



# PAGE BY PAGE

TEN YEARS OF DESIGNING WITH ADOBE® INDESIGN®



PAMELA PFIFFNER

# contents



## 2

### Introduction

In ten years, Adobe InDesign has become the software preferred by creative professionals to design and produce publications. This is the story of its past achievements and its future goals.

## 6

### Charting a Course

InDesign began as a successor to PageMaker, a desktop publishing pioneer since overshadowed by QuarkXPress. Based on a modern technical architecture, InDesign was designed to accommodate current requirements of and anticipate future developments in the publishing industry.

## 26

### Introducing InDesign

Launched into a competitive environment, InDesign 1.0 faces initial resistance exacerbated by product instability and customer skepticism. An upgrade policy backfires and sparks a public outcry.



McGraw-Hill Education



University of Rhode Island

The latest stop in Carla Bleys' illustrious career is back where it

## The New Food Label

Supermarket shelves may soon be filled with labels that calculate the carbon footprint of everything from candy bars to tomatoes.



# 34

## Making Progress

InDesign 2.0 marks a turning point, providing solid execution and exciting features that impress designers. Adobe works with print professionals to provide support and incentives to accept InDesign files. Robust editorial systems begin to attract large-scale publishing operations.

# 52

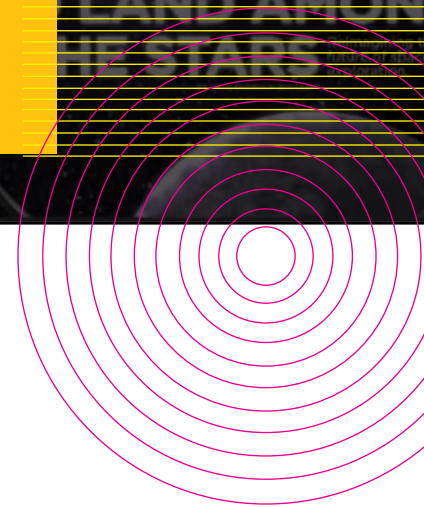
## Evolving CS

Adobe unveils its Creative Suite® strategy, in which InDesign joins its sibling applications in a creative collective that helps designers and publishers make more compelling communications. In the wake of the Macromedia acquisition, InDesign serves as an aggregator for different types of content and media.

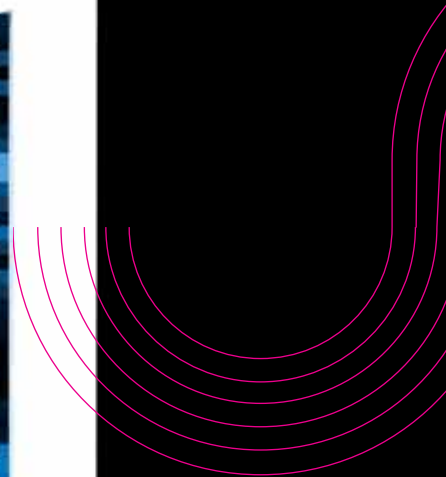
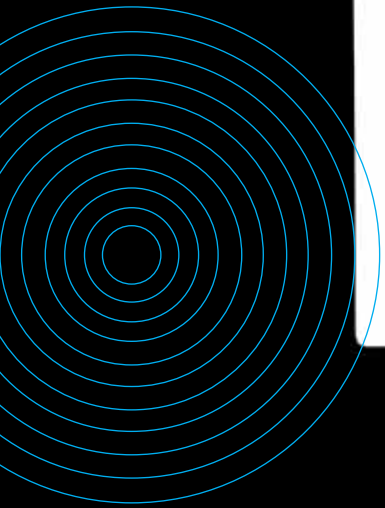
# 66

## Moving Forward

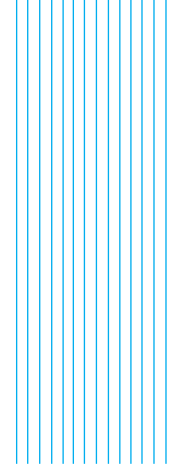
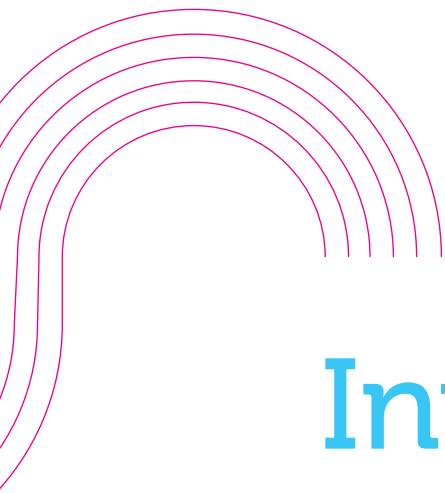
As publishing integrates print, web, and mobile media, InDesign plays a pivotal role in how content is produced and experienced.











# Introduction

**Pick up a magazine. Scan a newspaper. Read a book. Open a catalogue. Peruse an advertisement.** Whatever publication you choose, chances are it's been created in Adobe® InDesign®. In the ten years since its first release, InDesign software has become the tool preferred by creative professionals for the design and composition of pages for communication. As it enters its second decade, InDesign is poised to change our perception of publishing as it continues to do what it does best: provide state-of-the-art tools for designers and content producers.

For more than 25 years, Adobe has led the way in the migration from traditional publishing practices that relied on cold type and mechanical equipment to digital publishing systems that use Adobe technologies

*As it enters its  
second decade,  
InDesign is poised  
to change our  
perception of  
publishing.*

like PostScript® and PDF as well as Adobe software like Photoshop® and Illustrator®. InDesign is the most recent addition to Adobe's publishing solution. And because it is Adobe's first application to be developed entirely in-house, InDesign has been built from the ground up not only to address the demands of the current publishing industry but also to anticipate its future needs.

The publishing industry is in the midst of a critical transformation. Print publishing continues to be an important method of communication, yet people increasingly look to the World Wide Web for information. With the advent of eBook readers and tablet computers, books are migrating

### PageMaker pioneer

April Greiman's work is legendary in the media community for its cutting-edge design, forged in the early days of page-layout software using Adobe (nee Aldus) PageMaker.





from ink on paper to pixels on screen. Content accessed in print media and on personal computers can now be received on smart phones tucked in coat pockets.

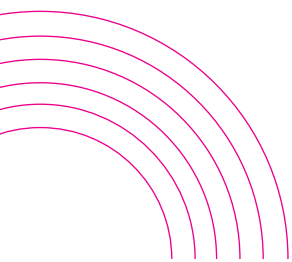
InDesign is designed to help publishers adapt to this changing environment by providing the tools and technology to produce great content regardless of the delivery medium.

The success of InDesign is a remarkable achievement. When InDesign was released in 1999, its main competitor was QuarkXPress, which was used by the lion's share of print publishers. The picture has changed since then. While Adobe hasn't forgotten the past, the company is looking ahead to new markets and the role that InDesign plays in them.

Here's how Adobe InDesign came to be—and where it's headed.



**The very first**  
This issue of Australia's *Desktop* magazine (above) was the first to be published with InDesign in 1999.









#### Choosing sides

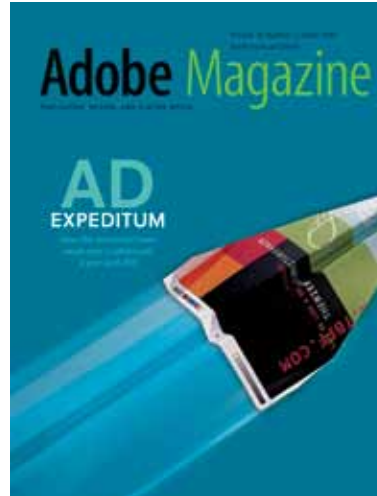
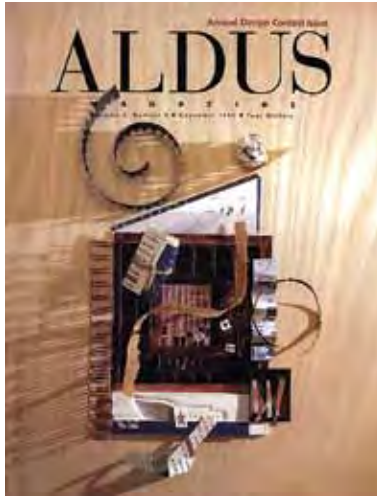
In light of a takeover bid of Adobe by Quark Inc. in 1999, *Publish* magazine had fun giving out badges that let attendees at a publishing conference voice their opinion. The bid, of course, was rejected.

