

# printout

Keystone MacCentral Macintosh Users Group ❖ <http://www.keystonemac.com>

## Try Again

Assuming that the weather is better this month than in January, we will present the program that we had planned for last month:

This month we will start with a video or two covering some of the history of Apple. We will also touch on the recent battery recall and processor bugs that have given rise to “Spectre” and “Meltdown,” two related vulnerabilities that enable a wide range of information disclosure from every mainstream processor, with particularly severe flaws for Intel and some ARM chips. Given time there will be a quick overview of the Mac Bundle packages.

Meet us at

### **Bethany Village Retirement Center**

Education Room

5225 Wilson Lane, Mechanicsburg, PA 17055

**Tuesday, February 20<sup>th</sup> 2018 6:30 p.m.**

**Attendance is free and open to all interested persons.**

# Contents

Try Again . . . . .	1
Building a Hackintosh or FrankenMac Part 3 by <i>Thomas R. Bank, II</i> 3 - 4	
WPA3 Promises Better Wi-Fi Security with Less Effort by <i>Glenn Fleishman</i> . . . . .	5
Why Lightroom CC Is a Big Step Up from Apple's Photos by <i>Jeff Carlson</i> . . . . .	6 - 9
Dictation Eases Data Entry by <i>Adam C. Engst</i> . . . . .	9 - 10
Software Review . . . . .	10 - 11

Keystone MacCentral is a not-for-profit group of Macintosh enthusiasts who generally meet the third Tuesday of every month to exchange information, participate in question-and-answer sessions, view product demonstrations, and obtain resource materials that will help them get the most out of their computer systems. Meetings are free and open to the public. The *Keystone MacCentral printout* is the official newsletter of Keystone MacCentral and an independent publication not affiliated or otherwise associated with or sponsored or sanctioned by any for-profit organization, including Apple Inc. Copyright © 2018, Keystone MacCentral, 310 Somerset Drive, Shiresmanstown, PA 17011.

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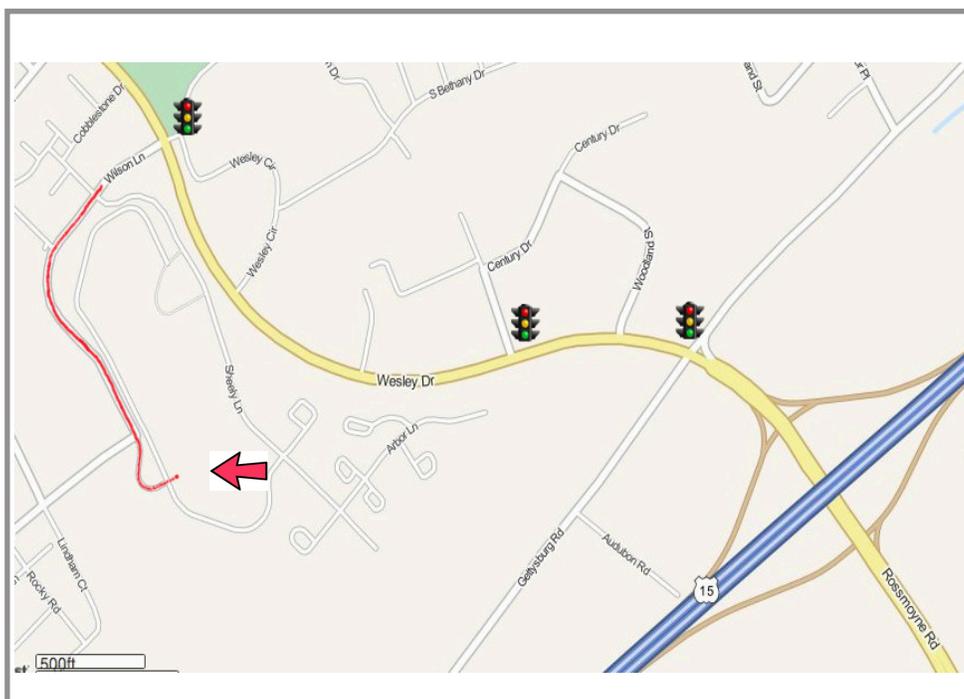
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# Building a Hackintosh or FrankenMac

## Part 3

Last month we worked out the specifications for our Hackintosh or FrankenMac build. Although the requirements of using Nvidia graphics card(s) was the factor driving us to look beyond Apple's standard options, we addressed a few other considerations including processors, storage, memory, and peripherals.

