



Got a comment you think we can print?

E-mail mail@gxo.com or fax 416-961-0941 or snail mail to:
c/o The Publisher, Graphic Exchange, 25 Elm Avenue, Toronto ON M4W 1M9

PHOTOSHOP 6 BUGS?

Kudos to Kirby Ferguson and Dan Brill on a fine review of Photoshop 6. Although many of the points covered were positive, and justifiably so, a few bugs have recently been discovered that weren't mentioned. Normal usage has discovered (and newsgroups confirmed) that using Photoshop 6 "Clipping Paths" with Quark is not meant to be and the only remedy seems to be saving down the file to Photoshop 5.5. Another glitch occasionally sees Photoshop 6's scratch disk, or rather the temporary file that is created as a result of the scratch disk, not being released after you quit Photoshop. As a result there may be a large "invisible" file on your hard disk hoarding disk memory.

It appears that even with Adobe Photoshop, I will have to continue the practice of keeping various versions of the same software on my CPU as I so richly discovered when introduced to Quark 4.

You should be truly proud of your magazine and its Canadian roots.

ANTHONY LUCENO
PANETONE SOLUTIONS, INC.
TORONTO ON

[Editor's reply: We directed this letter to Adobe Photoshop product manager Susan Doering who responds: "Regarding the

first issue, QuarkXPress can fail to recognize clipping paths from Photoshop 6.0. We're actively working with Quark to correct this issue. Until it's resolved, users can save out the clipping path in Photoshop 5.5 as a workaround. Regarding the issue of the scratch disk not clearing, no Photoshop-caused scratch disk problems have been reproducible in-house by our Quality Engineering team. If this reader would like to send us additional information—such as what OS he's running, and details of what led up to the 'invisible' file not being released—we'll be happy to further investigate and share the results."]

COREL ROCKS

Enjoyed reading [*Life Without Adobe*, GX September/October], specifically the Corel bits.

I have been working in Corel since v3 on a PC and am extremely devoted. I have tried the Adobe products over the years and have not been persuaded to switch. I find the program more malleable and friendly than its competitors with easy effects application and smoothness. I am the production manager for Performance Racing News out of Toronto and do all of my design work in Corel 9 at present (waiting for 10 with anticipa-

tion) as well as producing posters, brochures, etc. for a variety of clients (Ford, GM, Harley Davidson, etc.) and with the help of a forward thinking (Creative Path Digital Imaging Inc.) output house, have no problems with getting what I want to appear on paper with accuracy.

Mac snobs be damned... give me Corel any day.

STEVE AYKROYD
PERFORMANCE RACING NEWS
TORONTO ON

RE: MAGAZINE FUND

Dan, Dan, Dan.

You've done such a great job building a presence and a reputation for your magazine across the country; you don't seem the kind of guy that would forget about the "provinces." In your *Fund, Fund, Fund* editorial (GX September/October) you [imply] that the CMPA and CBP are the only two Canadian magazine associations that qualify for "infrastructure" funding through the CMF. Remember Alberta? B.C.? Manitoba?

For example, the Alberta Magazine Publishers Association now weighs in at 50 member magazines ranging from special interest and trade publications to business and consumer titles. The goal of our application to the Canada Magazine Fund is to provide professional development to our members as well as promotion and community outreach initiatives. The B.C. and Manitoba Associations also have similar aspirations to grow

their provincial magazine economies through this once-in-a-lifetime opportunity.

According to CMF guidelines, associations eligible to apply to the CMF Infrastructure fund include those representing magazine publishers, editors, writers, photographers, illustrators and other professionals involved in the creation of Canadian magazines. That's way more than the two Ontario-based associations you identified in your editorial.

I hope this clears up your mystery about how the funding will get spent.

LORI SHYBA
EXECUTIVE DIRECTOR, AMPA
CALGARY AB

[Editor's reply: Please forgive our apparent Toronto-centric perspective, Lori. We are delighted to hear that Westerners are actively working with Heritage Canada to strengthen the publishing industry west of Ontario and wish you all continued success.]

Your review of the government's \$150 million Canadian Magazine Fund was certainly informative.

I'm reminded of the reaction such news would have created in our media (only a few years ago) if such a fund had been created by a Communist government in the aid of its publishers. The label applied to such largess would have been "state" publishing.

I think it would be wise for Canadians to remember that

continued

“He who pays the piper, calls the tune.” When this state funding of Canadian magazines goes awry, I don’t want to hear any howls of pain from publishers, editors, writers, designers, illustrators or photographers.

By the way, you didn’t give any indication as to whether Graphic Exchange will be eagerly waiting at the trough.