# Charting a Course

**In the early 1990s, Adobe products could be found on the desktops of designers worldwide.** Adobe Photoshop had become the standard for pixel-based image editing and Adobe Illustrator was the leader in vector-based illustration. The Adobe Type Library was well established, thanks to strategic alliances with other type foundries as well as rigorous in-house font design and development. Absent in Adobe's product lineup was the glue that held these design elements together: a page-layout application.

Software tools for laying out pages boiled down to two applications: PageMaker® (Aldus Corp.) and QuarkXPress (Quark Inc.). As a key player in the launch of the desktop publishing revolution of 1985, "Aldus" (as many of its users referred to PageMaker) was synonymous with the

*PageMaker changed the lives of graphic designers, empowering them to take complete control of their creations.*



### Early coverage

Some of the first magazines to cover InDesign included *Aldus Magazine*, *Adobe Magazine*, and *InDesign Magazine*.

*QuarkXPress caught on with the professional publishing community—designers and printers alike—pushing PageMaker to the fringe.*

possibilities of electronic publishing and a culture of personal expression. It changed the lives of graphic designers, introducing them to the brave new world of desktop publishing and empowering them to take complete control of their creations.

QuarkXPress debuted in 1987. Its approach to page layout was markedly different from that of PageMaker. Unlike the free-form approach used by PageMaker to placing text and graphics on a page, QuarkXPress used a structured methodology that resonated with traditional publication producers—especially newspaper publishers who worked with established editorial and advertising templates. QuarkXPress also boasted expansive typographic controls that caught the attention of discriminating designers.

QuarkXPress caught on with the professional publishing community—designers and printers alike—pushing PageMaker to the fringe. PageMaker acquired a reputation for being more suited for consumer- and business-oriented documents produced on the Microsoft® Windows® platform than for professional publishing projects, the vast majority of which were created on the Apple® Macintosh®.

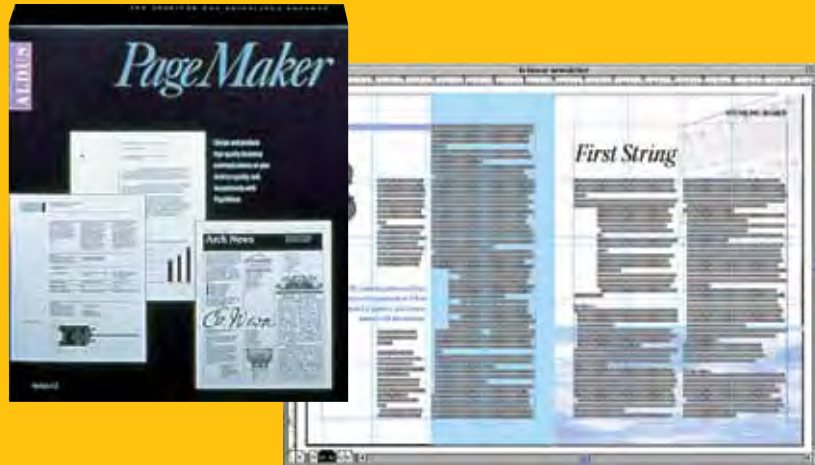




### The starting point

Page-layout pioneer PageMaker filled a gap in Adobe's creative software lineup that already included Illustrator and Photoshop.

(Pictured: early PageMaker box and sample screenshot.)



*Aldus had been quietly developing a replacement for PageMaker that was designed from the ground up to address the demands of modern professional publishing.*

Such a scenario might deter other software developers. A handful of small companies did test products for the desktop publishing market, but none gained any traction. What was needed was the developmental muscle of a larger company that had a good reputation for producing high-quality products and that was not afraid to shake up the status quo. That company was Adobe.

### Desktop Publishing Revolution

Adobe's roots in design and publishing are deep. Adobe completed the troika that sparked the desktop publishing revolution: the yoking together of personal computer, high-resolution printer, and page-layout software to produce professional-looking documents. Aldus contributed page-layout software PageMaker, which enabled designers to create multi-column documents with placed graphics and styled type. Apple's Macintosh computer and LaserWriter printer supplied the hardware backbone. Adobe wrote the PostScript software language that allowed the LaserWriter to print resolution-independent graphics and typography. While a less tangible part of desktop publishing, PostScript was perhaps the most critical component of all.



PostScript was adopted across a wide variety of printing devices, from desktop printers pumping out pages in corporations to high-end digital output devices being embraced by traditional print shops. Adobe created the technology that enabled printing professionals to produce high-quality output on digital devices that was on par with that produced on traditional typesetting equipment. These professionals were also familiar with Illustrator and Photoshop, not only because of their intrinsic value as standalone products, but also because of their files' placement in QuarkXPress pages.

Against this backdrop, Adobe saw an opportunity to provide tools for publication creation as well as production. In 1994, Adobe made a startling announcement that had repercussions for designers and printers alike: Adobe and Aldus would merge.

### **Early conversations**

An early Aldus poster (top left). Above, Adobe co-founders John Warnock and Chuck Greske supported the development of InDesign.





# Shuksan

Aldus's software portfolio, which included PageMaker and a handful of consumer graphics and multimedia applications, was a natural extension of Adobe's product line. PageMaker filled a gap: a page-layout application to complete an Adobe creative trinity with Illustrator and Photoshop. As word of the merger rumbled through the publishing industry, however, some observers were puzzled. PageMaker had a loyal following, but devotion alone was not enough to overcome the obstacles facing it.

But PageMaker was not the real target of Adobe's purchase. Aldus had been quietly developing a replacement for PageMaker since 1992. This new software was designed from the ground up to address the demands of modern professional publishing. The deal was sealed and work began in earnest on the software that became Adobe InDesign.

## **Modern Architecture**

The initial code name for InDesign was Shuksan, named for a mountain in Western Washington State and derived from the Native American Skagit word meaning "rocky and precipitous"—a clue to the challenge that lay ahead, and the first of many InDesign code names that referred to mountain climbing. The Shuksan product team met regularly at a Chinese restaurant in Pioneer Square—near the former Aldus's Seattle

office—to debate application features and software object models.

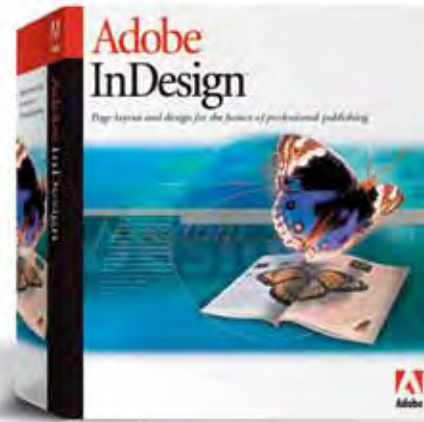
The primary goals of InDesign were twofold: to create a feature-rich publishing solution for designers and printers, and to develop a state-of-the-art software architecture for engineers. Both of these objectives needed to meet present pressures as well as anticipate future developments, such as more powerful hardware, many media types, and multiple delivery streams. InDesign was designed to adapt to challenges both expected and unforeseen.

Modern software architecture is perhaps the most important feature of InDesign, and the foundation on which its future innovations were built. PageMaker was burdened with cumbersome code that dated back to its original development in 1983. PageMaker engineers had to add new features by piling on layers of code and sneaking in strings of commands, resulting in a bloated application comprised of what's called "spaghetti code." InDesign required a completely different approach.

Instead of a monolithic code base, InDesign consists of lightweight, modular components.

