

printout

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

iPhoto '08

by Gary Brandt

Keystone MacCentral will be focused on photography for its May and June meetings. We will be using the iPhoto '08 Essential Training DVD to learn all about Apple's latest version of iPhoto. The DVD covers the changes made to the interface and the Events metaphor that iPhoto now uses to organize photos. Apple has updated the editing tools in iPhoto '08 for more control of adjustments to photos. You may indeed find that iPhoto can handle almost all of your adjustment needs.

Organizing of photos is covered in detail and tagging and searching files with metadata is explained. If time permits, the DVD gets into more advanced editing techniques. Online sharing of photos is also covered. These meetings should offer something of interest for all of us who use our Macs to store our digital images.

The May KeyMac meeting will include the election of board officers to serve a two year term beginning with the June board meeting scheduled for Tuesday, June 2, 2008. With one exception, board members currently serving have agreed to serve another term in their positions if they are reelected. Nominations of other candidates can be made at the May meeting before the vote is taken. Please do not hesitate to have your name placed into nomination if you would like to serve on the board. Board meetings are generally held on the first Tuesday of the month at the West Shore Plaza Restaurant in Lemoyne. We order dinner at 6:00 PM and start the board meeting while we are waiting for our orders. You are not obligated to eat dinner at the meetings. KeyMac members are welcome to attend. ☺

Meet us at

Gannett Fleming
Gannett West Building
209 Senate Ave ❖ Camp Hill

Tuesday, May 20, 2008, 6:30 p.m.

Attendance is free and open to all interested persons.

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Keystone MacCentral is a not-for-profit group of Macintosh enthusiasts who generally meet the third Tuesday of every month to exchange information, participate in question-and-answer sessions, view product demonstrations, and obtain resource materials that will help them get the most out of their computer systems. Meetings are free and open to the public. The *Keystone MacCentral Printout* is the official newsletter of Keystone MacCentral and an independent publication not affiliated or otherwise associated with or sponsored or sanctioned by any for-profit organization, including Apple Computer, Inc. Copyright © 2008, Keystone MacCentral, 305 Somerset Drive, Shiresmanstown, PA 17011.

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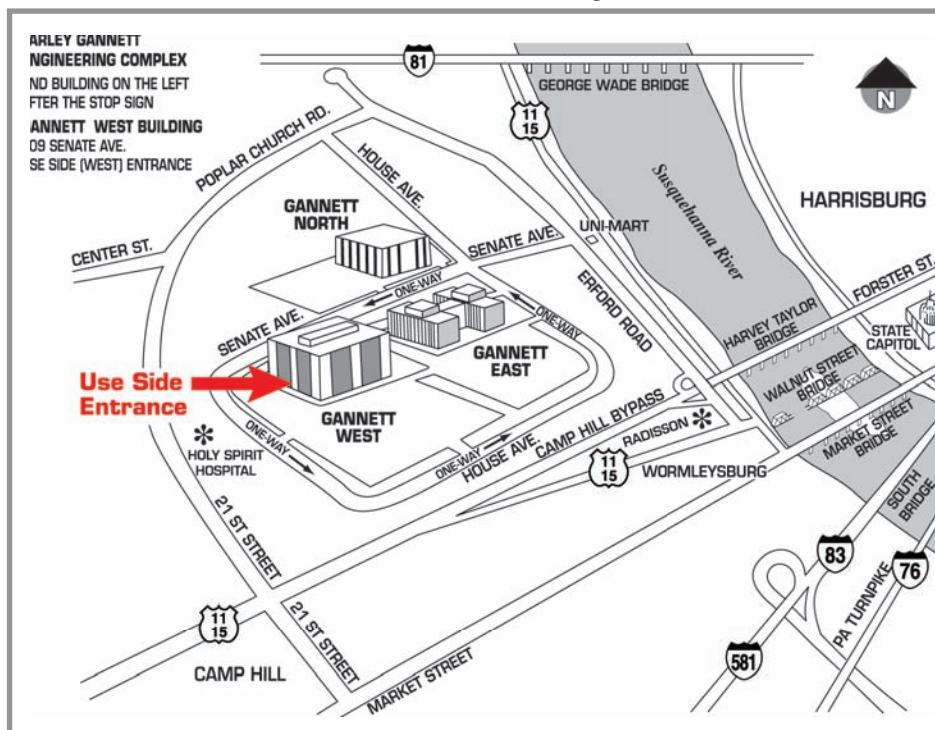
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Keystone MacCentral Essentials

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Camp Hill

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by Linda J. Cober

President's Corner

Welcome to May, a busy month for everyone, especially for those of us involved in education. We did not have a KeyMac officers' meeting on the first Tuesday of May because that evening was the WSSD A/V Expo. I had 24 students' projects accepted for display, so both the students and I felt very good about our acceptance percentage. Almost 600 projects from 11 elementary schools, 4 middle schools and 2 high schools were entered this year, and approximately 210 were displayed. I had entered 32 projects from 4 classes, so our 66% acceptance rate was commendable. I was very proud of the students and enjoyed meeting their parents and even some grandparents at the Expo. The tech department works hard to put on the Expo each year, first judging the entered projects so only the best are displayed and then doing the massive amount of work necessary to borrow laptops from the various schools and then set them up in two different big rooms at ACE (admin), complete with power to each laptop. Then the projects have to be loaded onto the computers and a sign printed for each project so the public can see the title, creator, grade level, school, and teacher. In addition, there is a student film fest in Bill Spong's media lab, which many of you saw when we visited Bill's Mac lab several years ago. Since it is a film fest, the tech dept. even provides popcorn from an old-time movie theater popcorn maker for interested visitors. At the start of the evening, an orchestra from one of the schools plays on the front patio where visitors can sit and listen to the music while enjoying free Italian Ice from Dairy Delight, a local ice cream store. As I walked through the exhibits, I was impressed by the students' projects and enjoyed seeing how the various

grade levels' projects had become more technologically advanced since the Expo first began showcasing student work 8 years ago. One elementary school boy proudly showed my sister his project and announced, "I'm going to have an even better one next year." I have no doubt that he will.

I told you all about the Expo to encourage you to attend next year, because as I told my students whose projects were not chosen as our entries, going to the Expo will give them a chance to see what others have done and to inspire them to do a better project next time. I also wrote about the Expo to hopefully inspire other school districts to consider sponsoring such a showcase for students' work themselves. Technology is a part of our lives and will continue to grow in importance. Also, people learn better when they know that their work will be viewed by others. Thus, an A/V Expo shows everyone some of the ways technology can be used to promote learning and allows the creators to share their work with others. This is a win-win situation all around, but it requires a lot of work on the part of teachers, students, tech and media staff and others. The result, however, is worth the effort and I commend the WSSD for sponsoring such an evening. As Mac users and promoters of technology, you too should appreciate the efforts of all those who made the evening a success. Next year, come see for yourselves. The Expo is held on the first Tuesday in May, so you can plan ahead. You can also plan ahead for the KeyMac meeting held on the third Tuesday in May, so I hope to see you there on May 20. ☺

by Linda J. Cober

The Macintosh iLife '08 in the Classroom

If you are a teacher, parent, or interested individual who read my President's Corner in the May 2008 KeyMac newsletter (www.keystonemac.com) and thought that the information concerning the West Shore School District annual Audio Visual Expo sounded intriguing but wondered just how you could get involved in developing technologically oriented, interesting, educational projects for your students/children or for yourself, I suggest that you buy the book *The Macintosh iLife '08 in the Classroom* written by Jim Heid and published by PeachPit Press (www.peachpit.com). This \$49.99 retail price book (discounted for User Group members) not only does an admirable job of covering all the components of iLife '08 but also provides sample lessons to utilize iLife.

