



things
to keep
an eye on



"I'm no longer aware of limitations."

— **Paula Scher**, Pentagram

"I have G5s running with Mac OS X v10.3.4, they are very fast and very stable. The time you save in production alone will allow the G5s to pay for themselves."

— **Pierre Laurin**,
Transcontinental Medias

"The Art Institutes schools have over 1200 Power Mac G5s installed at locations across the U.S. and Canada. Our students love working with the Power Mac G5s because they can focus on the creative process and not worry about the technology that drives it."

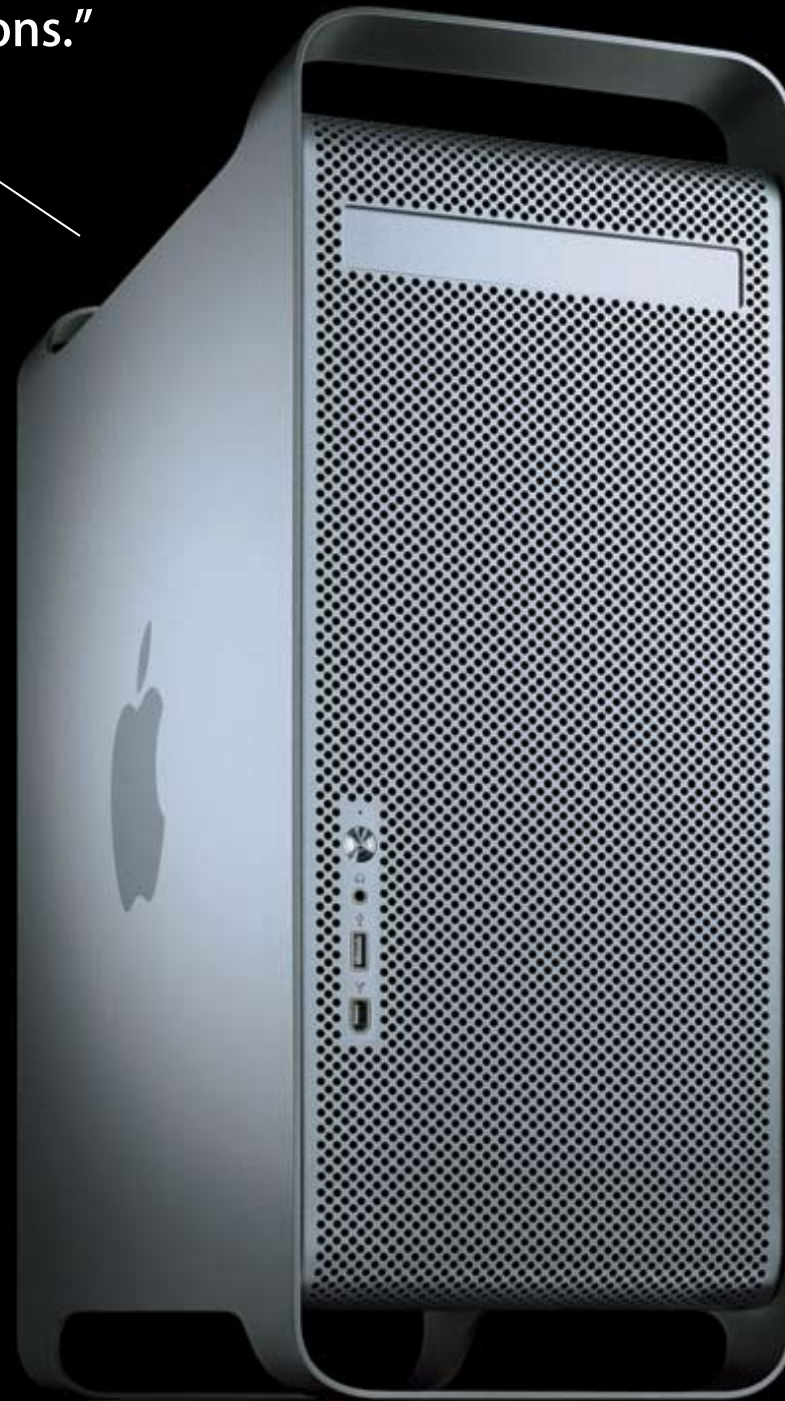
— **Dave Pauldine**,
Education Management Corporation

"Apple made the discussion about technology disappear. I'm no longer aware of limitations. We are back to talking about the possibilities of design, and making what you can imagine. The Mac is the state-of-the-art form if you're a graphic designer."

— **Paula Scher**, Pentagram

"When it comes to making deadlines, the Power Mac G5 is my new best friend. With programs like LightWave and Worley's FPrime, I'm suddenly able to take on 3-D rendering projects that otherwise wouldn't be possible."

— **Joe Zeff**, Designer



"An ad agency is made up of writers, art directors and graphic artists. Mostly, though, it's made up of high-maintenance, perfectionist crybabies. The only reason they talk to me is to complain. But never about the G5. They love it. So I love it. The less I hear from them the better."

— **Simon Falcon**, IT Director, TAXI

"Processing digital files on the new G5 is so fast, it makes conventional processors look like a Polaroid waiting to develop!"

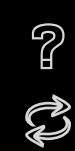
— **Stephen Wilkes**, Photographer

"Our new G5s have given us a real jump in productivity. In our network of 500 Macs our G5s really stand out. They are unmatched by any desktop, Intel or otherwise, in speed. They give an obvious productivity edge to the digital photographers and retouchers here that use them. The only issue is that now all of our associates are asking, 'When am I getting my new G5?'"

— **David Ballantyne**,
Sr. V.P. of IT, Pi Media/St. Joseph Printing

"The G5 is the Rolls Royce (or should that be Ferrari?) of personal workstations. Its dual processors let apps like Photoshop and Maya really fly, so hardware limitations never get in the way of the creative process."

— **Louis Fishauf**,
Creative Director, Alias and adbeast



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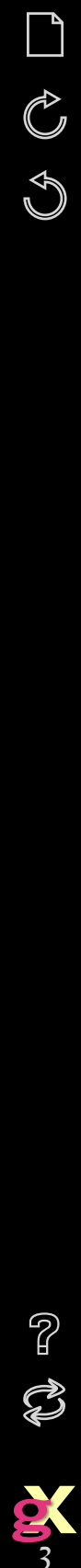


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FEATURES



10 Night of the living page by Gene Gable The future of page layout will take more than just design skills—metadata, multipurposing and pre-design will become necessities. But don't be afraid—new tools and technologies to guide designers are on the way.



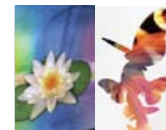
14 Sounds like motion by Bob Kim The art of live performances takes on a new dimension when visual effects feed the sound. Leading the way is Canada's Derivative with its development of Touch—software that lets artists draw music in moving graphic form.



18 So you want to be a professional digital photographer by Bob Connolly Get out your digital camera, team up with models online, rent a studio, master a few Photoshop plugins, make an interactive PDF portfolio—and presto! You're in business.



22 Taking stock by Mike Grandmaison Success as a stock photographer is more than just shooting good images. A well-known Canadian photographer covers the finer points of standing out in a crowd.



26 Laying out the groundwork by Dan Brill and Lidka Schuch The migration from QuarkXPress to Adobe InDesign is happening now. Switching may sound traumatic, but the payoff is faster workflows, smoother color management, and fewer incompatibilities.



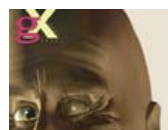
30 Gallery Three sumptuous images to tickle the visual palette—a remarkable royal wedding image by Hans Nyberg (both in print and QTVR), the whimsy of Karie Leboe's self-portrait, and the full glory of a Canadian autumn, courtesy Winnipeg's Mike Grandmaison.

DEPARTMENTS

6 Publisher's Notes *Please...*step into my lab. Let me show you our latest experiments with live pages—perhaps you'll want to take a part.

8 Letters **36 News**

42 The Shadow **45 Resources**



COVER ART
Closeup and Hallowe'en-like in Poser—digital illustrations blow up beautifully in Photoshop, as shown by this zoom on [Ron Giddings'](#) demented doctor from [Night of the living page](#) (see the full panorama on page 10-11).



Please...step into my lab. Let me show you our latest experiments with live pages— perhaps you'll want to take a part...

Welcome, dear visitors, to my laboratory of pages strange and wonderful...pages full of rhythmic sound and oscillating color...where type becomes images, images turn into virtual reality, VR is transformed into video, and video creates music...

Igor? Where are you?

Ah, there's my trusty assistant. *Please*—show our guests the way...I am sure they will find this *most* engaging. Over there, ladies and gentlemen—watch carefully...the page appears to be static, complete, immutable—but look again! It changes before your very eyes, taking on a new form, a new purpose, molded by metadata, invisible strings bending it and reformatting it according to our every whim—for print, the Web, the desktop...objects controlled by our keywords, and...

Stop, Igor! You'll frighten our company!

My apologies—Igor doesn't often get the opportunity to entertain such respectable graphics aficionados as you...

Can you see the page as it was meant to be, ladies and gentlemen?—an organic container for all forms of type, images, animations, moving pictures, 3D illustrations, sounds, music! A symphony of rich elements—or just a simple but carefully crafted text message.

But perhaps I should refer you to my old friend Doctor Gable, a master at expostulating these points in context. His dissertation on page 10, with the so appropriate title *Night of the Living Page*, may satisfy your curiosity better than my paltry attempts at elucidation.

Not now, Igor! Our guests have just arrived—later!

Where was I? Ah, yes...I was about to say that these delicious transmutations of the page are not limited to words and pictures—not at all...Take music, for example...have any of you ever *watched* sounds or melodies? Have you ever seen the graceful gyrations, the phantasmagoric flight of beating drums or pulsating musical chords?

This may sound to you like the ravings of a lunatic, but I can assure you, my friends, it is real. Why, just the other day Igor and I were privileged to be guests of Doctors Hawtin, Hermanovic, and Kim, who presented their latest findings to us. The art of new technologies which marry *sound and graphics* into the most entertaining demonstrations of light and music is remarkable—but I do no justice to this subject. Please—I urge you to reflect on Doctor Kim's essay, *Sounds like motion*, which appears on page 14 of this edition.

Igor! Let go! Now!

I am so sorry, madame! Your large hair probably confused him. Never mind...let us proceed...

Over there—watch your step—you can see the results of recent experiments which I had the pleasure of working on with Doctor Connolly, who has been studying the metamorphosis of digital photography with actual *live* subjects. In fact, his thesis on the subject is on page 18—but don't be

misled by its title *So you want to be a professional digital photographer*.

Of course, Doctor Grandmaison of Winnipeg has continued his research into the conundrum of what constitutes a successful still image. The process he has developed is ripe with subtleties, and I think you will find his treatise on *Taking Stock* quite enlightening—however, I will say no more until after you have viewed page 22...

No, Igor, you may ~not~ touch the gentleman's shiny PowerBook!

My apologies again...now, over there, we have examples of pages which have been altered using a new procedure involving Adobe Creative Suite (Doctor Starr finds these quite interesting to dissect). As well, it might excite you to know that on page 26, Doctor Schuch and Doctor Brill (whose master work "*We Didn't Trash Your File*" captures his transmorphic processes) have collaborated on a short InDesign overview entitled *Laying out the groundwork* which summarizes a few points concerning the migration from QuarkXPress.

As you may have noticed, we have a particular fascination with image enhancement, which is why our curator, Doctor Giddings, reserves the *Gallery* area there for our special collection of unusual graphics. In fact, on page 30, you will find three of the more intriguing specimens—one by Doctor Nyberg (which we have also processed in QTVR); another by Doctor Leboe, in which she (shockingly) used herself as a guinea pig; and third, a sample of nature and science grafted together by Doctor Grandmaison (the aforementioned).

As you can see, there is still much work to be done—the art of building the perfect page is just beginning. Perhaps our brief tour today has inspired you to rethink any outdated notions...

Oh—please don't disturb Doctor Erlich there in the corner. She may appear to be comatose, but this is simply part of the *Resourcing* process (as she calls it). I'm sure she wouldn't mind if you would like to test her most recent body of work, found on pages 45-47.

Now, allow me to invite you all to relax...settle into your headsets—they're not so terribly uncomfortable—and think about your own pages. Our digital graphic exchangers will collect whatever's on your mind...and please stop eyeing the door, madame—it's locked...

Oh, yes, thank you for reminding me, Igor. Igor wants me to thank you all so very much for taking time to come by today, and for volunteering to take part in our little experiment—that's his signal, you see...

Yes, Igor—it's time! Please uncoil the high definition cables...



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The reformatting of the print piece to support the online is a classic example of, “Why didn’t I think of that?”...

I’ve tried the full rich media version, and the streaming version, to compare as well. We enjoy a pretty good connection speed here, so it was fairly good.

Excellent article on Pi Media and the Sears workflow. I liked the fashion movies, and the link to ArubaTV.

Well done!

**Chris Smyth, Digital Ad Production Manager
Rogers Media Publishing
Toronto ON**

This is really neat. You always seem to push the envelope. Heck, you downright propel the envelope.

**Frank Romano, Professor
Rochester Institute of Technology (RIT)
Rochester, New York**

I just received your new Summer 2004 issue as I dragged my ass to work sick...

7:30 Threw my copy to the passenger side of the car and drove to work. Got to work and opened up shop and realized I had forgotten that cool new look gX... went to car to get it, threw it on my desk and started production for the day...

12pm Lunch (leftover

pasta—very tasty), opened gX mag and started reading it...very good...easy to read...pleasing to the eye and mind...went online and downloaded the 92MB file of it to compare to print media...good...hey, this fellow Dave Ballantyne (video) is very interesting...

Lunch is over, must get back to both after work. Thanks for making my day a bit more interesting and informative.

**James Rice, Print Manager
The Printing Press Inc
North York ON**

I have to say the cross-media page was a completely new experience. I never used to like reading from a computer screen. I would get bored “visually” after one paragraph. This time it was different. Articles were enriched with video clips, the Gallery became a virtual reality. Sounds and video clips made articles memorable and so much more interesting.

This is definitely a huge step into the future of publication. I also like the new print dimensions, or rather “computer display” dimensions. Personally, I enjoy this format because the images are larger. Four-column articles are easier to read, since I can bend my issue in half and make it a regular size book format, which I am more comfortable with.

Easy to hold and flip.

Graphic Exchange used to stand out with its digital content, now by the way it represents it. Amazing!

**Sabina Richards
Illustrator
Burlington ON**

One word: sweet.

I just downloaded and skimmed the big daddy PDF and it’s cool. Love how as I’m reading, I can just click and check out the website on my other monitor. Nicely done.

The new landscape format really lends itself to on-screen viewing. Looks good.
**Mark Busse
Industrial Brand Creative
Vancouver BC**

I spent about 1.5 hours going through the rich PDF version of gX today, and I can say that I really enjoyed the exploring. I experienced the magazine differently than the printed version in that the rich media really drew me in. I used the videos to decide whether to read further, and I liked the way that the video in the Jeanne Beker piece was an excellent summary of the article. The web links were great. I rarely put down a magazine to type in a referenced URL—but today, I clicked on about thirty!

Also, strangely, the ads seemed way more compelling than in the printed

We received a lot of mail after our last issue, and from all over the globe. In fact, our redesigned cross-media Summer 2004 issue of gX [*Crossover—Cross-Media Goes Mainstream*] generated more response than any issue we’ve ever done. We don’t have room for all the comments we received, but here is a selection.



version. Don’t know why. Maybe I’m not used to the format yet and my brain hasn’t learned to filter them out. Your advertisers should really like this—particularly if you can track click-thrus coming from your mag.

Keep up the great work.
**David Morrow, Market Development Executive
Professional Creative Markets
Apple Canada, Inc.
Toronto, ON**

Wow, wow, wow! I’d love to know how to do this!

**Kevin Green
CFEN Coordinator
Air Force Satellite Control Network
Colorado Springs, Colorado**

I was absolutely blown away by the digital version of gX. This is the wave of the future of magazines. The interactive links and QuickTime videos added a whole new level to your magazine. Of course it is all just eye candy if there is no depth to the writing and videos. As usual, the quality of the content was exceptional, particularly the Pi Media

article. Keep it up, and I very much look forward to the next digital issue.

**Don Swagar
Fotoprint Ltd.
Victoria BC**

Great new layout! I especially like the ad layout in the news section...the horizontal style makes it easier to follow the story and the ads are more compelling.

Nice job, gang!
**Laurel Brown
Publications Officer
Western Canada Lottery Corporation
Stettler AB**

Love the new format of the magazine. Fresh, appealing! That horizontal format is pure genius. (Also, enjoyed the “Resources” section immensely -- especially WeirdShit!)

**Joanne Hogan
Ariel Digital Solutions
Nanaimo BC**

I have to say that this is the best magazine I have ever read (and heard). I love the new format. “Think Different” must be a motto around the offices of Graph-

ic Exchange. I really hope other magazines catch up to the standards you set.

