AplePickers
MACINTOSH USER GROUP

February

This month we'll look at two professional photo library managers: Aperture and Lightroom

AplePickers Main Meeting

We usually meet the second Wednesday of each month, 6:30-7:00 p.m. social time, main meeting 7:00-8:45 p.m. at the Fishers Library, 5 Municipal Dr. just north of 116th St. in Fishers. Visitors are always welcome to come and join us. Please check our website calendar for meeting dates.
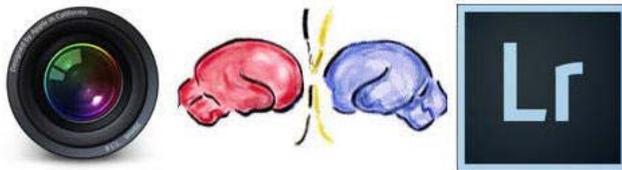
Upcoming Meetings

February Wednesday 5th

Business Meetings are now Virtual (See Forums)

Main Meeting Wednesday, February 5th

AplePickers Business Meeting

The business meeting is held via the AplePickers "Virtual Business Meeting" forum topic. Any member is welcome to post in that topic stating their opinions on what the club should be doing.

Quick Find Index

Mac ProSIG

Each month, Apple Representative Greg Willmore hosts the Mac Programmer's SIG. You should email Greg at willmore@apple.com for specific information. Location varies.

Final Cut Pro User Group

The INDYFCPUG meets the fourth Thursday of each month from 7:00-9:30 p.m. Since the location may vary, please be sure to check their website.

AplePickers Officers

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Newsletter Production

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Editor next month	Randy Marcy	randy@applepickers.org
The Review Guru	Irv Haas	irv@applepickers.org

About the ApplePickers

AplePickers is a not-for-profit educational organization. We are made up of volunteers who donate their time for the community advancement of computing. We are in the business of giving away information. All are welcome to join and we encourage you to get involved. Contact anyone mentioned above or write to: ApplePickers, P.O.Box 20136, Indianapolis, IN., 46220

Remember that ApplePickers is here to help you. This help comes from our many members who give of their time and talents to the group. Please help us to help you by giving something in return.

Opinions expressed herein are those of the authors and may not be construed as the official views of the ApplePickers MUG.

Newsletter Information

We welcome members' contributions to the newsletter. Submission deadline is the 20th of the month. Please send articles to the editor for that month. Randy is the editor next month. ApplePickers accepts a member's classified ad free of charge once every 6 months. Business ads are also accepted. Email pr@applepickers.org for more information, or visit our website: www.applepickers.org

Advertisement rates are as follows:
Business card size - 3" x 2.5" $60 per 6 months
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All advertisement requests must be approved by the board prior to inclusion in the newsletter. Full color or grayscale ads have the same price. We request that your ad be "camera ready" art. 300dpi is preferred. Email ads to either newsletter editor.

ApplePickers Message Boards

Come and join us at the ApplePickers' new Message Boards! Ask questions, read other ApplePickers member's postings. See gossip and news and special announcements. The ApplePickers Message Boards are a valuable and useful member benefit! Free subscriptions for ApplePickers members. To join point your browser of choice to www.applepickers.org, and click on the Forum tab on the top of the website. If you need an account or lost your password, please E-mail Bob van Lier at bobv@applepickers.org.

Club Benefit

As a benefit to our members, we offer the ability to have your own @applepickers.org e-mail address. If you are interested in setting up an ApplePickers email address for yourself, please send an e-mail request to Bob van Lier and give us the address you wish to have and whether you just want a forwarding account or a regular e-mail account.

Updating My Mac

By Bob van Lier

I've been thinking off and on about updating my Mac. I spend a great deal of my day, every day, in front of my computer so I feel justified in spending some of my disposable income on what I use nearly every day. The Mac I've been using is the one you've seen me bring to our meetings every month, a 13-inch MacBook Pro. I purchased this Mac in August 2009 for $1499. Over the years I've replaced the rather poky 250 Gb 5400RPM internal HDD that came with the machine, first with a 500 Gb 7200RPM drive and later with a Seagate 500 Gb hybrid drive. I upgraded the internal memory from 4 to 8Gb soon after I got the machine. This is an upgrade I'd recommend to most anyone whose machine can be upgraded.