This updated version of Jim Heid's bestselling guide to iLife '08 is oriented especially towards educators, but would be useful to anyone. The teachers' supplement encourages teachers to employ technology in their classrooms to make learning more relevant to the students of today and offers tips on how to do this. Parents may also want to read these suggestions and share them with their children's teachers. Education requires cooperation from teachers, parents, and students, and we must all work together to educate today's youth. If learning is fun, so much the better! Another thing to consider is that students are quite adept at using technological devices and feeling that

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The Macintosh iLife '08 in the Classroom

they are “behind the curve” may keep some teachers or parents from trying to use technology to enhance education. They may feel, to paraphrase an old saying, “Better to be thought a technological idiot than to open my mouth and remove all doubt.” I can understand this viewpoint, but encourage those who feel this way to get a copy of *The Macintosh iLife '08 in the Classroom* and start reading and experimenting. First, you will see why using technology is important in education. Next, you will be shown how the book and the website work together to help you learn, not only through reading but also through online video tutorials. The Macintosh itself is shown as a digital hub where iMovie, iPhoto, iTunes, iWeb and GarageBand all come together so users can integrate sound and visual images and then share their creations with others. The book is designed so those who say, “That’s all very nice, but what am I supposed to do with these applications?” get answers

in the form of numerous suggested projects designed to appeal to a variety of interests. If you have the Mac, then you have iLife; *The Macintosh iLife '08 in the Classroom* gives you the knowledge of how to use the iLife applications along with the accompanying hardware such as an iPod or a digital camera. Pictures and diagrams clearly explain how to hook up everything, how to create a playlist in iTunes, how to use the Ken Burns effect in iMovie, how to edit photos in iPhoto, how to add and use sound, including writing your own songs, etc.

The Macintosh iLife '08 in the Classroom is clearly written and will appeal to all Mac users from “newbies” to “old hands.” As an educator, I especially like the fact that this version is oriented to teachers, but those additions will be beneficial to all readers since finding a use for all the applications included in iLife can be daunting. We all have favorite applications that we like and thus choose to use, but adding to that list enables us to create better, more interesting projects. I strongly suggest that readers, especially educators, buy *The Macintosh iLife '08 in the Classroom* and use it to enhance your lessons, your iLife projects, and your students’ lives through the better use of technology in the classroom. ☺

by Christopher Breen

Mac 911

Troubleshooting .Mac iCal syncing

Reader Turner Kellogg is unhappy with .Mac’s inability to sync his calendars. He writes:

For some reason I’m no longer able to sync iCal with .Mac on my home computer. When I try, I get a warning that tells me I have inconsistent data. I thought inconsistent data was the whole point of syncing! I’ve tried resetting the calendar in my .Mac preferences several times with no luck. I’ve also unregistered my Mac and then reregistered it to see if that would help. The next time I sync I get the same thing even though I have it set to replace the data on my computer with what’s on .Mac.

You’re on the right track, but you need to take it up a notch. By that I mean that you should try mucking with your .Mac settings on every computer configured to sync its data to .Mac.

That mucking takes this form:

Begin by making a backup of your iCal and Address Book data. I explain how to back up iCal toward the end of this entry. To back up Address Book, in Tiger choose File

-> Back Up Address Book and in Leopard choose File -> Export -> Address Book Archive. Should you need this backup you can use Address Book’s Revert (Tiger) or Import (Leopard) commands to bring back your data. Now on to syncing.

On the Mac that holds your master calendar — the one where you most often enter events — pull up System Preferences and click the .Mac preference.

If you’re running Tiger, click the Advanced tab, select the name of your computer in the list of registered computers, and click the Reset Sync Data button. In the resulting sheet click the right arrow button so that you’ll replace any contact and calendar data on .Mac with the data on that Mac and then click the Replace button.

If you’re running Leopard, the process is similar. The difference is that you must choose the Sync tab in .Mac preferences, click the Advanced button, and then choose your computer and click the Reset Sync Data button. As promised, the data on your computer will replace the information on .Mac.

Repeat this process for other Macs you've synced with .Mac. However, this time be sure that when you ask your Mac to Reset Sync Data, you click the left arrow button, which tells the .Mac preference to sync the data on your computer with info from .Mac. With luck, you'll no longer see the inconsistent data warning.

I mention "luck" because even though this technique should work, it doesn't always. Some have found that they have better luck when they first hand-copy their iCal data from one Mac to the other. You can do this by choosing File -> Back Up Database (Tiger) or File -> Back up iCal (Leopard) to create an iCal Backup file. Make a copy of that file and take it to your other Mac. From within iCal on that other Mac choose File -> Revert to Database Backup (Tiger) or File -> Restore iCal (Leopard) and choose the backup file you created on the original Mac. This will cause iCal to replace all its calendars, events, and To Do items from the other Mac so be sure you don't have any unique information in this copy of iCal. (And to be safe, you might want to create a backup file of this iCal's data before replacing it.)

Moving Mail accounts offline

Reader and Weeds cast-member Andy Milder has recently made the transition from Entourage to Apple's Mail. Following that transition he encountered this issue:

I've got a whole bunch of mail accounts that are halfway bogus and/or I don't want checked. That is to say, accounts that on rare occasions I'll check and download, but not always. Here's the \$64,000 question: Is there a way to customize the Get Mail button so that it only checks the accounts I want checked? I've set the automatic checking to not bother with them, but the Get Mail button seems to check 'em all.

You can't do anything with the button specifically, but you have a couple of options for barring particular accounts from retrieving mail. You've already mentioned that you can keep an account from being automatically checked by opening the Accounts preference, selecting an account, clicking the Advanced tab, and disabling the Include When Automatically Checking For New Mail option. As you rightly point out, this option has no effect on the Get Mail button.

However, the checkbox just above it does. Disable the Enable This Account option and the account disappears from Mail's list of mailboxes. You can press Get Mail from now until doomsday, and the disabled account will be left unchecked.

If you want an account ignored only occasionally, this isn't the best way to go as you have to dig down into Mail's preferences to switch it on or off. A more expedient route is to Control-click the account's Inbox in Mail's list of mailboxes and choose Take "nameofaccount" Offline. (Alternatively, you can choose Mailbox -> Online Status and, from the submenu, choose Take "nameofaccount" Offline.) A tilde-like symbol appears next to the account to indicate it's

offline. Press the Get Mail button and the offline account will be ignored. To bring it back online, you can simply click the tilde-like symbol.

Fix Apple TV wireless syncing

We have a helpful crew here at Macworld. For example, not only did Chief Gemologist, Dan Frakes, propose a terrific Mac 911 question, but a couple of days later, answered it as well. We begin with the question:

My Apple TV is having loads of connection problems. Unfortunately, over the past few weeks I changed my network configuration in the house and applied the Apple TV [2.0.1] update, so it could be due to either. Essentially, the Apple TV appears to be connected to the wireless network, and shows up in iTunes; I try to sync, and it appears (in iTunes) to start syncing, but it eventually drops off the network and out of iTunes. When I go to the TV, nothing has been added to the Apple TV, and it claims it's not connected to the network. So I connect it to the network again. Rinse, repeat.