**Rodney Harris
Co-owner/Designer
D.I.C. Studios
Campbellton NB**

This is the most beautiful use of the PDF format I have ever seen. I just got my first free issue of InDesign Magazine and I wrote them with my impressions and I will be sending them your PDFzine to show them the possibilities of this format. You guys hit it on the head.

**Derek A. DeMarco
North Valley Graphics Inc
Reno, Nevada**

Congratulations—the next generation live magazine!
**Athanasios Papantonopoulos
Athens, Greece**

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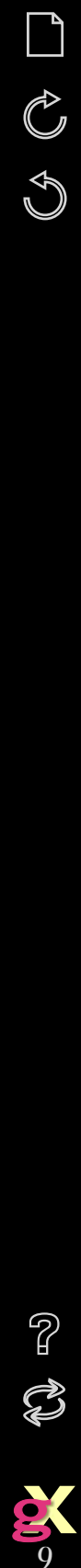




ILLUSTRATION BY RON CIDDINGS


by Gene Gable

NIGHT OF THE PAGE LIVING PAGE

Will a mega-dose of XML mixed with automated page composition make screaming zombies out of the design community?

It's 3 am, and an eerie still has come over your office. A chill is clearly present—perhaps it's the air conditioning, or maybe not. The pulsating power buttons on the bank of Macintoshes breathe as one, in and out, in and out. A screen saver flickers and then goes black. The night watchman is half sleeping in the lobby, but even he can sense that something is terribly wrong. Those pages you thought you put to bed hours ago have taken on a life of their own, breaking free from the confines of their hard discs. They are mutating into something horrifying—feeding themselves with new content, new graphics, and new purpose. Your design is being changed from something beautiful and innocent to a disfigured monster. And it scares you like nothing has ever scared you before.





Designers who continue to think only in terms of whole-page layout and production will fail. Those creative professionals who embrace the idea that individual elements of content must carry structure and design with them will thrive.

We are entering an era of smart composition and automated page design that for some will mean a frightening loss of control. But for others in the design and production community,

intelligent pages represent the ultimate experiment and opportunity. How can a creative person continue to produce effective pages when the bulk of them are laid out by machine?

THE CUSTOMER TAKES CONTROL

The reason page production, whether in print, for the Web, or for any other media, is moving from a design-intensive linear process to an automated, round-trip process is simple: consumers of published information are taking control of what they want to see and in what format they want to see

it. Aided by government regulation and common sense, they will stop receiving or caring about anything that isn't tailored to them and incredibly current.

All those who use information for business or pleasure benefit from high formatting—good type, quality graphics, true colors and coherent structure. We have come to assume those elements in printed page design, and increasingly in Web pages. And though it is not currently possible to deliver those qualities in the “pages” that make up cell-phone screens, instant messaging windows and other forms of electronic communication, it is only a matter of time.

This is why I am optimistic about the role of graphic designers, even though the near future is scary and full of obstacles. Eventually, the differentiation between useful, relevant information and “junk” information will hinge on design. But design can no longer be as labor-intensive as it is today, and it must be automated.

ENTER JUST-IN-TIME PUBLISHING

The challenge for anyone involved in the formatting and design of information is to make all forms of that process seamlessly automated, and insert the concept of round-trip communication from data to page and from page back to data. Only then we will

achieve the nirvana of personalized, just-in-time publishing.

In the last few months, I've been doing a great deal of thinking about the future of the publishing process in preparation for a new conference I'm launching in January of next year [*Editor's note: for details, see www.contextconference.com*]. It is my contention that designers who continue to think only in terms of whole-page layout and production, will fail. Those creative professionals who embrace the idea that individual elements of content must carry structure and design with them, will thrive and become even more essential to the communications process.

In every operation, the size of individual content elements will vary. For some, content will reside on a story level, or chapter level. For others, content elements might be as small as individual words or figures. Regardless, each useful element will need to contain enough information so that it can be interpreted, positioned and formatted automatically based on rules and templates created by the designer.

THE PAGE AS CONTAINER

Data and information by itself is rarely useful. We have come to depend on the structure of the page to bring meaning and purpose to otherwise random graphic elements. These days, the page can be any sort of container—from hard paper to small or large screen. So, despite the many varieties of pages out there, we can somewhat predict

the various uses that content will take. That is where the designer fits into the automated publishing process.

In automated publishing, the emphasis is less on the elements of graphic style we have come to know so well: type size, style, color, etc. Instead, the emphasis will shift to the relationships between content elements: what is the hierarchy of information? Which content elements trump the other elements, and how do they interact to form the whole? Additionally, content is taking on greater and greater layers—a static image may well represent a video behind it, a paragraph may reveal a full chapter underneath, and a headline may actually be the window into an entirely different set of pages.

The best way for me to describe the publishing process of the future is that each page is essentially a snapshot in time—a planned and controlled window into a sea of information, all passing by rapidly—changing, morphing and updating as it goes by. Just as a photograph captures a split second of reality, a page communicates because of the content elements it pulls together and presents. In print, this snapshot is forever frozen—it serves its purpose and remains useful only as long as the reader needs it. On the Web, pages are constantly changing, and never really exist except when they are viewed. Most forms of pages are now disposable—useful for only a moment until something better comes along.

Adding to the pressure to create pages quickly and without any design intervention, is the increasing ability of publishing systems and even printing presses to deliver one-off, customized output. There is no way a publish-on-demand system can work if anyone has to manually be involved in the page design and production.

HOW CAN WE AUTOMATE DESIGN?

Most designers can relate to the idea of templates, master pages, and other means of



simplifying page layout. But these tools only solve the problem of repetitive production issues—they do not think for themselves, do not understand the elements they are automating, and still need considerable intervention to create successful final pages.

In the automated publishing systems being developed now (and some already on the market), XML tags reside with the individual content elements—headlines know they are headlines, subheads know they are subheads, captions know they are captions, etc. Designers create the hierarchy of content based on their ability to anticipate as many uses of the content as possible. This anticipation and planning is the key to success in all automated publishing workflows, and I believe designers are in the best position to understand how individual content elements should behave.

Instead of templates, designers in a publish-on-demand world create rules for how content elements come together to form a page. These rules can change depending on the specific purpose. For example, a rule might say that if a page has a picture, it first should appear in the upper-right-hand corner. If that space is not available because of another specified priority, then the picture should move to the bottom left. A rule can state that if a caption runs longer than three lines, it should be reduced in size by one point until it fits. If a chart falls on the page, it can be specified that it should move to the next page unless it has five lines of text below it. Every page element can carry multiple rules, which change depending on the actual use. On a landscape page, an element may behave one way, but when it appears in a vertical format it knows to behave completely differently.

By writing good rules, the designer can assure that no matter how a page comes together, and no matter what specific content resides on a page, that the end result will be consistent and graphically accept-

able. Rules can specify more than just position, they can specify color, size, type style, etc. A rule might say that on a screen page, the color is RGB, but when the same element is used on a printed page, it is specified as a Pantone spot color. The element can automatically be re-sized, increased or decreased in resolution, cropped, or changed to black and white.

When a rules-based system works, pages can be created automatically based on information about the recipient, on geographic information, on language, or on any other variable factor. This way, if every page contains different information, it can still follow company style, insure brand integrity, and be reproduced appropriately for the delivery system in play. A full-text version can appear when displayed on a large screen, and an abbreviated version when published to a small screen. If a customer is online, pages can contain links to more information—if they are viewing the material on a stand-alone device or printed page, instead of links a toll-free phone number might appear for more information.

You can see how rules-based systems can make publishing more efficient, less wasteful, and more focused. We often publish more information than is necessary to be sure it is useful to as many readers as possible. Automated publishing can present encapsulated content that expands as necessary, based on the needs of the reader.

THE ERA OF THE PHANTOM PAGE

The problem with all of this for the design community is that there is no “final” version of anything. Pages will be in flux all the time, and despite the best of efforts, sometimes the rules may not cover everything and the results will be disappointing, if not downright embarrassing. Automated publishing is a little like raising a child—you do your best to instill values and knowledge, but at some point your kids are on

their own and you can only keep your fingers crossed and hope for the best. Whether you call it smart content, intelligent information, or XML-enriched data, publishing is taking on a life of its own.

But what is so exciting about automation is that it will finally allow the creative professional to insert themselves at the beginning of the information cycle, not at the end. Traditionally, design has been the final resting place of content—a necessary but detached part of communications—a one-way, dead-end process that is both time consuming and misunderstood. Finally, design formatting will be as essential to a company or organization as data management, inventory control, customer relationship or any number of other core business practices.

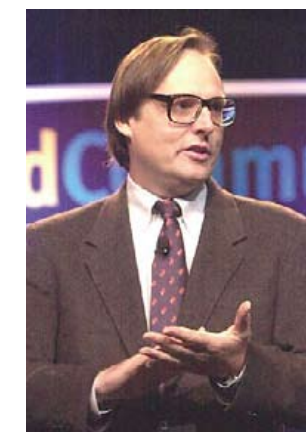
Publishing systems must finally be an integrated part of content and data management—part of a genuine “round-trip” process. Changes that happen at the page level must be reflected back at the data-management stage and vice versa. The ultimate goal is to handle and format content only once, but not sacrifice good design.

THE NEW KNOWLEDGE SET FOR DESIGNERS

Good design is good design, so I don't think creative professionals need to change the basic knowledge set they already have. But the massive amount of time and effort that has been put into production skills is going to become less and less relevant. Instead, designers will need to step back and focus on core brand values, establish design priorities, and help define how data is created, stored and used.

Accordingly, designers will have to become more enterprise-savvy, to learn about databases, to learn more IT lingo, and develop an excellent knowledge of XML. But don't panic—actual XML coding will be increasingly automated. Right now we're in the equivalent of the early PostScript days when a working knowledge of coding was necessary to get predictable and successful results.

So rather than be frightened by pages that come alive and take on a life of their own, put yourself in the mad-scientist role and be the one who builds the monster. Control will reside with those who understand the parts that make up the whole. Put them together correctly, and the results will serve you well.



Gene Gable has spent over 25 years in publishing and graphic arts. After chronicling the desktop publishing revolution as a journalist and as president of Publish magazine, he assumed the title of

president for Seybold Seminars and Publications from 1999 to 2002. Currently he serves as executive producer and founder of the Context Conference; he is also a contributing editor at creativepro.com.

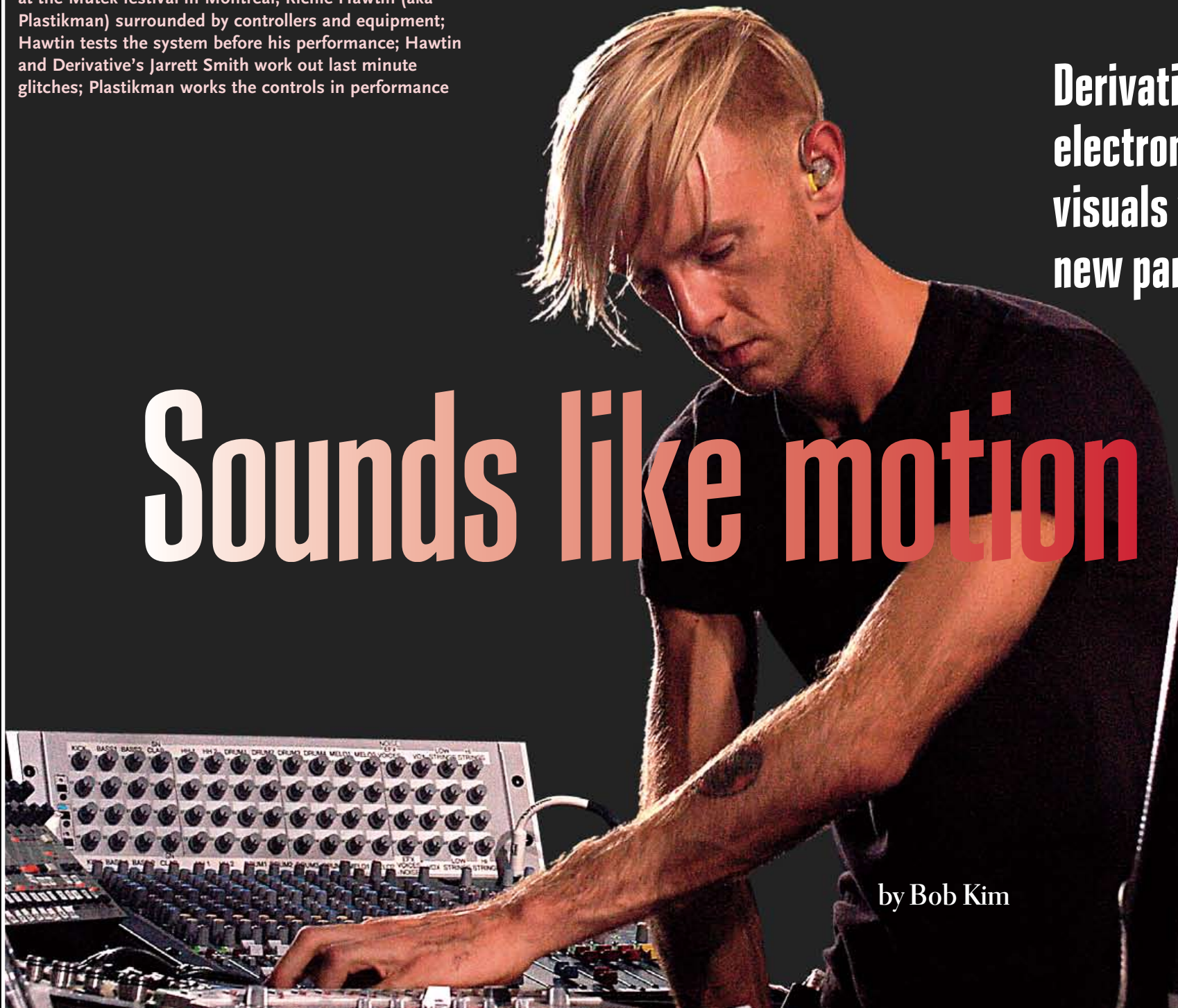




(left to right) Dave Robert and Greg Hermanovic of Derivative set up gear for Plastikman's live performance at the Mutek festival in Montreal; Richie Hawtin (aka Plastikman) surrounded by controllers and equipment; Hawtin tests the system before his performance; Hawtin and Derivative's Jarrett Smith work out last minute glitches; Plastikman works the controls in performance

Derivative adds a new Touch to electronic performances, merging visuals with sound to produce a new paradigm in digital music

Sounds like motion



by Bob Kim

ALL PHOTOS COURTESY DOUG COOMBE





(left) An enthusiastic Mutek audience voices its appreciation; (right) visual effects ebb and flow with the music

It's June 4, 2004 at the [Mutek](#) experimental music festival in Montreal. Unbeknownst to the capacity crowd at the Metropolis nightclub, something extraordinary is about to happen. The fact that acclaimed DJ [Plastikman](#) is giving his first performance since 1995 is something in itself; that the show will have the fully immersive sensory exploration for which Plastikman is famous is also worthy of note.

But as he takes the stage amid screams and whistles, those who pay attention—those who are there for more than *just* the music, slowly come to a realization. This is something they've never seen before.

Visuals which seem to ebb and flow with the music are generally nothing to write home about—folks have been putting visuals to music for decades. And with the state of technology these days, *of course* they would move with the music. Heck, your screensaver can do that.

What's different on this June night at Mutek is the *way* in which the visuals move with the music. There seems to be a quirkiness to them, as if there was personality behind their behaviour.

What Plastikman (aka Richie Hawtin) and visual effects wizards [Derivative](#) have done this night is revolutionize what was traditionally a one-way dynamic. Instead of tailoring the visuals to the music, we've come full circle—now the visuals are also shaping the music.

FROM TRIPPY TO WIMPY

People have been adding visual effects to music since the tripped-out oil sheets of the 60s. In the disco era, basic synching of light shows to audio was developed; then someone realized that you could tie lights

to certain frequencies being output by the system. Suddenly, strobes flickered with the kick drum, beams could move to the melody. Still, these systems weren't very intelligent, and you could often get better results through a skilled operator.

With the advent of cheap computer processing power in the 90s, [Ninja Tune](#) founders Coldcut became pioneers when they wrote proprietary software that would sync video sequences to specific audio tracks. When a new track was called, the video would change accordingly. Mixing between two tracks would superimpose video sequences. At the time, this was nothing short of revolutionary.

Unfortunately for us, more often than not there would simply be a series of low resolution sequences looped in an irritating fashion, with no thought to the music whatsoever. Some got really lazy, simply calling up visuals in [Winamp](#), and projecting them onto the wall.

TWO-WAY AUDIO-VISUAL CONTROLS

The technologies through which Richie Hawtin controls his show at Mutek are unlike any electronic music system ever used before. Hawtin manipulates a custom rig, comprised of his usual collection of sequencers, drum machine, and synthesizers. His custom-designed MIDI controller, the CTRL LIVE, gives him control over the audio, video, lighting and effects simultaneously. The CTRL LIVE system manages two applications—[Ableton Live 3](#) for audio, and Derivative's [TouchMixer](#) for video and lighting effects.