By the end of the article, we had upgraded our 2010 Mac Pro with two top-of-the-line hex-core 3.46Ghz X5690 processors, two 18x SuperDrives, a 500Gb SSD boot drive, three 4Tb SATA hard drives, 64Gb of RAM, a Sonnet Technologies Tango 3.0 PCIe card, and two EVGA GeForce GTX 680 graphics cards.

All of these items were basically plug and play, including the processor upgrades. A hex wrench, cleaner, thermal paste, and some careful work were all the tools that were required to swap the processors.

However, the one thing that the standard Mac Pro could not provide was adequate power to supply the two Nvidia graphics cards. Each card requires two 6-pin PCIe power feeds and the Mac Pro only offers two total.

The Mac Pro has a 980 watt power supply. In addition to everything else in the Mac Pro, 75 watts is provided to each PCIe slot and 75 watts is provided to each of the 6-pin PCIe power feeds. As the GTX 680 requires a maximum of 195 watts and draws from the PCIe slot plus two PCIe power feeds, it is well within the 225 watts supplied by a combination of the slot plus two power feeds – drawing 65 watts from each of the three sources. However, a second GTX 680 would overload the power supply even if there were more power feeds available – or if the available power feeds were split to feed two ports each.

Turning to some online research offered up a number of options including replacing the internal power supply of the Mac Pro and making modifications to the wiring within the case to accommodate drawing more power for graphics cards. However, I settled on an easier option of controlling a second, external power supply. The basis of this option is a Daisy Chain Power Supply Adapter, which takes power from a Molex IDE connector and uses it to trigger the second power supply.



A Molex IDE connector from the Mac Pro plugs into the forward port and the motherboard connector from the second power supply plugs into the rear port. When the Adapter senses current from the IDE port (from the Mac Pro being turned on), it triggers activation of the second power supply through the motherboard port.



From there, I found a Thermaltake Core V1 chassis that was about a one foot cube in size and the perforated metal enclosure complimented the “cheese grater” Mac Pro. Into this I put an EVGA 750 watt power supply and mounted the Daisy Chain Power Supply Adapter. The power supply was nearly double the wattage I needed for the graphics cards, but I figured it would be worth having some extra capacity for any potential further upgrades.

I had 6-pin two-piece power cables made that would reach from the external power supply to the graphics cards in my Mac Pro while allowing for the external power supply to be disconnected from the Mac Pro as well as a mini 6-pin PCIe to Molex IDE cable to go from the Mac Pro’s PCIe power feed to the Daisy Chain Adapter. For grins, I added a cold cathode lighting tube to the Thermaltake chassis as a power indicator.



My trepidation was unwarranted as the cut went smoothly and I was then able to clean up the metal filings and unmask the case. The power leads were plugged into the graphics cards, routed through the new port in the back of the case, and readied for connection to the leads from the power supply chassis.

With everything connected, I pressed the power switch on the Mac. The lighting on the power supply chassis came on, indicating that the Daisy Chain Adapter and second power supply were working. The Mac booted up, powering two Dell UltraSharp 27” 2560 x 1440 resolution monitors and a third Dell UltraSharp 24” 1920 x 1200 resolution monitor. Everything worked as planned!

In our final installment next month, we’ll finish up with a run-down of parts, costs, performance, and final pictures of the system. 🗑️



With my external power supply chassis assembled, I came to the unsettling part – at least for me – cutting the Mac Pro case to allow for the graphics card power leads to enter the rear of the case. My main concern was cutting the metal case and leaving metal filings that could potentially short out some part of the system. Disassembling the case so that I could take the rear panel off for cutting was entirely too much work so, erring on the side of caution, I masked off everything from where I was going to make my cut. Using a Dremel tool with an abrasive disc, I carefully cut out an opening in the rear panel that was large enough to feed the power leads through.



# WPA3 Promises Better Wi-Fi Security with Less Effort

The [Wi-Fi Alliance](#), which certifies Wi-Fi products, has announced WPA3, a major upgrade to Wi-Fi security that will appear in 2018 and take care of known flaws while simultaneously requiring less effort on your part. Among other things, it will eliminate the nasty KRACK vulnerability and secure open Wi-Fi networks. (See [“Wi-Fi Security Flaw Not As Bad As It’s KRACKed Up To Be,”](#) 17 October 2017.)