This flexible architecture gives engineers freedom to add new features and technologies to the core application with more agility and fewer headaches. Graphics display, image rendering, color management—these technical underpinnings and more could be swapped out or upgraded as the need arose.

An important benefit of this modular architecture was that third-party developers who were given access to the application's underlying technologies could create specialized features that plugged into InDesign. This extensibility encompassed enhancements for designers as well as scaffolding for production systems, the latter of which proved critical in the adoption of InDesign in large publishing environments.



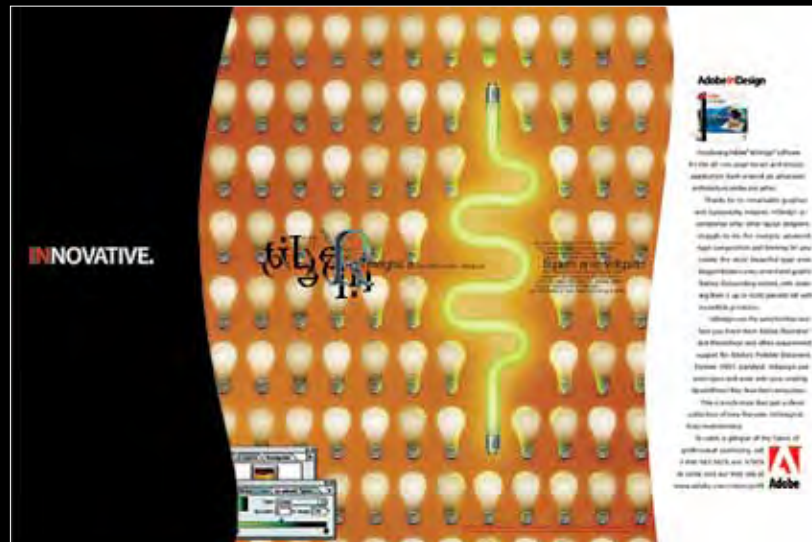
### Primary goals

InDesign was designed with a modular architecture that could be quickly and easily modified and expanded.



## Early Adopters

InDesign 1.0 bore little resemblance to PageMaker. Designers found it awkward to transition to the new software, but gradually they warmed to its novel features and fresh approach to page layout.



### Opening statements

Adobe's first ad campaigns for InDesign 1.0 played off words beginning with "in," such as *innovative* and *inspiring*.



SEEM MOST LIKELY TO EFFECT THEIR SAFETY AND HAPPINESS. PRUDENCE, INDEED, WILL DICTATE THAT GOVERNMENTS LONG ESTABLISHED SHOULD NOT BE CHANGED FOR LIGHT AND TRANSIENT CAUSES, AND ACCORDINGLY ALL EXPERIENCE HATH SHOWN, THAT MANKIND ARE MORE DISPOSED TO SUFFER, WHILE EVIL ARE SUFFERABLE, THAN TO RIGHT THEMSELVES BY ABOLISHING THE FORMS TO WHICH THEY ARE ACCUSTOMED. BUT WHEN A LONG TRAIN OF ABUSES AND USURPATIONS, PURSUING INVARIABLY THE SAME OBJECT, EVINCES A DESIGN TO REDUCE THEM UNDER ABSOLUTE DESPOTISM, IT IS THEIR RIGHT, IT IS THEIR DUTY, TO THROW OFF SUCH GOVERNMENT, AND TO PROVIDE NEW GUARDS FOR THEIR FUTURE SECURITY. SUCH HAS BEEN THE PATIENT SUFFERANCE OF THEIR CHURCH, AND EVEN IN NOW, SUCH NECESSITY WHERE I CONCEIVE THEM TO ALTER THEIR FORMER SYSTEM OF GOVERNMENT. THE HISTORY OF THE PRESENT KING OF GREAT BRITAIN IS A HISTORY OF REPEATED INJURIES AND USURPATIONS, ALL HAVING IN DIRECT OBJECT THE ESTABLISHMENT OF AN ABSOLUTE TYRANNY OVER THESE STATES. TO PROVE THIS, LET FACTS BE SUBMITTED TO A CANDID WORLD. HE HAS REFUSED HIS ASSENT TO LAWS, THE MOST WHOLESALE AND NECESSARY FOR THE PUBLIC GOOD. HE HAS FORBIDDEN HIS GOVERNORS TO PASS LAWS OF IMMEDIATE AND PRESENT IMPORTANCE, WHICH INTERFERED IN THEIR OPERATION TILL HIS ASSENT SHOULD BE OBTAINED, AND WHEN SO SUSPENDED,

HEAVILY NEGLECTED TO ATTEND TO THEM. HE HAS REFUSED TO PASS OTHER LAWS FOR THE ACCOMMODATION OF LARGE DISTRICTS OF PEOPLE, UNLESS THOSE PEOPLE WOULD RELINQUISH THE RIGHTS OF REPRESENTATION IN THE LEGISLATURE, A RIGHT INESTIMABLE TO THEM, AND FURNISHABLE TO TYRANTS ONLY. HE HAS CALLED TOGETHER THE DEPUTIES OF THEIR PUBLIC ASSEMBLY FOR THE SOLE PURPOSE OF FATIGUING THEM BY COMPLIANCE WITH HIS MEASURES. HE HAS DISOBEYED REPRESENTATIVE LAWS, REPEATEDLY, AS APPEARING WITH MAINLY THINNESS HIS INVIOLABLE RIGHTS OF THE PEOPLE. HE HAS REFUSED FOR A LONG TIME, AFTER SUCH INAPPROPRIATE ANNULLMENT, TO RETURN TO THE PEOPLE AT LARGE FOR THEIR ELECTIONS. THE STATE REMAINING IN THE MEAN TIME EXPOSED TO ALL THE DANGERS OF INVASION FROM WITHOUT, AND THE CONSEQUENCES THEREOF.

1754-1763

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.



1764

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.



THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

1766

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

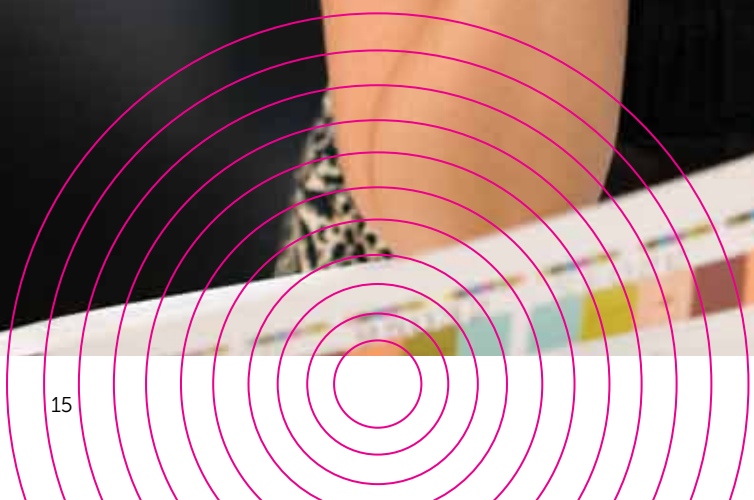
THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

THE HISTORY OF THE HOUSE OF REPRESENTATIVES, FROM THE COMMENCEMENT OF THE FIRST PARLIAM. TO THE PRESENT TIME. BY JOHN HENRY MADDEN, ESQ. OF THE MIDDLE TEMPLE, BARRISTER AT LAW.

Redesigning history  
 Designer Michael Mabry, a pioneer in the field of digital design, worked in early versions of InDesign as he transitioned from traditional layout to desktop publishing.