When Hawtin calls up an audio track, a command is sent simultaneously to the TouchMixer, which initiates a Touch visual

element or effect. The Touch Synth for the whole show is a collection of over 100 images, movies and 3D algorithms with user-configurable behaviours attached to each, and every behaviour or characteristic can be controlled by faders.

What distinguishes [Touch](#) from any other system, explains Derivative founder Greg Hermanovic, is that "it's not the sound loop that's controlling Touch. Touch isn't receiving a sound wave—it's receiving MIDI. When Ableton starts, repeats or ends any sound loop, it signals TouchMixer so TouchMixer can start, continue or end some layer of effect.

"The way that we make a visual element look like it's following the sound is by drawing curves along the sound's timeline that, say, rise and fall at beat 2 and 4 if a high hat is at beat 2 and 4. This is better and more flexible, because you can start bringing on the visual element *before* you hear the sound—that's what builds the anticipation. While we're developing the visual for the song, we craft that relationship between sound and image—that's the art of it!"

The stunning art in Plastikman's Touch Synth show was the product of an international collaboration of video artists, designers and animators, led by Derivative partner and artist, Jarrett Smith. The contributions of Dave Robert, who helped assemble the 26-song framework of visuals, Jeffers Egan, who developed synthetic video elements, Toronto-based design house [Crush Inc](#), New York City's [Honest](#), which developed morphing graphics and video images, and the show's producer, Kevin McHugh, made this the most electrifying performance ever witnessed at the Mutek festival.

The implications of what Derivative has created are profound. Traditionally viewed as an accessory to music, the visuals are now on equal footing with the sound. This liberation of a performance's visual aspect from the audio gives us—for the first time in

a long time—a truly new paradigm.

No longer are visual effects simply something to occupy our eyes. Nor are they just an element designed to accompany the music. Now they describe the dialogue which takes place between artist and audience. With the TouchMixer, Hawtin can play images like an instrument. And with this narrative now a dialogue, not only do the visuals follow the audio, but the audio also accompanies the visuals.

ENTER STAGE LEFT—THE AV-J

This evolution in sound and sight also implies something else, which became evident to the Plastikman faithful—one person is running the whole show.

In a conventional performance, the audio component comes from one source (the artist), and the visuals come from another (the visual effects dude). The visuals follow cues in the music and are shaped accordingly. The level to which the two are integrated depends on a number of factors: the skill of the visual effects dude, the budget, and how much the artist actually cares about it.

But even in the most tightly coordinated high budget show, there is always a discon-

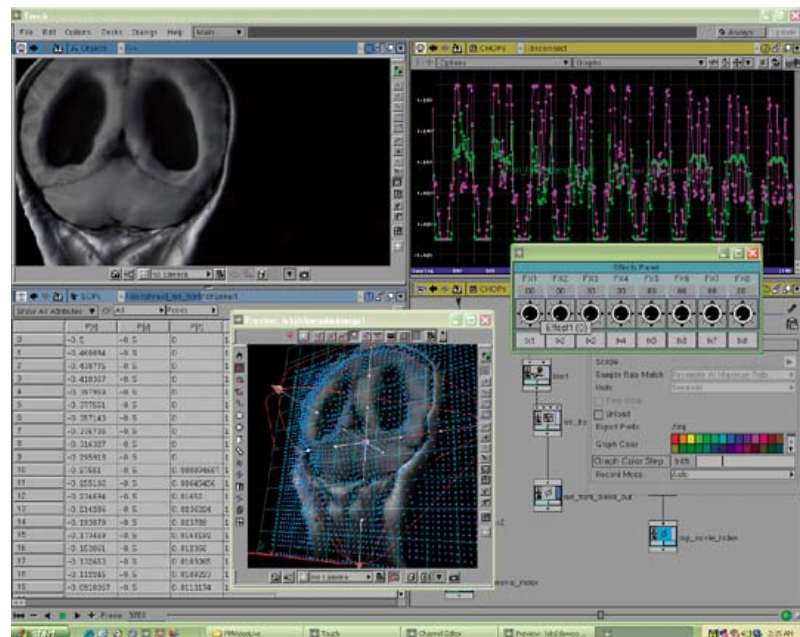
Richie Hawtin's Ableton Live audio controls allow him to manipulate sound on the fly, which generates a whole range of captivating Touch Synth visual effects.



nect, as there are always at least two people involved in the performance. Those artists who can afford the high end rigs often don't get involved directly in the visual aspect. Like choreography or set design, this is something they rely on someone else to execute.

What's interesting about Derivative's Touch system is that the artist is forced to think very carefully about the visual aspect of a show, as the two are, by definition,

Derivative's Touch software lets an artist merge sound and visuals together into one cohesive presentation where graphics can be manipulated to reflect the music, and vice versa.



organically linked. If changing a setting in audio (for instance, gain level) changes a setting in video (such as object rotation speed), what happens if the audience begins to respond to something they see instead of hear? Focusing the visuals on the desired effect brings this dynamic full circle; and working toward a desired visual effect drives the music.

Talking about the first time the complete CTRL LIVE rig was fired up for testing, Hermanovic describes what happened when Richie Hawtin started moving audio faders to see the visuals attached to them.

“That’s when it started to get mad. Richie’s face lit up, as did everyone else’s. Next thing we knew, he was bringing in sound elements from unrelated songs, perfectly in sync, *just to see what their visuals looked like together*. Then Rich realized that the visual compositions were guiding his musical compositions.”

WHEN RICHIE MET GREG

Hermanovic’s relationship with Hawtin began in 1999, when Geoff Marshall of animation house

Chromacide made live graphics for Hawtin using Hermanovic’s special effects software, **Houdini**. However, in order to get the power and accuracy they needed, anything that was worth showing required the use of high end workstations (which, incidentally, are also extremely heavy).

Hermanovic recognized that if the technology was to be feasible for the mass market, and if it was to be adopted and used by artists, then software and hardware first had to catch up.

As he describes, “We knew that if we waited a few years for software to mature and costs to come down, we could make another leap ahead—without training to be weight-lifters.”

In 2004, Hawtin contacted Hermanovic with the intention of pulling something off. Something big.

He wanted to explore the relationship between audio and visual effects in a way that had never been done before. All the audio, video and lighting would be controlled by one person, from one piece of gear—through what was to become the CTRL LIVE controller.

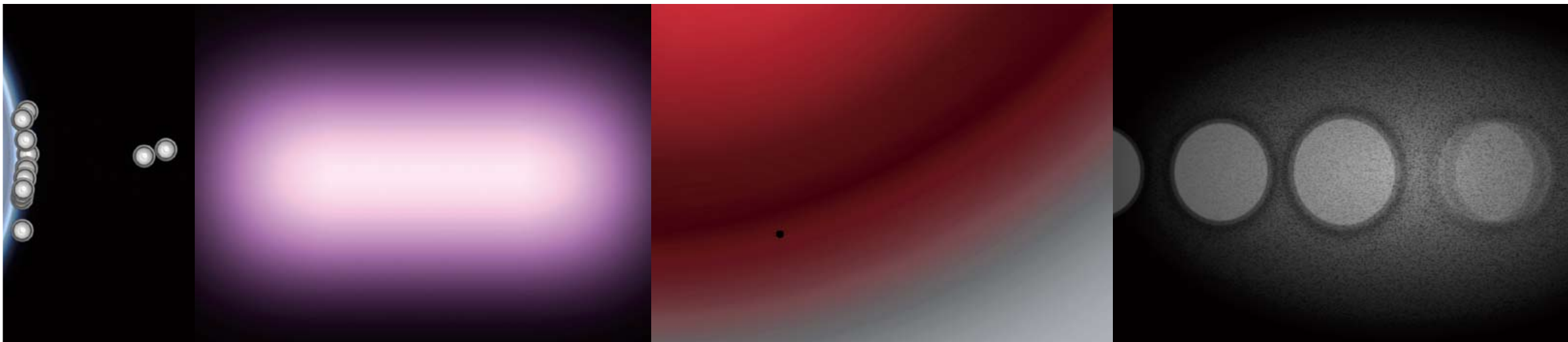
Hawtin showed the Derivative crew a copy of **Norman McLaren**’s experimental film, *Synchrony*, and asked if they could make something like that. McLaren was a pioneer in the field of animation, incorporating light, color, motion and sound into an eclectic soup of contrast and evolution.

In the 1930’s, McLaren pioneered the use of making movies without cameras—by painting directly onto the film itself (contemporary animation, anyone?). In the early 40s, he made what were perhaps the first forays into audio-video experimentation when, in a moment of foreshadowing, he began drawing directly on the audio track of the film and created “animated sound”—that is, sound which is driven by visual input.

Hermanovic had to chuckle when he recalled being asked to reproduce *Synchrony* in real-time animation. One day back in 1980, when he was laid up with a broken arm, he gave himself the challenge of writing a program that would digitally reproduce *Synchrony*. Writing on newsprint with his very shaky left hand, this outline became the basis for Touch. They made a prototype visual, loosely based on *Synchrony*, and then moved forward to create visuals for the remaining 26 songs in Hawtin’s anticipated Mutek set.

Making the visuals was one thing. Getting Touch to talk to Live (Hawtin’s audio sequencer of choice) was something else.

Working with Ableton, developers of Live, Derivative adapted the Touch system to accept MIDI clock and loop start/stop/repeat events, which were being output by a custom build of Live 3, designed specifically for this project (the features they developed will not be available until after Live 5).



THE STORY OF DERIVATIVE

Derivative is the twisted child of Greg Hermanovic, best known for his ground-breaking 3D effects company [Side Effects](#) and its flagship software product, Houdini.

Since its inception, Side Effects has been an innovator in the field of 3D special effects—first to put a GUI onto a procedural modeling system (1987), first to use particle systems (1992), and first to include motion capture and time-frame sampling (1993). Houdini has been used in over 180 feature films, including *The Matrix*, *Titanic*, *How the Grinch Stole Christmas*, *Fantasia 2000*, *X-Men*, and *Spiderman*.

Houdini is powerful stuff, but it is designed to produce highly detailed film and video animation and effects. However, Hermanovic had always had a vision of developing software for real-time animation.

“Derivative spun off from Side Effects in 2000,” he says, “fuelled by artists’ growing appetite for interactive visual tools (which paralleled what kids were seeing with music software), and also by new laptops with fast CPUs and graphics chips that could render rich layers of textures in real-time.”

Touch was cloned from Houdini, but taken in a different direction. Instead of being special effects software targeted to production houses and the Hollywood elite, Touch was to be a tool for the masses.

[Moore’s Law](#) (which dictates that computer processing power will double every 18 months) has been remarkably accurate—and in 2000, the timing and costs were right.

Touch is based on procedural modeling, much like the modular sound synths of the 70s, but this time applied to graphics. However, unlike Houdini, it is Hermanovic’s eclectic tastes and passions which have driven the development of the application, rather than business needs. Hermanovic claims to be influenced by factors as diverse as the first generation of synthesizers, the

abstract films of [John Whitney](#) and Norman McLaren, the art of [Bill Viola](#)—even [Balinese shadow plays](#).

TOUCH—A SIMPLIFIED ANIMATION TOOL

Touch is not exactly an animation package; it’s more like a toolkit for building interactive experiences.

Designed to allow the ordinary user to create 3D effects and movement, the objective all along has been ease of use without sacrificing power and flexibility. Those who have spent any amount of time with high end niche programs for either audio or video will tell you that the two are usually mutually incompatible.

As such, Touch is an open-ended animation tool. Never wanting to dictate the terms of the creative process, Hermanovic developed a system of 300 building blocks that lets an artist describe interactive experiences without knowing any programming. The user simply drags objects onto [TouchDesigner](#) (the development app), draws connections between them, and the process begins. Those with a background in programming will recognize this as a kind of API for interactive experiences.

The Touch system itself is comprised of three applications. TouchDesigner is used to create Touch Synths, which are the core of the Touch system. These video synths can either be viewed independently with the [TouchPlayer](#), or they can be mixed and affected through the TouchMixer, which is what Hawtin used for the Mutek show.

The movies, stills and 3D algorithms which make up a Touch Synth are designed to evolve and interact according to 3D modeling rules. Each aspect of the behaviour of the object can be assigned to a fader in the control panel, allowing the VJ to blend pre-keyframed motions, camera moves, lighting, and other actions. The TouchMixer then allows all the synths to be customized live on the fly, according to mood or audi-

ence response. When working with an audio artist, the results can be astoundingly beautiful.

DIGITAL ARCHITECTURE

A burgeoning interest in Touch by the architectural community has triggered another area of development for Derivative. Touch is now being used to bring a sensitivity and elegance to the design of structures through the addition of digital media.

One of the most exciting installations of the Touch system is in the [Prada building](#) in downtown Tokyo. Derivative was called upon by the renowned architectural firm [Herzog & de Meuron](#) to develop different animation concepts to be projected onto five surfaces throughout the building. Being all-glass and open concept in design, the images saturate and smooth the architecture. During the evening, the Touch system illuminates the entire edifice and its immediate surrounding area, so that the structure itself comes to life—pulsing and glowing in the Tokyo night.

The images themselves are designed to resemble the surfaces on which they are being projected. For example, at the top of the building, a latticework of holes punched out of metal surrounds Derivative’s projections. The images on the screen are designed to resemble the lattice—that is, until the lattice seems to throb and give way to shapes and wave forms which try to break free from underneath.

The danger of an installation such as this is to avoid repetition. If it were to simply loop pre-rendered images, the constant repetition—no matter how complex the visuals—could easily bore customers and employees. But here is the genius: Touch has a certain amount of serendipity built into it. No matter how often the exact same sequence of faders and knobs are executed, the result is always a little bit different from the time before. So, in the Prada building,

Derivative founder Greg Hermanovic is the driving force behind Touch.

the experience is always unique and captivating, adjusting daily according to sunset and sunrise times; and during the 48 hours around the full moon, it shifts its colors to an icy blue palette—acting in essence like a full moon indicator.

WHAT THE FUTURE HOLDS

I [download the TouchPlayer](#) and some sample synths to see if I can make a Groundbreaking Interactive Experience. After several hours of fiddling with faders and poking at pixels, I come to a realization which makes me happier than I expected: it’s not easy to make something beautiful.

Sure, I’ll be the first one to shout about the democratization of technology to anyone who will listen. And yes, I tend to get a little anarchic when it comes to intellectual property rights. But just because anyone can do it, that doesn’t mean it should be easy.

What Greg Hermanovic has created is nothing short of revolutionary. But as with all artistic revolutions, it will take time.

Hear the hypnotic motion of the music... see the vibrant colors of the chords...

Are you ready?

Bob Kim is a DJ/house music producer who masquerades during the day as a maker of websites. High falootin’ po-mo analysis was provided by the twisted non-linear mind of Mark McCutcheon.





So you want to be a professional digital photographer

With digital cameras evolving at a breathtaking pace and Adobe Reader now on three quarters of a billion computers, it's time to think beyond JPEG and assemble your best portfolio in PDF.

by Bob Connolly

Almost everyone owns a digital camera these days. High quality images, relative ease of use, reusable memory cards which replace film, lossless backup capability to CD-ROM, low retail costs—all these factors have combined to put digital cameras in the hands of the average consumer. I was recently handed a miniature key chain digital camera simply as an incentive item. Even my latest cell phone has a built-in digital camera. So, if that UFO happens to land when I least expect it, I've got my key chain camera or cell phone to document the event.

The last holdouts in this new digital world were professional photographers, who seemed to be waiting for prices to drop to the \$2,000 range. But digital SLR (single lens reflex) cameras with interchangeable lenses made by [Nikon](#) and [Canon](#) are now selling in record numbers to lawyers, doctors and other hobbyists with significant amounts of disposable income, and these prosumers are embracing digital photography as a rewarding past-time—many even harbour hopes of being published in magazines or online digital publications.

Along with this digital technology comes a vast network of online modeling agencies, schools, workshops, print magazines, online user groups, and Internet providers hoping to capitalize on the trend. Expect to see more JPEG pictures attached to your e-mails, sent from your friends' cell phones or high end SLRs. In Toronto, Internet service providers like [Rogers](#) and [Sympatico](#) have doubled or quadrupled e-mail attachment limits, allowing for very high resolution images to be transmitted.

Or, if you have a lot of photos, you can now send your digital portfolio via interactive PDF. Professional direct marketing companies can now move away from HTML e-mail and go to rich media PDF by creating electronic catalogues. In addition to text and static pictures, online brochures can also contain virtual reality photography.

So where do you start if you want to get serious about being a top digital photographer? You have your new digital camera and you want to go

pro. How do you get into the industry? How do you begin to build your portfolio?

Meanwhile, on the other side of the camera, there are quite a few people who are thinking along the same lines—would-be models looking for photographers to take their pictures so they can build their portfolios.

But how do you meet up?

ONLINE PHOTOGRAPHY PORTFOLIO HOSTING

If you're a photographer who needs to get some practice with real models, there are several online services which will host your portfolio for a small fee, or in some cases,

for no charge. Models looking for photographers to TFP (Trade services For Photographs) sign up with these websites and post a few amateur pictures of themselves with the hope of getting noticed. Their objective is to find pros who will shoot them at no cost, in exchange for pictures that can be added to their image portfolios.

