



The GAB'er

The Newsletter of the Greater Albany Apple Byters

Volume 28, Number 7 - March 2012

New iPad Response Is “Off the Charts,” Preorders Sold Out

by Josh Ong, AppleInsider

Apple has officially acknowledged that iPad stock set aside for preorders is sold out, while noting also that customer response to the device has been “off the charts.”

Within two days of the unveiling of the new iPad, new orders of the iPad had already slipped from this Friday’s launch day delivery to a ship date of March 19. Apple has since confirmed in a statement that preorders of the touchscreen tablet have run out, as noted by USA Today.

“Customer response to the new iPad has been off the charts and the quantity available for pre-order has been purchased,” a company spokesperson said. “Customers can continue to order online and receive an estimated delivery date.”

Given the response to the device, Apple is expected to set new sales records later this week when the device launches. Pre-existing records for the Cupertino, Calif., iPad maker were already impressive, as it experienced crushing demand for its second-generation tablet last year, with orders quickly slipping to multi-week shipping estimates. A month after the iPad 2 was released, Apple’s then chief operating officer Tim Cook said during a quarterly conference call that “staggering” demand for the device had caused the “mother of all backlogs.”

Coordinator’s Corner

by John Buckley



This month we will look the new version of [Photoshop Elements](#) through the eyes of Terry White from Adobe and [MacGroup-Detroit](#). We have used Terry’s presentations before and always found them to be excellent. Also we will set the schedule for the remaining demonstrations. In addition, we will take a closer look at what is available on your Mac without adding any software



To find out what’s happening, GAAB is the place to be. So be sure to be at our March meeting and every meeting to find out the best information about the Mac.

The March meeting will be held at St. Mary’s Hospital in the Leonard Board Room on Wednesday, March 14, 2012. The meeting will begin at 7 p.m. [St. Mary’s Hospital is located at 1300 Massachusetts Avenue in Troy NY.](#) However, the best route to take from the Northway is the following:

1. Merge onto NY-7 East from the Northway.
2. Follow Route 7 to Troy where it becomes Hoosick Street.
3. Turn left on Oakwood Avenue (10 Street/NY-40) which is the first light after the bridge and bare right.
4. Turn right on Sausse Avenue. Turn left onto Lindenwood Court. When you come to the first entrance to the hospital parking lot, turn left and park.

Next GAAB Meeting
March 14, 2012
Photoshop Elements 10
7:00 p.m.
St. Mary’s Hospital
Troy, NY

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Serving the Apple Computer User Community Since May 1984

The Greater Albany Apple Byters is an Apple Computer User Group. Meetings are held the second Wednesday of each month (except July and August) in Room 212 of Troy High School, located on Burdett Avenue, Troy, NY.

Annual membership fee is \$10.00. Membership privileges include this newsletter, access to a large public domain software and video/audio tape library, local vendor discounts, special interest groups, and other special offers.

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Apple Ambassador

by John Buckley

Sir Jonathan Ive: The iMan Cometh by Mark Prigg, London Evening Standard

Sir Jonathan Ive, Jony to his friends, is arguably one of the world's most influential Londoners. The 45-year-old was born in Chingford — and went to the same school as David Beckham. He met his wife, Heather Pegg, while in secondary school. They married in 1987, have twin sons and now live in San Francisco.



As Apple's Senior Vice President of Industrial Design, he is the driving force behind the firm's products, from the Mac computer to the iPod, iPhone and, most recently the iPad. He spoke exclusively to the Evening Standard at the firm's Cupertino headquarters.

Q: You recently received a Knighthood for services to design - was that a proud moment?

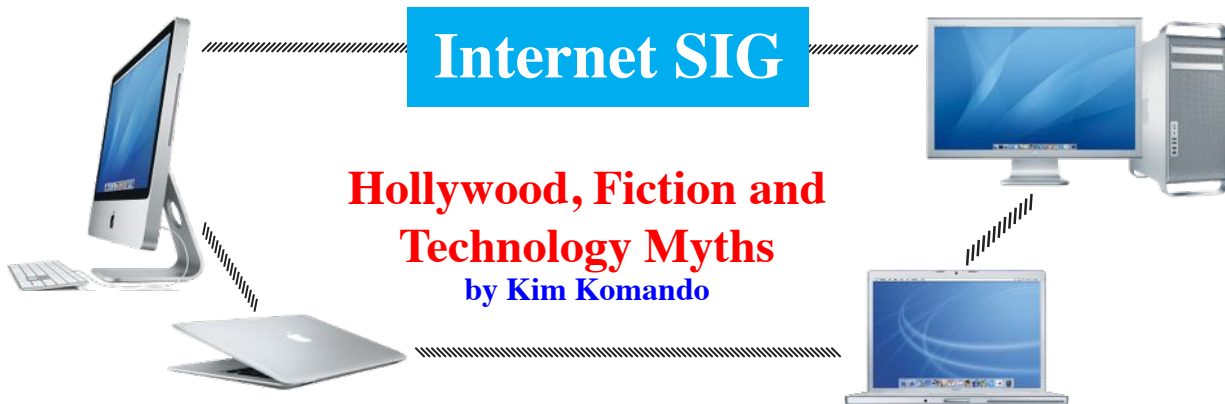
A: I was absolutely thrilled, and at the same time completely humbled. I am very aware that I'm the product of growing up in England, and the tradition of designing and making, of England industrialising first. The emphasis and value on ideas and original thinking is an innate part of British culture, and in many ways, that describes the traditions of design.