After a "Huh, let me look into it" response from yours truly, he came back with this:


If your wireless network is set up as a 5GHz network using wide channels, the Apple TV can't maintain a connection. I disabled wide channels (which, unfortunately, reduces performance) and the Apple TV was able to join the network and, more important, maintain the connection.

To earn my day's pay, allow me to add some details. Specifically, to do as Dan suggests, launch AirPort Utility, select your base station, make sure the AirPort item is selected in the toolbar, and click the Wireless tab. With the Radio Mode pop-up menu set to 802.11n Only (5 GHz), click the Wireless Options button. In the sheet that appears, disable the Use Wide Channels option, click Done, and then click Update to do just that to your AirPort Base Station.

But hang on a sec, one tmartine in the Apple Discussion Forums contends that you can fix the problem without disabling wide channels. He suggests that while in the aforementioned Wireless tab, you hold down the Option key, click on the Channel pop-up menu, select 161, and click Update. Others have offered that any channel over 40 will work just as well.

If you've had this problem and discover that tmartine's solution is the goods, please make your voice heard by putting the Comments link to good use.

[Macworld Senior Editor Christopher Breen is the author of Secrets of the iPod and iTunes, fifth edition, and The iPod and iTunes Pocket Guide (both Peachpit Press, 2005).

Find Chris' books at www.amazon.com and www.peachpit.com. Get special user group pricing on Macworld Magazine! Subscribe today at <http://www.macworld.com/useroffer>.] 

Keystone MacCentral Minutes

April 15, 2008

Auction Action

President Linda Cober welcomed members and visitors who came to our auction in April. She mentioned that Sunrise Computers is back in our area doing service work and they make "house calls". Members brought in snacks and Wendy Adams again supplied us with her chili. We were also treated to two batches of soft pretzels. Good thing too, since Jim Carey had threatened a walkout without his favorite treat. The club provided sodas to go along with the food.

Linda thanked everyone who helped make the auction another success. That would include the many generous vendors who donated another fine batch of items this year. Chuck Joiner served as the auctioneer. He always does a great job while under near constant (good-natured) harassment. The software we run to keep track of auction sales was created by Frank English who ran the auction network along with his wife Brenda. Eric Adams does most of the preliminary work for us, contacting vendors for donations. Eric was also the go-to person for those of us who bought downloadable items. The rest of the KeyMac board pitched in where needed and Tucker Hill served as the runner delivering the items to the winning bidders.

Jim Carey began by explaining the rules for the auction. Jim then took charge of the table of auction items and the auction was off and running. We had many new items for sale and some of our members and guests brought in new and used items for sale, with 20% of the bid price going to KeyMac. KeyMac keeps 100% of the proceeds for donated items.

We began with an iKlear cleaning kit, one of a multitude of products they donated this year. A list of donating vendors is available on our web site, along with links to company and product pages. We hope you will continue to support them throughout the year.

Many items brought out spirited bidding, with the bidding for Disk Warrior 4 a highlight. We offered hardware like a MacWireless WiFinder and several items from Newer Technology. Many good software packages went up for bid, including BBEdit 8.7, SOHO Organizer, EMC Retrospect, Fetch, and Graphic Converter. Other items were Memory-

Miner, Klix, Data Backup 3, and QuickKeys X3. Vendors donated some very high value packages, including Studio Artist 3.5, Google SketchUp Pro 6, Project X, and modo. Keystone MacCentral extends its sincere appreciation to all who donated and all who bid. It is a lot of work for all involved but we still intend to do it all again next year. ☺



Board Elections

The following is a list of nominations for board positions. Additional nominations can be made from the floor at the May meeting of Keystone MacCentral.

President : Linda Cober

Vice President : Tom Owad

Recorder : Gary Brandt

Treasurer : Jim Carey

Program Director : Gary Brandt

Membership Chair : Eric Adams

Correspondence Secretary : (open)

Newsletter Editor : Tim Sullivan

Industry Liaison : Wendy Adams

Webmaster : Linda Smith

Librarian : Tim Sullivan



Cataloging Photos and Storing Them on the Computer

Anyone who has ever heard me speak French will be surprised that there is something I do even worse: file papers. If the appropriate destination is obvious, I will usually put them away eventually, but I seem to be saddled with an unclear mind, for rarely do I find the destination obvious. For example, in front of me is an article on colour organs — 19th-century organs that projected colours while playing music. Do I file this under music, musical instruments, organs, colour, vision, or synaesthesia (the mixing of senses)?

My solution to such conundrums used to be to leave papers wherever I finished reading them until my wife got fed up with the mess and threw everything in a box. To find a paper — well, if it was still lying about and I had been noshing while I read it, I might try asking the dog to sniff out crumbs, but usually all I could do was hope to locate one paper by accident while searching for another. Only in the last few years have I come up with a sensible approach. Now I save them all on my computer in a folder called “papers” and search for the contents using CTM Development’s [FoxTrot](#) (Tiger) or [Spotlight](#) (Leopard).

Pictures are different, though. There is no way to index images. To find pictures by their content requires (1) describing the content in words and (2) attaching descriptions to images. Both requisites sound simpler than I have found either of them to be.

Describing Picture Content — Keywords are supposed to make it easy to find a photo. Computers can handle lots of keywords, so applying enough of them ought to let me find anything. Unfortunately, I can think up an impractical number of descriptors for every picture and I can never decide which of them not to include. For example, here are the keywords I came up with for this photograph:



workman, tradesman, builder, carpenter, sawyer, frame, framer, framing, saw, wood_saw, bowsaw, bucksaw, workplace, safety, workplace_safety, building, home_building, house, construction, house_construction, industrial_photography, portrait, industrial_portrait, travel_photography, travel_photograph, monsoon, clouds, monsoon_clouds, cloudy, barefoot, rural, China, Yunan, rural_China, rural_Yunan

In the hope of finding a sensible way to select keywords I consulted a professional photo cataloguer, Marcia Tiede, then at the University of Arizona’s Center for Creative Photography. Tiede told me that if I wanted to identify a photo of a workman, one cataloguing convention would have me enter “workmen” instead. Ditto for 16 other words on my list — tradesmen, builders, carpenters, sawyers, etc. Beyond that, however, she could not make the job any more straightforward. She also suggested five more keywords: men, labourers, occupations, equipment, and tools.

Tiede explained that there is no standard set of descriptors. The U.S. Library of Congress publishes a two-part Thesaurus of Graphic Materials that some U.S. libraries use as a de facto standard but it is continually changing, so that the descriptor of a subject used yesterday or tomorrow may not be the same as its equivalent today. Also, the thesaurus is unwieldy, 830 pages and growing. On the other hand, despite its size, Tiede still finds it to be missing appropriate descriptors. If I were using it, this would be the list of keywords for that picture:

carpenters, saw, crosscut_saws, sawing_wood, safety, hazard, construction, houses, wooden_buildings, construction_industry, portrait_photographs, travel, equipment, tools, men, labourers, occupations, equipment, tools.

— [Thesaurus of Graphical Materials I: Subject Terms](#)

— [Thesaurus of Graphical Materials II: Genre and Physical Characteristics Terms](#)

I took a long time to extract that list from the thesaurus. Tiede has been cataloguing photos daily for decades, so she is much more efficient. Still, she told me that it typically takes her about five minutes per picture, “often less but sometimes more.” Describing pictures is so time-consuming that a bunch of museum administrators are trying to develop a [catalogue formed by the public](#) like a wiki, and — apparently Tom Sawyer is alive and resides in California

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Cataloging Photos and Storing Them on the Computer

— Google Image Labeler is trying to induce the public to identify pictures in Google's index by turning keywording into a [game](#).