There are two very popular sites where one can start. [One Model Place](#) is more for the semi-professional; [Muse Cube](#) is for people who are just getting started in modeling or photography.

Models on Muse Cube who are looking for professional photographers with a track record often begin with just a webcam

picture of themselves. But if you're new to photography—especially working with models—how do you get your portfolio started?

There are many websites devoted to travel photography workshops, where skilled professional photographers take you on tours of countries to shoot landscapes, birds, architecture, and other subjects, but it's hard to find workshops where professional models are used.

In Toronto, [Spectrum Studio Services](#) offers studio rentals and provides workshop space for photographers who want to learn to shoot digital using experienced models. These workshops are run by studio owner Glenn Specht, who provides everything

Human Software's AutoSmooth Photoshop plug-in is ideal for getting rid of the blemishes and unwanted detail that digital cameras magnify. Here, AutoSmooth does a beautiful job of smoothing out the goose bumps caused by cold shooting conditions and the other imperfections on the model's skin.





Adobe Photoshop's new Shadow/Highlight adjustment tool is an invaluable feature that lets you automatically bring back detail in shadow areas without affecting other parts of the image. In this example, the model's face and body have been brightened up without changing the background.

any wrinkles or blemishes with just one click of the mouse. Sensitivity sliders are available to vary the amount of correction, but I was quite impressed with what AutoSmooth could do with just its default setting—saving literally hours of touchup.

ADOBE CS AND THE SHADOW/HIGHLIGHT ADJUSTMENT TOOL

Adobe has also come to the rescue of amateur photographers who haven't quite learned the knack of fill flash.

Beginner photographers often set up their models facing the sun, so that the model's face will be correctly exposed in direct sunlight. This method works well for sunglasses commercials, but because they squint to avoid being blinded by the sun, most models wind up with a

except the camera. The workshops vary in location and theme from farm shoots and city streets to studio work and nudes, and almost always feature attractive models who are especially easy to work with—there are no prima donnas here.

Once you have accumulated a good selection of images for your portfolio, it's time to assemble them for presentation the best way to your future clients.

But first you might want to spend some time correcting the images, removing blemishes or tattoos, fixing spots and sores, or correcting for over- or underexposed images. Adobe Photoshop is still the tool of the trade, and the plug-ins and filters that

are now available make touchups less challenging than in the past, when airbrushing was mandatory.

The biggest drawback in the all-digital environment is the detail that's captured by new high resolution cameras. Unless you use softening filters or shoot closeups slightly out of focus, tiny age lines and blemishes can become quite noticeable.

Most professional models hate the digital look that many amateur photographers often capture, so they tend to avoid these newbies like the plague. But there are simple ways to make your subject look like you spent thousands of dollars on a professional touchup artist.

HUMAN SOFTWARE'S AUTOSMOOTH

Some photographers are computer-illiterate. They know how to compose and light a shot for the correct exposure, but sit them down at a computer, and ask them to paint something, and you find them wishing for their old still film camera. Many disdain the digital look that's missing the grain and contrast which they're used to. Freckles, pimples and fine facial hair just leap off the page.

Recognizing this problem, [Human Software](#), a developer that specializes in Photoshop plug-ins, has created a truly miraculous piece of software called [AutoSmooth](#). It has the ability to analyze a photograph—especially flesh tones—and then smooth out

very unflattering facial expression. Professional photographers, however, are taught to stand the model in the shade or to face them away from the sun and use an outdoor fill flash to match the exposure of the face to the background.

With this technique, the model isn't facing the sun, so she can open her eyes and smile comfortably. However, her face may often be very dark compared to the background. The photographer then uses a flash to fill dark facial features with light. Bounce reflector boards are used to fill the dark areas, but correct camera exposures are still difficult to obtain, and backgrounds are often overexposed.

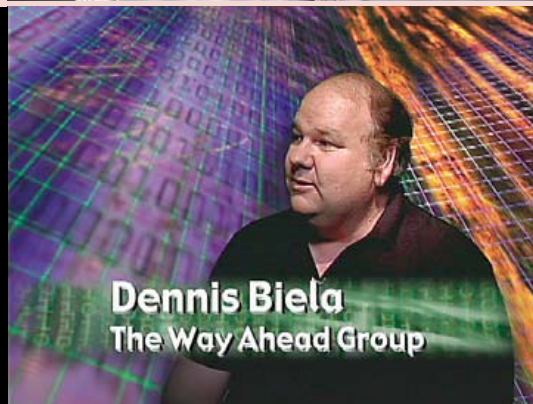




Glen Specht owns and operates Spectrum Studios in Toronto, a workshop where digital photographers can practice with live models or even go on outdoor shoots.



Dennis Biela, owner of Lightspeed Media (www.lightspeed-media.biz), is a leading expert in QuickTime VR, including the production of QTVR object movies.



Adobe Photoshop CS has a new image adjustment called **Shadow/Highlight** that only boosts the portions of an image that are in the shadows, but still holds the background. I have no idea how Adobe does this. In some cases the face is totally black, yet with the default setting, the face becomes clearly visible and perfectly exposed.

It just goes to demonstrate that even when it looks like there is no detail in the dark portions of an image, there's actually a lot of image information which can be restored.

PRESENTING YOUR BEST WORK

You're now ready to post your photos on websites such as MuseCube.com. But many professional photographers prefer to create their own websites. This gives them the flexibility to post many more pictures than are allowed on free sites, and it also provides a place to have their portfolios downloaded—in PDF.

Websites are built to allow for fast picture display, but if you want to provide high quality photography that's suited to printing on photo paper, you'll want to post your photos in PDF.

If you've made an arrangement with your model to shoot TFP, where they will trade their modeling services for photographs, that's what they expect: photographs. You may want to offer a CD-ROM of their pictures, but many models won't know what to do with it—and why would you expect them to? They're not graphic artists or designers—they just want to stick their pictures inside a presentation folder or book to show to clients on “go-sees”.

However, in a lot of cases, agents want a digital portfolio that they can e-mail to clients. This is where your skills with producing PDF portfolios will come in handy. Using an application like **Adobe InDesign**, you can import your pictures and lay them out nicely, along with suitable text about the model. If you have several pictures, they can be laid out in a book format where a selection of pictures from the shoot are on individual pages, and different looks are on separate pages.

When you export the InDesign file to Adobe PDF, you have the capability to create a digital portfolio that can be both e-mailed and printed. Adobe PDF also has the ability to include video and virtual reality photography, so if you want to create something special, something that will *really* get noticed, here are a few ways to bring your PDF portfolio to life.

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QUICKTIME VR AND PDF PORTFOLIOS

If you've ever attended a photo shoot, you've noticed that a photographer will shoot hundreds of photographs to get the perfect exposure and look from the subject. With film, the photographer shoots a Polaroid to get the exposure right and then shoots as many rolls of film as the budget allows; but with digital photography, virtually unlimited image captures have become a way of life. In a TFP arrangement, the photographer would sometimes undershoot because of film processing costs. Now, with digital, you just keep shooting and viewing, until you get the perfect shot. From hundreds of photos, the photographer and the model can narrow it down to get the right one.

“I like this shot of your back, your body is gorgeous,” says the photographer.

“But I like my face, what about my face?” says the model.

Using virtual reality photography, you can now include several shots from the session and allow a client to view all the selected shots inside a single picture. This is done using **QuickTime VR** photographic methods. By combining a series of shots into a single QuickTime file called an “**Object Movie**”, the user can grab the picture of the model and see the model from the front or back by moving the mouse left or right.

The pictures are loaded into an authoring package such as Apple's QuickTime VR authoring studio and sequentially exported into a single movie that contains a series of images. By moving the mouse, you move to the next or previous image in that row. It's possible to have several rows of images that can contain different angles of the model from overhead or below—or even better, show changes in wardrobe.

For example, let's say that you shoot a series of images of a model from the front, side and back in three different clothing styles. You now have the capability to rotate the model and change the colors or the

whole wardrobe. Moving the mouse from side to side, you can rotate the model, and by moving the mouse up and down, you change the wardrobe—all in the same space on the digital page.

The trend toward using online digital PDF catalogues is growing. With size limits on e-mail attachments now up to as much as 20 megabytes, you will see many online direct marketing companies sending their flyers and catalogues through e-mail. In a print catalogue, you're limited to just one dimension, but in an online PDF, you can see what a piece of clothing looks like from front to back. Consider the volume of advertising for jeans. Are they low cut at the back too? Do they hug the rear end?

Virtual Reality object movies are far from new. Most of us have seen them on the Apple website to demonstrate the new iMac or iPod. It's so cool to be able to grab the new iMac and spin it around, and we all think, wow!—this must be so hard to make.

But in the world of professional modeling, every photo session consists of taking reams upon reams of pictures from different angles. The workflow for shooting the virtual iMac and the professional model is nearly the same—it's just a series of images which are placed in QuickTime VR authoring software and exported as a finished movie.

And now that PDF can support rich media such as QuickTime VR, there's a whole new medium for virtual reality photography beyond just websites and CD-ROM. With digital photography continuing to evolve rapidly, and Adobe Reader now on three quarters of a billion computers, it's time to think beyond JPEG and assemble your best portfolio in PDF. E-mail it everywhere and “Share the Moment”.

Bob Connolly is a principal in BC Pictures, a new media production company creating content for TV, CD-ROM, DVD and websites. Visit BC Pictures online at www.bcpictures.com.





Taking Stock

A top Canadian photographer shares his secrets for success in the stock image market

by Mike Grandmaison

In 1996, after a rewarding and interesting career in the biological sciences, I veered onto a totally different career path—making photographs for a living. Starting over from nothing wasn't easy, but after much deliberation, I made the commitment—and I haven't looked back.

What follows is a few of the things I've learned about succeeding in the fiercely competitive stock photography market.

STOCK PHOTOGRAPHY: STARTING OFF

The term “stock photographer” can carry an air of glamour, often conjuring up feel-

This series of three images is based on bold, graphic design which is often an important ingredient of a good stock image. Often, the simpler an image is, the more powerful it can be. The images were enhanced by the quality of the light, from a strong morning sidelight across the bean field to the stormy light across a field of flax and canola to the falling, warm light over a clump of prairie crocuses. Patterns, lines and shapes characterize all three images. A long lens flattened the perspective and abstracted the subjects.

ings of excitement, freedom, satisfaction, wealth—and much of the time, this rings true. But speaking from personal experience, I can say that this profession can also be extremely intensive, and often the biggest problem is finding time to relax.

To be successful in any entrepreneurial endeavour, one must exhibit a good balance of excellent technical skills along with a good understanding of how to conduct a small business. While there are many excellent photographers who don't know (or don't want to know) what it takes to run a successful photography business, there are also many average photographers with excellent business skills. A good balance of the two is imperative.

Most commercial photographers work principally in studios. Even if they work on location, they generally produce imagery for a specific client. Stock photographers, on the other hand, produce images primarily for themselves or for a stock agency,

and then find a way to market this imagery. Many stock photographers shoot mainly for stock, although some shoot stock part-time while deriving at least part of their income from another employment source.

My situation is a little different in that my business is almost a 50/50 split between assignment and stock photography. Although one must be somewhat of a generalist while living in a smaller city like Winnipeg, I tend to focus my lens on agriculture, architecture, the environment, and industry and tourism. I also enjoy producing works of fine art and, more and more, I'm getting involved in publishing.

But how do you start a career shooting stock photography?

The obvious first step is gathering enough photographs to lease to various clients in order to generate a decent income. You may choose to be a generalist, in which case you need to begin with a few thousand excellent images. If you're a specialist, you

can get away with much less imagery at the beginning.

Critical to this is researching what the market wants, making those excellent images, marketing that imagery to potential clients, and getting a fair price for your efforts.

WHAT SELLS?

When it comes to what's commercially saleable, almost anything goes—if you have the right buyer. Sometimes an image can sit in the files for years before it sells, if it ever does. Other times, you barely have a chance to get the image back from the lab before someone requests it.

All stock photography is based on speculation, but your chances improve if you know your market. Stock photographers pay all expenses up front, which is why you should study the market carefully, look at what sells, and then decide what you want to shoot. Above all else, shoot what you're passionate about.





This second series of three images is based on time in one form or another. While a tour boat streaks across the frame during a long exposure of a Winnipeg skyline reflected in the Red River at dusk, a long exposure captures powerful northern lights on the Canadian prairie near Selkirk. Finally, autumn gold birches are reflected in the flowing waters of Rushing River during a long exposure. The element of chance, of being at the right place at the right moment, also plays a significant role in capturing interesting images that sell over and over again.

People and lifestyle images always seem to sell well, although they have a much shorter shelf life since they're often dated, and usually must be planned and set up. They're also usually more costly to produce—but the returns are often much higher.

Many lifestyle subjects tend to be trendy. Personally, I prefer to photograph the environment, agriculture, and the like. Although the market is saturated with the type of imagery I produce, I simply try to shoot better images and with more feeling. Individual sales may be less for this type of image than photos with people, but volume can more than make up for the difference.

WHAT RIGHTS DO YOU LEASE?

As a stock photographer, you own the images. Rarely, if ever, do you give up your copyright to an image—unless, of course, you sell the image as a buyout, in which case it could command as much as \$30-50,000.

But this rarely occurs in real life. More often than not, you will be leasing an image

for one-time, non-exclusive, English language, North American rights. The fee for that image will depend on a variety of factors, including (but not limited to) its size, placement, number of times used, where and how it is published, whether the image is used editorially or for advertising, the circulation of the product, and other considerations. From time to time, a client will require some type of exclusivity, which will raise the fee accordingly. This may mean that you cannot lease the image to a competing client in the same industry, or for a certain time period, or to a certain market. There are many permutations of this.

Good administration is another important part of running a photography business. When an image is requested, someone has to determine what is required, search for the image, make the submission, and create a delivery memo which states the terms and conditions of the photo usage and whether a model or property release is available. Do not allow images to leave the office without this important documentation, as this is your proof that not only do you own the copyright to the image but also that you have submitted them.

MARKETING YOUR IMAGES

There are essentially two ways to market your work: through stock agencies or through your own efforts.

Stock agencies can be a good way to go—

if you happen to be one of the lucky few who actually make a decent income from this approach. Most stock photographers work with more than one agency, but there are often so many photographers with a particular agency that the chances of your work being shown adequately are minimal. My guess is that a very small number of photographers in any agency get the bulk of the sales.

Although working through an agency frees you from the marketing responsibilities associated with running your own stock photo business, you also reap a much smaller profit for your efforts. The split on sales used to be 50/50, but many agencies have increased their cut to 60%.

Lately, many smaller agencies have been bought out by one of the “giants” (Corbis or Getty). Many of the remaining small ones have entered into agreements with the superpowers to promote their imagery on “portal sites”, where stock photographers only get 25% to 35% of the sale, as well as having to relinquish exclusive rights in many cases. On the other hand, when you market your own work, you reap 100% of the sale, minus your overhead costs and the expenses you've incurred to get those images.

The last few years have been difficult times for stock agencies. Many photographers' contracts have not been renewed, and the agencies have streamlined their operations. It's not quite so easy to get accepted

into an agency these days. More and more, I hear of photographers joining together in small cooperatives to market their imagery. Time will tell whether this arrangement will work, but it does have potential.

Stock agencies have a large variety of imagery, and that is probably their single most valuable asset. Collections from individual stock photographers are much smaller but often more interesting, eclectic, more focused, and not seen by the masses as much as stock material from large agencies.

Because agencies have lots of manpower (and deeper pockets), they can better afford to market and innovate than solo stock businesses. Getting all the images in your collection digitized and set up for easy download requires resources that individual photographers usually can't match.

However, catalogues are essentially dead—the Web is now where most imagery is being researched and purchased. So, an excellent website—professionally designed and produced—is a necessary ingredient in your marketing toolbox. With many clients now searching for imagery on the web, having a searchable e-commerce site is certainly an asset, and many agencies have gravitated toward that model.

If you market your own stock imagery, your promotional efforts will be a major factor in determining your success.

Whether through postcards or mailers, direct marketing has long been a powerful



way for studio and stock photographers alike to promote their work. This allows you to choose how frequently and to which potential clients you would like to market. Most important, you are making a personal connection with them. Waiting for an e-mail is almost as bad as sitting in your office waiting for the phone to ring. Have your marketing pieces professional designed and ensure that each one directs clients to your website.

Marketing yourself on free websites is of questionable value—you usually get what you pay for. Paid advertising works for some, although the venue may differ for different photographers. A studio photographer may feel that an ad in the yellow pages works best, whereas I prefer buying space on a portal site that also allows me to display my images. Again, some sites are better than others and you must do some research to determine what works best for you.

Many photographers also market their work in print directories in combination with online marketing. Get known within the organizations to which you belong, and make sure you're listed in the various association directories. Consider setting up a newsletter to keep in touch with your regular clients—word of mouth or personal referrals are great ways to find new clients with very little effort.