Q: Is London still an important city for design?

A: I left London in 1992, but I'm there 3-4 times a year, and love visiting. It's a very important city, and makes a significant contribution to design, to creating something new where previously something didn't exist.

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You're watching your favorite crime drama, and the heroine is looking at video from a store surveillance camera. It is dark, grainy and the people on the screen can barely be distinguished from the background.

"Can you clean that up?" she asks.

"Sure," says the computer tech and, after a few keystrokes, the photo is clear as a bell.

"Zoom in," says the heroine. The tech zooms into the image and presto; we can all clearly read the suspect's name stitched right on his shirt. Case closed.

Could this happen in real life? Not even close. Try that enhance-and-enlarge scenario in real life, and you'll end up with an image that is nothing but a blocky mess!

Another Hollywood "favorite" of mine is when hackers break into government servers seemingly by magic. Sure it's possible, but it takes unbelievable time, skill and effort - not a few minutes while a bomb timer is ticking away. Plus, most hackers would use a phishing attack instead of tackling a government firewall directly.

You have no idea how laughable I find many "high-tech" scenes in TV shows and movies. Entertainment that incorporates real technology in the right way is so much more engaging.

Of course, some seemingly improbable tech dangers are very real. A TV show or feature film can get it right, and the viewer might still think it's made up.

Some of the most popular movies of recent years have some of the most ridiculous tech scenarios. I won't even address the obvious abusers, such as *The Matrix* and the *Terminator* series. But consider a few I find humorous:

- *Sneakers*: Robert Redford's team cracks any password with a gadget that looks like a 1990s answering machine.
- *Swordfish*: Hugh Jackman hacks into a sophisticated government computer in seconds - while a gun is held to his head, among other distractions.
- *War Games*: A very baby-faced Matthew Broderick hacks into a NORAD computer from his 1980s bedroom.
- *Independence Day*: Jeff Goldblum and Will Smith successfully communicate with an alien computer and upload a virus to save the world - and they're using a Mac. Right. The Macs in our office still can't communicate with the printers half of the time.
- *2001: A Space Odyssey*: Dave is able to use voice commands to perfection, never repeating a word and with no misinterpretation. It's 11 years past that science-fiction date, and the telephone company's voice recognition software still can't get me to a live rep.

OK. Now it's your turn. See if you can detect what's wrong with the tech in this plot written recently:

- *A detective finds a sniffer attached to the back of his computer to track his movements, so he removes it and hands it over to the police.*

Could this happen?

- No. A sniffer can be either hardware (a highly specialized computer) or software (a program installed on a regular computer). It's the nickname for a packet- or network- analyzer. It monitors traffic on a network and can be used by hackers. But it's not something you remove and hold in your hand once finding it stealthily attached to the back of your computer.

What should it have been? If it were my book, I'd make it a hardware keylogger. If you unplug the computer's

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Education SIG

The Classroom Evolved: Creating an Active Learning Environment

by Bridget McCrea, [T.H.E Journal](#)

Intent on designing classrooms that would support their school's new active learning initiative, the IT and administrative teams at [Bishop Moore Catholic High School](#) in Orlando, FL, tapped into two institutions of higher education for help. Years earlier, [North Carolina State University](#) and [Massachusetts Institute of Technology](#) were involved in a classroom design project whose concepts melded well with the private high school's active learning plan.

"We did a lot of research and found out that these two universities had designed an ideal active learning space," said Pat LaMorte, director of technology integration for the 1,148-student school. "We modeled our first active learning lab around the concepts developed by MIT and NCSU and then built out from there."

Key decision makers from Bishop Moore also met with architects and designers who had experience in the higher education space. "We wanted to know which models were working at schools around the country," said LaMorte. "After much research and consultation we felt that TEAL was the way to go."