The Wi-Fi Alliance is a trade group that dates back nearly 20 years. It has long been responsible for keeping all the cats in the local wireless networking bag, preventing forks and proprietary standards that have plagued other technologies. Almost 15 years ago, the Wi-Fi Alliance worked to recover from the terrible flaws in its original network encryption standard, WEP, by getting the whole industry to switch to the far more secure WPA2.

WPA2 encrypts traffic passed over the Wi-Fi wireless local area network to prevent anyone without the network passphrase or an enterprise login from being able to decipher the flow of data. On an enterprise network, even devices on the same Wi-Fi network can’t see each other’s data. It’s supposed to work that way on passphrase-only Wi-Fi networks too, like what you have in your home, but flaws in the protocol allow someone with the network’s shared password and a simple cracking tool to access data from other network users.

While the WPA2 standard was largely designed well, it hasn’t changed in 15 years, which is a long time in the security world. Last year, a security researcher discovered a major flaw that he dubbed KRACK. It could allow someone in proximity to a Wi-Fi network to recover certain kinds of otherwise protected data. Major vendors, including Apple, released patches for Wi-Fi adapters and routers, but older hardware that is unpatched or unpatchable remains vulnerable, and the repairs were more bandages than curative surgery.

The new WPA3 fixes the fundamental flaw related to KRACK by replacing the four-way handshake between a Wi-Fi device and a base station that turned out to be vulnerable. Precise details of WPA3’s redesigned method of establishing a secure connection aren’t yet available.

The new WPA3 standard also adds the following:

- Even when a user picks a weak passphrase — like pass1234 — WPA3 will process it without user

involvement so that the password can’t be extracted via brute-force attacks that rely on iterating through short, common, and dictionary-based passwords.

- WPA3 provides better security for devices with limited input methods, like printers, to join a network securely. That was supposed to be the job of WPS (Wi-Fi Protected Setup), but it never reached its potential, and the WPS spec has security flaws.
- Encryption key length in WPA3 rises from 128 bits to 192 bits to meet a level of protection required for U.S. government use.
- Joining a password-free network will now securely set up an encrypted connection.
- All connections will now be protected from other users of the same network, something that’s reliably available only with enterprise connections today.

These last two points are a major improvement for public Wi-Fi networks. Unsecured networks are convenient because businesses and institutions don’t have to provide a Wi-Fi password to everyone who walks in. However, eliminating the need for a password also means that users send their traffic across unprotected connections that can be intercepted by anyone nearby with a Wi-Fi sniffer. With WPA3, Wi-Fi providers won’t have to choose between convenience and security.

The Wi-Fi Alliance also said it’s upping its game with WPA2, adding more tests of how WPA2 is implemented by companies to provide better consistency and security.

WPA3 will start appearing in hardware in 2018, but WPA2 will remain available for compatible devices for some time to come — almost certainly for several years, given its installed base. Unfortunately, most devices that run WPA2 likely can’t be updated to WPA3, possibly apart from some more recent devices that were designed with an idea of what hardware features WPA3 would require.

That means that WPA2 will remain the weakest link in Wi-Fi security until WPA3 is supported by every device you use and all the base stations to which you connect. As we saw with the transition from WEP to WPA2, which involved the interim WPA standard, that can be a long process. ☹

# Why Lightroom CC Is a Big Step Up from Apple's Photos

**Whenever** new photo software appears, it triggers a round of evaluation for photographers. Should you investigate the new app, or is what you're using now working well enough for your needs? I suspect many Mac users are using the Photos app in macOS and iOS, along with iCloud Photo Library for syncing among multiple devices. (I'm sure there are plenty of people still using Aperture and iPhoto too, but if that's you, think seriously about switching to something that's supported before it gets too hard.)