It's worth keeping in mind that the producers of stock imagery—the folks who are really passionate about the imagery—are the photographers. Stock agencies are simply the machines that market some of the photography. While this arrangement works well for some, I have benefited more from marketing my own work—even if it means having fewer days off.

LEASING FEES FOR STOCK PHOTOS

Fees for leasing stock photography have changed considerably over the years. At one time, agencies commanded excellent

fees for both agency and photographers, but when purse strings tightened, agencies opted to sell images for less in order to stay alive. That's when royalty-free photography began to take hold.

Personally, I have not adopted this marketing approach. I find it hard to justify selling one image to a client for hundreds (or thousands) of dollars and then selling a similar image to another client for what may amount to a few pennies.

Royalty-free photography has forced prices down, but from what I've gathered from those involved in royalty-free, the only ones making money are the agencies or CD producers—not the photographers. And there are often hidden costs associated with royalty-free photography. Searching the local market will often reveal better, more focused, and more competitive imagery.

In my opinion, the advent of royalty-free images has also lowered the quality of products in general. Designers and clients often complain about the poor quality and selection of royalty-free—a sameness in “look and feel”. Some designers lament this fact—yet they keep a collection of royalty-free imagery in their offices, presumably for use by the client with “no budget for photography”.

I'm amazed at how often I hear the words, “We need some great photographs, but the client has no budget for photography.” Sound familiar?

Yet, discerning clients know the truth of the saying, “You get what you pay for.” Premium quality stock photography allows clients to promote their products or services with class and distinction, every time. However, excellent photography must first be appreciated.

DETERMINING IMAGE PRICING

Pricing your stock imagery is probably the most difficult thing that you'll encounter.

[Fotoquote](#) is the industry standard soft-

ware for pricing stock and assignment photography. I use Fotoquote extensively and highly recommend it. Also, you can find a number of websites that can assist you with pricing your imagery, such as [Editorial Photographers](#), [Masterfile](#), etc. Speak to your colleagues, and get a sense of what fees they receive for their efforts. It's amazing what cooperation can lead to (even with those with whom you compete actively). There's always room for friendly rivalries.

And what do you do when a client asks you to lower your fee? If you know the fee is fair, then you need to convince the client. But sometimes, no explanation will succeed—and that's when you must learn to recognize a bad deal and simply walk away.

GENERAL APPROACH

Shoot variations on a theme; don't be content with just one vantage point. Create vertical shots since they are often required for covers, which also command a higher price. Shoot a number of originals since these “in-camera dupes” are always better and cheaper than dupes made at the lab.

Although much of the stock industry has been based on 35mm color transparencies, medium and large format film gives you an advantage in some markets such as trade shows, large prints, large calendars, etc. Consider a panorama format for that different look.

Photographs taken on sunny days generally sell better than those made in overcast light. Images with bright colors also seem to sell better than those with muted tones. Simple, graphic compositions often make the message clearer.

And finally, edit ruthlessly, keep only the best, and show only the best!

Mike Grandmaison, Grandmaison Photography, works from his Winnipeg, Canada home-based studio. To see a full portfolio of his work, go to www.grandmaison.mb.ca.

RESOURCES

PRINT

American Society of Media Photographers (ASMP) Professional Business Practices in Photography

ASMP Stock Photography Handbook

John Shaw's Business of Nature Photography: A Professional's Guide to Marketing and Managing a Successful Nature Photography Business (Amphoto Books)

Business and Legal Forms for Photographers, by Tad Crawford

The Photographer's Guide to Marketing and Self-Promotion, by Maria Piscopo

Negotiating Stock Photo Prices, by Jim Pickerel

Sell and Re-Sell your Photos, by Rohn Engh

Stock Photography Business Forms : Everything You Need to Succeed in Stock Photography, by Michael Heron

Selling Photographs, by Lou Jacobs

WEB

www.fotoquote.com Fotoquote (industry standard guide for pricing stock and assignment photography in North America)

www.editorialphoto.com/contracts/estimator Editorial Photographer's Price Calculator

www.sellphotos.com Sell Your Photos

www.capic.org CAPIC (Canadian Association of Photographers and Illustrators in Communications)

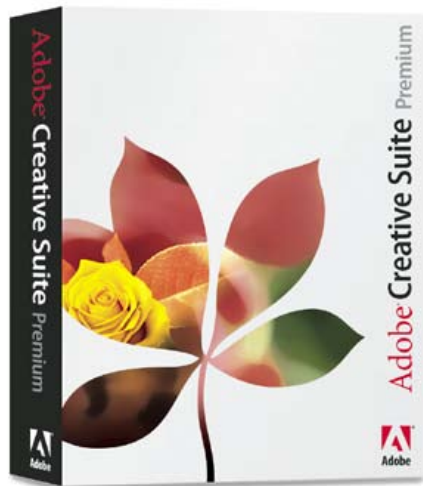
www.canphoto.net Canadian Photographers Network (a forum for photographers)

www.asmp-mountainwest.com/bk-bp.htm ASMP Utah/Mountain West Chapter (lists many useful books for photographers)





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LAYING OUT THE GROUNDWORK

For designers used to the comforts of Quark, the prospect of switching to Adobe InDesign may seem intimidating. Here are a few key points about making the migration.

by Dan Brill and Lidka Schuch

A note to all QuarkXPress users: it isn't a question any more of whether you're going to make the switch to InDesign, it's just a matter of when and how.

The latest high profile publishers to make announcements in September regarding their migration to Adobe's page layout software were [BBC Magazines](#) in the United Kingdom, which publishes 40 consumer and specialty titles, and American publishing giant [Meredith Corporation](#), publisher of seventeen popular magazines (including the venerable [Ladies' Home Journal](#) and [Better Homes & Gardens](#)) plus about 450 special interest magazines and books.

One of Quark's best-known spokespersons in the U.S. used to be [David Blatner](#), author of many books and articles on the subject and a frequent speaker on Quark's behalf at trade shows and events. But Blatner had his coming out in December, 2003 with the [declaration](#), "I'm surprised...when I compare QuarkXPress 6 and InDesign CS, the result is obvious: InDesign is the real page-layout program, and QuarkXPress 6 feels like a relic."

We here at Graphic Exchange aren't quite so surprised. We've been voicing our disdain for Quark's corporate attitude for years, and when we finally had the chance to test the long-awaited version 6 of QuarkXPress, it was difficult to hold back our disappointment [*Editor's note: see [QuarkXPress 6: The Last Upgrade?](#) gX Sep/Oct 2003*].

Seeing how little had changed with QuarkXPress 6 made it that much easier to make the decision to move our pages to InDesign, which we did as part of our total redesign of the magazine format and publishing model this year.

QUARK CAN'T COMPETE IN CROSS-MEDIA

Is Quark finally facing up to the fact that its days of monopolizing the page layout market are over?

The answer is clearly, yes. It shows in the little things—like Quark finally relaxing its end user agreement policy to let users run two legal copies, instead of just one. Like re-opening its [online discussion forums](#) a few months ago, after shutting the doors on it for two years or more. Like offering \$199 Quark 6 upgrade deals even to Quark 3 users. Like installing a new president when owner and CEO [Fred Ebrahimi](#) realized that he couldn't handle the job. And, for the very first time, hiring a Canadian Quark sales rep for the Canadian market, instead of lumping Canada together with the northeast U.S. states.

Unfortunately, none of this changes the fact that QuarkXPress is simply an inferior product that doesn't address the needs of a cross-media design market. It was fine in its day—a reliable workhorse for getting desktop pages to press—but it can't do what a truly modern page layout application needs to do.

THE REAL QUARK KILLER: CREATIVE SUITE

In today's design environment, content creators need to prepare pages for any kind of output, whether to print or the screen, using any kind of digital files.

QuarkXPress, for all its attempts to integrate web design and image editing tools (Quark's new image editor, [QuarkVista](#), will be built into v6.5), is still a one-trick pony, good for print workflows only. Its interface is archaic, its toolsets are stale and confined, and its development timetable continues to plod along like a lame mule.

But it's not InDesign CS which is finally the "Quark killer" (as we prematurely heralded it when it was first released). The issue was decided when Adobe released [Creative Suite](#), which is a complete package of design tools.



However, we have lived with Quark pages as a de facto standard for a long time. How do we make the jump to InDesign, and what kind of new habits and adjustments should we expect?

We would like to talk about a few of the pluses and minuses (although mainly they're pluses) with migrating from QuarkXPress to InDesign, based on our own experience. Let's not gild the lily—when all you've ever known is working with Quark pages, making the transition isn't simple. However, the good news is that it's probably not as difficult as you imagined.

THIS IS NOT A SELLOUT

We don't make a penny on sales of Adobe products. We made the switch from QuarkXPress to InDesign because it made sense, based on normal considerations of design, workflow, and collaborative efficiency. And we'll keep recommending InDesign (while continuing to chide Adobe on its flaws) until we see something better come along.

However, you may still think Quark is the better page creation program for you—perhaps you're concerned about upgrading your computers, or retraining staff, or maybe it's just plain inertia. Regardless, just keep in mind that your dollars will be underwriting not only whatever future software development Quark has planned but also the cost of constructing [Quark City](#), Quark's new US\$500 million development in Mohali, Punjab, India.

Maybe that's not a reason to switch, but it's something worth knowing.

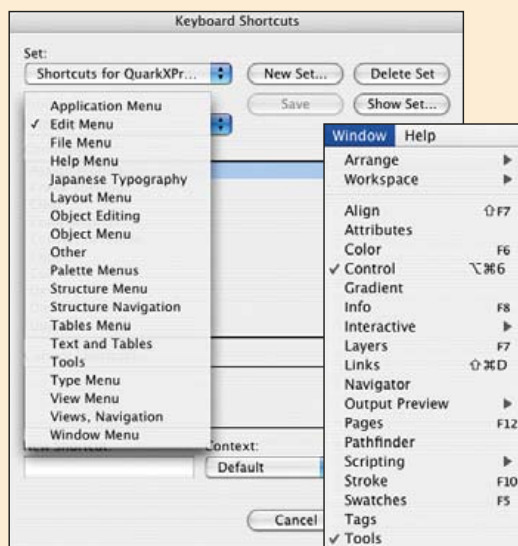


THINGS JUST GOT MORE COMPLEX

The first thing Quark users will find different upon opening InDesign for the first time is the interface. However, there are two kinds of new InDesign users: those who have worked in Adobe Illustrator, and those who haven't.

The former group will adjust quickly, since Adobe has consciously tried to build a common look to the interfaces of all its major applications. But for those who have only known Quark's simpler pulldown menus and toolbar, it will take a little bit of time to get acquainted with the new setup.

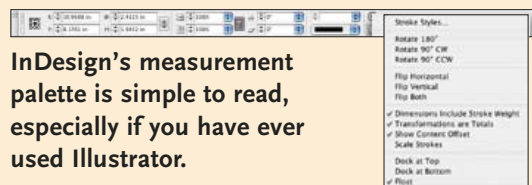
Learning what the tools do will either be obvious (because you recognize them from other Adobe programs) or you'll ignore them until you get deeper into the application. But trust us, it won't be hard to



Start by getting familiar with the basics. The black arrow or Selection tool is the equivalent of Quark's Mover tool, letting you select, resize or reposition any object. The white arrow or Direct Selection tool is almost the same as Quark's Content tool, allowing you to move the contents of a picture box (without moving the box itself) or reshape a text frame. The "T" tool is used to both create and edit text boxes.

learning the major default shortcuts.

And there are many tabbed windows to explore. Flyout menus may seem awkward at first, but using them will quickly become second nature. The functions of almost all should be self-evident, but you can also position your mouse over an icon, which will generally display its description.



InDesign's measurement palette is simple to read, especially if you have ever used Illustrator.

There are two icons on the Control palette, Character and Paragraph. The palette displays either option, depending on which one is selected.

re-adjust your thinking once you've spent a week or two in the new environment.

InDesign is a much more complex app than QuarkXPress, as you'll quickly see just from looking at all the available keyboard shortcuts. But you really won't need to learn most of those shortcuts to get started. And yes, you can provide yourself with a safety blanket by turning on the QuarkXPress shortcut set—but you know what? In the long run, it's better to begin by

CHECKING FONTS GETS EASIER, BUT EDITING GETS CLUMSIER

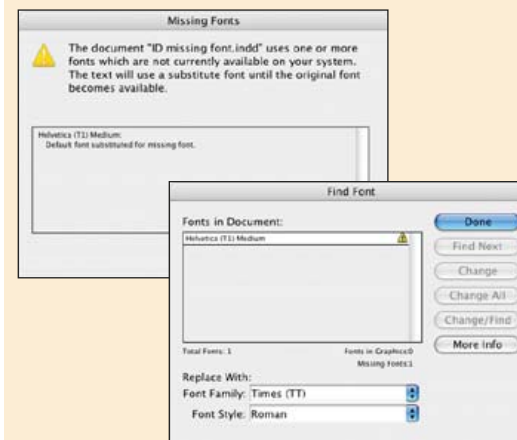
Knowing how to check fonts is a fundamental requirement.

As as soon you open a document, InDesign will let you know if there are any fonts missing, and give you the option to locate or change them. Identifying "Missing Fonts" is faster than in QuarkXPress, since they always appear right at the top of your font list. If you carry on without a required font anyway, InDesign will highlight the text in pink.

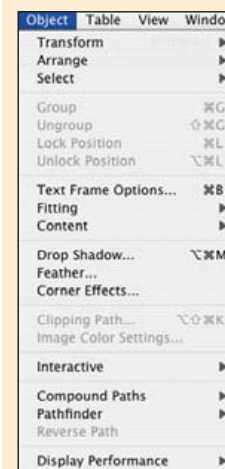
One thing you'll never have to worry about is the "faux font" which Quark allows—italic or bold when the font really isn't there. InDesign simply doesn't allow you to do this.

Alas, there's one useful feature which Quark users will miss: InDesign doesn't have drag-and-drop text—yet. Nor does copying and pasting a word take the adjacent space with it, which means continually deleting and adding the extra space.

Nevertheless, InDesign's much superior typographic controls and features such as the Paragraph and Single Line Composer are bound to please type aficionados.



Precise positioning of type in InDesign is a treat. Zoom in up to 4000%, and the letters are still sharp and clear, making it easy to line up text on guidelines.

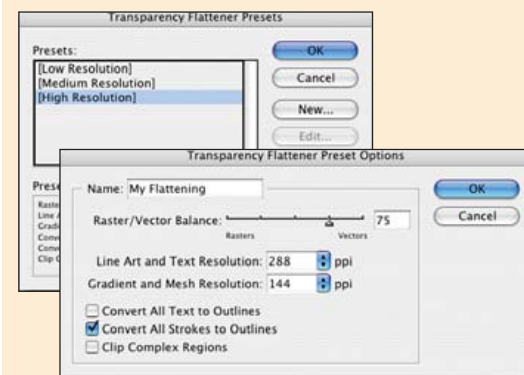


TRANSPARENCY CAN BITE

InDesign's ability to add transparent effects is heaven for designers, but sometimes not so much fun for prepress departments.

But being able to add feathering to an image or custom drop shadows to type or graphics or create

smooth gradients with opacity are wonderful features that are built right into the app, especially with all the extra options just like the ones found in Photoshop.



Working in InDesign means getting familiar with Transparency Flattener Presets. For best results with high end output, use the High Resolution setting, where the slider is moved all the way to 100. You should also learn about the Flattener Preview (in Output Preview on the Window pulldown menu) which shows problem areas before output.



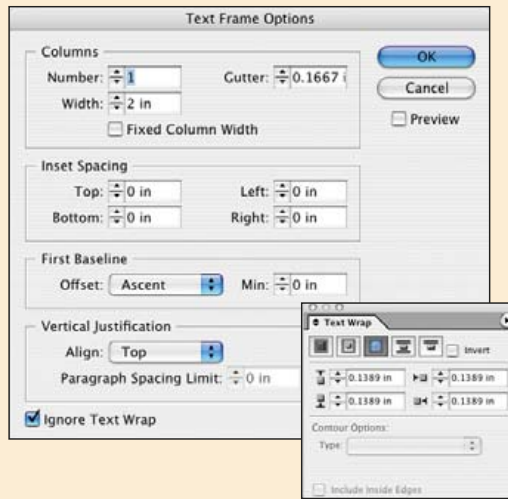
One potentially confusing InDesign setting to know about, especially in a cross-media workflow, is the Transparency Blend Space (under Edit), which can be switched back and forth from CMYK to RGB.

InDesign's default is CMYK, but for web or multimedia work, you need RGB.