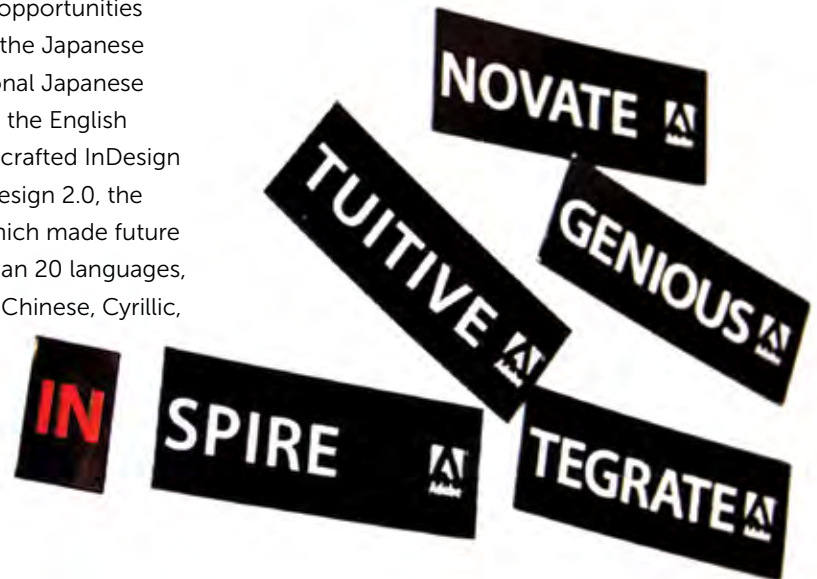




Another key decision in this early phase of development was that InDesign meet the needs of global customers, not just those in the English-speaking world. “The question was,” says Adobe President and CEO Shantanu Narayen, who was VP of layout engineering at the time, “can we take into account the unique challenges and needs of other countries and languages?” A meeting with representatives from a Japanese publishing company convinced Adobe of opportunities in that market. Creating a text composition engine for the Japanese language was complex, given the strict rules of traditional Japanese layout. Rather than shoehorn these requirements onto the English version, the InDesign team looked at it holistically and crafted InDesign 1.0J, a unique version for the Japanese market. By InDesign 2.0, the core technologies of the two had merged into one, which made future development easier. Today, InDesign supports more than 20 languages, including many non-Roman alphabets such as Arabic, Chinese, Cyrillic, and Korean.

It was also important that InDesign support both Macintosh and Windows operating systems. Aldus had originally envisioned Shuksan as Mac-only, but Adobe was committed to delivering its software on both platforms.

In 1998, Apple CEO Steve Jobs visited Adobe’s Seattle office, where InDesign was being developed. The official reason for Jobs’ visit was to affirm the vitality of the Macintosh, whose market share had been so pummeled that pundits doubted Apple’s future. During the visit, Jobs saw a demonstration of pre-release InDesign. Attendees remember that Jobs was impressed but that he advised Adobe that they bundle it with Photoshop rather than sell it on its own. While InDesign did succeed as a standalone application for more than a decade after Jobs’ visit, the two products came together under Adobe’s Creative Suite strategy.



### **In-genious**

Early Adobe promotions had plenty of “in” words to describe its new baby: *inspire, ingenious, intuitive.*





### Early recognition

In 1999, *Macworld* magazine gave InDesign 1.0 its Editors' Choice Award for Best Publishing Software.

# 1999

### Customer Focus

To develop the feature set of InDesign, Adobe turned to its potential customers. Adobe visited magazine and newspaper publishers, ad agencies, and design studios to observe how creative professionals worked and what they needed in a digital publishing application. Adobe reached out to both design and editorial departments who worked on the front end of the process, and production and IT departments who managed the mechanics of output. In doing so, Adobe identified roadblocks to remove and gaps to fill in existing workflows. It also saw opportunities to provide more creative options to make designing and producing publications faster, more fluid, and even fun.

To start, the InDesign team targeted magazine publishing as its primary test market. The reasoning was this: Satisfy the demands of magazines, and you've met the needs of 90 percent of the overall publishing market. The product team ripped out pages from magazines as examples of what designers wanted. Adobe watched magazine personnel work with QuarkXPress to see what they liked, what they didn't like, and what they missed. Given QuarkXPress's much-vaunted type controls and Adobe's rich history of font design and development, the InDesign team was committed to delivering "the best damn typography on the

### A new approach

Unlike other desktop publishing programs, InDesign had versatile tools that allowed designers to create dynamic pages that were more than just static containers for graphics.





### Pushing boundaries

The talented designer Vince Frost was an early adopter of InDesign for the striking British literary and arts magazine *Zomba* (on this page and at right).



planet, period,” as one engineer put it. An early example of this focus on typography is the multiline composer that looks at an entire paragraph rather than a single line of type to determine optimal line breaks. This feature was considered a breakthrough in page-layout software.

Careful observation of magazine publishers helped winnow the feature set of InDesign, too, especially in its earliest versions. For example, Adobe saw that magazine editors typically sketched the sequencing of an issue on a whiteboard and then drew up a corresponding table of contents. The InDesign team concluded that table-of-contents features could be deferred to a later version (they subsequently appeared in InDesign 2.0).

In visiting customers, Adobe also looked beyond design and production to editorial. Magazine editors wanted a system that tracked the flow of copy from writing to editing to production. Although the Quark Publishing System was available for this market, Adobe saw an opportunity to provide its own editorial system that worked hand in hand with



THE GEOGRAPHY OF A BOOK JACKET — BRIDGET JONES AROUND THE WORLD



Helen Fielding on the variety and creativity of some of the different book covers around the globe.

When I first had the original white cover, it seemed to be seen as the face of the book. I'd been told by the brightly colored covers that it was not to be taken too seriously. I might find there is something — perhaps in a gift for a visiting North American.

Eventually, I saw when and had to posterize some of all the covers and get out of the world book. It was almost to see how the all-over patterns interpreted Bridget Jones. Let's say that the UK cover is a copy of the original. Lots of them have gone to primary colors and prominent colors like orange, pink, and purple. Some are showing a picture of a woman, some of a man, and some of a dog. And some of them are kind of abstract. There was one, I think it was Italy, that showed a picture of a woman's face. I don't know if it had any significance.

It was a good graphic's impression of the world. The one that has a special place in my heart is the Canadian (which has a long hair). I believe it to be (black) the girl's grey paper (dark green panel) and something writing toward me all the weekends of Lates translation to look at a word.

I don't think the UK cover is the same. It shows the same image that were with the authors as if it had appeared in the advertisement. A girl (actually one of the authors) in The (publisher) to illustrate possibly taking a glass of wine and a cigarette. That image became Bridget Jones's signature for me, and I still think it's better as that girl — accepting quietly about including herself while including herself.

I don't know how much effect covers have on sales, but I do think that it's there's an actual image of the heroine on the jacket you have to be very careful. It's something with the reader's idea of the character I get involved in working on the UK and US covers but not with the other countries — sometimes something completely crazy. The same proposal cover appeared from a woman, which still remains parallel — for the first time, which was about 2000 and set in a vintage type to (black). It featured a girl in a blue dress with a yellow top sporting a pair of blonde hair. It didn't seem quite right somehow, but then, what do I know?

FUN WITH LISTS

Ever wished you could flip it as an expert in another field? Anatomy? Palaeontology? Radiography? Hung on a museum, what about Radiography?

You, too, can speak the Language of the Reader with the help of this issue's Top Ten. It is a language that has been evolving since the 1920s, when a new generation of musicians and their entourage began to travel the world, performing to ever larger audiences with ever more elaborate productions and technology. And an ever-evolutionary language. Certain terminologies might apply to a particular time or event, but most phrases would be understood by anyone working in this strange little world. Enjoy your technical linguistic skills, but remember just don't call them Reader's.