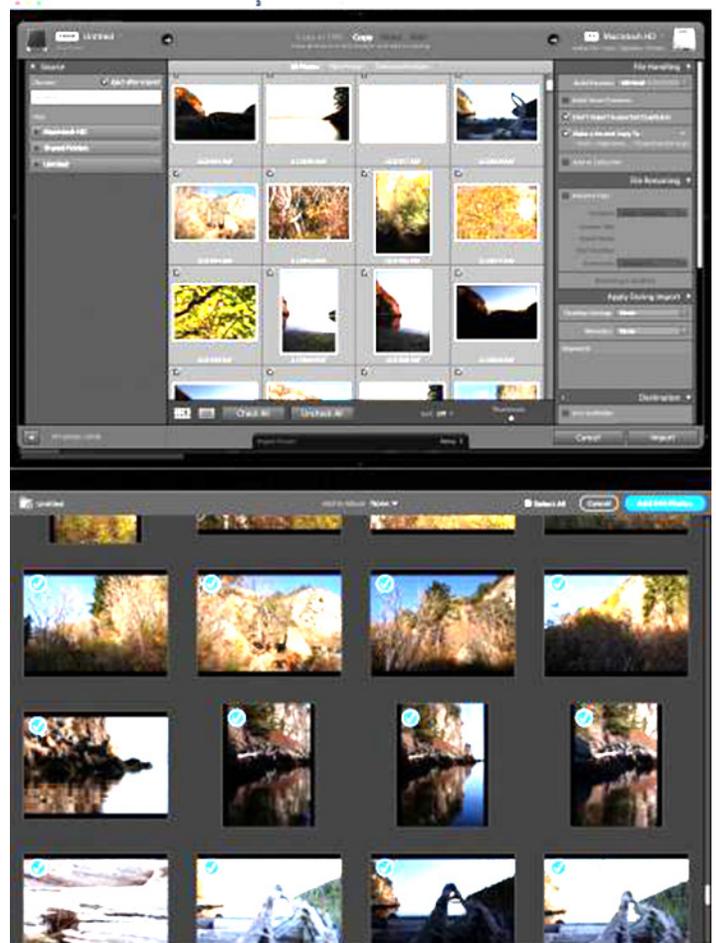
Adobe recently made a significant shift in its Lightroom ecosystem that's worth considering. "Lightroom" now exists as two separate applications: **Lightroom CC** is an entirely new app that Adobe built around cloud synchronization, whereas **Lightroom Classic CC** is the new name of the photo editor and organizer that recently marked its 10th year on the market. (If you're confused, it's not you: Lightroom Classic was previously named Lightroom CC.) This move has implications for both existing Lightroom users and those looking to step up their photography without jumping into the pro end of editing and organizing images.

Especially for the latter group, Lightroom CC deserves a look. In fact, I believe Adobe's change is so significant that I just wrote an entire book about the new app. The 133-page "**Take Control of Lightroom CC**" goes into detail about how to import, edit, and synchronize your photo library in Lightroom CC. It also includes a chapter devoted to making Lightroom CC and Lightroom Classic work together, for folks who currently use Lightroom Classic and want to give Lightroom CC a try.

**A Modern Approach** — We've seen this before. Apple developed Photos for Mac because it needed an application that put iCloud Photo Library at its center and made it possible to access one's entire photo library on any Apple device. iPhoto wasn't designed for that, so the company chose to start over rather than bolt on its iCloud vision.

The difference in Adobe's approach is that Lightroom users aren't faced with an all-or-nothing choice going forward. Apple not only stopped work on iPhoto, it also abandoned its pro-level tool, Aperture. Since many Aperture users switched over to Lightroom, Adobe learned from Apple's unpopular move. Lightroom Classic remains the full-featured, pro version of Lightroom, and Adobe is still actively developing it. Lightroom CC includes most of Lightroom Classic's core features and is designed to be able to access your entire library from any device.

I've used Lightroom Classic for years, but I have to admit that Lightroom CC is less intimidating. For example, one of the features I love about Lightroom Classic is its capability to apply metadata during import, because it can save a lot of time later. You can also rename files, make backup copies, and apply edits (and save all of those options in dedicated presets) during the same operation. But cramming all of that into the Import window makes some photographers wonder what they've gotten themselves into. Lightroom CC focuses just on selecting which photos to import, with the option to put them into an album at import. It's less capable than Lightroom Classic but much more friendly to people who aren't looking for power features.



Or consider some of the modules in Lightroom Classic, which enable you to create sophisticated slideshows, Web sites, and book layouts. Those are great features, but how many people really take advantage of them?

Lightroom CC is a streamlined appeal to the sort of people who use Apple's Photos (and Google Photos): those

who want to store and edit their photos with a minimum amount of friction.

Of course, the term “streamlined” is often used to mask shortcomings. “This car isn’t missing wheels; it’s just streamlined!” And Lightroom CC is starting out at version 1.0 with some holes to fill. It cannot print. It can currently share only to Facebook or by exporting images. The search feature, which is powered by Adobe Sensei technology, employs machine learning to identify objects and scenes in photos; however, it’s entirely server-based, so you need an Internet connection to perform a search of your photo library. Adobe has said it’s working on incorporating features such as the HDR and panorama merge tools found in Lightroom Classic, so I suspect others will also appear as the application moves beyond its initial release.