The Hunt

I was looking to replace my Mac with a similar 13-inch machine, and the one I was thinking about was the recently released 13-inch dual core i5 with 8Gb RAM and a 500Gb SSD. That machine has an MSRP of $1799. I thought I needed the larger internal storage to match what I had since I had managed to fill that drive with about 300Gb of stuff. The next model up was a 15-inch MacBook Pro that has an Intel quad core i7 processor, but only a 256Gb SSD. It has an MSRP of $1999. Whether I really needed a quad core i7 is another matter, but it would be nice.

When Black Friday came around I was surprised to see a discount of $150 being offered by MacMall on the 15-inch model but discounts on other models were modest. To match that, Amazon also offered the low-end 15-inch model to match MacMall's price. Throwing caution to the wind, and a lot of money, I clicked the 1-click purchase button on Amazon and bought the 15-inch machine. I figured it was un-

likely that either vendor, or any other for that matter, was likely to offer this machine again for that kind of a discount. As we all know, discounts on current model Apple products are very rare. By the following Tuesday, both vendors had reverted to their regular prices of $1999 or so.

Dieting

In the ensuing few days I had before the machine arrived, I needed to decide how I was going to lighten the amount of stuff I had on my internal HDD. The first thing of course was to look at what was taking up all that room. A neat little program called WhatSize was very useful in this regard. Surprisingly it was not all those apps I downloaded over the years to test, but rather large blocks like my iTunes library and my Pictures folder with my iPhoto library. Other big space hogs were virtual machines created by Parallels or VMFusion, and some disc images I had forgotten to discard.
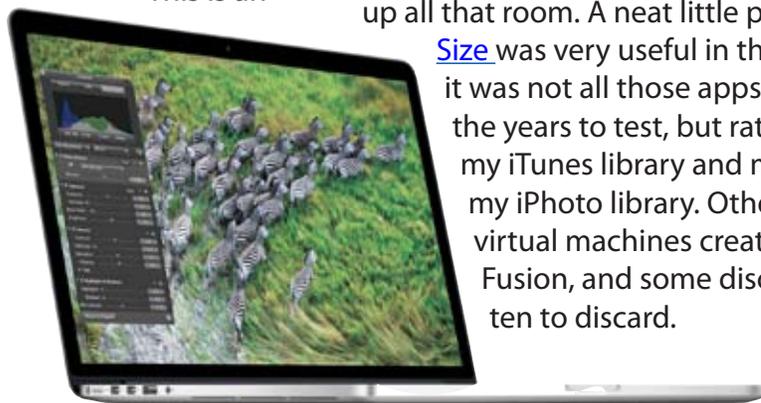
I was able to very easily move my *Pictures* and Music folders to an external HDD and re-sync *iTunes* and *iPhoto* with their new library locations. Just hold down the option key when starting either of these programs, and they will ask which library to use. Just click on the new location and you're set. Delete the old ones and you can easily reduce your storage needs by 100 GB or more. Double-clicking the newly moved *VMFusion.vmwarevm* file will bring up a dialog asking whether you had moved the file. Clicking *yes*, and *VMFusion* starts up from its new location with no further problems. By following where the big space hogs were with WhatSize, I was able to reduce my internal storage requirements from around 300 GB to about 180Gb, well below the limitations of my new machine all without resorting to storing stuff on the "cloud".

Migration and Performance

When the new machine arrived it was no problem to migrate all my remaining files from my old machine using Apple's *Migration Assistant*. This is the app that lives in your Utilities folder, but one that you rarely use for obvious reasons. All I had to do was to plug my old FireWire enabled Time Machine disc into the new machine using Apple's Thunderbolt to FireWire adapter. So within about 90 minutes from when I first turned the new machine on I was able to resume my usual activities just like nothing had happened other than the obvious thing that the new machine was a lot snappier in starting up and starting new applications.

My previous machine took about 2 minutes or so to start up each morning because I have all these startup items that I use that need to load. You know those ones that live on the right side of the Menu bar or populate your *System Preferences* under "Other". I've got a number of those and I use most of them from *LittleSnitch* to *DropBox* and *Meteorologist*. Many of these need to connect to the Internet and get the latest information. With my new machine all those startup items load and I'm ready to get working within about 10 seconds after hitting the power button. One doesn't feel that your current machine is slow until you use a faster one for a few days and realize what you've been missing.