Technology-Enhanced Active Learning

The design for all five of Bishop Moore's active learning classrooms is based on TEAL (Technology-Enhanced Active Learning). According to MIT's Web site the TEAL project was based on the need for a new mix of pedagogy, technology, and classroom design for freshman physics classes. MIT's 3,000-square-foot TEAL classrooms featured an instructor's workstation in the center of the room surrounded by 13 round tables (each seating nine students), 13 whiteboards, and eight video projectors.

Following a similar design philosophy, Bishop Moore built one 1,200-square-foot main lab and four other classrooms that are about 500 square feet in area. The main lab features six tables that accommodate four to five students each. Wheeled for easy mobility--and meant to accommodate a wide range of applications and subjects--the tables are positioned in front of dedicated, wall-mounted, 52-inch monitors with touchscreen capabilities.

LaMorte said the labs were designed with the college learning environment in mind. "Collaboration is the foundation of university learning, and we want to make sure our students are ready for it," said LaMorte. "We knew we had to go beyond the typical 'rows' of desks found in the K-12 space and create a shared, active learning environment."

The room also includes iPad/laptop carts that students can use for individual or group work. Walls double as writing surfaces, according to LaMorte, "and allow students to brainstorm and collaborate in a CSI-like environment." Also incorporated into the space are six microphones and eight speakers that provide even distribution of voices throughout the room.

Upgrading the Infrastructure

Construction of Bishop Moore's active learning labs required significant retrofits of existing classrooms. Electrical and HVAC systems were modified; walls were moved around; wiring was replaced; and power backup systems were installed.

Other key changes included new, flexible classroom furniture and an upgraded campus-wide WiFi system.

TEAL Classrooms in Action

LaMorte said teachers across all disciplines use the labs. The spaces are extremely popular among faculty members who make reservations to use the state-of-the-art classrooms. "When we put these labs in the hope was that the teachers would be fighting over them," said LaMorte. "It didn't take long for that to happen."

Credit Bishop Moore's determination to put the curriculum first with helping to stoke some of that success. "The labs have helped us change the entire paradigm of education here," said LaMorte. "All teachers are incorporating active learning activities into their classrooms and enabling students to take ownership of their learning."



A 10th-grade English instructor, for example, might kick off the class with a short assignment and/or introductory lesson. Students then break up into small groups to delve more deeply into the day's assignment. Once the collaborative session wraps up, students reconvene as a class and listen to the groups' presentations, get assessed, and receive evaluations from peers and/or the instructor.

"Unlike the traditional classroom setting," said LaMorte, "the teacher really becomes the facilitator in this environment."

Professional development has also played an important role in the labs' success, said LaMorte, whose team handles both the initial and ongoing teacher training. "We're in PD five days a week showing teachers how to use everything in the rooms," said LaMorte, whose team holds workshops for teachers, helps them design lessons, and then provides consistent support throughout the school year. "We help them through all of the frustrations and issues that come up and ensure that everyone has a successful experience."

To other schools looking to either upgrade their existing facilities or start from scratch, LaMorte said the key is to give top priority to the curriculum. Then build the classrooms, labs, or other learning spaces around that foundation.

"Bring in the curriculum initially and then design the space and the technology components around it," said LaMorte. "Ignore this step and you'll end up with a bunch of technology, furniture, and equipment that just sits there unused."

Creating an Ultra-Flexible Learning Space

by [Bridget McCrea, T.H.E Journal](#)

Designers of the [Minnesota School of Environmental Studies](#) (SES) were years ahead of the curve when it came to creating collaborative classrooms that would one day accommodate learning technologies that in 1995 had yet to be conceived--let alone developed and marketed to the educational sector. More affectionately known as "The Zoo School" owing to its location adjacent to the Minnesota Zoo in Apple Valley, MN, the optional high school's design centered on student learning needs, classroom teaching scenarios, and project learning with an environmental theme.

"We challenged the architect [Bruce Jilk of KKE Architects in Minneapolis] to design a facility that would match how we felt learning would occur in the new facility," said Dan

Bodette, SES' principal. "As a result our school design is unique and focused on individual students and how they learn."

Workstations, Pods, and Houses

At the core of that design philosophy is an individual workstation for each of SES' 400 students. "The workstation is a lot like a cubicle," said Bodette. "We wanted it to reflect on what the students were going to realize once they gained employment in the work world." When arranged in groups of 10 those workstations form a "pod."

Put 10 of those pods together and the end result is a "house" that accommodates about 100 students. In total there are four different houses that include 10 pods of 10 workstations each. At the center of every house is a large space filled with tables and chairs that can be rearranged to meet student and teacher needs. In each house, three to four teachers team up and teach students for about three hours daily. Within each house is a shared office that's used by teachers who keep their doors open to students and also spend time with them in SES' open, community areas.