GEORGE DUNBAR
GEORGE DUNBAR PHOTOGRAPHY
TORONTO ON

[Editor’s reply: The answer is yes, George, Graphic Exchange has made application for editorial funding. And if we are approved for CMF support, we hope it will allow us to bolster the content and graphic appeal of the publication in ways that will be evident to you and the rest of our readers.]

ADOBE TALKS FONTS

Law of the Letter [GX May/June] was very interesting and informative. However, there were a few errors in it:

(1) All Adobe PostScript 3-based RIPs and virtually all Adobe PostScript Level 2-based RIPs since 1995 provide *native* TrueType font rasterization, “wrapped” by the driver (or application) into the PostScript stream as Type 42 fonts. A genuine TrueType font rasterizer licensed from Apple realizes those fonts for output. Most “clone” RIPs also support TrueType as Type 42.

(2) Fonts cannot be damaged whatsoever by copying the font files. That is pure fantasy. What *is* true is that fonts, in terms of both design and metrics, are damaged through “conversions” via Fontographer and other tools and that such

damage may be cumulative if a font is converted from TrueType to Type 1 to TrueType to Type 1, etc.

(3) The “tip” to keep 10pt and 24pt screen fonts and delete the Type 1 “ATM font” makes no sense whatsoever. That totally kills the ability to embed the font into PDF files or EPS files. Some applications won’t even recognize such fonts.

Modern Macs have enough horsepower that this isn’t a problem. Of course, with TrueType and OpenType, there are no screen fonts at all.

(4) There was an implication that Adobe was a major contributor to the devaluation of fonts via bundling. In fact, Adobe was one of the last companies to bundle fonts. Apple’s bundle with the OS was almost irrelevant—there were too few fonts there to damage the marketplace. However, Microsoft bundled a tremendous number of full TrueType families with Microsoft Office. Then there was Corel, which bundled literally hundreds of faces, including high quality ITC and Bitstream faces, not just the junk stuff that characterized early CorelDraw releases. For many “enterprise” office users under Windows, the CorelDraw CD-ROM was worth the price just to get the fonts. Micrografx and Free-Hand also joined the fray long before Illustrator bundled any fonts. Illustrator’s bundles also tended to be promotional bundlings of artistic faces and parts of “Adobe Originals” families.

(5) The facility to embed fonts within EPS files has been available from Adobe Illustrator for over three years now

(since at least Illustrator 7).

Other applications, such as InDesign, also provide this facility. The EPS specification certainly does not preclude embedding of fonts.

(6) With Mac OS 9, Apple reversed itself and now sets its TrueType fonts for “preview and print embedding.”

(7) The fact that PostScript and EPS “allow” embedding of fonts is the result of (a) the fact that there is no agreed-to technological barrier that allows PostScript and EPS generators to not embed Type 1 fonts, and (b) PostScript generators (programs and drivers) have chosen not to check TrueType and OpenType files for embedding flags, the assumption being that PostScript is a “temporary” entity for purposes of direct printing, which is obviously not true for PostScript destined for distillation. You should also be aware that with Mac OS X, Apple is planning to support yet another proprietary format, ATSU, in addition to Mac format Type 1, Mac format TrueType, and hopefully, cross-platform OpenType. They obviously didn’t learn from GX.

Also, I would *never* advise a user to lock down a PDF file just to prevent text editing. It also prevents other manipulations necessary to prepress operations, including imposition, final color corrections, etc.

At Adobe, we seriously believe that OpenType fonts will benefit all users including prepress service providers and printers. No more Mac versus Windows versions. No more separate suitcase/screen fonts or .pfm to obtain the font metrics. Properly prepared Open-

Type fonts should eliminate the problems associated with the myriad of inconsistent font encodings that screw up applications, drivers, Acrobat, and PostScript devices alike. Adobe will make all of its OpenType fonts embeddable for print and preview. Based on their TrueType offerings, we believe that all major font foundries will do likewise with their OpenType offerings when they ship.

In the case of the few foundries that will likely protect their OpenType offerings from reasonable use, i.e. prevent embedding for printing and viewing, their position on OpenType is no different than for Type 1.

Type 1 offers no legal advantage over OpenType in this case because even if you aren’t physically prevented from using the font, its use in this manner is against the license agreement. That is exactly why I advocate that end users, prepress providers, and printers vociferously boycott vendors of overly-protected fonts, not the OpenType format.

DOV ISAACS
ADOBE SYSTEMS
SAN JOSE CA

[Editor’s reply: Thank you for the “Adobefication”, Dov. However we think that there may be at least a few font suppliers out there who would take issue with your final point.]

REFRESHING MAGAZINE

You produce a great magazine! How refreshing to have such a useful publication—and what a bonus that it is Canadian. Keep up the good work...and thanks!

SHANNON PANKO
DESIGNER, NELES AUTOMATION
CALGARY AB