Adobe is already starting to fill those holes. [Lightroom CC 1.1](#) added a Tone Curve editing control, a Split Toning tool, and improved the Auto feature by basing it on Adobe Sensei neural network technology.

So what does Lightroom CC bring to the game for someone taking stock of their photo system? I see two main areas that are appealing: the capability to perform local adjustments within an image and the way Adobe has built the cloud synchronization.

**Photo Editing Advantages** — When you edit an image in Apple’s Photos, the adjustments you make apply to the entire photo. Increasing the exposure, for instance, makes everything in the image brighter, not just objects in the foreground. Sometimes that’s what you want, but it can also mean the sky becomes entirely white and loses definition as a consequence.

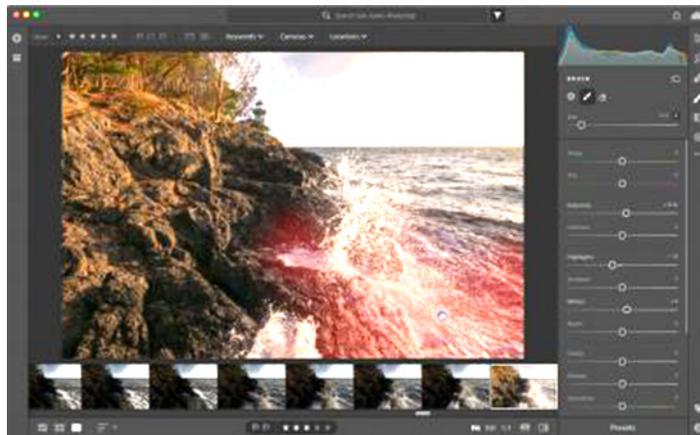
Lightroom CC includes a trio of tools that let you apply settings to specific areas. The Linear Gradient tool defines a broad area where you can apply adjustments. Do you wish the colors in a sunset photo looked more like the moody hues you remember? Creating a linear gradient over the sky gives you a canvas on which to boost saturation, clarity, contrast and the other editing tools; since it’s a graduated selection, the effect fades gently into the rest of the image.



The Radial Gradient tool does the same thing but within an oval shape. If a person’s face is dark in an image, you can add a radial gradient that increases the exposure and

shadows values to brighten it, with the effect blended into the surrounding pixels so it doesn’t pop unnaturally from the overall photo. I often add radial gradients to subjects’ eyes to subtly brighten them and enhance the saturation.

If you need more precision, the Brush tool lets you paint adjustments to individual areas.



The Brush also paints or erases areas of gradients, such as when you want to add contrast to a sky, but want to exclude foreground elements like boat masts or distant hills that stick up into the linear gradient area.

For still other adjustments, you can send any Lightroom CC photo to Adobe Photoshop, which excels at more complicated edits. The Healing Brush in Lightroom is pretty good, for instance, but Photoshop’s healing tools are much better.

If you use Photos, these types of local adjustments aren’t built in, but they also aren’t entirely out of reach. The editing extensions framework in Photos allows you to open images in third-party apps. And in macOS 10.13 High Sierra, Photos now includes an Edit With command that doesn’t depend on the extensions. That means you can hand off a photo to be edited in Photoshop, Affinity Photo, Pixelmator, RAW Power, or other apps. When you’re done there, the edited version appears in the Photos library.

**Photos Everywhere** — In 2015, shortly after Apple released Photos and Adobe released Lightroom CC 2015, I noted, “What may seem a minor convenience — look, you can take a picture with your iPhone and it appears on your Mac! — is the start of a notable shift in how we treat digital photos” (see “[Photos Everywhere with Lightroom CC and Photos for OS X](#),” 11 May 2015). Lightroom CC’s very existence is the result of that realignment.

When you import photos into Lightroom CC, it uploads your originals to Adobe’s Creative Cloud, where they become available to your devices running Lightroom Mobile or Lightroom CC on one other computer (you can use Lightroom CC on two computers at once). That multi-device support also includes Android phones and tablets, and Windows computers, platforms that Photos ignores.

Lightroom Classic can also sync with Creative Cloud, but it's limited to just those collections that you mark for syncing, leaving you to deal with the particulars of creating or choosing collections and enabling them for Lightroom Mobile.