Within the learning space students work independently at their individual workstations, collaborate in small clusters, or converge into larger groups--all with just a few quick furniture moves. Bodette said the arrangement works well in the magnet school environment where instructors combine English, social studies, science, and other subjects in a team-learning setup.



“We’re not always sure who the ‘specialist’ is in any subject area,” Bodette explained, “so we need a large, flexible space that’s adaptable to that environment.” The open space at each house’s center allows for various learning episodes, he added, and “varies greatly from the typical 30’ x 30’ classroom filled with rows of desks and a teacher lectern.”



The Zoo School, which serves 400 students in 11th and 12th grade, encourages students to customize their workstations—much like employees do in the work environment. Bodette said he sees this feature as the modern-day answer to the student locker, which is non-existent at SES. “When students plaster their favorite pictures and things on the back of their desks,” said Bodette, “it’s easy to recognize who they are.”

Open Concept

Situated on 12 acres of Minnesota Zoo property, SES has its own outdoor classroom where students can get hands-on with their environmental studies. Nature trails, wooded areas, a large pond, and a regional park (situated across the street from the school) are just few of the space’s

interesting features. “The natural ecosystem on our wooded property serves as an extended classroom for students,” said Bodette.

Cumulatively the various features that went into SES’ design have withstood both the test of time and the onslaught of technology in the high school classroom. According to Bodette, since its doors opened 17 years ago, the Zoo School’s structural and design components haven’t changed much at all. A few of the light modifications included replacing wired Internet connections with campus-wide WiFi, installing interactive whiteboards in all rooms, and adding portable laptop stations in the school’s public areas.

Sometimes a lack of walls and/or barriers between rooms can create challenges that teachers don’t grapple with in traditional classrooms. Controlling noise can be particularly difficult for teachers who use speaker systems, moveable white boards, conference rooms [for one-on-one sessions with students], and their own “outside voices” to overcome the challenge. “There’s some spillover of sound,” said Bodette, “but once you start putting up walls to control that issue you limit your ability to adjust for different group sizes and lessons.”

Bodette doesn’t foresee any design changes in store for The Zoo School’s campus in the future. More technology will be incorporated into the classrooms, he said, but the open design concept will remain in place. “The physical structure has worked so well that we really don’t plan to make any adaptations to it,” he said. “Our kids are thriving here.”

Retinal Display on New iPad

Pick up the new iPad and suddenly, it’s clear. You’re actually touching your photos, reading a book, playing the piano. Nothing comes between you and what you love. To make that hands-on experience even better, we made the fundamental elements of iPad better — the display, the camera, the wireless connection. All of which makes the new, third-generation iPad capable of so much more than you ever imagined.

Four times more pixels than iPad 2. Razor-sharp text. Richer colors. The Retina display transforms the entire iPad experience. So everything looks and feels incredibly lifelike and perfectly detailed.

Everything you do with iPad, you do through its large, beautiful display. And when the display is better, the entire iPad experience is better. The Retina display on the new iPad features a 2048-by-1536 resolution, 44 percent greater color saturation, and an astounding 3.1 million pixels — in the same 9.7-inch space. That’s four times the number of pixels in iPad 2 and a million more than an HDTV. Those pixels are so close together, your eyes can’t discern individual ones at a normal viewing distance. When you can’t see the pixels, you see the whole picture. Or article. Or game. In ways you never could before.

In order to create a display with four times the pixels,

Apple had to design it in a completely new way. Every pixel in a display has multiple signals telling it when to light up. But when you have a lot of pixels and a lot of signals on the same plane, signals get crossed and image quality suffers. To make sure everything on the new iPad looks crystal clear, Apple engineers elevated the pixels onto a different plane — separating them from the signals. It’s technology that’s breakthrough. Just like the new iPad itself.



New iPad Adopts Simple Product Naming Steve Jobs Brought to Apple in 1997

by Daniel Eran Dilger, AppleInsider

Apple's latest iPad, originally anticipated to be named iPad 3 or iPad HD, was simply called "the new iPad" during its introduction. This isn't a new change in naming products at the company however; Steve Jobs initiated it 15 years ago when he returned to lead Apple in 1997.

Apple product names in the 80s

Apple's initial mainstream product was the Apple II, introduced in the late 70s and updated in a series of revised models differentiated by a character suffix: first the Apple II+, then the enhanced Apple IIe, the compact Apple IIc, and eventually the 16-bit Apple IIGS, with letters emphasizing its new graphics and sound capabilities.

The ill-fated Apple III and Apple III+ were followed by the Lisa (later rebranded the Macintosh XL), both using the same type of suffix naming convention that was also in common use by many other early computer makers.

