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OS X.2.2 BIG IMPROVEMENT

Re: *Quark Workflows in Transition* (GX Dec/02)

A note on the OS X article. Back in OS X 10.1, I tried to remove the .dfonts that come with the system and created no end of trouble for myself. MS Word X would not run (the crash log specifically named the absence of the Helvetica .dfont as the cause) and there were other problems [as well]. Your readers should approach changes to the shipping fonts folder with caution, despite what Font Reserve recommends. As to the behaviour of QuarkXPress 4, I despaired of ever running it under Classic until 10.2.2 turned up. With crashes and restarts in 10.2, it took me most of a day to print the 24 pages required to show separations for a large brochure (when I finally gave up troubleshooting and concentrated on simply getting the job out, OS 9 printed the pages quickly and without a fuss). Now, 10.2.2 can handle printing separations and flipping back and forth from XPress to FlightCheck Collect without missing a beat.

Despite the transition hassles such as the above, I love OS X. Aside from the much discussed beauty of its rendering, its real attraction lies in its very low maintenance demands. I used to spend hours every week doing maintenance of one kind or another — the crash/rebuild desktop/run Norton or TechTool cycle that chews up all Mac users' time. Now I do virtually nothing. I run "fsc" whenever I restart once every week or two, just as a check, but basically the machine looks after itself. My laptop is still on OS 9 only because I needed a fax program (Fax STF made the transition to OS X by becoming cranky and unusable), but now that I have Page Sender, I think I can take that over as well.

A LONG TERM APPRECIATIVE READER
(NAME WITHHELD BY REQUEST)
TORONTO ON

OS WAFFLING WITH QUARK

Many thanks for your fine article *Quark Workflows in Transition* in the latest issue of GRAPHIC EXCHANGE. I migrated to OS X several months ago but wisely saved a complete OS 9.x system folder in a hard

drive partition to guarantee trouble-free booting in Quark. It was wise because my occasional attempts to run Quark in Classic mode always failed. The user forum at quark.com was no help since it's primarily an outlet for anger and frustration rather than solutions. Your article explained what the problems were and how to solve them.

LARRY GRAINGER
LG COMMUNICATIONS
VICTORIA BC

NOT A QUARK FRAIDY-CAT

Re: *Quark Workflows in Transition* (GX Dec/02)

As the alpha-geek for our company, I've been using Quark under Classic for months now as well. I have to concur that the display issues are the only bugs I have found. Most of the other annoyances were taken care of completely by Extensis' QX Tools Pro, a set of XT's that not only work flawlessly, they allow easy shortcut workarounds for little annoyances like "Command-Option-D" showing the dock instead of opening the Step & Repeat dialog. In fact, I use the QX Tools Viewer as a workaround for the display problem. One click in the viewer window triggers a complete screen redraw every time. It's reflex for me now.

Another great OS X fix is Default Folder by St.Claire Software. They have kept completely up to date with OS changes and, without its improvements to the lousy OS X open and save dialogs, I would have gone back to OS 9 long ago.

Now if only Apple would restore the old "Labels" func-

tionality to OS X, I'd be perfectly happy...

Thanks again for your article. I hope it prompts others to switch. I'm getting sick and tired of having to downsample my Quark files to v4 for the fraidy-cats still using OS 9.

ROLF BERGER
BAKER GRAPHICS
TORONTO ON

[Editor's reply: Peter Dudar's article describing his experience with Quark in OS X generated a lot of comments and we would like to thank everyone for their feedback. For those who might have missed it, a PDF is available both on our website at www.gxo.com and on the Apple Computer Creative page at www.apple.com/creative.]

EXCELLENT SLR ARTICLE

Ron Giddings' article in volume 11 issue 6 on professional digital SLRs was an excellent depiction of the evolution of digital photography. The ability to capture more and more data with ever-increasing megapixel size gives the photographer a larger canvas to work with. Having the hard drive to capture the information and being able to manipulate the raw data using software such as Power Retouche provides the photographer with a greater sense of control of his/her image.

The evolution of digital print media, especially giclée printing, is another piece of the puzzle. Advancements in RIP software, improvements to ink development and the availability of a variety of media from watercolour to silk gives the photographer much more flexibility in rendering his/her images to print.

Are you driving sales by connecting with your customers?

The combination of changes in digital photography and the digital print media arenas has created a very exciting time for photographers to explore their craft.

FARZANA JIWANI
CREATIVE PRODUCTION, PRINT SENSE INC.
TORONTO, ON

GETTING INTO VIDEO

I just finished reading [*Is Desktop Video Ready for Prime Time?*] in the December edition of *GX*. I really enjoyed it! I've been doing a lot of research on DV in general in the past couple of months because I'm really interested in getting into it. Also, I just finished a course in Flash MX and I love the whole media convergence thing—interactive video, etc. Like [Bob Connolly] said, multimedia capabilities are one thing, but content is still king. People are always looking for great stories!

I just wanted to congratulate you on a great article... looking forward to reading more!

CHRIS HEBERT, CREATIVE DIRECTOR
MARKETING MEDIA GROUP
TORONTO ON

BITMAPS RESOLVED AT LAST

Thank you very much for your article [*Bitmap Images—Embed or Link?*, *GX* Dec/02]. Finally, after years of trying to find an answer for one big question, you answered it.

I am a creative director/Mac artist/prepress/etc (these days we have to wear many hats), who often preps files for high end printing. Whenever I worked on a project from scratch, images were always linked to my final output file (usually Quark or Illustrator).

However, I often had to

prep somebody else's files — and nightmares began right here. So many art directors love to embed their images (probably because they display so much better on a screen).

And of course, they do not provide original images, so there was no way of telling how good the quality of the images were. It was semi-OK when we had loose images, but I was dealing with packaging or product shots, or logos — quality of an image and matching colours were essential issues.

I spoke to quite a few experts in the industry (hands-on prepress and film people) and nobody was able to give me such a clear answer as your article did. One more time, thank you for a great article.

ALICJA DEBOWSKI
GRAPHIC DESIGNER
TORONTO ON

EMBEDDING NOT ADVISED

As a prepress working manager in a folding carton printer, I would like to comment that we ask our clients never to embed images. Because we must step and repeat the one-up files to produce a large combination sheet, the digital files can quickly become time-consuming behemoths and worse, sometimes image poorly or with items missing. The reason to embed is to protect transparency effects used, according to Adobe. Using OPI might have assisted the embedded file size problem. But, OPI does not work successfully when transparency is used and today's RIPs are unable to cope. We still use a successful Photoshop workaround.

JOHN WILLIS
PREPRESS MANAGER, MM&T PACKAGING CO
MISSISSAUGA ON



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