What about photos you capture using your iPhone or iPad? Apple's advantage in owning the default Photos app removes the friction of importing photos as a separate step. Lightroom can do that, too. Lightroom Mobile offers an option to auto-import images from the Camera Roll. Lightroom Mobile even has an advantage here, because its built-in camera feature can capture raw images, something that iOS allows for third-party apps but Apple hasn't implemented in the Camera app.

I also want to spotlight the way Lightroom CC handles the image files in a library. Like Photos, the default approach on the Mac is to create a package file, which is actually a folder, and store everything there. Our disks are filling up quickly, however, especially with large photo files. A decent-sized photo library quickly gets too big for 256 GB or 512 GB of laptop storage, for instance.

Apple's solution is to use iCloud Photo Library and give you the Optimize Mac Storage option in Photos, which replaces large original files with small thumbnails to conserve space. Photos then downloads full-sized images from iCloud as needed. If you have a large internal hard disk, that's usually not an issue.

However, if you have a smaller drive, such as found in a MacBook or MacBook Pro, or if your photo library is particularly large, this option becomes a limitation: you have no local copy of your originals. You could choose to store your Photos library on an external disk, but when that disk isn't connected — such as when you're traveling — you lose access to those photos. Plus, relying on just iCloud itself isn't a solid backup plan. My workaround is to run Photos on an old Mac mini with a large external disk attached, and with the option to Download Originals to This Mac turned on. But that's not feasible for a lot of people.

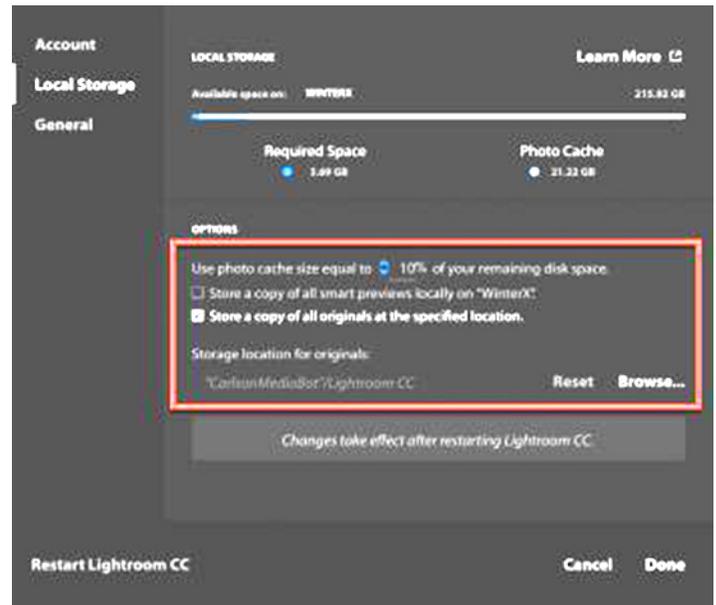
Lightroom CC's approach is more sensible. Like Apple, Adobe considers the Creative Cloud copy of your images as a backup, so Lightroom CC will delete image files in the background to free up space; when you need to work on one, it's re-downloaded. But, again, that's not a reliable local backup.

To work around this issue, Lightroom CC lets you specify an external hard disk as the location to store the original photo files, while the database that Lightroom CC uses to keep track of everything remains on your computer's internal drive. When that external drive is unavailable — such as when you've taken your MacBook Pro on a trip — Lightroom CC downloads any shots you need to edit, even if the original file isn't available locally.

New images you import are stored on the internal disk. Once the Mac is reunited with the external disk containing

the local originals, Lightroom CC automatically moves all the new files to the external location. With this setup, it's easy to maintain a separate backup of the external drive and your photo library stored on it.

If you're concerned that you'll end up in a situation where you need to edit photos in your library and won't have the Internet access required to download originals on the fly, Lightroom CC 1.1 added an option to store a copy of the images as Smart Previews — lower-resolution versions that are fully editable.



**Cloud Costs** — Price, of course, is a factor. Lightroom CC requires one of Adobe's Creative Cloud subscription plans, which start at \$10 a month. Apple includes Photos in macOS, which is free.