The company named its first Macintosh models with character suffix identifiers: an initial update was called the Mac 512Ke (commonly referred to as the Fat Mac for sporting four times the RAM of the original) and the first major redesign was branded Mac Plus, followed by the Mac SE (for system expansion, the first Mac with a slot) and the Macintosh II in 1987 (the year after Jobs left the company to start NeXT Computer).



Names get crazy in the 90s

After continuing this naming system through a series of Mac II models in the late 80s, the company began

branching out by delivering new series of Macs, ranging from the Mac LC line (for "low cost color," aimed at education and home buyers) to the low end, nostalgic "Mac Classic" line to the higher end Mac IIfx, IICx, Iici, IIfx, IIsi, IIvi and IIvx.

It then introduced a series of Latin-sounding product lines ranging from the consumer-oriented Performa to the middle of the road Centris and '040 powered, higher end Quadra, with each model getting a Sony-style model number such as the "Quadra 650 AV."

Systems using a PowerPC processor were given four-digit numbers (as opposed to the original three-digit numbers of Macs based on the Motorola 680x0 chips), and often incorporated "Power" in their name (although mobile PowerBooks predated that convention, so they didn't necessarily use a PowerPC chip unless they sported a four-digit model number). A single new machine architecture might be offered under a dozen Performa model numbers, each with slightly different specifications.

Throughout the 1990s, Apple's product naming resulted in a complex, difficult to understand series of overlapping models and model numbers, each representing a different configuration of hard drives and system capacities.



The company's Newton Message Pad and eMate product lines of handheld devices similarly used product numbers to differentiate models, and the company also used the same numbering conventions for peripherals such as its QuickTake cameras and StyleWriter and LaserWriter printers.



Jobs' product naming simplification

When Jobs returned to lead Apple in 1997, he immediately killed the Mac's confusing model number-names and introduced a single desktop model: Power Macintosh G3, paired with a single notebook, the new PowerBook G3, both highlighting the new, third-generation PowerPC chip. Newton devices, printers and cameras were all axed from the company's catalog entirely.



Jobs then introduced the iMac in 1998, followed by the consumer iBook notebook in 1999. Successive models that incorporated a significantly different processor were appended with G4 or G5, but each generation of Apple's Macs were no longer given unique names with each release.

Instead, iMacs and PowerBooks were generally released with an internal naming system that described when they were released (such as "early 2006"), along with an unpublicized architecture name ("iMac4,1"). To the public, a new iMac was simply marketed as the latest iMac.

With the shift to Intel processors announced in 2005, Apple's product names got even simpler, with "the new iMac," "the new Mac mini," and new series of MacBook, MacBook Pro, Mac Pro, Xserve and MacBook Air models, none of which drew attention to the generation of their Intel processor, nor features such as a 64-bit architecture, DisplayPort or Thunderbolt.

Instead, users buying a Mac simply choose the form factor they want, the screen size, and pick between good, better and best packages, or custom order a specific configuration they want. There's no hierarchy of model numbers or sub-brands to navigate through to find the Mac a users wants to buy. Rather than naming products after their specifications, Jobs' Apple named products descriptively (such as "Mac mini") or after the category of people who would be buying them (Pro).

iPods and iOS devices

When Apple introduced the iPod in 1999, it continued to remain "the new iPod" through several generations before being named the iPod Classic to differentiate it from the architecturally different iPod mini (and its replacement, the iPod nano) as well as the simple iPod shuffle.

Each successive model generation retained the same descriptive product name, without serial numbers or new name suffixes to highlight differences in their chipset or other features. One exception to this rule was the short-lived, premium fourth generation iPod named "iPod Photo" in 2004. It was later renamed "iPod (with color display)," then replaced with the video capable fifth generation "iPod" in 2005, which Apple purposely avoided naming "iPod Video," even as consumers often referred to it as such.

When Apple released iPhone in 2007, it paired it with the new iPod touch. While subsequent generations of iPhone got new names alluding to their new features (iPhone 3G) or updated speed (iPhone 3GS) or new generation names (iPhone 4) and new enhancements (iPhone 4S), iPod touch didn't, instead carrying forward the Mac style product name with a parenthetical reference to its generation or model year introduction.

A primary difference between the iPhone and iPod touch was that Apple continued to sell different generations of the iPhone in different markets or at different price points. While Apple continues to sell the iPhone 3GS, 4 and 4S, it has only ever sold one new iPod touch model. With the iPad, Apple has historically liquidated the previous model year, rather than selling both an old and new model at different prices.

This year, Apple has continued to sell a single iPad 2 while offering a "new iPad," positioning the device somewhere between the naming convention of iPhone and its iPod touch and Macs, which don't get new names and typically don't overlap in sales.

This suggests that Apple may begin naming subsequent new iPhone models as simply the "new iPhone," rather than introducing a new "iPhone 5" or "iPhone 4S Plus."