While talking with Tiede, it struck me that an index of keywords could be useful for particular, delimited circumstances but in most cases, their selection must be so limited and haphazard that searching might be no less efficient if keywords were not used at all, if a richly descriptive caption were used instead, a stream of text that would flow more easily from the mind. Tiede agreed. She told me that this is being tried in library circles, often with the addition of syntactical markers that form an extension of the World Wide Web called the [Semantic Web](#).

Linking Photos and Descriptions — Attaching this information to photos presents more problems. No organization maintains a standard for the EXIF information supplied by the camera — it is an ad hoc convention of camera manufacturers — and the IPTC (International Press Telecommunications Council) standard for storing textual metadata within image files has been evolving over the years. Indeed, the latest version is extensible, to allow for further change. The standards and practices are sufficiently chaotic that not all applications recognize the same fields and the same field may appear with different labels in different applications. Some applications permit you to enhance this confusion by defining fields of your own, which may or may not be in a format that another application will recognize. Finally, to read and edit the metadata of an image, an application needs to read and save the entire image file — perhaps 100 megabytes to change 1 kilobyte.

(If your pictures are smaller — if they are closer to 1 MB — then your pictures are compressed as JPEGs. This compression loses information, so serious photographers usually save pictures in an uncompressed format and convert them to JPEG only to put them on the Web or to send them by e-mail. Uncompressed photos run in the tens of megabytes. When working in Photoshop, it is normal to duplicate the photo into a different layer and work on it, then to repeat this process several times. In this way a final image can easily become hundreds of megabytes.)

To show you a selection of photographs, any application needs to display small versions of the original and make available any metadata attached to them. There are only a few ways to do this and each has limitations:

- Read all the information from disk every time it's needed, and generate a small preview image whenever one is required. With uncompressed pictures this takes so much time that it is sensible only when cataloguing folders that change often, like the contents of memory cards.
- Generate a preview image the first time it is required, and keep the small image and the metadata in a cache. This

works with more pictures than the previous method but becomes awkward with large numbers.

- Generate a preview image and put that preview plus the metadata into a permanent, efficient database. This approach can handle any number of pictures, but the database and the original files must be synchronized after any change to either. This kind of synchronization is easily mucked up, leading to confusion and lost work.
- Generate a preview then put the preview and metadata into a permanent, efficient database, and move the original image there too. This prevents damage from improper synchronization but presents a long-term liability. All of the technology involving digital pictures is evolving rapidly, including the databases for storing them. A few years from now you may prefer to store your photographs differently and want to export them. However, it is one thing to export text from a database and it is another thing to export 100 MB images, especially if you have a lot of them. Finding the time and drive space to do this might be difficult.

Simple Tools — My personal approach to organizing pictures is almost as haphazard as my approach to organizing papers. I lack the self-discipline to label them, but if I care about them I put them into folders labelled by the journey I shot them on or the subject's name. To find them, I negotiate those folders then root rapidly through thumbnail images and small previews. The Finder is almost sufficient for this task, but every time it needs a preview image, it draws a fresh one. On our computers, Finder's preview of a 100 MB image typically takes 6 or 7 seconds to appear. (This is on both a 2 GHz dual-processor Power Mac G5 with 8 GB of RAM and a dual-core Intel-based iMac with 2 GB of RAM.) This takes so long as to make rooting through folders of large images impractical.

The next step up from this is [Adobe Bridge](#), part of Creative Suite 3 and [Photoshop Elements 6](#). Bridge builds previews and caches them. It offers a rough equivalent of the preview mode in older versions of Elements or the browser in [GraphicConverter](#). Since I own Adobe Bridge, I tried it for awhile, but I found that, although an improvement over the Finder, it is still sluggish. Also, it will not let me edit one string of text that I often need to, the date and time that the photograph was taken. I rarely remember to change these in my camera while crossing time zones, and a couple of times I have set a camera to the wrong day or year, so I often find myself needing to correct the date or time in the image file.

Aperture and iPhoto — At this point I decided to try Apple's [Aperture](#). This is the big brother of [iPhoto](#) that is aimed at advanced amateurs and pros. Aperture offers many more tools than iPhoto for identifying, selecting, and manipulating pictures but iPhoto '08 has been changed to work much like Aperture under the hood, so my comments on Aperture apply to iPhoto as well, except as noted.

Aperture generates its own database, importing original photos into a proprietary data structure, and generating copies of each for quick previewing. This provides the advantages and disadvantages I mentioned above: speed

and safety for the nonce with a long-term liability if — or, more probably, when — the time comes to store your photographs differently. However, when I tried importing files that contained descriptive metadata, I saw some of my information but not my captions or keywords. Aperture keeps all the metadata separate from the photos and will embed the metadata only if you export a picture.

Besides storing photos, Aperture can edit them. Aperture's editing tools are far more numerous and sophisticated than iPhoto's but they are still meagre. I would find it essential to augment them with some third-party plug-ins Apple just announced but even with those there are still some huge lacunae: no way to control perspective, correct distortion, or reduce optical blurring (as in Photoshop's smart sharpening controls). (See "[Aperture 2.1 Adds Plug-in Capability to Edit Photos](#)," 2007-09-07.) Also, there is no way in Aperture to select only part of an image and have either Aperture or a plug-in modify only that part.

Aperture's editing tools also generate a long-term liability. When you edit a photo either with an external editor or with a plug-in, Aperture duplicates it first and sends out the duplicate for alteration, but Aperture's built-in editing tools work differently. Those do not change the original image; they are mathematical instructions that are effected only when writing to the screen, printing, or exporting a file. The instructions fill little disk space and they can be changed or reordered at any time. However, if Apple ever changes an algorithm in a future release of Aperture, then at a stroke, all of the photographs that you painstakingly modified will be changed. Of course Apple is aware of this, and in a telephone briefing, a product manager assured Adam and me that Apple would always leave the original code in place so that users' photographs would remain unchanged, but "always" is a very long time for a company to maintain outdated code. To know that your editing is saved permanently, you need to create a copy of the file by opening it with a plug-in or an external editor, or you need to export the image.

Aperture displays a JPEG of the last state of every image, and attaches your keywords to that JPEG. Thus, if you ever cannot access your pictures through Aperture, you will still find a set of labelled, edited photos buried in Aperture's data package. (A package is a folder that looks like a file but can be opened in the Finder like any other folder by selecting it, Control-clicking, then choosing Show Package Contents in the contextual menu that appears.) They will only be JPEGs, not TIFFs or raw images, but at least you will have a complete set of pictures and metadata in some format. (iPhoto maintains comparable JPEGs in its iPhoto Library package but does not attach any metadata to them, so if you ever lose access to your iPhoto database, your keywords will be gone. However, unlike earlier versions, iPhoto '08 does attach your keywords to photos if you export the images.)

Aperture's user interface is much improved in the current version, and most of its icons and controls are labelled clearly in English, but it still uses close to two dozen hieroglyphical characters. They may be called icons but they are

hardly iconic. I find them difficult to interpret and even difficult to make out with my monitor at the back of my desk. On top of that, their explanatory tooltips are not Apple's standard black on yellow but white on black, which makes them difficult to read. It is no accident that books are printed in black ink on white paper, or that black on white won out over reverse video in word processors. For optical and other reasons, black text on a white background is more legible than white on black. Apple's use of white text on black is a fatuous triumph of fashion over function.