The Display

The next thing I thought about was the display. Most of the time while at home I use my machine hooked to an external display and keyboard. With my 13-inch MacBook Pro, I was using a 22-inch HP 2207w. I was happy with that display and had it attached using an Apple miniDisplay port to DVI adapter that allowed for 1680X1050 resolution, the maximum the monitor supported.

I envied the 27-inch iMac my wife bought about 6 months ago, but clearly an iMac is not portable,

so I couldn't (easily) take it to meetings. An Apple Thunderbolt or Cinema display would set me back another $1000, and that was more than I was willing to spend.

There are a few non-Apple suppliers of high-resolution 27-inch IPS LCD monitors. Dell has the U2711 and U2713HM models, but they too have MSRP of about $1000 with street prices of about $650. Hewlett Packard has the 2740w, but it too is priced above $500 at Amazon.

Recently, a number of Korean branded models have come on the market that all claim to use the same LG IPS panel that Apple uses and can be had for $300 to $400. What you lose is the Thunderbolt connection, HDMI, USB hub capabilities, or built-in speakers. I didn't care much about these added features, nor was I particular about paying extra for the Apple name, especially since I wasn't getting much Apple engineering in the display. I thought I'd wait until the new year and let my pocketbook recover from the holidays, but along came a deal from Rakuten (formerly known as Buy.com) that offered the Monoprice 27-inch Zero G-IPS monitor for $50 less than Monoprice's own holiday sale price. That brought the price down to $330, and I've been pleased in the past with Monoprice offering good equipment at fair prices. It too claimed to use the LG 27-inch IPS panel and has better specifications in terms of contrast and response time than Apple's displays. They also guaranteed less than 5 dead pixels. Apple only guarantees less than 15. So I sprang for it and it arrived about a week after I bought it.

Adapters

When I hooked the monitor up, I was a bit disappointed. The specifications on the monitor were for a 2560X1440 resolution, and my new Mac specified it was capable of supporting two external 2560X1600 monitors simultaneously. So why was I getting only

1920X1080? I made sure all connections were solid and double-checked the specification and models of equipment I had received. I read on line to check the System profile to make sure the connection was recognized, but what the online information said versus what I saw was not the same. No mention of the DVI adapter being connected to either Thunderbolt port.

I then called Apple figuring I was entitled to 90 days free phone support, and spoke with a nice fellow whose name was Travis. After telling him my predicament, he thought that my miniDisplay port to DVI adapter was at fault since it was "old" and was the only thing that had not been replaced. I even asked him to check with a Level 2 technician to see if they agreed that this was likely to be the case.

After a few minutes on hold, Travis returned to the line and said that yes, the Level 2 tech agreed that the adapter was the likely culprit. He sold me a new adapter and had it shipped right way for another $35 including shipping and tax. Waiting for it to arrive and looking at 1920X1080 resolution with antialiasing fuzziness, I continued to research the topic. I stumbled across an Apple knowledgebase FAQ that

addressed a number of things about the MiniDisplay Port. One of those was whether or not the adapter supported resolutions beyond 1920X1080. The FAQ indicated that in order to get resolutions beyond 1920X1080 one needed a Dual Link DVI to MiniDisplay port adapter. That unit through Apple is $99 and is different than the one called a MiniDisplay Port to DVI Adapter. Why the Apple Support people didn't immediately recognize that is questionable, but clearly explains what I was seeing.

So doing some online shopping I wound up ordering the correct adapter from Monoprice for $69. Both Apple's model and that from Monoprice require a USB connection for power, but other than that they appear to be similar with a similar number of reviewers saying theirs had either not worked or died within a year. Nevertheless, it took about a week to arrive. Plugging it in, the display immediately snapped to the higher resolution. Wow! Now I have a huge area to view several documents simultaneously with tiny but still easy to read type. I was finally, happy and only $2250 poorer. Why it was so difficult to find the appropriate adapter to get the advertised resolution is a topic for another day.

miniDisplayPort to DVI Adapter.

MSRP $29.99

miniDisplayPort to Dual Link DVI Adapter.