KIS,S

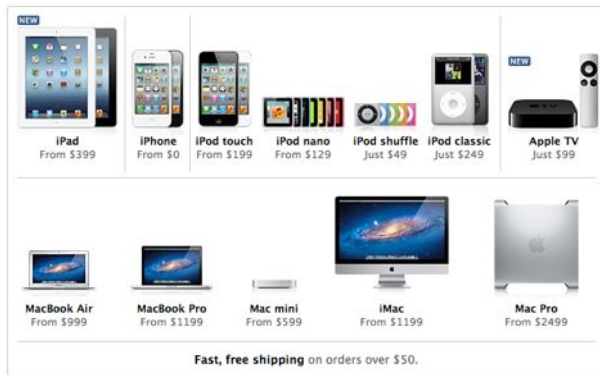
Such a move would also help to reduce confusion related to the difference between generations of iPhone, generations of Apple's A4/A5/A5X/A6 system on a chip processor, and the branding of wireless technologies that identify themselves as 3G, 3.5G, or various things that claim to be 4G (despite the fact that no deployed wireless networks



actually meet the 3GPP standard for being a true “4G” technology).

Another complication is the fact that even among carriers supporting LTE, there is no global consensus on what bands to use. In the US, AT&T and Verizon operate LTE service on different bands, and globally carriers are rolling out the technology on still different bands. Until a single chipset and design can be made to efficiently work across all of them (something that many not happen), Apple is likely to want to avoid confusion with a series of different model names, and instead focus on “iPhone” as its global brand.

Apple’s strong brands related to iPod, iPhone, iPad and Mac enable the company to release models consumers can readily identify. The company’s entire hardware product lineup fits into a small box on the company’s online store page, with each brand clearly differentiated.



That’s a big difference between Apple and other smartphone vendors producing new brand names every few months (such as HTC’s latest ThunderBolt, Incredible, Rhyme, Rezound among the 51 current models listed on its website; Motorola’s Droid 4, Droid Bionic, Droid RAZR among 27 models on its website; and Samsung’s Illusion, Stratosphere, Fascinate, Continuum, Galaxy S, Galaxy S II Skyrocket and Galaxy Nexus, just to name a few of the 137 it offers.)

Windows PC makers offer similarly confusing ranges of products reminiscent of Apple in the 90s. Samsung offers a good example of both, with a website that lists not just 137 different phone models and carrier combinations (not including 14 Android tablets and two Windows 7 Tablet PC offerings) but also 37 laptop models grouped into four “series” as well as a Google Chromebook notebook and an all in one PC model. Samsung isn’t even a major PC vendor.

RIM also continues to use Performa-style model naming, with BlackBerry Bold models identified as, for example,

the 9000, 9650, 9700, 9780, 9900 or 9930 among the 21 models grouped under its six brand names, similar to Nokia’s use of numbers on its Lumia Windows Phone 7 model lineup, which includes the 610, 710, 800, 900 and 910.

Other Microsoft licenses are using Android-style naming, with new brands from each vendor (such as the HTC Trophy, Mozart, HD7, Titan and Radar). Microsoft effectively prevents its Windows Phone 7 licensees from offering much diversification on specifications, but the product is now offered under more than two dozen brand names and numbers, despite accounting for very few actual sales globally.

On different carriers or in different countries, each of these model names is subject to change, too (the AT&T Samsung Galaxy S II is essentially the same phone as the T-Mobile Epic 4G Touch, for example, a nod to the ego of carriers at the expense of consumer confusion). This is in stark contrast to Apple’s single brand name for the iPhone 4 or iPad on every carrier, even in cases where there were different chipsets and technologies used (such as an AT&T version and Verizon version).

By centering on a single brand name for each major product category it sells, Apple spends much less on advertising and promoting new brands and customers find it easier to find what they’re looking for and ask for it by name.

Internet SIG

Continued from page 3.

keyboard and stick the keylogger into the keyboard’s port, you can then plug the keyboard into the keylogger. It would be very hard to spot, because they’re very small. Plus, the keyboard usually plugs in at the back of the computer. It can be physically removed, and could be turned over to the police. Plot problem solved.

So, next time you watch a crime drama, be a tech detective yourself, and see if they get it right. The more you read my daily newsletters, the more likely that you’ll be able to help keep Hollywood honest.



Cyber Security Emerging Trends and Threats for 2012

from Thomas D. Smith, Director, New York State Office of Cyber Security

What is a web browser?