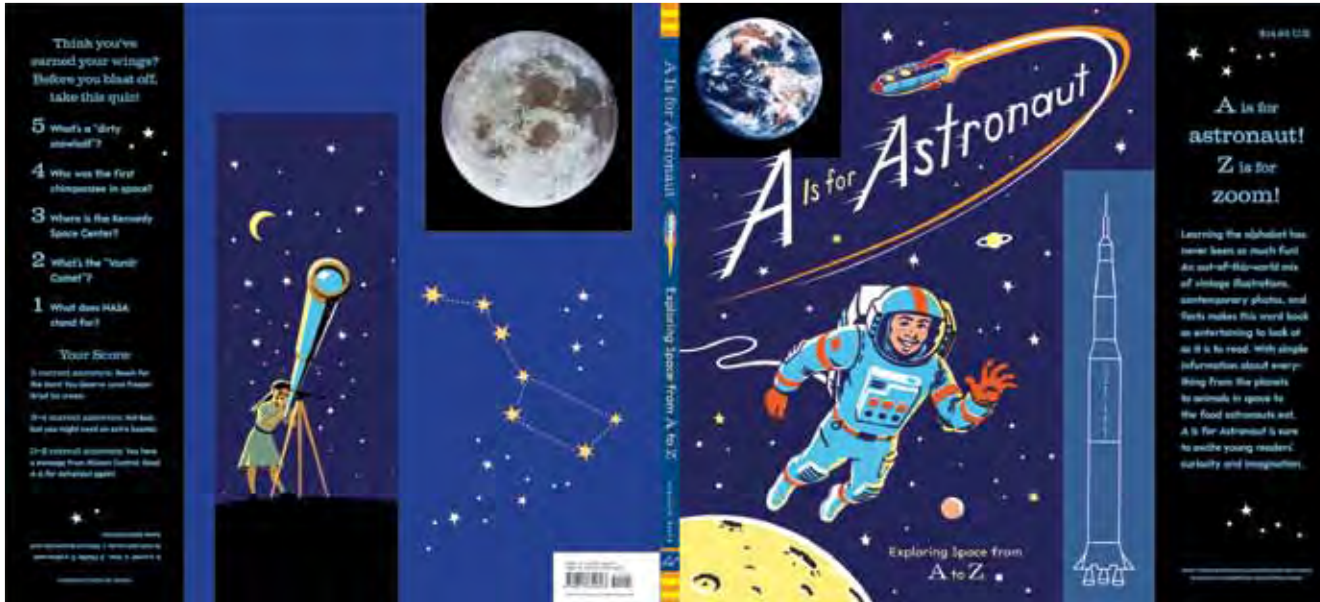
- Clig spacers* — bottle openers
- Velvets* — an affectionate term for victim technicians, relatively late additions to touring productions who, in the early days, caused desperation to lighting and sound crews by plugging their equipment into the wrong sockets and interfering the smooth flow of a show
- Non-flow* — to say they are having a common and welcome part of a routine production, but the name has stuck
- The fish* — the band. A cynical expression based on the analogy of setting up an aquarist and putting all the sand, plants and water in, only to have the fish arrive and shit all over it
- Dust* — a piece of equipment found to be faulty and found to have been acquired without a bid. The person responsible generally shares the epithet
- Lampie, or spate* — a lighting technician
- Ringers* — (generally) female "Trends" of the band who arrive at shows under often peculiar circumstances and in strange outfits
- Helpere* — local people found to help, without, set up and around the keys of equipment
- Stack 'n' necks* — speakers and amplifiers
- Ferry* — someone who travels with, and looks after, the band
- To flip* — to hang out at a show without working; a person who does this is referred to as a flipper

With thanks to Bryan Grant

NOTE

**Innovative typography**  
One of Adobe's goals for InDesign was to offer "the best damned typography on the planet, period."





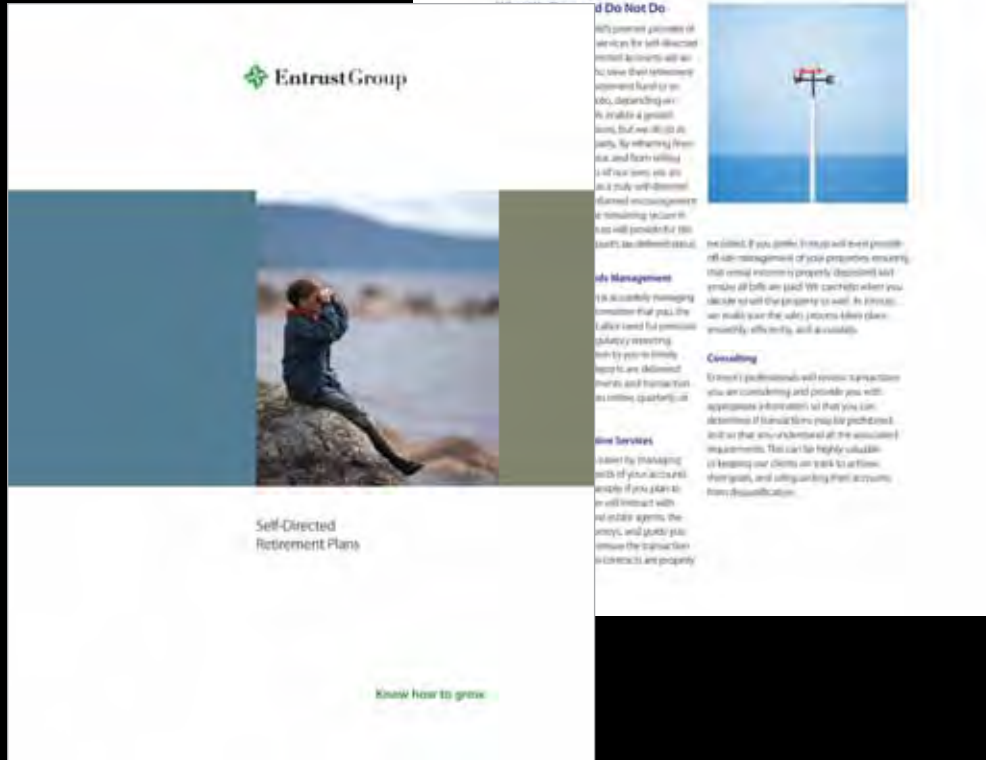
### Book smart

Chronicle Books has relied on InDesign to produce book designs that stand out. This dustjacket for *A is for Astronaut* was designed using the sophisticated type tools in InDesign.

InDesign. Concurrent with the development of InDesign, Adobe made plans for InCopy®, which ultimately played a major role in the adoption of InDesign by many media companies.

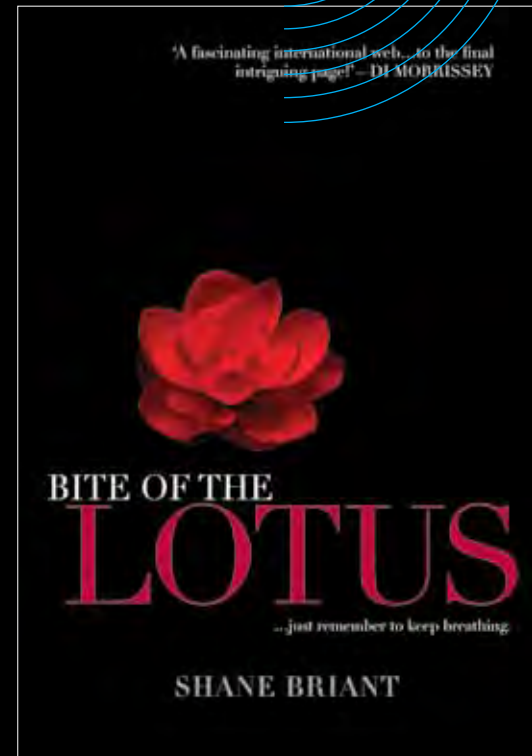
During its investigations, Adobe discovered other factors that informed the development of InDesign. Creative and production departments relied heavily on Adobe products like Photoshop, Illustrator, Acrobat®, and Acrobat Distiller®. Adobe capitalized on this dependence in several critical ways. It designed the interface of InDesign to look similar to that of other Adobe applications. The familiar look and feel made it quicker and easier for customers already conversant in those applications to learn InDesign. InDesign also employed many of the same underlying technologies as its siblings for such features as graphics display and font handling.