MSRP $99.99

REVIEW: Canon Rebel SL1 Digital SLR Camera

by Irv Haas
The Review Guru

If you want to know where camera technology is headed, look no further than the new **Canon Rebel SL1 Digital SLR Camera**. With this camera, Canon has created the world's smallest and lightest DSLR camera ever while incorporating newer technologies as well.

This DSLR is sold in the U.S. as the Rebel SL1 while the rest of the world knows it as the Canon 100D

The SL1 has several basic features that alone make it a major purchase consideration. The camera's resolution is 18.0 MP that creates extremely sharp images for larger prints. For video, the SL1 takes full 1080p high definition movies.

The most striking aspect of this camera is its size. Imagine a DSLR with dimensions of:

Width: 4.6"

Depth: 2.74"

Height: 2.74"

Weight: 13.06 oz. (Body only) (Battery & memory card not included)

Camera Modes

For those new to DSLR photography Canon offers an automatic setting. In addition, Canon offers a wide variety of settings to enable the more advanced user to get the perfect shot. Check out this selection all located on the shutter dial on top of the camera:

➢ **Fully Automatic** – the SL1 analyzes the scene and sets the settings automatically

➢ **Creative Auto** – Select specific functions (1) extra effect shot, (2) Ambience-based shots, (3) background blur, (4) drive/self-timer mode and (5) flash firing. Each of these settings has its own sub menu.

➢ **Portrait** – This mode blurs the background to make the human subject stand out and makes skin tones and hair look softer.

➢ **Landscape** – For wide scenery or to have everything in focus from near to far

➢ **Close-Up** – For flowers or small items up close

➢ **Moving Subjects** – For shooting sports

➢ **Children** – For continuous focus & shooting kids running around

➢ **Food** – Makes foods look bright and vivid

➢ **Candlelight** – Human subjects in candlelight

➢ **Night Portraits (Tripod)**– For natural-looking night scenes in the background

➢ **Night Scenes (Handheld)** For best night scene results

➢ **Backlit** – For scenes with both bright and dark areas

Features

The Canon Rebel SL1 is loaded with other features. Check just a few of them out:

➢ **High-Definition Movie Mode:** Full 1080p cinematic video and sound.

➢ **ISO 100 - 12800** offers great choices for low-level shooting

➢ 9-Point Automatic Focusing Screen

- ➢ **3" LCD Monitor with Multi-Touch Operations** – Buttons are kept at a minimum
- ➢ **DIGIC 5 Image Processor** works with the camera's sensor to provide images with incredible detail in more situations without available light.
- ➢ **Automatic Shooting** lets you shoot up to 4 frames-per-second for up to 7 consecutive RAW files or 28 full-resolution JPEGS
- ➢ **Dust Deletion** self-cleaning sensor
- ➢ **Built-in mono mic with wind filter** to keep wind noises down
- ➢ **GPS compatible:** Lets you record locations with optional Canon receiver
- ➢ **EF-S STM Series lenses:** compact, lightweight lenses made for the SL1 and other Canon DSLRs
- ➢ **Photobook setup feature** lets you create image sequences within the camera
- ➢ **Auto cropping** enables you to crop photos within the SL1 itself.

Pricing

Canon, like other manufacturers, offers variable pricing with its DSLRs. The most common pricing is the body with a standard normal lens. In this case the standard lens is an 18-55mm STM lens. When the SL1 was introduced in March of 2013, the price was $799, a reasonably good price for a camera loaded with all these features.

At the first of this year, however, Canon has reduced the price to $599 to make it competitive with similar Nikon models. If you want the body only, the price is currently $449.99. Or you can also purchase the 18-55mm lens and a 55-250mm long distance lens for only $100 more than the camera with the standard lens.

Positives

At $599.99 Canon has priced this camera within the reach of most serious photographers. For this price the consumer is getting a lot more for their budget, especially when compared to point-and-shoot cameras.

The best feature of the Rebel SL1 is its strong menu of shooting modes. You can find almost any shooting situation that you can improve by using one of the multiple shooting modes.

Besides the shooting modes, the 3" display and 9-point focusing screen are just of few of the benefits of this camera.

Negatives

Compared to the long list of features, the negatives can be placed on a short list.

Like the positives, pricing seems to be the single issue. Many may find the features attractive, but many do not want to spend nearly $600 in a camera they may only use occasionally.