The web browser is a software application that allows you to view and interact with content on a webpage, such as text, graphics or other material. Internet Explorer, Firefox, Safari and Chrome are some of the most commonly used browsers. Plug-ins, also known as add-ons, are applications that extend the functionality of browsers. Some of the plug-ins you may be familiar with include Flash Player, Java, Media Player, QuickTime Player, Shockwave Player, RealOne Player and Acrobat Reader. Certain plug-ins may be required to view content depending on how a web page is designed.

Web browsers - and related plug-ins - are primary tools for interacting with the Internet, making them prime targets for cyber attacks. It is important to understand the risks and know what steps you can take to help minimize the likelihood of a successful attack.

Keep in mind that mobile devices also utilize web browsers. As the use of mobile devices increases, these devices may also become targets of browser-based attacks.

How can your web browser be attacked?

Without the appropriate security patches applied, web browsers are as vulnerable to attack or exploit as other software. A fully patched web browser can still be vulnerable to attack or exploit if the browser plug-ins are not updated. It's important to remember that plug-ins are not automatically updated when the browser is patched. Cyber attackers are constantly searching for and finding programming errors and other flaws in web browsers and associated plug-ins. These vulnerabilities can be exploited, giving cyber criminals access to - and sometimes control over - your computer system.

Browser-based attacks can also originate from websites due to poor security coding of web applications or vulnerabilities in the software that supports websites. Attackers have been successful in compromising large numbers of trusted websites to deliver malicious applications to unsuspecting visitors. Attackers are then able to add scripts to a compromised website. These scripts may "silently" redirect you to another website without you even knowing about it since the website's appearance does not change. This redirection to another website may cause malicious programs to be downloaded to your computer. These programs are often designed to allow remote control

of your computer by the attacker and to capture personal and confidential information such as credit card numbers, banking information and other data used for identify theft.

What can you do to protect against web browser attacks?

Below are a number of key steps you can take. Your information technology department and security office may have these implemented in your organization's environment, but we encourage you to also apply these steps to your home computers/devices. This is especially critical if employees access their work network from their home computer.

- Keep your browser(s) updated and patched.
- Keep your operating system updated and patched.
- Use anti-virus and anti-spyware software and keep them updated.
- Install a firewall and keep it updated and patched.
- Keep your applications (programs) updated and patched, particularly if they work with your browser. (Such as multi-media programs and plug-ins used to enable running of videos, for example.)
- Block pop-up windows, as this may help prevent malicious software from being downloaded to your computer. (Note that the process for blocking varies depending on the browser you are using. Please refer to the links below for specific details.)
- Consider disabling JavaScript, Java, and ActiveX controls when not being used. Activate these features when necessary.

Please note, a number of these tips may impede your use of the Internet or limit what content you can access. If you find that you need ActiveX controls, you require JavaScript to be enabled, or you require pop-up windows, set your browser to prompt you.

To learn more about web browser attacks visit:

[US-CERT Security Tip](#)
[Carnegie Mellon CERT: Securing Your Web Browser](#)
[McAfee -- Web Browsers: An Emerging Platform Under Attack](#)

To learn more about web browser security settings, please visit:

[Qualys Browser Check](#)
[Firefox - Check Your Plug-In](#)
[Firefox Browser Security](#)
[Safari Security and Privacy](#)



Apple Ambassador

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Q: How does London differ from Silicon Valley?

A: The proximity of different creative industries and London is remarkable, and is in many ways unique. I think that has led to a very different feel to Silicon Valley.

Q: Why did you decide to move to California?

A: What I enjoy about being here is there is a remarkable optimism, and an attitude to try out and explore ideas without the fear of failure. There is a very simple and practical sense that a couple of people have an idea and decide to form a company to do it. I like that very practical and straightforward approach.

There's not a sense of looking to generate money, its about having an idea and doing it - I think that characterises this area and its focus.

Q: What makes design different at Apple?

A: We struggle with the right words to describe the design process at Apple, but it is very much about designing and prototyping and making. When you separate those, I think the final result suffers. If something is going to be better, it is new, and if it's new you are confronting problems and challenges you don't have references for. To solve and address those requires a remarkable focus. There's a sense of being inquisitive and optimistic, and you don't see those in combination very often.

Q: How does a new product come about at Apple?

A: What I love about the creative process, and this may sound naive, but it is this idea that one day there is no idea, and no solution, but then the next day there is an idea. I find that incredibly exciting and conceptually actually remarkable.

The nature of having ideas and creativity is incredibly inspiring. There is an idea which is solitary, fragile and tentative and doesn't have form.

What we've found here is that it then becomes a conversation, although remains very fragile.

When you see the most dramatic shift is when you transition from an abstract idea to a slightly more material conversation. But when you made a 3D model, however crude, you bring form to a nebulous idea, and everything changes - the entire process shifts. It galvanises and brings focus from a broad group of people. It's a remarkable process.

Q: What makes a great designer?