Further, InDesign was designed to interact smoothly with other Adobe products, thus curtailing the tedious back-and-forth between applica-



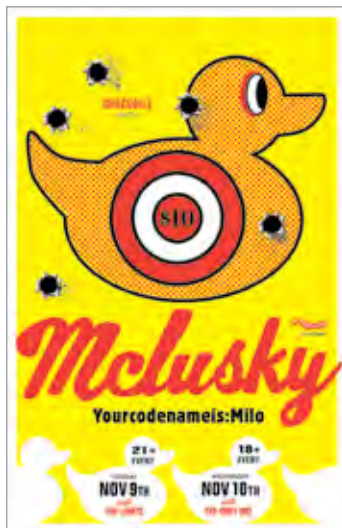
### Switching it up

Designer Gail Blumberg (brochure above) loved that she could import existing QuarkXPress files into early versions of InDesign. Another early adopter, Scott Citron, designed the book cover at right.



### Designer's best friend

Seattle's Modern Dog design studio used InDesign in the software's early stages to produce its music posters and books.





tions that plagued the creative process. For example, rather than exiting the page-layout application to make changes to a graphic, users can edit Photoshop images from within InDesign. Adobe refined this cross-product workflow in InDesign 2.0 by allowing the types of transparency found in Photoshop to be created within the page-layout program—another significant breakthrough.

More evidence of product synchronicity was the capability to let users generate Portable Document Format (PDF) files directly from within InDesign. PDF extends the Adobe Postscript technology by capturing all the text, graphics, and formatting of a document into a single file that can be displayed on screen and in print with equal fidelity. This negated the need for designers to painstakingly collect all document assets before output and allowed printers to work with a standard file format rather than various file types produced by separate applications. As a result, PDF matured into the file type preferred by print professionals. Generating a PDF from within InDesign eliminated the step of opening another application to create a PDF file, thereby streamlining the process and ensuring that printers received intact, trustworthy files to output.

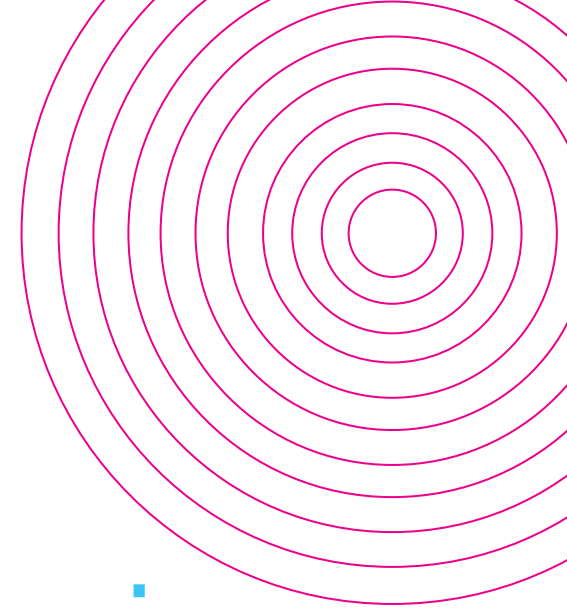


#### **More In-spiration**

This promotional mouse pad was designed to be a daily desktop reminder of InDesign.





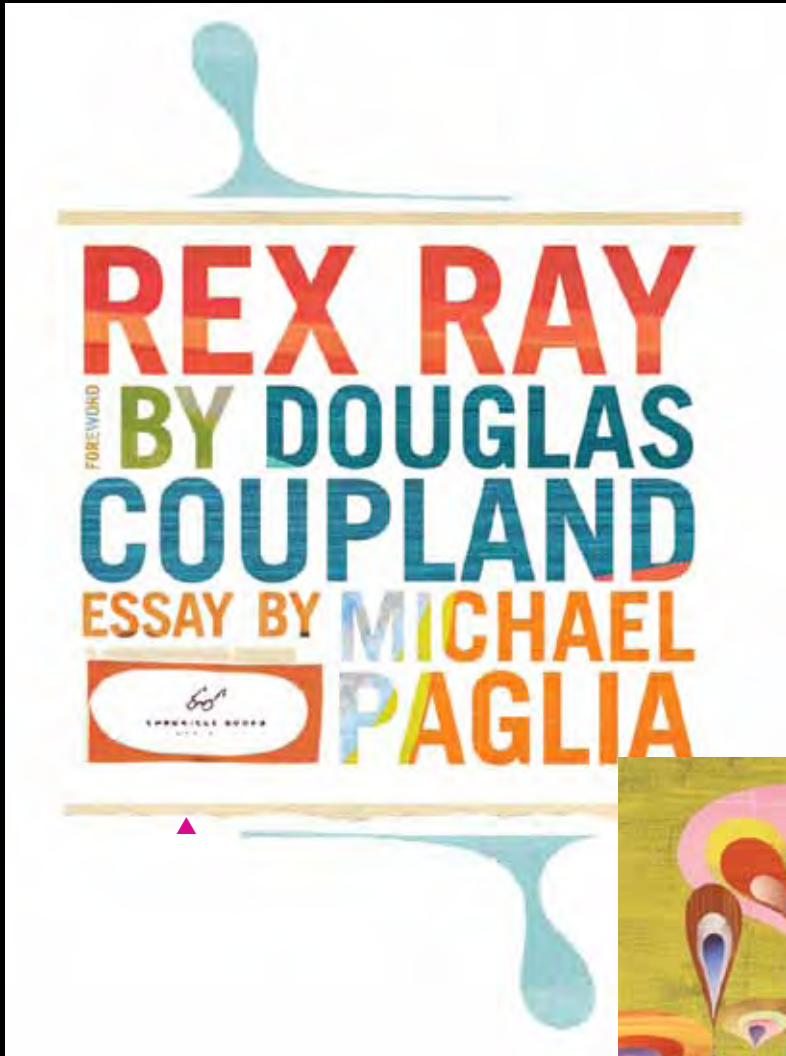


# Introducing InDesign

**By the end of the 1990s, rumors circulated that Adobe was developing what press and pundits coined the “Quark Killer,” a nickname Adobe didn’t publicly endorse.** “QuarkXPress was not back of mind for Adobe,” says Shantanu Narayan. “QuarkXPress was front and center. We wanted to establish InDesign as the de facto page layout application.” Or, as an engineer who worked on both PageMaker and InDesign put it, “We wanted our market back. We lost the PageMaker market to QuarkXPress and we wanted it back.”

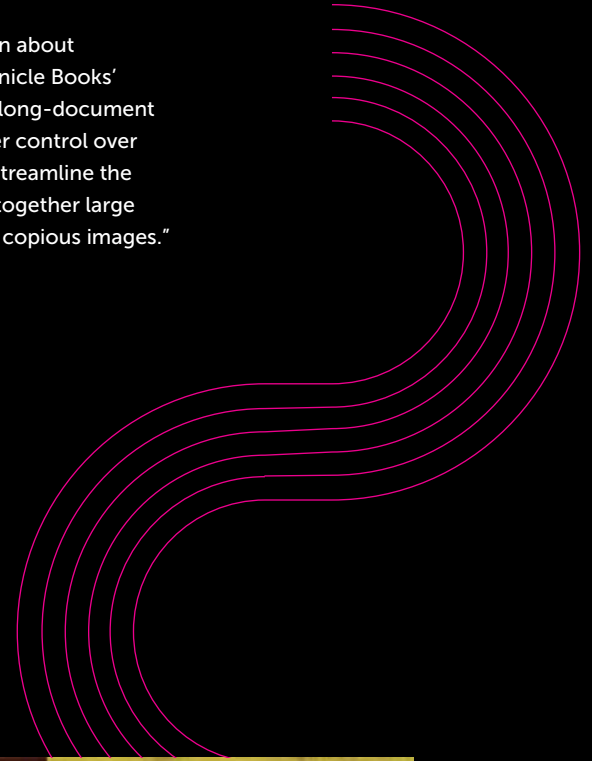
That task was undertaken knowing that gaining market acceptance would be a steep and arduous climb. To assess the pitfalls ahead, Adobe invited desktop publishing guru and QuarkXPress expert David Blatner to see an under-wraps version of InDesign behind closed doors.

*Products take time to gain traction, especially in the tradition-bound publishing industry.*



#### Rex Ray specs

"I could go on and on about InDesign," said Chronicle Books' Vanessa Dina. "New long-document features [and] greater control over transparency let us streamline the process of bringing together large amounts of text and copious images."