If you plan on using this camera while traveling, its size may be an issue. Though the size is quite small, try and fit in your pocket or purse!

Conclusion

For someone looking for a solid DSLR with most of the basic features and then some the Canon Rebel SL1 is one of the best digital cameras on the market today, well worth its price. If you are looking for a small camera to tuck away out of sight while traveling, a point-and-shoot may be a better solution.

But if you are a serious photographer, the Canon Rebel SL1 can do many tasks that larger and more expensive DSLRs can at a more affordable price.

Choosing Hardware and Software for Podcast Recording

by [Josh Centers](#)

After writing my first TidBITS article, publisher Adam Engst threw me a curveball: I needed to record the article for the TidBITS podcast feed. With no special gear and no idea what I was doing, I fumbled around with GarageBand and the microphone in my Apple EarPods until I got something that sounded halfway acceptable.

As I wrote more for TidBITS, I slowly upgraded my setup, and now I'm at the point where I'm fairly happy with my audio quality. If you're looking at breaking into podcasting, you could do a lot worse than what I use.

Yeti Microphone by Blue -- The [Yeti](#) microphone by Blue ($90–$100) is the standard for affordable podcast recording. It's big, it's highly adjustable, it has a built-in headphone jack for monitoring your audio, and it uses a standard USB connection.

My friends at [The Wirecutter agree](#) on the Yeti's excellence, picking it over Blue's podcast-focused [Nessie](#) and the commonly used Rode Podcaster.

One thing to watch out for is the Yeti's fragile micro-USB connector, which can break if torqued, as our own Glenn Fleishman discovered. For this reason, I keep the Yeti unplugged when I'm not using it.

As for the settings, I set Gain and Volume to about mid-level. On the Pattern knob, I switch it to Cardi-oid, which causes the microphone to record from a single direction, so it focuses on my voice.

While I use the Yeti's included stand, the mic does offer threading to make it compatible with stands from other companies. At some point, I'd like to add an arm stand for better positioning, but at the moment I'm pretty happy with this setup.

Sony MDR-V6 Headphones -- Long ago, when I was much younger and dumber, I smashed my eDimensional AudioFX force-feedback headset against a wall after a particularly bad round of Counter-Strike. Sobered by the experience, I decided I needed to get a grip, along with a pair of headphones that sounded better and were built to last. The force-feedback feature of the AudioFX was neat, but the overall sound quality was fairly poor.

After much research, I picked the Sony MDR-V6 ($85–$100), a professional standard since the 1980s, and it's one of the best tech investments I've made. I had to replace the headphone plug a couple of years in, and the earpads are a bit worse for wear, but otherwise, it works like a champ. The earpads are replaceable, but I see mine like a well-worn pair of shoes.

What makes the MDR-V6 great for professional work, besides its ruggedness, is that it offers flat, accurate sound. That might be disappointing for music lovers looking for lots of bass or treble, but for professional work, it's exactly what you want. I use the MDR-V6 for music and gaming as well,

and it's great for both. I like my audio to sound like it should, with no funny business.

You might also look at the Sony MDR-7506, which is now about the same price, and according to The Wirecutter, offers even better sound quality.

Audio Hijack Pro -- The developers at Rogue Amoeba are masters of Mac audio, and Audio Hijack Pro ($32) is no exception. It can record sound from just about any app, but I usually just capture audio directly from my Yeti.

Why use Audio Hijack Pro over the free GarageBand? The main reason is that, unlike GarageBand, Audio Hijack Pro doesn't take over my entire screen — a must when I'm reading TidBITS articles.

It also offers built-in monitoring, so if you don't have a microphone that includes that, Audio Hijack Pro picks up the slack. I prefer it to the monitoring in my Yeti microphone, as I want to hear exactly what the software is recording.

Finally, what makes Audio Hijack Pro a winner is its built-in effects, which I was ignorant of until I read Andy Affleck's "Take Control of Podcasting on the Mac, Second Edition." While that book hasn't been updated in a few years, much of its advice is still invaluable. Thanks to Andy, I learned how to use Audio Hijack Pro's effects, which drastically improved my recording quality.