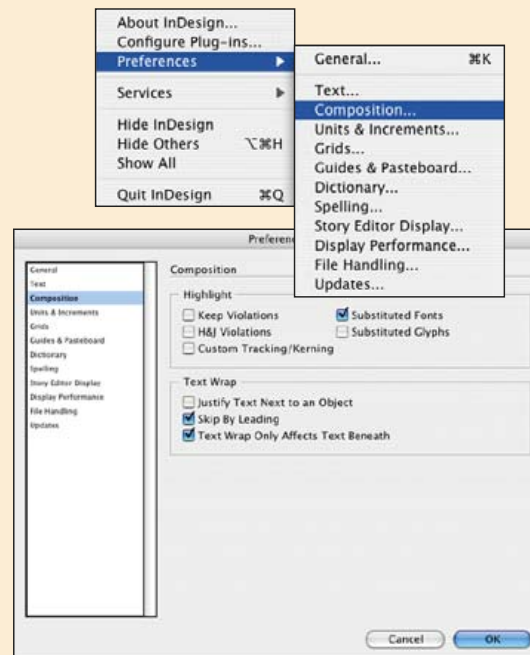


RUNAROUNDS MAY RUN YOU RAGGED

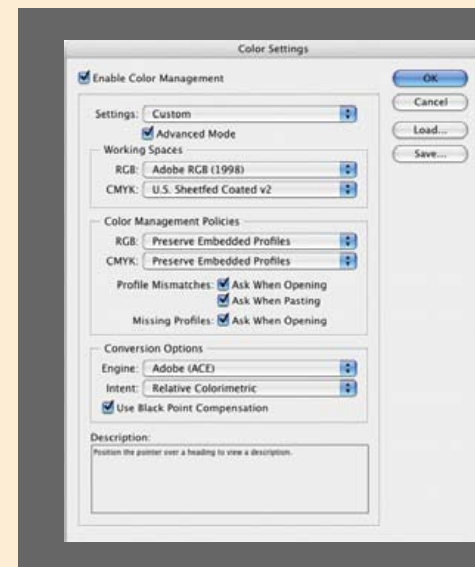
In Quark, getting text to run around shapes or boxes is simple—either it does or it doesn't, based on the ordering of the layers. InDesign, however, gives you more options for controlling “Text Wrap”, with a few more wrinkles. By default, text wrap affects the frames both in front and behind, but you can turn off that setting in the Text Frame Options box under the Object



pull-down menu. With some practice, you will find out that InDesign has ways to do any kind of runaround effect imaginable, with complete control of boundary shapes, sizing, and positioning, using both the basic controls in the Text Wrap dialogue box or customized designs with the Pen tool, as you would in Photoshop or Illustrator.



(above right) You have the option to switch your Preferences in the Composition section so that text wrap always acts like QuarkXPress by checking “Text Wrap Affects Only Frame Beneath”. Learning when to use this option becomes especially important when working with transparent effects.



InDesign's Color Settings dialog window, located under the Edit menu as in Illustrator, looks the same as all other Adobe programs (in Photoshop this window is found in a different place, under the Photoshop menu). Shown here are our preferences for InDesign's Color Settings (Enable Color Management must be checked). Adobe RGB was created to match the press color gamut, which is why it is better to use this working space to convert from Adobe RGB to any CMYK (standard color management is normally U.S. Sheetfed or Web Coated).

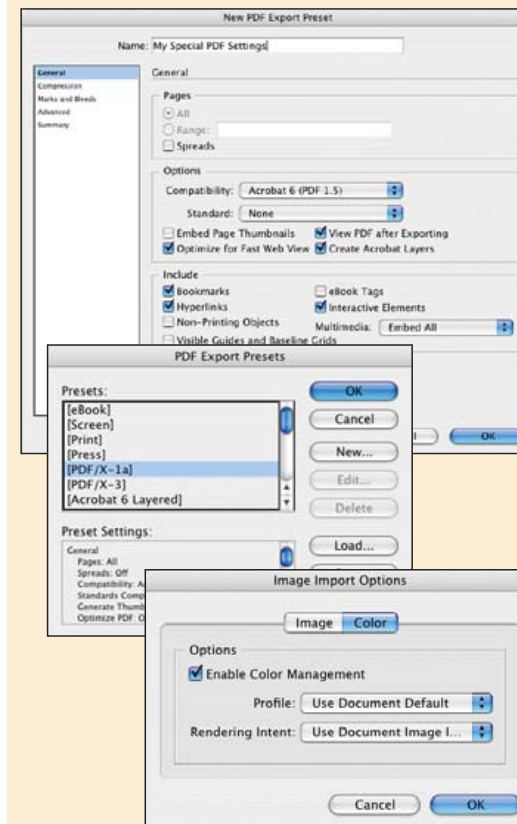
It's always preferable to have any color profile than none at all, so we “Preserve Embedded Profiles”. InDesign's default Conversion Option setting for “Intent” is Perceptual—incorrect for professional work. This should be changed to Relative Colorimetric.

PHOTOSHOP AND PDF ARE A BREEZE

If there are two highlights in adopting an InDesign workflow—and the two most significant differences from working in Quark—they would have to be first, the ability to place native Photoshop (or Illustrator) files, and second, the ease of exporting to PDF, including PDFx-1a.

InDesign eliminates the need to ever save as TIFF or EPS again. It means never keeping various versions in different file formats, and being able to import images with live layers. Basically, it just cuts through the clutter, and makes designing pages a whole lot simpler, with automatic updates for changes, and instant previews.

And throughout the process, from Photoshop to InDesign to PDF, if you stay inside Adobe RGB color space, colors come through just the way you expect them.



Having a full-bodied PDF Distiller in InDesign makes the creation of PDFs simple and fast. The app comes with a list of basic PDF presets, but creating your own is easy.

QUARK TO INDESIGN: WATCH YOURSELF

QuarkXPress, of course, can't open InDesign documents. So, the fact that InDesign *can* open Quark files (version 4) puts it in a far better position to be a final content engine—especially as more people migrate to Adobe Creative Suite. The fact that it actually does a pretty good job of interpreting Quark files is a bonus, all things considered.

So let's just point out two known problem areas, because beyond these, InDesign seems to be fairly reliable.

The first type of error, not surprisingly, is with text. You really don't have a choice—the first thing you must do after opening a Quark file in InDesign is check for text reflow. The two programs use radically different text composition engines, so this is not much of a surprise.

The second most common glitch happens with placed Illustrator or (Quark EPS) files. For reasons unknown (although it may be connected to the vagaries of older PostScript code), some vector files will appear to be okay, until you switch to Preview mode. That's when they vanish from your screen and you find out that you're only seeing screen previews. Unfortunately, you can't just re-import the elements; the only fix is to create a new frame and re-import them.

HELP IS JUST A CLICK AWAY

One last item on the list where InDesign shines above Quark is in its online Help.

Adobe has done a thorough job of detailing, explaining, and cross-referencing use of InDesign's tools, and the reference manual is just a click away.



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What the photographer says:

“For the Royal Wedding, I updated my old Canon D60 to a Canon 10D, which was necessary so that I could use 800 ASA without too much noise. This panorama was made the night before the wedding at a special performance in the Royal Theatre of Copenhagen. I only had about one minute to take the images, while the national anthem was being sung. I had actually planned to position myself as close to the public as possible, but an Australian photographer came first and took that spot. However, as it turned out, the space right between the two TV cameras was perfect. It was very narrow, and the television camera to the right was sometimes as close as just ten inches from my camera. I bracketed three shots and used the brightest, which was taken at 1/6 second f5.6. The prism in the ceiling was shot separately with another lens. About five images were used, shot with a Sigma 8mm fisheye lens.

“I had waited two hours just to capture this moment, but as soon as it was over and the audience sat down, all the photographers had to leave. I immediately went back and began stitching the images together. By 2 a.m., it was ready, and by that morning it was being shown online by Danish Radio/TV.

“I think that this is the best VR I have ever made, especially considering the limitations of time and space with which I was working—you might even say it was the assignment of a lifetime.”

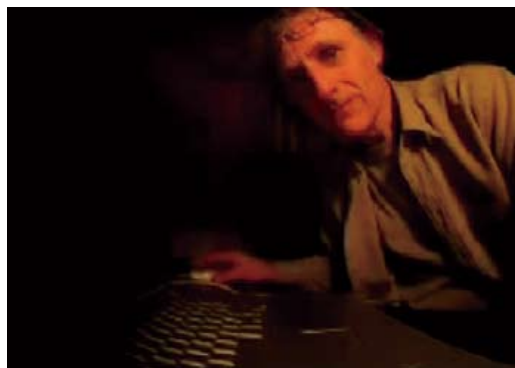
About the photographer and the event

Hans Nyberg was chosen by Danish Radio and Television to photograph the Royal Wedding of [Crown Prince Frederik](#) and Australian-born [Mary Donaldson](#), held in Denmark on May 14, 2004. The wedding was the largest media event in Danish history, seen live by an estimated worldwide audience of 180 million.

It was also history-making in another sense, since it was undoubtedly the first time an event of this magnitude had ever been captured in 360-degree panorama.

Nyberg has gained international fame not only through his own stunning panoramic creations but also through www.panoramas.dk, a well-known website which he maintains as a repository for displaying full screen QTVR pano images contributed by photographers from all over the world.

To view more images of the Royal Wedding, see www.qtvr.dk/bryllup, or visit the Danish Radio and Television website at www.dr.dk/nyheder/kongehuset/wedding.



Hans Nyberg has established a global reputation for his mastery of QuickTime VR photography. His popular website at panoramas.dk features examples of the best QTVR by photographers from all over the world.



KARIE LEBOE, ILLUSTRATIONS BY KARIE

Self-portrait, Karie as Faery

Web: www.karieleboe.com

Specialty: Digital illustration

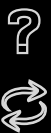
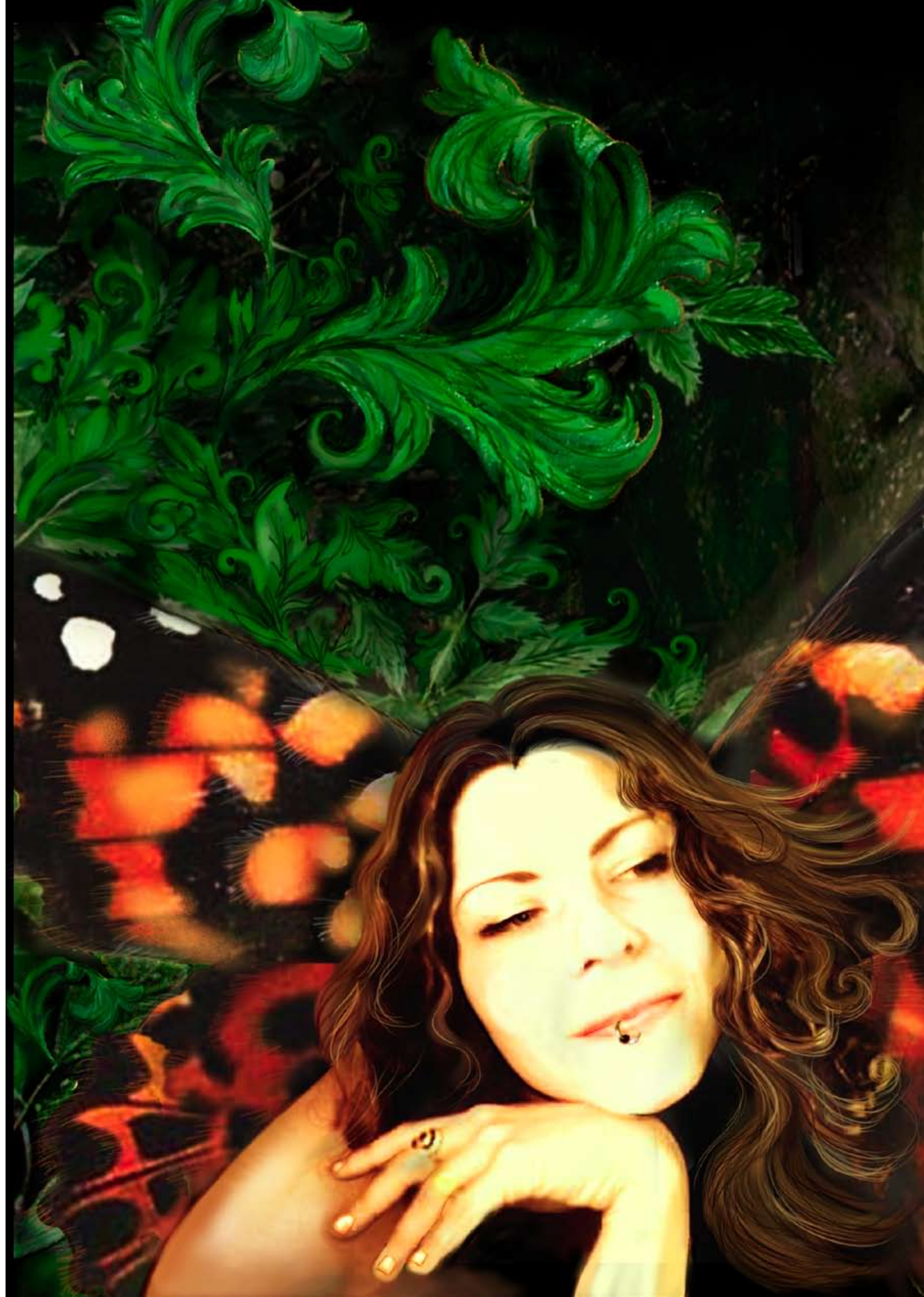
What the artist says:

“My portraits and images are created from digitized photographs, either scanned or digitally photographed. Creating my composition in Photoshop, I isolate the subjects or, at times, aspects of the existing scenery from the original photos. I find that very traditional photos or posed images don’t carry the same energy as candid shots—quirky or even poor quality photos are more exciting.

“The next step is much like an Easter egg hunt—finding the right props to support the dream I want to create by either photographing, altering or illustrating what is needed. Once I’m satisfied with the composition, I take it into either Painter Classic or [Procreate Painter](#) to enhance and illustrate over top of the composition. Sometimes I will make several trips back and forth between the two programs. In some ways it becomes an obsession, and I spend a lot of time on the most minute details. Working with images that are archetypal or fantastical is very exciting for me, because they evoke something we recognize in our own imaginations, and there is an immediate gratification. This adventure all began as a creative whim, using my children, Tianni and Jake, as subjects. I don’t feel that I’m done exploring this method and medium. I can’t wait to explore different subject matter in this way and push other creative boundaries.

“This year is my twenty-second being a computer nerd, using both Macintosh and PC. Growing up with a father who’s a technology junkie had a large impact on where I have arrived creatively. At age twelve, my father came home with an [Apple IIc](#) computer. The first thing he showed me and the first thing I did on that computer was to draw, using a program called [Dazzle Draw](#). I was fascinated—no paper, no paint, no canvas, working with light, and altering images pixel by pixel.

“True to my role as a Generation Xer, I paused to have a love affair with my skateboard and video gaming. But over the years, as the notion of being/becoming an artist became more serious, I opted to study the more traditional level of painting and illustration. It did not occur to me that using a computer to create art would be a natural medium for me. A few years ago I was introduced to the stylus and began to experiment with manipulating digital photographs. Since then I have found that I have less patience with drawing without the benefits of “Control-Z”.





K. LEROE

ILLUSTRATION BY KARE LEROE



PHOTOGRAPHY BY MIKE GRANDMAISON





MIKE GRANDMAISON, GRANDMAISON PHOTOGRAPHY

Autumn colors at Simon Lake, Naughton, Ontario

Web: www.grandmaison.mb.ca

Specialty: Assignment and stock photography in architecture, industry, agriculture, nature and tourism

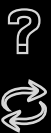
What the photographer says:

“I experienced this tranquil scene some twenty years after I left my hometown of [Sudbury](#), Ontario. As a child, my father would take me, my brother and my sister—along with any number of our friends—to this peaceful lake for a few hours of swimming. It’s a place I remember fondly as a child. Now myself a father, I returned to it in 2000 with a different purpose in mind.

“In the early 70s, a number of dedicated individuals at Laurentian University, where I attended classes, began to mobilize forces to reclaim the Sudbury area, which had suffered major environmental damage over the years. This was the result of mining activities, which had been further compounded by the cutting of forests to fuel the roast beds, as well as by major forest fires. VETAC, the Vegetation Enhancement Technical Advisory Committee, coordinated a project to increase awareness of the successful rehabilitation of this area, and I was commissioned, along with my colleague Don Johnston, to illustrate how the land had healed over the last thirty years.

“The book, [Healing The Landscape](#), was published as a millennium project and became an excellent model for other communities similarly affected. The lake and its surroundings are now a part of the Simon Lake Conservation Area of the Greater Sudbury Area.

“I captured this image on a cool autumn morning before the wind rippled the blue waters. Although I made a number of different compositions that morning, I felt that this scene would benefit from a panoramic format. With a [Nikon F100](#) camera loaded with [Kodak Ektachrome E100VS](#) slide film and camera mounted to a solid tripod, I chose a 20mm lens to capture the sweep of the land. A warm polarizing filter reduced reflections off the water and foliage and thus saturated the bright autumn colors. By positioning the horizon in the middle of the frame, I further emphasized the tranquil feeling the place evoked on this particular day.”



New digital “beasts” separate the hunters from the gatherers

by Ron Giddings

Although we don't have all the details on what major digital camera manufacturers have planned for us, news out of the recent [Photokina](#)—the world's largest photography and imaging expo—has provided a pretty clear indication of where they're going.