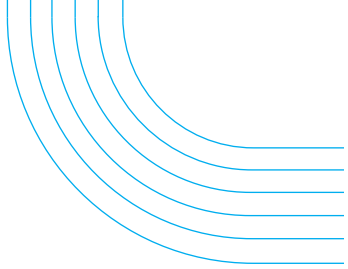


Both Adobe and Blatner joked about crossing enemy lines, but when the wariness subsided, a constructive dialogue ensued. Blatner recalled being impressed by the software's underlying technology, but what he saw didn't convince him to switch his allegiance. The team viewed Blatner's reaction as yet another challenge to surmount. A few years later, when Blatner endorsed InDesign—going so far as to write a book about how to migrate to it from QuarkXPress—the team knew that it had overcome a significant obstacle.

At an industry conference in the fall of 1998, Adobe publicly demonstrated its new page-layout application. Publishers were eager to see it, but they doubted it would replace QuarkXPress in their businesses. But when Adobe shipped InDesign 1.0 in the spring of 1999, the response was immediate.







InDesign 1.0 had a number of intriguing features. Critics praised the typographic controls, thus rewarding the InDesign development team's efforts. But as is often the case, this first release was buggy and unstable. The most serious complaint about InDesign 1.0 was in printing files, which contained imaging errors, took too long to print, or didn't print at all. For print publishers—the core customers of InDesign—output problems dismissed it from consideration. Designers complained about an interface cluttered with palettes. Adobe, however, wasn't deterred. Products take time to gain traction, especially in the tradition-bound publishing industry.

In August 1999, an unforeseen event took the publishing community by surprise and drew unexpected attention to InDesign: Quark sent Adobe a registered letter expressing its intention to acquire the company.

**All-in-one package**

In 2004, designer Scott Citron used InDesign to create the complex package mechanical (below) for FontAgent Pro.



Adobe's stock had been hit hard by an economic downturn and by slumping sales in Japan. Quark—a privately held company with large cash reserves—saw an opportunity to rattle Adobe. In the end, the bid was rejected, but the scuttlebutt stirred even more curiosity about InDesign.

### Upgrade Uproar

Fully aware of the limitations of its first release, the InDesign team was already working on subsequent versions of the application. The next release—code-named Sherpa after the porters who assist mountain climbers to reach the peak—came out in March 2000, about seven months after its debut. While InDesign 1.5 added a handful of new features (such as support for the extensive OpenType font format and the capability to import clipping paths from Photoshop, thus giving designers more freedom when working with text and images), the release had greater significance for the product team. By introducing a new version on the heels of InDesign 1.0, they hoped to showcase the modularity that makes InDesign easy to update quickly.

Unfortunately, that message was drowned out by an uproar over pricing. Those who bought InDesign 1.0 were charged \$99 to upgrade to InDesign 1.5. Convention held that interim “dot” releases such as 1.5 are dispensed at no or low cost to existing users. Purchasers of InDesign 1.0 were miffed, especially given the brief interim. As word spread of the pricing policy, the outcry grew louder.

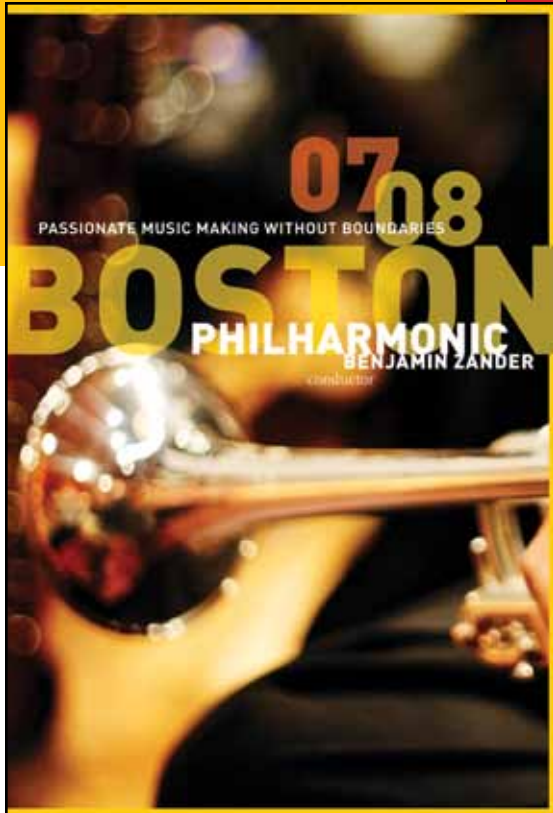


### Covering all the bases

That InDesign integrated seamlessly with Illustrator and Photoshop made it easier for designers at Penguin Books Limited to work with images.

## Music to the ears

Boston's Clifford Stolze, a former head of AIGA, has received many awards for his design work in the music industry, including brochures and CD covers produced in InDesign.



# OUR VISION...

passionate music making without boundaries

**radiates** out through the narrow and narrow of war players as they engage with the music. They don't play safe; they go for broke. They understand that music is a language of the heart and that they are called to express all it contains. They move their bodies with the music and dig their bows deep into the strings.

**expressed** in the make-up of the orchestra. In the intermingling of professionals, amateurs and students, boundaries of age and experience disappear as the players put intensity and passion into the music.

**unites** players to own the music and to contribute their individual energy to the conductor during rehearsals and even to stay beyond the end and practice their parts together.

**manifest** in the lively pre-concert talks, where a majority of the audience shows up ninety minutes before the concert to hear the conductor UNRAVEL THE MEANING AND SHAPE OF THE MUSIC, in the context of the composer's life.

**reved us,** in the midst of an economic downturn, when arts organizations everywhere were reducing their offerings, to LAUNCH THE DISCOVERY SERIES for less experienced listeners who appreciate that the conductor turns to the audience between the pieces and explains the music.

**pires** as so many searched and missed tickets to the homesick and the disadvantaged, who can be touched and inspired by great music.

**inspired** the audience and created a new kind of buzz. Feeling they are part of something extraordinary, people return concert after concert. It encourages the orchestra to reach beyond its regular following, educating those not yet exposed to classical music and enticing them to join us for our uplifting events.

**opens** us to communicate to connect with players, audience members, staff, board members and friends.

Adobe listened and decided that those who paid full price for InDesign 1.0 would get the upgrade free (other upgrade plans and pricing were available for PageMaker users and QuarkXPress users). The publishing industry noticed Adobe's reaction and found its decision to adjust pricing a refreshing contrast to what they had come to expect of other companies. The concession on pricing earned Adobe admiration, but not robust sales.

## High-tech materials

The work of Tolleson Design represents some of the most sophisticated design in the high-tech industry. Since its early days, InDesign has allowed its designers to implement their creative vision.



SX5 Report Card

Our SX5 goals were conceived in 1999 and continued through 2005.

"We believe the scientific potential today is more exciting than it has ever been, and that if we continue to invest wisely and appropriately in research and development, we will have the opportunity to continue to deliver novel targeted therapies for significant unmet medical needs."

Arthur E. Lindner, CEO  
(Same as (1))

<p><b>25% average annual non-GAAP EPS growth</b></p> <p>The first goal was the most important of the 10 goals we announced this year. With an average return on invested capital of 32 percent between 1999 and 2004, being 100% to the last goal.</p>	<p><b>5 new products/indications approved</b></p> <p>With seven new products approved and another one in final review, we have exceeded our 1999 goal of five new products in regulatory approval by 2004.</p>	<p><b>5 significant products in late-stage clinical trials</b></p> <p>We broke the 100 percent barrier for the 12 late-stage indications in our five-stage development pipeline, exceeding our goal of five late-stage products in clinical development.</p>	<p><b>\$500 million in new revenues from strategic alliances or acquisitions</b></p> <p>In 2005, we announced our first \$500 million in revenue associated with strategic alliances or acquisitions, meeting our goal of \$500 million.</p>	<p><b>25 percent non-GAAP net income as a percentage of operating revenues</b></p> <p>Our 2005 non-GAAP net income as a percentage of operating revenues met 21 percent. We did not meet this goal primarily due to the issuance of \$100 million of stock repurchases and the effect of the associated debt financing arrangements.</p>
--	--	--	--	--

Our financial results are subject to audit by an independent accounting firm. The information presented in this report is unaudited and should not be used for investment purposes. For more information, please refer to our 2005 Annual Report, which is available on our website at [www.genentech.com](http://www.genentech.com).