Apple permits a choice of background behind your photographs, a choice running from black to white with a middling grey as the default. Grey is easiest on the eyes and black makes pictures look the best, but white gives the closest indication of how the pictures will look when printed. Since the primary purpose of Aperture is to sort pictures for printing, I want to use a white background — but I cannot. Aperture makes this impractical because to indicate a selection, it surrounds pictures with a white frame, not with a contrasting tone or a colour.

Apple's user interface guidelines eschew gibberish in menus, but Aperture sports Show Inspector HUD, Show Keywords HUD, and Show Lift & Stamp HUD. "HUD" stands for "heads-up display," which is Apple's new jargon for a floating window. Each of these floating windows uses small type in white on black, which makes them hard to read and annoying to use.

Despite these problems with the user interface, Aperture 2 is much improved over previous versions. In other respects it is now a competent application. However, it is not an application that I want to use, irrespective of the interface. I want my metadata stored with my original photographs, and I have seen too much change in the computer world to want to tie my pictures to a vector-based editor, even if that editor could do all that I would want it to.

Expression Media and Extensis Portfolio — At this point I looked at other photo organizers. I tried all I could find, including, among others, [Extensis Portfolio](#), [Microsoft Expression Media](#) (formerly iView MediaPro), [Adobe Photoshop Lightroom](#), [MediaDex](#) (the single-user version of Canto Cumulus), and [QPict](#). I found the first two of them to be worth a close look, Portfolio and Expression Media. Both of them use the third structure on my list: they maintain structured databases of text information and previews but will synchronize their databases with the original files. Both of them work quickly, are reasonably reliable at synchronizing, and are reasonably robust. Expression Media can also edit pictures but its editing tools are rudimentary.

Of these two packages, Expression Media ought to be preferable — just about ideal, in fact. It has virtually every feature I might ever want and the next version, currently in beta, has the missing one: hierarchical keywords. If I ever define keywords, some of them will fit into categories, so a hierarchical display will make them easier to find:

Continued on page 10

Cataloging Photos and Storing Them on the Computer

format: vertical horizontal square

portraits: friends relatives personal commercial

Aperture also offers hierarchical keywords, and iPhoto does through [Keyword Manager](#), but Portfolio does not, and Portfolio has fewer bells and whistles as well.

However despite Expression Media's capabilities, I cannot stand the product, because of its user interface. I don't want to mouse through menus for every command and I can remember few keyboard shortcuts, so I want to use toolbars most of the time, but I find Expression Media's toolbar to be virtually useless. Instead of meaningful icons, it is filled with indecipherable hieroglyphs, hieroglyphs that are not labelled in English and contain no colour to help tell them apart. Moreover, half of the hieroglyphs are for commands that I never use, so that they add nothing but confusion, and the toolbar cannot be modified to remove them. Only the pop-up tooltips make the hieroglyphs interpretable, so for all intents and purposes, the toolbar functions as a menu that displays its items one at a time after a one-second delay. I tried changing some of the keyboard shortcuts to a set that I might remember, but some of the menu items would not change and adding a shortcut to one command did not remove it from another.

Expression Media's predecessor, iView MediaPro, was identical to the current version of Expression Media, except that its toolbar was better. The hieroglyphics in iView's toolbar were in colour and contained some interpretable icons scattered among them. This made iView's toolbar useable, and a useable toolbar made iView a useable product. I used it happily and would use it still, if Microsoft were still maintaining it. However, the toolbar in Expression Media drove me to Extensis Portfolio. Although Portfolio does not offer quite all of the features I would like, it has enough features to do the job and it has a nice Cocoa interface that I can configure to be comfortable and convenient. I prefer fewer features that I can find easily to more features that I need to search for.

With Portfolio, I have found satisfactory if not excellent ways to have it do everything I want, with two exceptions: it cannot change the date and time a photograph was taken, and it cannot create hierarchical lists of keywords. However, I found a free application that will let me change dates, Jim Merkel's [PhotoInfo](#), and I suspect that before I learn to be assiduous about applying keywords, Portfolio's developers will have been prodded by their competition to add hierarchism.

Both Expression Media and Portfolio maintain a separate database for metadata but, unlike Aperture, they will also write metadata to the original files. This strikes me as a valuable feature. Nothing in the computer world lasts forever. Eventually you are going to need to or want to move

your photographs out of Aperture. When that happens, to extract your metadata, you will need to export all of your photographs. That will require as much additional drive space as your photographs are occupying. An active photographer's files can easily grow into the terabytes, so duplicating them is not finding a space to park your car, it's finding the space to park an 18-wheeler. With Expression Media and Portfolio you can leave your pictures parked exactly where they are and merely change the program that catalogues them. All you need to do is make sure your metadata are saved to the image files.

Making the Choice – My own assessment of Aperture is that its long-term liabilities leave it suitable less for professionals than for serious amateurs who just want an enhanced iPhoto with better editing capabilities. They are more likely to be filling it with JPEGs, not raw files and TIFFs, so the eventual exporting problem will be reduced by orders of magnitude. They are also more likely to find Aperture's editing tools sufficient.

Moreover, both Portfolio and Expression Media are better suited to the business world. Unlike Aperture, both of these products are available for Windows as well as Macs, and both Extensis and Microsoft supply free readers for both platforms, to allow professionals to send out databases on CDs. In addition, Portfolio is available in a multi-user version that will permit colleagues to share images over a network.

The choice between Expression Media and Portfolio is the choice between two sets of chefs' knives in a kitchen: a dozen stored in a knife block with the blades buried or six hanging openly on a rack. The first set has an ideal knife for every purpose but you need to pull out several to find the one you want. With the second set you may not find the perfect knife for a job, but you can find a knife that's good enough and find it instantly. I have found the difference between the applications to be most pronounced when choosing subtle variations on a theme — slightly different smiles in a portrait, for example. Each program will enlarge its small preview images to fill the screen, and will switch among full-sized previews instantly, but when images are very similar I want to compare them side-by-side, not sequentially. Expression Media will let me do this but Portfolio will not. With Portfolio I need to open the images I want to compare in Photoshop. This requires but a click on the toolbar, but the originals are much larger than the previews, so they take longer to open.

All in all, the difference between Expression Media and Portfolio is less a matter of function than of taste. I prefer Portfolio but that is a personal preference, not a recommendation. What I recommend is that you try them both side by side. Both are available as full-featured demos with 30 days of unrestricted use.

[If you found Charles Maurer's thoughts about photo cataloguing helpful, he asks that you [make a donation to Save the Children](#). See the bottom of the page for links to the organization in different countries.] 🗑️

by Glenn Fleishman

Microsoft Offers Online Storage, Sync through Live Mesh

Microsoft revealed its first truly new thing in a long while by discussing Live Mesh, a set of tools and services that enables users to synchronize data automatically from their desktop to a cloud service - Internet-based storage - while providing a framework for developers to create software that can offer the same kind of experience no matter where data is stored and no matter what kind of device is used.

Collaboration among multiple people for sharing information and keeping up to date on what others in a group are up to - personal or professional groups alike - is a key part of Live Mesh. And, yes, Mac support is planned and promised, not just loosely discussed, according to this blog entry by Live Mesh's product manager.