For the last two years we've watched image sizes with these cameras hover around the 5- to 6-megapixel range, while becoming faster and smaller. But where were the cameras for the “hunters”? You know who I mean—the guys with the cameras heavy enough to use in mortal combat, out there hunting down *The Photo*. Light or medium resolution is not for this bunch.

Photokina this year more or less announced the arrival of the “muscle cam-

On the horizon is a new generation of digital SLRs, just introduced at Photokina (held September 27-October 3 in Cologne). (left to right) Mamiya's ZD, the Olympus Evolt E-300, Nikon's D2X, and Canon's EOS-1D Mark II.



eras”. Looking back, it was exactly two years ago that [Canon](#) brought out its 1DS at 11 megapixels, and [Kodak](#) was introducing its 14-megapixel 14n. These were full frame SLRs with the ability to take the entire range of each company's lenses.

But from here forward, 14 megapixels is going to seem like a joke. This is due in part both to better cooperation between all the players and how well each one is handling digital sensors, [CCD or CMOS](#).

THE BIG BOYS GET BIGGER

[Nikon](#), for instance, now uses a CMOS made by Sony, while the new [Olympus E-300](#) incorporates Kodak's image sensor. So the real story, it would appear, is how manufacturers are altering their lenses and internal software to best utilize all the new technologies.

Chromatic aberrations in lenses were never a concern with film, but now manufacturers have found it necessary to introduce so-called “digital lenses” to accommodate the resolution and extreme wide angles required for sensors smaller than full frame 35mm. For example, [Olympus](#), having settled on its 4/3 format, completely redesigned



its SLRs. To leave room for a built-in flash, the new Evolt E-300 employs *Porro* mirrors in its viewfinder, rather than the traditional pentaprisms. At the same time, Olympus has built in an ultrasound system which eliminates the dust and impurities that are notorious for landing on the sensors while changing lenses. This will vastly reduce one of the main shortcomings of CCDs—the electric current that attracts dust more than a CMOS. The new line of [Zuiko](#) digital lenses includes an astonishing 7-14mm f4.0 (equivalent to 14mm) wide angle zoom. All in all, the E-300 is a very sexy-looking SLR, at 8.3 megapixels.

While it looked for a while like Nikon was more interested in creating the fastest digital cameras (for sports, etc), it was revealed at Photokina that the company has been working on a 12.4-megapixel CMOS camera! Fortunately, Nikon hasn't dropped its high speed features. The [D2X](#) can comfortably shoot five frames per second (up to 21 consecutive JPEGs)—plus, if you're really desperate for speed, a High Speed Cropped Image mode can deliver eight frames per second, and up to 35 consecutive JPEGs at 6.8 megapixels.

Five days after Nikon's press release, Canon announced the Mark II version of its high end [EOS-1Ds](#). Like its predecessor, this 16.7-megapixel camera is full frame



(24x36mm), with an impressive four frames per second performance, and internal bus throughput of 67 megapixels per second—as fast as its 8-megapixel speed demon, the EOS-1D Mark II.

With all this firepower, don't assume that these cameras must remain in the studio, locked on a tripod and tethered to a laptop. Both Canon and Nikon have [Wi-Fi wireless](#) options for remote control from a computer. As you can see from the photographs of the new models below, this makes for a lot of buttons and switches—but I'm sure we'll all get used to that.

SO WHAT ABOUT MEDIUM FORMAT?

The biggest of the brutes introduced at Photokina comes from [Mamiya](#), a standby in medium format studios. As well as presenting a new digital back for both its [645 AFD](#) and [RZ67 Pro IID](#) camera bodies, Mamiya has built the [ZD](#), a complete medium format digital SLR with a mindboggling 22 megapixels to play with. Interchangeable lenses include the entire 645AF line.

How does this translate? The ZD's 36x48mm CCD captures a picture which, opened in Photoshop's 16-bit mode, produces a 99MB image! Mind you, this is no pocket camera—the ZD measures 160mm



Hunters and gatherers (cont.)

x 150mm x 90mm and weighs 1.2 kilos (2.6 pounds). By comparison, the **Nikon F6** analog camera, always regarded as a heavy-weight, weighs less than a kilo.

Considering that a **Phase One** digital back for medium format cameras can run upwards of CDN\$30,000-50,000, the Mamiya ZD's rumoured price of CDN\$15,600 (US\$12,000) for a complete unit sounds very tempting.

DOWN WITH THE TOWER OF BABEL

One situation that has emerged from professionals' preference for raw format is what **Michael Reichmann** calls a digital **Tower of Babel**. Considering that over the next five years we will all go through more than one camera, it's scary to think that an obsolete camera's raw files may not be readable in the future.

Enter Adobe.

Updating Photoshop's **Camera Raw plugin** for each new model must be enormously time-consuming. Consequently, **Thomas Knoll** would like it if all of us started using a standard raw file format. The answer is Adobe's new free **DNG** (Digital Negative) Converter, based on the new Digital Negative Specification. Surprisingly, DNG raw files are substantially smaller than raw files right out of the camera. The implication is that, as well as establishing a standard for saving images, DNG can potentially be implemented by the camera manufacturers themselves.

And for those who are nervous about the prospect of a "monopoly", let's consider that Adobe has given us such reliable standards as PostScript, Adobe RGB, PDF and Photoshop itself. Is there anyone else better-positioned to standardize the digital photographic world?

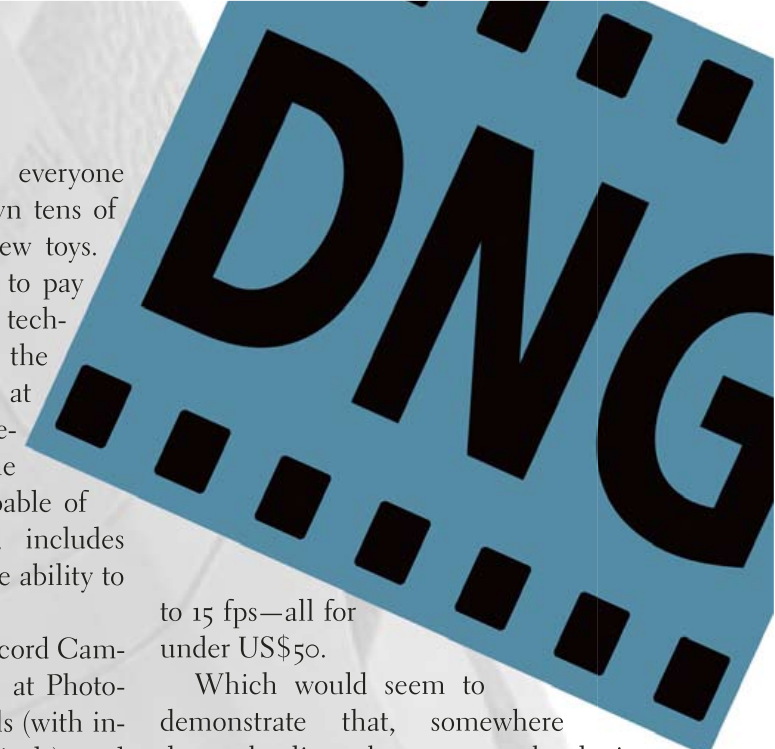
Let's not fool ourselves, not everyone is going to race out and put down tens of thousands of dollars for these new toys. But we also know that, in order to pay for all this R&D, many of these technologies will find their way into the prosumer market. For example, at under CDN\$1,000, we're now seeing pocket-size cameras like the **FujiFilm FinePix F610** that's capable of capturing 12-megapixel images, includes macro and zoom, and also has the ability to record both video and voice.

And down at the low end, Concord Camera announced its **Concord 1500** at Photokina, which delivers 1.3 megapixels (with in-camera interpolation to 2 megapixels), and includes a strobe, SD card slot for removable memory cards, 8MB of internal memory, webcam functionality, and the ability to shoot video clips at QVGA resolution at up

to 15 fps—all for under US\$50.

Which would seem to demonstrate that, somewhere down the line, these new technologies will inevitably let you find the right combination of price and resolution, no matter what you shoot.

Happy hunting!



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TGLC PerfX color software applies artificial intelligence to generate ICC profiles

by Lerrick Starr

TGLC, a Quebec-based developer of color management solutions, has announced the release of [PerfX Color Management Pro](#) software and a suite of productivity tools.

PerfX generates ICC profiles for scanners, desktop printers, web and offset presses, digital still and movie cameras. Using a specially developed wide-gamut target, TGLC claims that a competent desktop scanner can be calibrated so accurately that it can be used as a colorimeter to generate ICC profiles for digital and analog output

devices. The software uses artificial intelligence and fuzzy logic to generate ICC profiles that take advantage of the human eye's inability to detect subtle colour differences.

PerfX software allows color to be numerically "fudged" when part of

the gamut requires compression or expansion. Owing to the accuracy of the initial measurements, *PerfX* knows how much and in which direction it can move each color and still have it "appear" to be a "match".

The software manipulates millions of color formulas, optimizing the profile to its output intent. The outcome, according to TGLC, is accurate output from low end printers to wide gamut proofers. Combined with a press profile, output is visually identical to press results.

Color Recipes produces optimized "color recipe books" that determine optimal color matches for RGB or CMYK using ICC profiles calculated for a range of output devices, including presses. Saved as a PDF, the digital color formulas can be shared with clients or printed to a PostScript printer.

Color Server is a standalone application that color manages TIFF and TIFF-IT images automatically. Hot folder-based, set-ups allow source, simulation and destination ICC profiles to be selected and applied automatically and transparently. Multiple input and output queues run simultaneously. Output files can be saved as TIFF, EPS or PDF raster formats.

PDF Image Color Server (PICS) converts all grayscale, RGB and CMYK images found in PDFs. It can convert up to 20,000 images per document, and on even a basic PC can decode, convert and compress a 35MB image in less than ten seconds.

Press Control measures the color values of an initial press run. Numerical values are stored in a database, allowing for recall of a job's color profile during a reprint, helping press operators compensate for variations in stock brightness, manufacturers' ink formulations, and environmental factors.

Color Vision is a remote proofing solution that compensates for monitor variation by creating a PDF of a screen capture that incorporates the source monitor's ICC profile. Once transmitted to a remote location, the client software compensates, using its own local ICC profile.

TGLC's Color Management Pro Kit includes *PerfX* software, RX Wide Gamut Target, X-Rite spectrophotometer DTP-41, and both *Color Server* and *Color Recipe* software. Pricing for the package is CDN\$11,995. For users with a compatible colorimeter, the cost is CDN\$7,900. For more information, visit www.tglc.com.

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Macworld without Macs?

by Bob Connolly

It had been over eight years since I last attended a [Macworld](#) show, so I was really looking forward to the July event and seeing the new Mac hardware and software releases back in [Boston](#), the place where it all began. That city, known for universities such as [Harvard](#) and computer music schools like [Berklee](#), is also the home to the world's most famous users group—[BMUG](#), the Boston Macintosh User Group.

However, upon entering the brand new [Boston Convention & Exhibition Center](#), I was shocked to see no sign of Apple Computer. How can there be a Macworld without Apple?

Rumours circulated among the attendees, and I had a chance to interview the show's promoters, but there was still nothing conclusive to explain Apple's absence, other than the fact that it seems Steve Jobs prefers the business centre of [New York](#) over Boston. Although the promoters had done their research with past audiences, and many preferred the laid-back atmosphere of Boston, the word from [Beantown locals](#) was that the main reason for choosing the city was that officials at the convention center had allowed the promoters to use the facility for free to support the local tourism industry.

That was a nice gesture on the city's part, but apparently the promoters decided not to pass that saving along to vendors and attendees—and Apple decided to save its marketing dollars for another time. I guess other vendors decided to follow suit.

This decision rippled through the industry, and the fallout was devastating. The show was a bust, and big vendors like Adobe were nowhere to be found.

Instead, niche market developers put on a brave face, spending time introducing their products to anyone who would listen. And you know what? I kind of liked the attention.

JBL won a Best of Show selection for its iPod sound stage dock speaker combo, called [OnStage](#). Just drop it into JBL's dock and the sound comes from its base. The [International QuickTime VR Association](#) was also out in full force, displaying members' panoramic photographs, giving demonstrations of how QuickTime VR works.

At shows like this, you'll often find applications that aren't well-advertised in magazines. My discovery was [iView MediaPro](#), a media management, presentation and editing application. If you're in the multimedia business and find yourself overwhelmed

with digital images, videos, PDFs, audio files and other digital content, [iView MediaPro](#) helps you organize your data and view it without launching external applications. It's like iPhoto on steroids.

What made the trip to Boston really worthwhile was the [Adobe InDesign conference](#) that piggybacked onto Macworld. That event was well-attended and featured great workshops from InDesign training professionals such as [Claudia McCue](#).

But it looks like the future for Macworld in Boston looks bleak. Although the San Francisco show seems to be doing well, most industry insiders feel Macworld can't support two events in the U.S. every year. However, Apple Expo in [Paris](#) was a huge success—which may mean that it won't be long before we'll have to travel outside North America to see the latest in the world of Macintosh.



JBL's OnStage iPod dock speaker collected a Best of Show award at Macworld, which was held July 18-21 in Boston.



At the [International QuickTime VR Association](#) display, attendees had a chance to view the best in QTVR panoramic images.

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No iTunes in Canada? Think again...

by Diane Erlich



Does the music industry really believe that no one in Canada wants to download music legally if the ability to share music is available to the user 'legally'?

The [Canadian Recording Industry Association](#) (CRIA) recently lost a case that would have seen your ISP turn over your records to the recording industry in order for them to “check up” on your ethics when it comes to what you download. By the way, this is already happening in the United States. In a legal action last year, 261 lawsuits were filed by the [Recording Industry Association of America](#) (RIAA) targeting users of Windows-only software [Kazaa](#). One case was dropped when it was learned that RIAA wrongful accused a 66 year old sculptor who uses a Mac (see [Boston Globe article](#) for more details).

So you might think that with sharing available as an option to Canadians, maybe we wouldn't need or want a music store. But for students I spoke with recently, it would seem that this is not the case. Although Apple is now marketing iTunes throughout [Europe](#) as well as the U.S., it has yet to offer its service to Canadians. Nor is there any official explanation forthcoming.

For Canadian music fans, there is just one online store, and it's strictly for Windows users. Despite its posted statement, “We value our Mac audience...” etc, [PureTracks](#) offers Windows Media format only, leaving Mac users out of luck.

So why am I telling you what you already know? Someone heading to the U.S. not long ago asked me if I wanted him to pick up a prepaid [iTunes card](#) for me while he was there—to which I replied, “Why would I want one? Everyone knows iTunes still isn't available in Canada.”

Then he proceeded to tell me how he had been purchasing and downloading his music for many

months. By simply registering a bogus U.S. address and phone number when he signed up at iTunes, and then purchasing prepaid cards, he could load up his account and download music any time he wanted.

I sat there for a moment and thought, “Genius! This I gotta try!” So I said, sure.

Then I had another thought. “Why would people who can download any song they want any time for free, buy online music—even if it *was* available?”

I asked some students about music downloads, and predictably, they said that they did download free music. However, if they liked what they heard, they, in fact, went out to buy the CD. When asked if they would do the same if music was available to download from a music store, many said yes, because then instead of buying the entire album, they could pick and choose the songs they liked.

Some argued that they still like visiting retail stores—they just don't like the prices they have to pay for a whole CD, especially if they don't like all the songs. This raises the question: does the record industry still need to think in terms of making “albums”?

Couldn't we go back to the original concept of being able to walk into a music store, selecting the songs you want, and paying a flat fee to burn an “album” on the spot?—much the same way you would do it if you downloaded music and burned your own CD at home.

This brings up yet another question. Free music is something that the recording industry is against, so why do companies like Sony have divisions that manufacture [MP3 players](#)?

However, if you're one of those Canadians who wants to use iTunes right now, this is how you do it.

Get a prepaid iTunes card from the U.S. Then go online and [register](#) with Apple, giving them a U.S. address, phone number and zip. And that's it.

Having trouble thinking of a U.S. address, phone and zip code?

Here's how I did it. I went online to Apple's website, looked up a location of one of the [Apple stores](#), and created an address nearby using that information. (By the way, it will get really suspicious if we all use the store's fax number like I did, so use the area code and make up your own number.)

Illegal alien music lovers, unite!

The Shadow Knows



Watch where you pee -- in Quebec, Molson's has begun testing the [Wizmark](#) (right), a new marketing tool installed in a urinal that talks, plays music, and lights up when it senses motion (women's version coming soon)...btw, according to

a recent [Harris Interactive](#) survey, 15% of wireless device users say they have sent e-mail while in the washroom...Suffer from [halitosis](#)? A [German company](#) is developing a mobile phone with new sensor technology that can detect bad breath...Speaking of which, the next wave of spam will be 'spit', according to U.S. firm [Qovia](#) -- spam through [VoIP](#) (voice-over IP)...Researchers at [MIT](#) prove how good [spinach](#) is for you by generating electricity using lasers focused onto pul-



verized vegetables...A technology invented by Ottawa scientist [Dmitry Gorodnichy](#) lets you control your mouse with your nose -- called (naturally) a “nose”...



