



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

**E-MAIL  
MAIL@GXD.COM**

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**OR SNAIL MAIL TO:  
C/O THE PUBLISHER  
GRAPHIC EXCHANGE  
25 ELM AVENUE  
TORONTO ONTARIO  
CANADA  
M4W 1M9**

individuals taking their craft to another level. The work demonstrates a great passion and dedication to detail and excellence. Being in the Fine Art and Digital Art printing industry it is great to see artists who are willing to push the envelope and propel us to come up with new and innovative ways to bring their ideas to print. Thank you for showcasing these artists and keep it coming.

**FARZANA JIWANI  
CREATIVE PRODUCTION, PRINT SENSE INC.  
TORONTO, ON**

out with photos. The only thing I don't know how to do is eliminate the white (invisible) space around the cleaned or trimmed picture (when you erase the unwanted part of picture and you are still left with white background).

**SYED HYDER  
SHAWN GRAPHICS  
TORONTO ON**

**[Steve Aykroyd replies: More than likely you are saving the trimmed file as a TIFF file which will then fill in the background and negate all of your hard work. If you save as a CPT file it will retain its transparent background.]**

**AN O'CONNOR BY ANY OTHER NAME...**

In the March/April 2003 edition there was an article written to acknowledge the winners of Xerox Graphic Design Services' Premier Creative Print Award competition (page 33). Among the winners was a talented young designer named Brendan O'Connor. As you can imagine, Brendan was thrilled to receive this award over the other 130 entries. He was particularly honored to receive his name published in this highly respected industry magazine.

Through a careless mistake of my own, Brendan's name was submitted incorrectly. Brendan O'Connor's name deserves to be recognized with honour and as clearly as his own designs were honoured in the Xerox Creative Print Award competition. Thank you, Brendan, for your patience and understanding, and cheers to your Award!

**CHRISTINE FERNANDEZ DE HENESTROSA  
NATL GRAPHIC DESIGN PROGRAM ANALYST  
XEROX CANADA**

**SOLD ON QUARK IN OS X**

I just finished reading your article on using Quark 4.11, Classic 9 all within Mac OS X (*QuarkXPress Workflows in Transition* by Peter Dudar, GX Dec 2002). I just wanted to compliment and thank you for writing the article. I am an art director for our local newspaper and we use Quark 4.11 with Mac OS 9.2 and have been waiting for version 6.0 to jump to OS X.

Your last paragraph about that excuse doesn't hold water really hit home. Thanks to your article I'm starting the transition to OS X starting Monday.

**PAUL STARKEY, ART DIRECTOR  
OCEAN CITY TODAY  
OCEAN CITY MD**

**JAPAN READY FOR DTP**

I was impressed by your article about QuarkXPress in Mac OS X Classic. In Japan, DTP penetration among books and magazines is only 40%, so our business opportunity lies here. Mac OS X is our solution for the next generation of DTP production workflows, using CTP, PDF, OpenType, digital proofing, and digital delivery

based on a "full digital" initiative, including Web publishing. In Japan, font costs are huge, especially printer font costs, which are much higher than the Mac itself. The OS X Classic environment is an important step for the smooth migration to DTP from legacy fonts, applications and documents, although up until now we haven't spoken out a lot about the Classic environment over here.

**SHIGEKI YAMAZAKI  
SALES MANAGER, DESIGN & PUBLISHING  
APPLE JAPAN**

**[Editor's reply: We are thrilled to know that our articles are appreciated in Japan, and we'll be following the Japanese migration to digital workflows with a great deal of interest. With OpenType support in both Adobe InDesign QuarkXPress 6, and OpenType's ability to handle double-byte fonts, this may be the year of Kanji DTP. Perhaps it's even time for a GX Japan?]**

**GALLERY APPRECIATED**

I would like to commend the artists featured in the Gallery Section of the March/April 2003 issue of GRAPHIC EXCHANGE. It is a pleasure to see