



**GOT A COMMENT
YOU THINK WE
CAN PRINT?**

**E-MAIL
MAIL@GXC.COM**

**OR FAX
416-961-0941 OR**

**SNAIL MAIL TO:
c/o**

**THE PUBLISHER
GRAPHIC
EXCHANGE
25 ELM AVENUE
TORONTO ON
M4W 1M9**

that is what I am trying to be compensated for in my fees. That an image exists now as a digital file should have no bearing on its value to an advertiser, and yet it does.

**CHRIS FREELAND
CHRIS FREELAND PHOTOGRAPHS
AURORA, ON**

WHERE ARE MY MARKERS?

Re: *The Bottom Line* (Nick Shinn, GX Sept/Oct)

Oh, how I wanted to grow up to use one of those fancy mark-up pencils that the old guy on the third floor of Cooper & Beatty used. Then it all came apart.

Nice article. To the point. The grey-haired among us salute as we remember what it is we still care about.

Now back to learning InDesign 2.

**PETER OLIVER
PETER OLIVER & COMPANY INC
MARKHAM ON**

HAS DAVID MOVED?

Re: Last issue's letter on *What's Art?*—*David* at the Louvre? Has my back been turned on the world of art for so long? The curators at the Academy Gallery in Firenze must be a tad miffed. ;-)

**MARK HUGHES, SENIOR BUSINESS ANALYST
BELL CANADA
SCARBOROUGH ON**

EERIE AD PREMONITION

I was looking through your May/June 2000 issue when one of my co-workers noticed the back cover, an ad for FPG Canada (see inset). If you cut it in half you get an uncanny and obviously unanticipated memorial to the tragic events of Sept. 11, 2001. Initially my co-worker thought that this was a current issue and commented that even a graphics maga-



zine was paying tribute to the tragedy. That was until I turned it around to show him the date on the cover, after which we both gazed at each other in amazement.

**WALTER PECNIK, GRAPHIC DESIGNER
WDESIGNS
TORONTO, ON**

GXX AWARD CORRECTIONS

I would like to thank the gang at GX for an amazing 10th Anniversary Bash—which included [for us] the first of (I hope) many Digital Art Awards.

I would like to clarify that while Andrew Smith and Joseph Gisini were the creative directors on the project, Kevin Cockburn was the real talent behind the design and production of the pagewavegraphics.com website.

Happy Birthday, GX!

**JOSEPH GISINI
PAGEWAVE GRAPHICS INC
TORONTO, ON**

Thank you again for the great party and congratulations on your tenth anniversary. Clarifications on the credits for our [two GX Digital Art Awards]: art director for both video and website entries was Carole Leduc; graphic artists were Giuseppe Genaro on both video and website and Slobodan Miladinov on the video; Jean-Sebastien Dusseault and Claude Fournier created the 2D and 3D animations.

**BACHIR SAOUAF
DAVID & GOLIATH COMMUNICATION-MKTG
MONTREAL, QC**

SMASH VIDEO ONLINE

Thank you! Thank you! Thank you! I was out of the country last week, but was delighted to see in an e-mail that we could have a copy of your smash hit [*We Didn't Trash Your File* posted at www.gxo.com]. I was the only one out of our office who managed to make it to your party, so I was thrilled to show it to my coworkers—they were thoroughly entertained as well.

Many thanks again! (for the party too!!!)

**MARSHA WINN
LINE OF SIGHT DESIGN ASSOCIATES INC.
TORONTO, ON**

VALUE IN THE CRAFT

Nick Shinn's concise analysis of the challenges facing graphic design (*The Bottom Line*, GX Sept/Oct 2001) had quite a resonance for me as a freelance photographer.

Photographic image quality, in its technical and aesthetic aspects, has been my business since the early 80s, and since that time, which was a sort of golden era of photography, I have seen the business change (some might say deteriorate) to the point where the current

trend is for photographers to brag about how many more 'shots a day' they can do with their latest digital technology.

Excuse me for being obtuse, but does anyone believe that they are doing themselves, their clients, or the industry a favor by making this craft an endurance contest?

What happened to the patient and sometimes excruciating effort which photographers expended creating memorable images for their clients? 'Day rates' for photography have been on a steady slope downward for at least a decade, so the math here should not be beyond anyone's comprehension.

I love the new [digital] tools, and enjoy the new possibilities that the technology opens up. What irks me is that there is a perception that I am going to charge less for my services, as if the value of a photograph was somehow inseparable from the print or transparency. The power of an image to invoke thought or feelings or convey a message is a result of the photographer's mastery of the medium, and