Live Mesh combines elements of services and software that are already extant, although it has the potential to be something more sophisticated. Apple's .Mac subscription service (\$99.95 per year) lets Tiger and Leopard users synchronize data via iDisk, with Mac OS X automatically handling updates to files that are modified, added, or deleted. That's replication and synchronization, but apart from record-level support in a relatively small number of applications (mostly from Apple) like Address Book, iCal, and Yojimbo, .Mac's syncing isn't very granular. Nor does it offer particularly good performance for large quantities of data.

Part of the Live Mesh preview shows how someone could choose to add specific folders on any device to Live Mesh, and then manage which of those folders appear on which other devices. These folders can be shared with other users, too. Here Live Mesh goes far beyond .Mac and most other online-file-sharing services by revealing on the desktop which other users are accessing the folder. That's part of a general "news feed" attached to each folder that also reveals changes and other information, and which can be extended by third parties. (I've long wanted better controls even in Leopard when I'm sharing folders via AFP as to who is connected to a given folder and for how long; that's typically a server feature.)

The system also allows remote desktop access, a la Timbuktu Pro, GoToMyPC, or, dare I say, it, Back to My Mac. I am reluctant to mention Back to My Mac only because of the many, many stories I have heard from readers of TidBITS about their difficulties in getting it to work (see "Punching a Hole for Back to My Mac," 2007-11-07).

Microsoft is initially giving 10,000 developers access to Live Mesh's underlying technology; user access is some time away. Many different product managers and high-level folks at Microsoft have said at its introduction that Live Mesh is a platform, not a monolithic service. All the components of Live Mesh should be available to developers, meaning that programmers and companies can build software that lives on top of the Live Mesh system, integrating its features without having to build them from scratch themselves. I also invite brickbats when I point out that Live Mesh can be used with standard, well-understood programming languages (including flavor-of-the-year Ruby on Rails) and delivers information via standard, non-proprietary protocols. Even Apple's Cocoa programming framework is listed among the technologies that will interoperate with Live Mesh.

This is an awfully popular concept, all of a sudden, offering a cloud of computational service and storage on which to build rich applications that can run on devices ranging from desktop computers to smartphones and other handhelds, scaling capabilities and complexity to each platform.

Amazon's cloud computing services - S3 for storage, EC2 for on-demand virtual machines, and SimpleDB for a form of database storage - is one instance of this trend. Google App Engine, launched last week, is another. Even Adobe AIR fits partly into this category, by providing a cross-platform way to access the same underlying data no matter where it's stored, while displaying an interface appropriate for the device you're using.

Live Mesh appears to be the first major effort led from idea to implementation by Microsoft Chief Software Architect Ray Ozzie since he accepted this role two years ago. Ozzie was promoted to one of Bill Gates's former job titles to reinvigorate Microsoft's applications and platforms; he's been involved with creating or shaping some of the most important business and collaboration software over a nearly 30-year career, notably Lotus Notes. (I said important, not best-loved.)

Ozzie's full memo to Microsoft employees about Live Mesh is instructive because it lays out his, and presumably Microsoft's, overarching view: the future of Microsoft and the Internet is about turning to the Web as a hub of social and mobile device interaction in which information must be accessible easily in many ways with little lock-in or proprietary complexity.

Is it a new day at Microsoft? The company has certainly upped the ante, and introduced a platform that has the potential to attract an entirely new audience, and shed their image as a slow-moving organization tied to proprietary specifications where the applications and operating system constrain what's possible. Live Mesh implies a flowering of interoperability, simplicity, and openness. We'll see if Microsoft can deliver on that promise, or if the cash cows of Windows and Office cause too much drag for Live Mesh to overcome. 🐻

by Joe Kissell

MozyHome for Mac Online Backup Service Reaches Version 1.0

Online backup provider Mozy (now part of EMC, which also owns Retrospect) has announced that their Mac software has reached version 1.0 after more than a year of public beta testing (see “Two Online Backup Services Announce Public Betas,” 2007-04-30). MozyHome for Mac offers unlimited online backups for a flat fee of \$4.95 per month (a free 2 GB account is also available). The Mac MozyHome software is a 4.8 MB download.

MozyHome uses 448-bit Blowfish encryption for your files as well as 128-bit SSL to protect data while in transit. During incremental updates, the software copies only the portions of files that have changed (block-level incremental backup), reducing the time backups take to complete — a particularly welcome feature for those who want to back up large files that change often, such as Entourage databases and disk images used by virtualization software. Mozy also stores multiple versions of each backed-up file so that you can restore it to its state from any point in the past 30 days. Users can restore files using the Mac client software, download them from the company’s secure Web site, or order DVDs (at an extra charge) containing their data.

Version 1.0 contains many changes from the beta versions, including support for Mac OS X 10.5 Leopard, Mail messages, and files with resource forks. Formerly, backups ran automatically, whenever files changed; now, you can opt instead to run backups on an explicit schedule. You can also now throttle the program’s bandwidth (at all times or during certain hours). In addition, version 1.0 features a long list of bug fixes and performance improvements.

MozyHome, as the name suggests, is for individual users. Mozy also announced that business versions of its service, MozyPro and MozyEnterprise, will become available later this year. Pricing details were not released.

I’ve become increasingly enthusiastic about online backup services as their costs have come down and feature sets have improved (see “Online Backup Options Expand,” 2007-04-09), though speed will likely always be a concern, given the significant amount of data most of us have to back up and the limited upstream bandwidth of most consumer-level broadband services. I’ll be interested to see how the new version of Mozy stacks up against competitor CrashPlan, which has so far held the lead in both breadth of features and performance. ☺

by Tim Sullivan

Rumors and Reality

Around Apple

- Apple has introduced a new 24-inch iMac. For the first time the processor, an Intel Core 2 Duo, runs at over 3GHz

Scientists at IBM have developed a new type of digital storage which would enable a device such as an MP3 player to store a hundred times more information than currently possible and cost far less to produce. Devices which use the new technology would require much less power, would run on a single battery charge for “weeks at a time”, and would last for decades.

Using the spin of an electron to store data, the media can operate far more quickly than regular hard drives. Unlike flash memory it can write data — or store information — extremely quickly, and does not have the wear out mechanism that means flash memory drives can only be used a few thousand times before they wear out.

IBM said the technology was still “exploratory” at this stage, but that it expected devices which used it to be on the market within ten years.

Maybe it’s a guy thing, but wouldn’t it be neat to fly like Superman (or Ironman?) < <http://www.handsfree3d.com/> >

The return of Polaroid: Polaroid is gambling on what could be described as an untapped market — instant prints from cell phone cameras. The company plans to market a hand-size printer that produces color snapshots in about 30 seconds. The printer uses a paper embedded with microscopic layers of dye crystals that can create a multitude of colors when heated. The paper looks like ordinary white photographic paper, but its composition is different. It begins with a plastic web, and then multiple thin layers of dye crystals are added. Each 2-by-3-inch print has about 100 billion of these crystals. During printing, about 200 million heat pulses are delivered to the paper to form the colors.

The printer, which connects wirelessly by Bluetooth to phones and by cable to cameras, will cost about \$150. The images are 2 inches by 3 inches, the size of a credit card. The Zink paper for the printer will sell in 10-packs for \$3.99, and in 30-packs for \$9.99, so the cost will be about 33 to 40 cents a sheet. The rechargeable lithium ion battery that runs the printer will last for about 15 shots.