The next consideration is cloud storage, since in both ecosystems, you're going to end up paying for additional storage as you add more digital photos to your library. Here's a breakdown of Adobe's subscription plans and associated storage:

- \$10 per month: Lightroom CC plan with 1 TB of storage
- \$10 per month: Creative Cloud Photography plan (which includes Lightroom CC, Lightroom Classic CC, and Photoshop) with 20 GB of storage
- \$20 per month: Creative Cloud Photography plan with 1 TB of storage (existing subscribers can jump to the 1 TB storage tier for \$15 per month for a limited time)
- \$50 per month: Creative Cloud All Apps plan with 100 GB of storage
- Add \$20 per month to increase storage to 2 TB.
- Add \$50 per month to increase storage to 5 TB.
- Add \$100 per month to increase storage to 10 TB.

Surprisingly, [Apple's storage upgrades](#) are a better deal, though you don't get Adobe's applications as part of the mix (note that these are U.S. prices; Apple gives worldwide pricing on its Web site):

- Free: iCloud includes 5 GB of free storage, which is also used by other iCloud services, such as iCloud Drive and iOS device backups
- \$1 per month: 50 GB of iCloud Storage
- \$3 per month: 200 GB of iCloud Storage
- \$10 per month: 2 TB of iCloud Storage

I'd like to see Adobe reduce their prices to be more competitive.

Unfortunately, these are separate clouds floating on their own wind currents. I would love to see an option where I could store Lightroom's library at iCloud (or Dropbox, or elsewhere) and not have to pay more for Creative Cloud storage tiers. However, with a lot of the machine learning and services being hosted on Adobe's cloud infrastructure, I don't see that happening.

**Looking at Now to Prepare for the Future** – Regardless of how serious of a photographer you are, it's good to reevaluate how you manage our photo libraries every so often because we're dealing with memories, not just files.

What you don't want to do is hang on to something too long and then discover an abrupt shift is needed. Aperture and iPhoto users, for example, are living on borrowed time. If you find Photos to be sufficient for your needs, carry on, and we'll likely chat about this again next year.

But if you wish you had more editing control over your photos, or if you're already in the Creative Cloud ecosystem because you use another Adobe product, I suggest you give Lightroom CC a try. Although I still use Lightroom Classic, I now open it far less often than I used to, because I've been using Lightroom CC instead. It's fast, uncluttered, and is working well for the types of photography I've been doing lately, which includes nearly 3000 images shot during a workshop and two family photo shoots.

And if you do take Lightroom CC for a spin, I hope you'll consider doing so with my book at your side. "[Take Control of Lightroom CC](#)" is available now for just \$15. And if, despite everything I've just said, you plan to stick with Photos, I'd encourage you to pick up Jason Snell's just-updated "[Photos: A Take Control Crash Course](#)." 📖

by Adam C. Engst

## Dictation Eases Data Entry

As I've mentioned a few times in TidBITS, one of my hobbies is competitive running. As part of that, I've become involved with the Finger Lakes Runners Club, where I organize regular track meets for hundreds of runners. Using technology to manage running events is an intriguing challenge that I could go on about for ages, but for complicated reasons, I've been forced to revert to manual data entry when it comes to publishing finishing times for our relay races. I feel like I'm back in the 1980s, typing numbers on my [Das Keyboard](#) — at least it provides a keypad, unlike many other keyboards.

I realize that manual data entry isn't something many people have to do all that often, but I've discovered a vastly simpler and more accurate way to transcribe a set of numbers: dictation! I'm a little embarrassed that it took me so long to figure this out, but I've never heard of anyone using dictation for numeric data entry before.

The realization that I could use dictation came to me when I was wishing I had someone to read me the numbers for our most recent relay results. It's difficult to look at the timing tape, read a number, transfer attention to the keyboard, and then type the number accurately. That's especially true with races that last more than 1 minute, where the times all have colons separating the minutes from the seconds — keypads don't make it easier to type a colon.

In iOS, dictation is always available via the microphone button on the standard keyboard.



On the Mac, however, you need to turn it on. In macOS 10.13 High Sierra, enable it in System Preferences > Keyboard > Dictation. Make sure to select the Use Enhanced Dictation checkbox.



Since I need to create a CSV file in the end for uploading to the club's WordPress-based Web site, I started on my iMac, in Excel 2016. Dictation worked there, but it was frustrating because I had to select a cell and then click in it to get an insertion point before anything I dictated would be inserted. Next, I tried Numbers, which worked a little better in that I could press Return after my number was recognized to move to the next cell and read another number. Neither understood "New line" as "Press Return to take me to the next cell down." But the proof of concept was there.