Andy recommends the following effects: Reverb (set to a very low level — mine's at 0.035 for the Wet/Dry Mix, 0.005 for Room Size, and 0.020 for Damping), AUMultibandCompressor, and most important for

me, the 10-Band EQ. If you get a background hum when recording like I do, the EQ can filter that out. (Andy also suggests some other effects, like Declipper for normalizing loud sounds, but I have a different solution for that, as I mention below.)

There's no point in sharing my precise settings, as yours will vary depending on your environment. But for the EQ, play with each setting to remove "house noise," while not distorting your voice. As for Reverb, you don't want so much that your voice echoes, just a tiny bit to flesh your voice out. With a bit of tweaking, your recordings will sound more professional.

Fission -- My old setup involved recording in Audio Hijack Pro, creating a new track in GarageBand, and then dragging my recording to GarageBand for editing.

The reason I jumped through such hoops was because GarageBand has a built-in noise gate, which filters out background noise. Once I figured out Audio Hijack Pro's effects, which work much better, I no longer needed GarageBand and happily switched to Rogue Amoeba's Fission ($32).

What's the upside of Fission? Most notably, the entire editing workflow is much faster. I don't have to monkey around with loops or exporting to AIFF. I just click the Editor button in Audio Hijack Pro's Recording Bin to open the file in Fission, select the portion of the audio waveform I don't want, delete it, add

in any extra clips, clear the splits, save, and I'm done (more on my workflow in a moment).

Unlike GarageBand, Fission doesn't offer any effects, since it's meant to be used alongside Audio Hijack Pro. For that reason, you get a discount if you buy them together from Rogue Amoeba ($50 instead of $64). TidBITS members save an extra 20 percent, dropping the combined price to $40!

Since discovering Fission, my podcast editing time has plummeted.

My Recording Process -- Now that you know the tools I use, here's my process for recording articles every Monday.

I edit articles in the morning and record in the afternoon, but podcast preparation is an all-day affair. I have to be careful about what I eat or drink. Carbonated beverages or eating right before recording are guaranteed to result in a huge belch in the middle of a paragraph, which adds to editing time. On podcast days, I stick with water and juice and eat lunch early.

Dry mouth is another problem, and the best solution I've found is plain apple juice. It's tart enough to encourage saliva production, but isn't so acidic as to make my vocal cords hurt. And the sugar keeps my throat coated. I sip water and coffee in the morning, and pour a glass of apple juice for recording.

Before I begin recording, I enable Do No Disturb on both my MacBook Pro and my iPhone, as I don't want them to interrupting me in the middle of a recording. Also, I crank up the volume on my Mac, so I can hear my own voice loud and clear. I like being able to monitor myself, for confidence that the recording is happening, to be certain the levels are right, and to work on my microphone technique.

When I'm ready, I open Audio Hijack Pro, click the Hijack button so I can hear my own voice, and then test my microphone to find the best position. I usually have to turn hijacking off and then back on, since the first time I turn it on, there's a bit of a delay, and toggling fixes that.

The first thing I record is the closer: "This is TidBITS, brought to you by…" Since I do several podcasts in one go, being able to reuse the closer saves me time. I just drag the closer onto the end of each recording

in Fission. If I'm in a rush, I can use the closer from the previous week, assuming our sponsors haven't changed.

I've learned to think about editing as I speak. If I screw up mid-sentence, it's generally easier to wait a few seconds, then re-record the entire paragraph, deleting the flubbed sentence in Fission later (the silence is easy to spot in the audio waveform in Fission). That way, it's not obvious that I've edited the podcast. I also try to pause briefly between sentences and paragraphs in case I need to make an edit. But those pauses can't be too long, or the whole thing sounds unnatural and makes those listening on the iPhone think they're receiving a phone call.

I record all my podcasts in one go, and then I edit them in a batch with Fission. The Crop tool is handy for trimming dead air at the beginning and end of the recording. After that, I listen to the whole thing, selecting and deleting chunks as needed. Finally, I drop the closer at the end of the timeline, and then choose Edit > Clear All Splits. Adding one audio file to another creates a "split," and Fission wants to save each split as a separate file. When you clear all splits, Fission merges those files into the original.

When I'm done, I select each podcast in Audio Hijack Pro's Recording Bin, click the Reveal button to expose the file, and then drop it onto PodBOT, our robotic podcast uploader, which handles metadata and other things (see "PodBOT Improves TidBITS Audio," 7 May 2012). One thing PodBOT does is run The Levelator over the track to even out the volume. It's a free tool that professionals swear by, though it is unfortunately no longer being developed.