The prints are borderless, have a semigloss finish and have an adhesive backing that can be peeled off if users want to stick them on a locker or a notebook cover, for instance.

There are plans to incorporate the printer in cell phones and cameras. ☺

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ImageWell 3.5.2

<http://xtralean.com/IWFeatures.html>

Requires OS X 10.3.9 or greater. Universal Binary.
\$19.95 Canadian.

ImageWell is a small, but powerful, image editing application that lets you quickly resize, crop, watermark, edit your images, take screenshots and then upload them to the web, save to your computer or email them to a friend. ImageWell also lets you annotate your images with text, shapes, arrows and lines, quickly and easily. And it doesn't stop there - add a drop shadow, a shaped border, flip or rotate your image, plus so much more

Editing Features

- Resize, Rotate, Crop and Flip
- Drop Shadows with opacity and color controls (OS X 10.3 or higher)
- Add Textual or Graphical Watermarks to your image
- Left, Right, Top, Bottom, & Diagonal Label Positions for Watermarks and font controls for text watermarks
- Frame your image with a shape & add borders with color and width adjustments
- Add talking balloons, thought clouds or text labels
- Annotate your image with arrows, circles, squares or text
- Add other draw objects such as octagons, rounded squares, and ovals.
- Layering and Transparency controls for images and draw objects
- Web Preview and Quality/Size adjustment tool before uploading to the web
- Screen Grab feature grabs full screen, a selection on your screen, or window grab and automatically imports it into the well for instant editing and sending
- Built in font control panel lets you quickly change the font type, size, color and add a drop shadow to your text
- Ruler guides
- User Specific Options and Settings
- PNG, JPG, TIFF support

Importing Features

- Drag and drop an image into the well
- Copy and paste an image into the well
- Drag and drop an image from another application such as iPhoto, a presentation, a word document, or from a web page
- Take screen grabs and they will automatically appear in the image well for instant editing and exporting

- Open image from the Main Menu or Open Recent from a list of your 15 most recent files.
- Import images directly from your digital camera

Exporting Features

- One click to send image or file to your iDisk, FTP, SFTP or WebDAV server
- Send to a Flickr, SmugMug, or ImageShack account
- Drag and drop any file type onto the Send button to upload
- Drag and drop the image to your computer to save it or save from main menu
- Automatically creates URL or HTML tags of uploaded images for easy pasting into a discussion board post, blogs, email messages, or other HTML documents
- Multiple server locations can be added, deleted and stored to your locations list
- URL History for pasting multiple images/links all at once
- Check for Overwrite on Server
- Random Filename Generator

A Note

The fact that it continues to strip photographs of their EXIF information when run through this application is a major negative point. The developer is aware of this and has indicated his intention to preserve the EXIF info in future versions.

Other Software of Interest

Text Editors

by Tim Verpoorten www.surfbits.com

Text editors come in all shapes and sizes. They can be 800 pound guerrillas like **BEdit** <www.barebones.com>, or they can be as simple and as plain as Vi. What is it about editors that interest us so much? Why do we search the file archives and download almost every new text editor we hear about? I think a text editor is like a good pair of shoes, we love them when we find the right fit, but a text editor that doesn't fit our needs can become a real sore spot in a hurry. Plus, like shoes, we need a different one for different

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occasions. All this is my prelude for this month's freeware article, the topic is text editors and I'm going to share my favorite freeware editors with you. As always, I want you to share your favorites with me.

Before we get started, I'd be remiss not to mention the freeware text editor that comes with OSX, and that's **TextEdit**. The best background information on TextEdit is found in Wikipedia. It says this about TextEdit, "TextEdit is a simple, open source word processor and text editor, first featured in NeXT's NEXTSTEP and OPENSTEP. It is now distributed with Mac OS X since Apple Inc.'s acquisition of NeXT, and available as a GNUstep application for other Unix-compatible operating systems such as Linux. It is powered by Apple Advanced Typography and has advanced typography features not found in even high-end word processors such as Microsoft Word. It replaces the text editor of previous Macintosh operating systems, SimpleText. TextEdit reads and writes documents in Rich Text Format, Rich Text Format Directory and plain text files, Microsoft Word document format and HTML, and can open (but not save) old SimpleText files. It also has access to the operating system's built-in spell-checking service. The version included in Mac OS X v10.3 added the ability to read and write documents in Word format, and the version in Mac OS X v10.4 the ability to read and write Word XML documents. The version included in Mac OS X v10.5 includes OpenDocument Text read and write support."

That being said, I have to admit that TextEdit is a rock solid editor. A lot of Mac users take advantage of it's features and are quite happy with it's performance. Before you go out and spend any money on shareware, give TextEdit a fair shake, you might like it's speed and OSX integration.

Let's start with the editor I use most often, **Bean**: <<http://www.bean-osx.com>>. Bean likes to call itself a "Rich Text Editor" because of it's love for the .rtf format over the plain .txt format. Bean is Open Source, fully Cocoa and very feature rich, while still launching fast and staying lean. I like the ability to work off a black background with bright orange text. You can use any colors you want, one of the many options I spoke of. Others include a live word count, a Get Info panel for in-depth statistics, a zoom-slider to easily change the view scale, an Inspector panel with lots of sliders, date-stamped backups, auto-saving, a page layout mode, an option to show invisible characters (tabs, returns, spaces), selection of text by text style, paragraph style, color, a floating windows option (like Stickies has), easy to use menus and so much more. Bean has always been in my top freeware applications list. Download and see if you agree.

Next is a freeware solution from our friends with the 800 pound guerrilla, Barebones software, it's **TextWrangler**: <<http://www.barebones.com/products/textwrangler>> TextWrangler is BBEdit's little brother. It has the look and feel of BBEdit and many of the it's programming abilities. Among other things, it can open files from (and save them)

to remote FTP servers, offers a significantly powerful grep engine, supports multi-byte and non-Roman text files, can perform Find Differences on pairs of files, and can be invoked from the Unix command line. TextWrangler is a different animal than we saw in Bean, but that's the way it should be, a tool for every job.

Another freeware text editor that I like is **Smultron**: <<http://smultron.sourceforge.net>> Smultron is somewhere between the last two editors we discussed. It is a good choice for programming because of the colored text code, but it can be used for a fast and simple text editor for a simple note. Smultron can open documents in a list with beautiful Quick Look icons on the left just like the finder so you can easily switch between many documents — you can also choose to display them as tabs if you prefer it that way. Smultron has a lot of fans and it's easy to see why.

You may want to take a look at this freeware option, **mEdit**: <<http://www.medit.biz/en/index.html>> The main editing functions in mEdit are nothing unique, although they are functional. The big draw for this text editor is it allows combining several documents (worksheets) as a file (workbook). One can switch between the worksheets via tabs on the workbook, similar to using Excel spreadsheets. If your work contains several small documents that turn into one larger file, then you hit the jackpot with mEdit.

