is the free photographic magazine via the web with an email reminder. It is called f11 it is free and comes out of NewZealand. Well worth a look

www.f11magazine.com

The Age Livewire
March 24th 2011
Terry Lane



Special Competition

Redesign our Corel Down Under magazine cover

There are two competitions –

1. Colour

2. Grayscale

to be judged June 2013

Needs to be easy to reproduced and have an 8mm border

Ready for Print for our July 2013 Magazine

REPAIRING OLD THINGS CREATES SOMETHING NEW.

A few years ago, Scott Mitchell began accepting busted iPods from all comers, offering to open them up and tinker with their bits. He dubbed the experiment the “iPod Social Outreach Program”.

“I fixed over half of them without access to any spare parts, just by taking them apart, cleaning them, seeing if the connections were still OK,” he says. “At the start I had no experience and that was the point.”

Mr Mitchell is one of the expert fixers involved in The Repair Workshops, which are open to the public on July 30 and 31, as part of the State of Design Festival.

Coordinated by design consultancy Eco Innovators and jewellery repair project The Treasury, the event comprises two parts. First, a group of artists and technicians will create artworks from broken items that have been donated to charities; and second, the team of fixers will repair or repurpose goods brought in by the public. (Numbers are limited, so you must pre-register on the website to be involved.)

For his PhD research, Mr Mitchell has studied the way people modify mass-produced goods. Over the last decade, he says, products have become increasingly sealed up and unrepairable – designed for the dump, not longevity.

“But because of this restriction in consumer access, there’s been a parallel movement to reclaim those rights,” he says.

One example is The Repair Manifesto, which was one of the inspirations for the workshops. Conceived by Dutch collective Platform 21, the manifesto’s tagline is “Stop Recycling. Start Repairing.”

“The idea is that we’ll save a lot more energy and consumer waste if products are designed for repair before recycling,” Mr Mitchell says. “The manifesto contends that repair is a productive and positive way to engage with the world and it’s a lot of fun.”

Wil Campbell, an industrial designer and another of the collaborators in The Repair Workshops, agrees. He says the need to save virgin resources will only

grow more pressing as oil becomes more scarce and expensive.

“Each product existed as resources before it was turned into a product and, in most cases, it’s going to continue to exist for many thousands of years after you’ve finished with it. It’s good to make the brief window of usefulness as long as possible.”

And you don’t need to be an engineer to try; mending household items is well within reach of the average person.

“You can go online and find out how to fix almost anything so many people are willing to give it a go and post instructions on forums, or videos on YouTube and websites like <http://ifixit.com>,” he says. “You can skill yourself up on a situation-by-situation basis.”

Mr Campbell argues there’s a deeper benefit to the practice. The beauty of repair, he says, is that it not only saves money and resources, but also shifts the way we think about products, the way they work and the effort involved in their creation. “Repairing forces people to engage with the stuff of their life. When you tlx something, you develop a relationship with it. It gives you a story to tell. People like telling stories about products, about the way they use their grandmother’s old cookware, and it’s that type of thing that is so rewarding.”

LINKS

<http://therepairworkshops.com>

<http://openobject.org>

<http://ifixit.com>

The Sunday Age July 2011
by Micheal Green
<http://michaelbgreen.com.au>