However, dictation in macOS has some recognition quirks, particularly when zeroes or decimals are involved. Here are some of the variants I tried, and the specific results could vary with different numbers as well. Oddly, speaking slightly faster improved the chances that the last two variants would work.

"Four colon zero three point three" results in "4:0 3.3"

"Four colon oh three point three" results in "4:03 .3"

"Four colon oh three dot three" usually results in "4:oh three.3" but sometimes the correct "4:03.3"

"Four colon zero three dot three" often results in "4:03three.3" and also sometimes the correct "4:03.3"

My first reaction to these errors was to use BBEdit to dictate a series of numbers using one of the first two formats above, since it would be easy to go through afterward and delete the spurious spaces. That worked well, in fact, since I'd speak a number, say "New line," and then go on to the

next number. Then I could copy that set of numbers and paste it into the spreadsheet I was using to create the CSV file.

Then I had another thought — what about the iPhone? I opened up Notes, and started reading down my column of numbers, separating each one with the "New line" command. And you know what? Dictation in iOS was way better than on the Mac, and no matter which of the variants I used, it formatted the number right every time. In subsequent testing, I discovered that saying "dot" instead of "point" prevented a few spurious spaces from creeping in. Since I have Notes syncing via iCloud, it was child's play to open it on my Mac in order to copy the numbers to my spreadsheet.

For giggles, I also tried dictating a list of dates and then a series of times. iOS's dictation recognized both perfectly. Naturally, as soon as you get into ordinary words, its accuracy drops, and you'd have to check everything and fix a variety of mistakes. But with numbers and highly regularized data, there isn't nearly as much room for error.

In fact, I'd suggest that dictating numbers into iOS might be the most accurate way of entering them from paper. It's easy to make mistakes when transferring your gaze back and forth between a sheet of paper and the keyboard, and it's also easy to tap a wrong key accidentally. But when you're dictating, you can devote all your attention to reading and speaking the numbers, eliminating both context-switching and typing mistakes.

Give it a try! 🗨

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## Software Review

### Apple Updates

#### iTunes 12.7.3

Jan 23, 2018

iTunes is now designed to work with HomePod. Use the improved AirPlay menu to easily choose HomePod and control what plays next with your Apple Music subscription.

#### macOS High Sierra 10.13.3 Update for iMac Pro

Jan 23, 2018 – 1.53 GB

System Requirements

- iMac Pro

This update addresses an issue that could cause Messages conversations to temporarily be listed out of order

Which update should I install?

Choose the macOS High Sierra 10.13.3 update that corresponds to your Mac:

- If you have an iMac Pro, please install the macOS High Sierra 10.13.3 iMac Pro Update.
- If you have another Mac computer running macOS High Sierra 10.13.2, please install the macOS High Sierra 10.13.3 Update.
- If you have another Mac computer running macOS High Sierra 10.13 or 10.13.1, please install the macOS High Sierra 10.13.3 Combo Update.

#### macOS High Sierra 10.13.3 Combo Update

Jan 23, 2018 – 2.25 GB

System Requirements

- macOS High Sierra 10.13.0 - macOS High Sierra 10.13.2

The macOS High Sierra 10.13.3 improves the security and stability of your Mac, and is recommended for all users.

This update addresses an issue that could cause Messages conversations to temporarily be listed out of order

### macOS High Sierra 10.13.3 Update

Jan 23, 2018 – 2 GB

System Requirements

- macOS 10.13.2

The macOS High Sierra 10.13.3 improves the security and stability of your Mac, and is recommended for all users.

This update addresses an issue that could cause Messages conversations to temporarily be listed out of order

### Security Update 2018-001 (El Capitan)

Jan 23, 2018 – 863 MB

System Requirements

- OS X El Capitan 10.11.6

Security Update 2018-001 is recommended for all users and improves the security of OS X.

### Security Update 2018-001 (Sierra)

Jan 23, 2018 – 766.6 MB

System Requirements

- macOS 10.12.6

Security Update 2018-001 is recommended for all users and improves the security of OS X.

### macOS High Sierra 10.13.2 iMacPro Supplemental

Jan 8, 2018 – 903.6 MB

The macOS High Sierra 10.13.2 Supplemental Update provides a security update and is recommended for all users.

### macOS High Sierra 10.13.2 Supplemental

Jan 8, 2018 – 633.6 MB

The macOS High Sierra 10.13.2 Supplemental Update provides a security update and is recommended for all users. 📄



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