Then we looked at a cross-platform editor that has many nice features for all you code jockeys out there. **Editra**: <<http://editra.org>> Editra is in it's Alpha state, but you can already tell it wants to be a big-boy editor. With the ability to handle plug-ins and a list of features that make you grin like code folding, word wrap, tabbed windows, many importing and exporting options, and as I mentioned before, plug-in support, this may be a real hidden treasure. I would visit their website and look at the features yourself. I'm impressed, and as soon as they get a little deeper into the beta testing, I'll do a full review on the podcast. <www.macreviewcast.com>

Here's another editor that does not receive the press it deserves, **Komodo**: <http://www.activestate.com/Products/komodo_ide/komodo_edit.mhtml> Komodo Edit is the free, open source application based on Komodo IDE. Everything you'd expect from an editor like auto-complete and calltips, multi-language file support, syntax coloring and syntax checking, Vi emulation, Emacs key bindings, and more. It has some great extensions like Firefox, and Browser-side technologies like CSS, HTML, JavaScript and XML. It supports Server-side languages like Perl, PHP, Python, Ruby and Tcl, and Web template languages like RHTML, Template-Toolkit, HTML-Smarty and Django. The feature list goes on and on. I think Komodo is a powerful editor and should be on your download list.

Finally I wanted you to look at a unique text editor called **Diamond**: <<http://www.geoffreyalexander.com/sotware>> Diamond is an editor that marches to it's own beat. It operates on a work-flow theory with supplied automated work-flows to get you started. It uses spaces on your desktop to create a work-flow that fits you needs and is easy on

the eyes, very Mac-like. Additionally, there's a directory of image files which are added as interesting backgrounds, blends, and such for use as Diamond Pages. This editor is a writers tool more than a coders tool. If this sounds like something that fits your needs, download it and give it a try.

As you can see, freeware text editors abound in the Mac community, I only skimmed the surface. Give these a try and let me know if you find something that works for you. If not, we'll just have to find a few more to talk about. Until next time, you can find us every week on the MacReview-Cast podcast.

Apple Updates

Java for OS X 10.5 Update 1

04/29/2008

System Requirements

- OS X 10.5.2 or later
- 64-bit Intel-based Macintosh

This Java for OS X 10.5 Update 1 adds Java SE 6 version 1.6.0_05 to your Mac.

iMac ATI Radeon HD Graphics Firmware Update 1.0.1

04/28/2008

System Requirements

- OS X 10.5.2 or later
- iMac Early 2008

This update is for iMac computers with an ATI Radeon HD 2600 Pro or ATI Radeon HD 2400 XT graphics card installed, running OS X 10.5.2 or later.

It updates the ATI Radeon HD 2600 Pro or ATI Radeon HD 2400 XT graphics card firmware in the iMac to improve system stability.

Boot Camp Update 2.1 for Windows XP

04/24/2008

System Requirements

- Windows XP or later

This update addresses issues and improves compatibility with Microsoft Windows XP and Microsoft Windows Vista running on a Mac computer using Boot Camp. It is highly recommended for all Boot Camp users.

Boot Camp Update 2.1 for Windows Vista 32

04/24/2008

System Requirements

- Windows Vista 32

This update addresses issues and improves compatibility with Microsoft Windows XP and Microsoft Windows Vista running on a Mac computer using Boot Camp. It is highly recommended for all Boot Camp users.

Boot Camp Update 2.1 for Windows Vista 64

04/24/2008

System Requirements

- Windows Vista 64

This update addresses issues and improves compatibility with Microsoft Windows XP and Microsoft Windows Vista running on a Mac computer using Boot Camp. It is highly recommended for all Boot Camp users.

MacBook Pro EFI Firmware Update 1.5.1

04/21/2008

System Requirements

- OS X 10.4.11 or later
- OS X 10.5.2 or later

This update fixes several issues to improve the stability of MacBook Pro computers.

Firmware Restoration CD 1.7

04/21/2008

System Requirements

- Intel-based Macintosh computer

The Firmware Restoration CD can restore the firmware of an Intel-based Macintosh computer.

Note: Restoring your firmware will reset some of your computer's preferences to defaults.

You can only use this to restore the firmware after an interrupted or unsuccessful update. If your computer is already in this state, you'll need to download the software and create the CD on another Macintosh computer, or you can take your computer to an [Apple Store](#) or [Apple Authorized Service Provider](#) to restore your firmware

Safari 3.1.1

04/16/2008

System Requirements

- OS X 10.4.11
- OS X 10.5.2

Arrange your tabbed windows with just a drag and drop. Instantly and graphically locate any text on the current web page with the new find command. Easily find webpages you have visited with full history search that remembers the text content of sites.

Pro Applications Update 2008-01

04/10/2008

System Requirements

- OS X 10.4.11
- OS X 10.5.2

This update improves reliability for Apple's professional applications and is recommended for all users of Final Cut Studio, Final Cut Server, Logic Studio, and Shake.

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MacBook Air Bluetooth Firmware Update 1.0

04/10/2008

System Requirements

- OS X 10.5.1 or later

The MacBook Air Bluetooth Firmware Update 1.0 should be installed on all MacBook Air Systems.

MacBook Air EFI Firmware Update 1.0

04/08/2008

System Requirements

- OS X 10.5.2 or later

This update fixes several issues to improve the stability of MacBook Air computers.

Firmware Restoration CD 1.6

04/08/2008

System Requirements

- Intel-based Macintosh computer

The Firmware Restoration CD can restore the firmware of an Intel-based Macintosh computer.

Note: Restoring your firmware will reset some of your computer's preferences to defaults.

You can only use this to restore the firmware after an interrupted or unsuccessful update. If your computer is already in this state, you'll need to download the software and create the CD on another Macintosh computer, or you can take your computer to an [Apple Store](#) or [Apple Authorized Service Provider](#) to restore your firmware.

MacBook EFI Firmware Update 1.2

04/08/2008

System Requirements

- OS X 10.5.2 or later

This update fixes several issues to improve the stability of MacBook computers.

iMac EFI Firmware Update 1.3

04/08/2008

System Requirements

- OS X 10.4.11 or later
- OS X 10.5.2 or later

This update fixes several issues to improve the stability of iMac computers.

Aluminum Keyboard Firmware Update 1.0

04/08/2008

System Requirements

- OS X 10.5.2

This firmware update addresses an issue with the aluminum Apple Keyboard and the aluminum Apple

Wireless Keyboard where a key may repeat unexpectedly while typing. The update also addresses other issues.

AirPort Admin Utility for Graphite and Snow 4.2.5

04/03/2008

System Requirements

- OS X 10.4 or later

This update provides compatibility for OS X v10.5 or later.

The newer AirPort Utility (v5.3.1 or later) should be used for Time Capsule, and AirPort Extreme or AirPort Express Base Stations.

Keynote 4.0.3

04/03/2008

System Requirements

- OS X 10.4.10 or later
- OS X 10.5 or later
- Keynote 4.0.2

This update addresses performance and stability issues when working with large documents.

Front Row 2.1.3

04/02/2008

System Requirements

- OS X 10.5 or later
- iTunes 6.0.4 and iPhoto 6.0.2 or later

This Front Row update provides improved iTunes 7.6.2 compatibility.

QuickTime 7.4.5 for Leopard

04/02/2008

System Requirements

- OS X 10.5 or later

This release is recommended for all QuickTime 7 users.

QuickTime 7.4.5 includes fixes that enhance reliability, improve compatibility with third-party applications, and address security issues.

QuickTime 7.4.5 for Panther

04/02/2008

System Requirements

- OS X 10.3.9

QuickTime 7.4.5 for Tiger

04/02/2008

System Requirements

- 10.4.9 and higher

iTunes 7.6.2

04/02/2008

System Requirements

- OS X 10.3.9
- OS X 10.4.9 or later

iTunes 7.6.2 provides bug fixes to improve stability and performance. ☑

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