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WE CAN PRINT?**

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the passion they contribute to the image, for the creative energy inherent in that image. No one ever accused Frank Lloyd Wright of just building a wall.

**TOBEY DEYS  
REPARTE ARTIST REPRESENTATION  
TORONTO, ON**

**GX MORE OF A RARITY**

The focus and quality of GRAPHIC EXCHANGE is becoming more of a rarity as time goes on. Others seem to get sidetracked by all the digital toys, and as they lose focus, they slide out of sight. GX is exactly what production people need. Thanks for the continued in-depth research, and excellence and timeliness of your articles.

**MERV HEPTING  
PRESIDENT, PUBLICATION ASSOCIATES  
REGINA SK**

**PSEUDO APPEAL**

I'm a software developer by trade and not a regular GRAPHIC EXCHANGE reader, but I found Dinah Tolton's special report on Pseudo Interactive (GX Nov/Dec) to be well-written and informative.

Of course, I'm a little biased. I've spent the last year developing a game in my free time. While I only have the framework for my final project at this point (running native under Mac OS X), it is encouraging to see that other developers are operating successfully in the Toronto area in a field that has been largely based south of the border. Reading about developers in Silicon Valley is nice, but it's much more encouraging to hear about people that are accomplishing things close to home. If anything, Dinah's article was

a little short and left me wanting more information about Pseudo, its history and projects. While such articles might seem to be of only peripheral interest to GX readers, I think they fill a more important role—they allow us to believe in our dreams. And isn't that what art is about?

**JOHN ROGERS  
SOFTWARE DEVELOPER  
WATERLOO, ON**

**NOW REALLY, WHERE IS KAI?**

Read your great article [*Where is Kai Krause?* Nov/Dec] and here's a little followup to back up your story.

At the 2000 MacWorld in San Francisco I ran into an old acquaintance named Chris Livingston who worked with Kai at MetaCreations. Chris was Kai's right hand man, the project manager on most of Kai's projects. [While there] I had the good fortune to hang with Kai [at his home and several show functions].

Kai did indeed have a private circle of his golden developers at Meta, who were loyal to him and would come to his home for development meetings. He rarely attended meetings at the office (or so I was told); mostly he worked out of his own amazing private office with all the latest and greatest technology and gadgets.

Chris Livingston, dressed in his traditional long black velvet French dress coat, gave me his card; when I asked where they were [living], he said, staying in a castle in Germany. In fact, Kai told me that Germany wanted him to become its minister of technology!

**ROBERT STEWART  
SOFTWARE DEVELOPER  
NEW YORK, NY**

**TYPOGRAPHY TANKED?**

My head nodded in agreement most of the way through Nick Shinn's article [*The Bottom Line* Sep/Oct]. However, when Nick gets too big a brush in his hands, he paints broad statements I must take issue with.

"Advertising typography has really tanked," he says, then in the next breath asserts that "magazine typography has improved remarkably." Okay then, that being the case, let's take a look at a couple of examples in that very issue of GRAPHIC EXCHANGE.

The Corel ad, for example, pages 6-7. Simple, clean typography and an effective layout. A straightforward presentation of an intriguing idea.

Then take a look at the editorial typography. 'Your new world order has arrived', for example, pages 34-35. Trendy typeface, superfluous drop shadow, obligatory layered Photoshop image screened behind the copy. The same software-induced style that Shinn has been railing against. The only thing missing is shiny coloured plastic type. Shinn does advertising art directors a

disservice by asserting that there has been an overall erosion in quality. In advertising, just as in editorial design, there is good work and there is otherwise. All of us, regardless of discipline, must cherish the former and fight like hell to banish the latter.

**DAVID HOUGHTON, VP  
GROUP CREATIVE DIRECTOR, BBDO CANADA  
TORONTO ON**

**[Nick Shinn replies: I didn't mean to say there was an overall erosion of ad quality, but just in typography, which is a tiny, imperfect shadow of its former self. Pre-digital, art directors used type houses like Typsetra to create ads dominated by spectacular typography. That resource is gone, and their interest now is in imagery, not type.]**

**MORE ON PHOTO CRAFT**

Please extend heartfelt thanks to Chris Freeland for so eloquently stating what I'm sure many of us in the photography biz have been feeling [*Value in the Craft*, Letters Nov/Dec]. I think we've all spent time and effort patiently explaining to clients that the fees exist not only for literal hours; fees remunerate photographers for