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... By every measure through which I judge image quality — resolution, dynamic range, colour accuracy, and lack of noise, the P25 produces images as good as I've ever seen. ... Images from the P25 ... have raised the bar to another level. Nothing I've shot with before is in this league. ... This is simply the real deal... the current state-of-the-art in digital capture.

*- Michael Reichmann,
www.luminous-landscape.com*

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100 lb	335	355	435	485	525	745

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Quantity	500	1000	2000	3000	5000	10000
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100 lb	345	380	440	495	620	970

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Events

October 14-16 GricEurope—Second Annual Pan-European Conference for Graphic Designers, Berlin Germany

October 14-16 Stretch Design Conference—Step Inside Design presents a two-day conference for creative professionals that inspires new ways of thinking about design, Washington DC

October 14-17 Photo New York—The First New York International Photographic Art Exposition, Metropolitan Galleries, New York City NY

October 21-22 Designthinkers Conference, Association of Registered Graphic Designers of Ontario, The Design Exchange, Toronto ON

October 22-24 Resfest 2004—Digital Film Festival. The festival is currently on Tour with only one stop in Canada at the Royal

Cinema, Toronto ON

October 28-30 Pictoplasma Conference—first conference on contemporary character design and art, Berlin Germany

November 1-3 Dotmov festival—Digital Film Festival, Chuo-ku Sapporo, Japan

November 15-17 The Folio Show, The Hilton, New York NY

November 20-22 PrintOntario, National Trade Centre, Exhibition Place, Toronto ON

January 10-14, 2005

Macworld Conference & Expo, San Francisco CA



January 12-14, 2005 Context Conference, San Francisco CA

March 21-26, 2005 Doors of Perception 8—“Designers and entrepreneurs from

different parts of the world will discuss platforms for social innovation and how to design them.” New Delhi, India

April 27-30, 2005—animaos, II Córdoba Animation Festival, to support and recognize the art of animation both in technical and cultural diversity, Córdoba, Argentina

June 11-14, 2005 How Design Conference, Hyatt Regency, Chicago IL

Resources/Forums/User Groups

Graphic Design Timeline: 1975-1995

—Ever wonder what happened between then and now? The last 20 years brought to you by the people at the [About network](#).

Mac Games—If anyone ever tells you there are no games for the Mac, they haven't been to this site—part of the [Inside Mac games network](#)

Personal Currency Assistant—Need to know how the Kwacha is doing?—for those late night online shopping binges and the need to convert funds

PB Fix it cheap—Would you like to fix your own PowerBook?—replacement components for about 1/3 of the prices at Apple—plus they provide “fix-it guides”



Large File Transfers—Having problems sending large files by email? Try this site, send up to 1 GB free.

Encyclopedia Mythica—6100 entries on gods and goddesses, heroes, legendary creatures and beings from all over the world

Acrobat resources—Top resource page for all things Adobe Acrobat on the Web; they

training in digital graphics • graphic design for print and web

NEW COURSES and WORKSHOPS

The essentials of how to make rich media

How to make a rich media PDF in InDesign CS

Acrobat 6: forms, links, buttons, menus

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also have other software categories as well as a section on Mexican pottery.

MacMerc—One of the better sites for News/Forums/Reviews and even a graphics tips area—check it out.

Ultimate Macintosh—“Still the biggest, ugliest, and most useful Macintosh page on the Web” since 1995

Origins of Phrases—If you’re ever caught in one of those “trivial pursuit” type moments and in need of looking for the origin of “Cold enough to freeze the balls off a brass monkey”, this is the website for you.

Apple Manuals—Need to find a manual for that SE/30 in the basement? This is the place to look.

Mac Attorney—If you practice law and prefer to use a Mac: “This site is dedicated to providing you with basic information

about all of the software tools written specifically for law office use for the Macintosh.”

O’Grady’s PowerPage—This one caught our attention with the news headline “How to Void Your iMac G5 Warranty”—all about mobile technology.

Mac Design Magazine—Articles on software, including some tutorials

Printworks Magazine—Information resource for Printmakers

DesignGeeks—“Her Geekness” the digital goddess, offers a site with Tips, Pubs, Freebies, and more.

Contests/Competitions

Photoshop Hall of Fame—Created to honour and recognize those individuals who have made outstanding contributions to the business, education, development,

and art of Adobe Photoshop—presented by The National Association of Photoshop Professionals

Area of Design—The Drench Award is held annually, honouring the best design in each of the following four categories: Art and Illustration, Graphic Design, Photography, and Web Design; deadline for entries November 1.

9th Annual Webby Awards—More than 60 categories for virtually any type of website, deadline December 17

Second Annual TGSNT—The Greatest Story Never Told. Competition to recognize and reward independent storytellers worldwide who use Flash or any software that can export to SWF. Deadline for submissions January 15, 2005. Fee per submission, monthly prizes for submissions

Third Peugeot Design Competition—Yes,

this is the car company, and they make 3D software available to you. Deadline for entries December 8, 2005

Just plain cool things you can buy

Spy Stuff—Because you need to know that James Bond stuff really does exist—everything from *mail bomb detectors* to *telephone speech encryption systems*

Coffee Shop of Horrors—Selling genuine coffee with very cool original labels (watch out for the monster kitty)



I want one of those!—As the website says “stuff you don’t need...but you really, really want”—located in the UK, gadgets of note on this website—how about the



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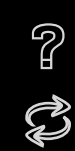
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Voice Touch, a gizmo to make your electrical appliances do what they're told. Some products are not available to North America but it's still nice to get a bead on what's out there.

Late night infomercials—Watch TV, see that perfect gadget, but too lazy to pick up the phone? Try this site to see if they have it.

Snörg—Online apparel store known mostly for its Single & Disease Free T-shirt as well as its new HTML -HEAD beanie

LowEndMac—As the title says, collection of quick links, including where to buy a G4 for under US\$400

Hard Core Mac—“Your source for refurbished Macs, parts and accessories at great prices”—serving the diehard Mac user since 1991

WeirdShit

Build a better Bush—Think George W. could use a new hairline? Just some mindless fun.

Cat and Girl—A comic about a cat and a girl; also of note is *The New Adventures of Death*—Death panhandles while learning German, a must-see.

Funny College Quotes—What it says

Discount

Babies—This is listed as one of the top 100 humour sites on the web.



Don't be fooled by the “ebay” lookalike.

Online DVD rental—Who would have thought we would come to the point where we'd be having a rented DVD mailed to us?

Marry an ugly millionaire—Well, why not? Dating service with a difference!

The Original Laughing Cat—We find this actually makes us laugh every time we go there—you gotta see it.

SmackBomb—Comic creations and great parodies

Make me richer than Bill Gates—This is more a “make the guy who runs the website rich”, but he does have interesting things to say.

Ever come across a website and say something like, “**What the...?**” To be honest, we're so not sure what to make of this site, but it's kind of addictive fun, and the furthest we got was 12 meters

Da Comrade—Tatanya is no longer available, but it's just a weird site.

Are you too drunk to surf—Take the test and find out.

Bible Approved Undergarments—You need an explanation?

Apology—The end is nigh!

Wacky Uses—Hundreds of little-known uses for well-known products

T-shirts that suck!—As the site says, “continually striving for new lows...every day”

Shhhh Phreaks!!

Macintosh Security Store—Users' source for information security, software, books, and more

Freak's!—Macintosh Archive for—you know

PC Velocity—Forum(s) Links

Got any favourite cyberlinks that you think everybody should know about?

Drop a note to gX Resources editor, Diane Erlich at dianee@sympatico.ca.

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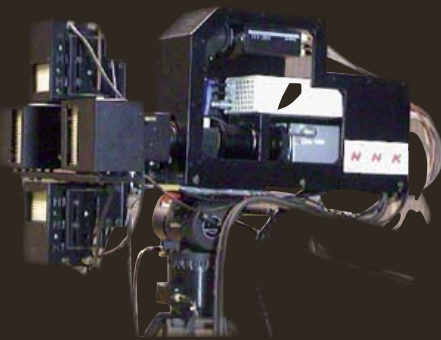
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Real-time depth-mapping may provide the "key" to 3D HDTV

The Axi-Vision depth-mapping camera processes information on the illumination intensity of a 1280 x 720 pixel image in 1/30 second. The image is then converted to an HDTV signal and output as HD-SDI (Serial Digital Interface signal).



Now you see it, now you don't.

Producing special visual effects on screen by merging live subjects with computer-generated images (CGI) has been a staple of TV and video production for many years. Now a Japanese team has invented a camera that can capture a live high definition television (HDTV) image and combine it with CGI on the fly.

The new technology, based on "depth mapping", is called the **HDTV Axi-Vision Camera**, a device developed by University of Toronto professor **Keigo Iizuka** and **Japan Broadcasting Corporation** research head Masahiro Kawakita along with a team of scientists in Tokyo. Using Axi-Vision, objects appear to fly around real people, people disappear into solid objects—even portions of live figures in motion can be isolated.

The Axi-Vision camera uses an ultra-fast shutter to sample the instantaneous distribution of light reflected from objects that are illuminated by high-speed, intensity modulated infrared lighting. As the speed of modulation approaches the speed of light, the intensity of the captured images becomes more and more dependent on the time delay associated with the round trip time to the objects.

In a virtual studio environment, pre-recorded video can be integrated with live action in a variety of ways to produce the kind of special effects that were once the domain of high end systems. After depth information has been established for the various visual components, real or otherwise, a producer can make decisions about which objects should appear or disappear at a

given distance. By measuring the distance relationships between computer-generated and live images, an entire scene can be composited that seamlessly merges multiple elements in real time.

The HDTV Axi-Vision Camera was announced last year. It is actually a second generation invention capable of reading and generating almost one million pixels (1280 x 720) of information per frame at standard broadcast quality of 30 frames per second. A prototype Axi-Vision model, first shown in 2000, delivered standard TV resolution only.

Unlike **chroma key** methods, which depend on "keying" on a specific color to be removed (typically green or blue), this technology puts no limitations on the colors of objects which are used in a scene. Chroma keying with a green screen, for example, means that no other object in the scene can be the same green, or it will be eliminated.

Axi-Vision is also much faster than three-dimensional camera systems which require stereoscopic images from multiple cameras as well as complex signal processing to determine depth information through "triangulation". The promise of 3D-TV has been around for years, but Axi-Vision technology may offer the best solution yet.

A [description](#) of the science behind this technology is available at [Optics Express](#).



NHK (Japan Broadcasting Station) broadcast Axi-Vision HDTV depth-mapping on February 1, 2003 during a live show marking the 50th anniversary of Japanese television.



In a virtual studio using the camera, a woman appears to vanish into a prerecorded image of a sliding door.

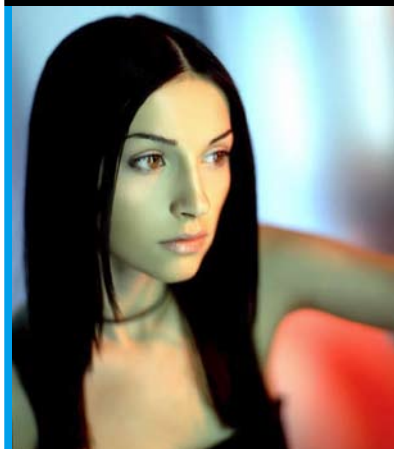


Reading infrared light reflections (left), Axi-vision depth-keys an image: (below left) the background; (below centre) the middle depth range; and (below) just the hands in foreground.



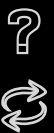


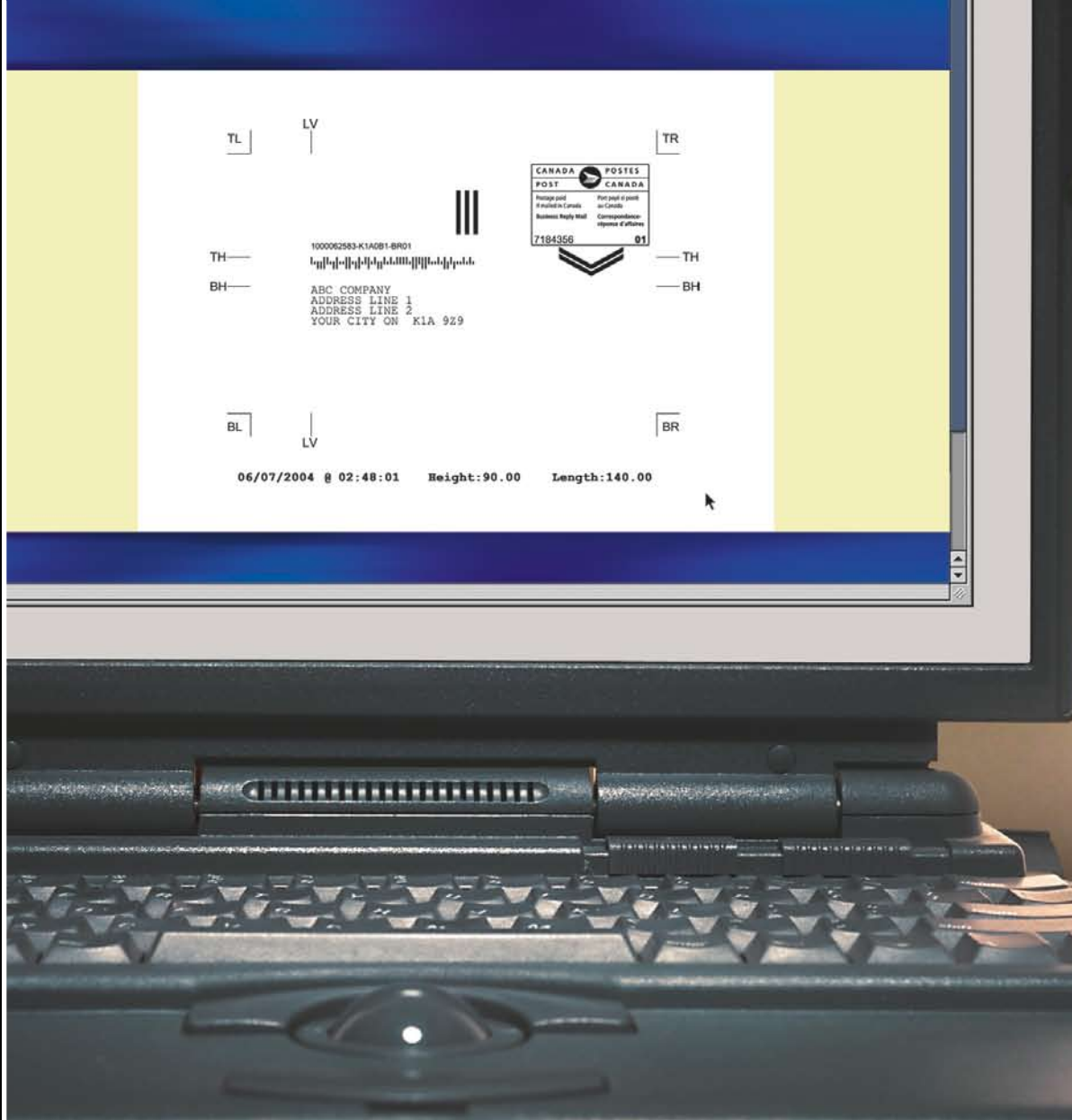
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System requirements

Windows

- Adobe Acrobat Reader 4 or higher
- Microsoft Windows 98/NT 4.0/2000/XP
- 32MB available RAM
- 40MB available hard-disk space
- Internet Explorer 5.01 or higher

Macintosh

- Adobe Acrobat Reader 4 or higher
- Mac OS 9 or higher
- 32MB of available RAM
- 40MB available hard-disk space

FAQ (Frequently Asked Questions)

1. Why does type or line art in Acrobat Reader appear bloated or jagged?

In Acrobat Reader 5, under Acrobat Reader>Preferences>Display>Smoothing, make sure that the Smooth Text, Smooth Line Art and/or Smooth Images options are turned on (click checkboxes). In Acrobat Reader 4, under File>Preferences>General, make sure that Smooth Text and Images is turned on (click checkbox).

2. How do I switch my page display to normal view mode?

gX PDFs open automatically in Full Screen mode. To toggle between Full Screen mode and normal view, click on the bidirectional arrows (just below the ?) at the bottom of the navigation bar, or use the Full Screen mode keyboard shortcut, Command-L (Mac) or Control-L (Windows).

3. What about the Web links?

Web links are highlighted in blue. Clicking on a link automatically sends your browser to the embedded URL, which may be a corporate location, a product information page, or just an interesting related site.

4. How do I see the rich media version of gX with videos, QuickTime VR, music, and animations?

Full Embedded and Streaming versions of gX require Adobe Reader 6 and a high speed Internet connection.

5. How do I get the latest versions of Adobe Reader or Apple QuickTime?

Adobe Reader 6 is a free download from www.adobe.com/products/acrobat/readstep2.html.

QuickTime 6.5 is a free download from www.apple.com/quicktime/download.