There are still things I'd like to improve in my setup, but as it stands, I'm happy with my gear, workflow, and results. My recordings now sound much more professional. So if you're getting into the world of podcasting, take my advice and save yourself a lot of time and embarrassment. As The Mid Roll's Lex Friedman says, "Good audio is important, people." If you want listeners, you have to deliver top-notch audio. If your podcast sounds like it was recorded in a tin can, no one will want to listen, regardless of the content.

Default Folder X 4.6.2

By InfoManager

Denver, Colorado – St. Clair Software has announced the availability of Default Folder X 4.6.2. This release offers better compatibility with FileMaker Pro 13, as well as improvements to several of Default Folder X's key features. Honored with Macworld Magazine's Editors' Choice Award for Best System Enhancement Utility, Default Folder X makes Open and Save dialogs "work the way they should."

Default Folder X's custom keyboard shortcuts put your favorite and recent folders at your fingertips. Pop-up menus let you navigate your folders and open Finder windows. Previews, Spotlight comments and tags are there when you need them. Open, save, and get back to work: Default Folder X is workflow for the rest of us.

What's New in Default Folder X 4.6.2:

- Fixed a problem that caused the rebound and default folder features to fail occasionally
- Tag auto-completion now matches upper/lowercase when you enter an existing tag
- Fixed an issue that could cause a file to be selected when an application asks you to choose a folder
- Corrected a problem with Default Folder X's GetSaveName AppleScript command
- Made Default Folder X's window animations and transitions more efficient
- Fixed a compatibility issue with FileMaker Pro 13

St. Clair Software recommends that anyone using Default Folder X install this free update.
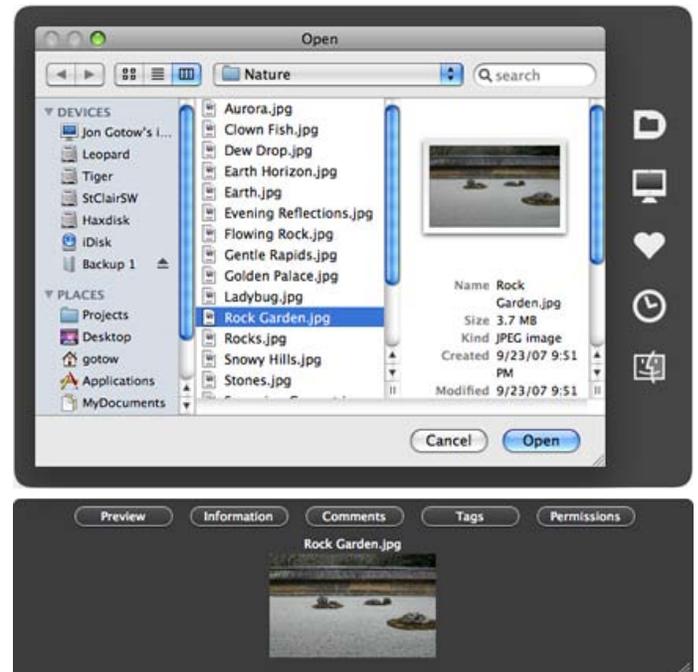
System Requirements:

- Mac OS X 10.5 through Mavericks

Pricing and Availability: Default Folder X 4.6.2 is a free update for existing version 4 users. It is $14.95 (USD) for users who bought licenses before June 1, 2007, and costs $34.95 for new users. Please see the St. Clair Software web site for screencasts, screenshots, a full change log, and additional feature information.

Default Folder X 4.6.2: http://www.stclairsoft.com/DefaultFolderX/index.html

Release Info: http://www.stclairsoft.com/DefaultFolderX/release.html

Download Default Folder X: http://www.stclairsoft.com/cgi-bin/dl.cgi?DX

Purchase Default Folder X: http://www.stclairsoft.com/store/

Screencasts: http://stclairsoft.com/DefaultFolderX/screencasts.html

Based in Denver, Colorado, St. Clair Software is a privately held company that has been specializing in utilities and custom software solutions for the Macintosh since 1988. St. Clair Software can be con-

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Default Folder (continued)

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