A: It is so important to be light on your feet, inquisitive and interested in being wrong. You have that wonderful

fascination with the what if questions, but you also need absolute focus and a keen insight into the context and what is important - that is really terribly important. Its about contradictions you have to navigate.

Q: What are your goals when setting out to build a new product?

A: Our goals are very simple - to design and make better products. If we can't make something that is better, we won't do it.

Q: Why has Apple's competition struggled to do that?

A: That's quite unusual, most of our competitors are interesting in doing something different, or want to appear new - I think those are completely the wrong goals. A product has to be genuinely better. This requires real discipline, and that's what drives us - a sincere, genuine appetite to do something that is better. Committees just don't work, and it's not about price, schedule or a bizarre marketing goal to appear different - they are corporate goals with scant regard for people who use the product.

Q: When did you first become aware of the importance of designers?

A: First time I was aware of this sense of the group of people who made something was when I first used a Mac - I'd gone through college in the 80s using a computer and had a horrid experience. Then I discovered the mac, it was such a dramatic moment and I remember it so clearly - there was a real sense of the people who made it.

Q: When you are coming up with product ideas such as the iPod, do you try to solve a problem?

A: There are different approaches - sometimes things can irritate you so you become aware of a problem, which is a very pragmatic approach and the least challenging.

What is more difficult is when you are intrigued by an opportunity. That, I think, really exercises the skills of a designer. It's not a problem you're aware of, nobody has articulated a need. But you start asking questions, what if we do this, combine it with that, would that be useful? This creates opportunities that could replace entire categories of device, rather than tactically responding to an individual problem. That's the real challenge, and that's what is exciting.

Q: Has that led to new products within Apple?

A: Examples are products like the iPhone, iPod and iPad. That fanatical attention to detail and coming across a problem and being determined to solve it is critically important - that defines your minute by minute, day by day experience.



Q: How do you know consumers will want your products?

A: We don't do focus groups - that is the job of the designer. It's unfair to ask people who don't have a sense of the opportunities of tomorrow from the context of today to design.

Q: Your team of designers is very small - is that the key to its success?

A: The way we work at Apple is that the complexity of these products really makes it critical to work collaboratively, with different areas of expertise. I think that's one of the things about my job I enjoy the most. I work with silicon designers, electronic and mechanical engineers, and I think you would struggle to determine who does what when we get together. We're located together, we share the same goal, have exactly the same preoccupation with making great products.

One of the other things that enables this is that we've been doing this together for many years - there is a collective confidence when you are facing a seemingly insurmountable challenge, and there were multiple times on the iPhone or iPad where we have to think 'will this work' we simply didn't have points of reference.

Q: Is it easy to get sidetracked by tiny details on a project?

A: When you're trying to solve a problem on a new product type, you become completely focused on problems that seem a number of steps removed from the main product. That problem solving can appear a little abstract, and it is easy to lose sight of the product. I think that is where having years and years of experience gives you that confidence that if you keep pushing, you'll get there.

Q: Can this obsession with detail get out of control?

A: It's incredibly time consuming, you can spend months and months and months on a tiny detail - but unless you solve that tiny problem, you can't solve this other, fundamental product.

You often feel there is no sense these can be solved, but you have faith. This is why these innovations are so hard - there are no points of reference.

Q: How do you know you've succeeded?

A: It's a very strange thing for a designer to say, but one of the things that really irritates me in products is when I'm aware of designers wagging their tails in my face.

Our goal is simple objects, objects that you can't imagine any other way. Simplicity is not the absence of clutter. Get it right, and you become closer and more focused on the object. For instance, the iPhoto app we created for the new iPad, it completely consumes you and you forget you are using an iPad.

Q: What are the biggest challenges in constantly innovating?

A: For as long as we've been doing this, I am still surprised how difficult it is to do this, but you know exactly when you're there - it can be the smallest shift, and suddenly transforms the object, without any contrivance.

Some of the problem solving in the iPad is really quite remarkable, there is this danger you want to communicate this to people. I think that is a fantastic irony, how oblivious people are to the acrobatics we've performed to solve a problem - but that's our job, and I think people know there is tremendous care behind the finished product.

Q: Do consumers really care about good design?

A: One of the things we've really learnt over the last 20 years is that while people would often struggle to articulate why they like something - as consumers we are incredibly discerning, we sense where there has been great care in the design, and when there is cynicism and greed. It's one of the things we've found really encouraging.

Q: Users have become incredibly attached, almost obsessively so, to Apple's products - why is this?

A: It sounds so obvious, but I remember being shocked to use a Mac, and somehow have this sense I was having a keen awareness of the people and values of those who made it.

I think that people's emotional connection to our products is that they sense our care, and the amount of work that has gone into creating it.

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