2005 Research

The U.S. Food and Drug Administration (FDA) approved our first new drug application (NDA) for a 2005 launch of our first new drug, which is a significant milestone in our history.



### InDesign fundamentals

This illustration from the cover of *InDesign Magazine* was created by Louis Fischauf, who has won many awards for his magazine design and illustration work.



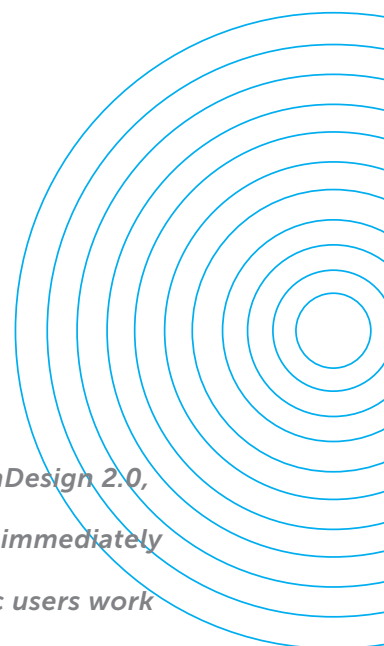
FISCHAUF



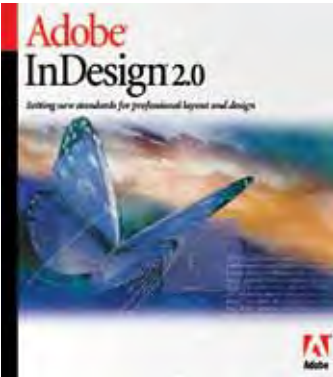
# Making Progress

**The release of InDesign 2.0 in January 2002 was a watershed event.** If InDesign 1.0 and 1.5 projected the possibilities, InDesign 2.0—code-named Annapurna, which attracts gutsy climbers given its high mortality rate—delivered on those promises. The application was not only rock-solid in terms of reliability and consistency, but it also offered features both practical (for example, table creation and long-document composition) and unexpected (such as the ability to create transparent effects within InDesign). The latter was pivotal—one of the most talked-about features to ever hit InDesign.

Designers were impressed by InDesign, but overall enthusiasm for the application was tempered by the publishing industry's ingrained culture of using QuarkXPress and the persistent fear of change. One freelancer



*With InDesign 2.0, Adobe immediately let Mac users work with modern software on a modern operating system.*



### Turning point

This 2002 ad (below) by cutting-edge firm Goodby, Silverstein, & Partners focused on the interoperability between Adobe applications. It ran in such magazines as *Graphis*, *Print*, *How*, and *Communication Arts*.



Going back and forth  
between programs  
shouldn't make  
work painful.  
That's what creative  
directors are for.

Go back and forth between Adobe® Photoshop®, Illustrator®, and InDesign®  
quiet and less often. Enjoy familiar tools, palettes and keyboard shortcuts.  
Easily import native Photoshop and Illustrator files. Read in the convenience  
of a digital color e-reader. Maybe even go back and forth for a change.  
To learn more, take a test drive at [www.adobe.com/indesign](http://www.adobe.com/indesign).

InDesign 2.0	Adobe	Tools for the New Work.
--------------	-------	-------------------------



who demonstrated InDesign to creative professionals at many sites during that period remembers the reactions of wariness, skepticism, and even incredulity.

However, Adobe made a critical decision that softened that resistance. InDesign 2.0 took advantage of the new operating system for the Apple Macintosh, Mac OS® X, which was much faster, more stable, and more sophisticated than its predecessors. QuarkXPress 4 didn't support OS X and, unbeknownst to its customers, would not for almost another 18 months after the release of InDesign 2.0. Adobe immediately let Mac users work with modern software on a modern operating system. For some companies, OS X was the Trojan Horse that let InDesign past the gates. For example, publishing powerhouse Condé Nast, one of the first large U.S. publishing companies to completely convert to InDesign, simultaneously purchased and implemented new Macintosh hardware and InDesign software to take advantage of Mac OS X.

*Attendees signing in at the door of InDesign User Group meetings paused to read and take note of the names and company affiliations of those who entered the meeting before them.*





## International

From the beginning, Adobe knew that InDesign needed to address the global market. InDesign is now available in more than 20 languages, thus tapping into the unique design sensibilities of many different cultures.



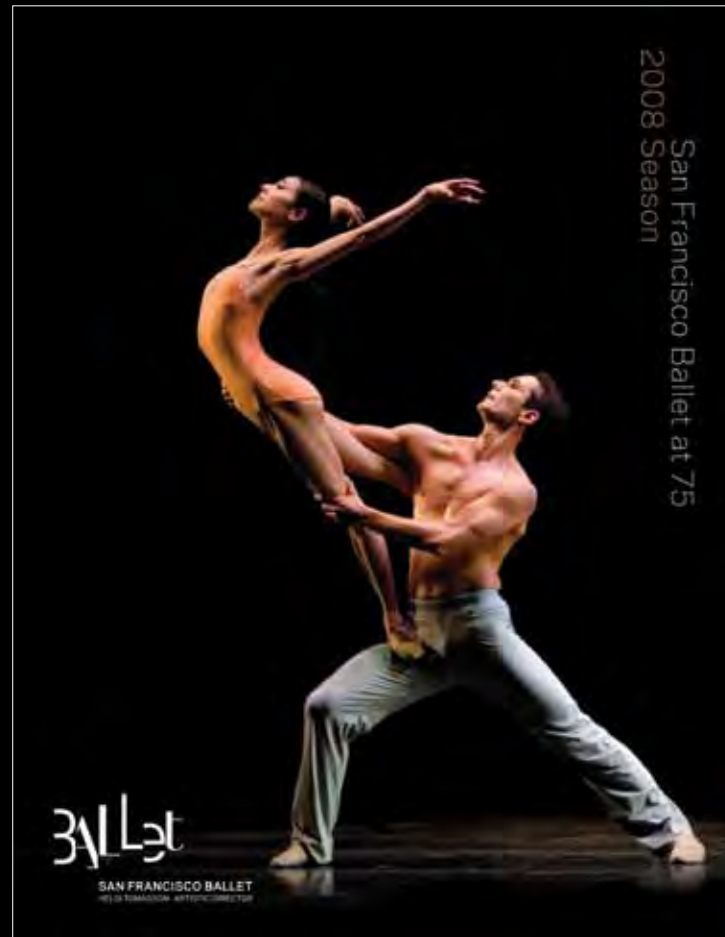
### Barcelona beauties

Unique typography is a hallmark of the Barcelona design firm Vasava, as shown in these unusual posters.



### Swiss aesthetic

The Zurich office of MetaDesign created the ad (left) for *Neue Zürcher Zeitung* (NZZ), a major Swiss daily newspaper, and the brochure (below) for the San Francisco Ballet.



322 THE COMPETITIONS THE WORLD CUP - SOUTH KOREA & JAPAN 2002 323

# SOUTH KOREA & JAPAN 2002

The first World Cup to be held in Asia, will be held in two joint hosts, unexpected basketball stars, women were their group and South Korea reached the semi-final. Good news for the tournament was a record 200 time slot coverage broadcast to the masses.

## KAILY CITY

Seoul being a similar to the opening match, leading France 1-0. The champagne failed to come in any of their three matches, and Germany, Argentina and Portugal also made an impressive early exit, but the real surprise for many South Korea, conceding 12 goals without reply. The best new starting performance in the second round included the USA's 2-0 victory of Mexico. Through a narrow victory over Denmark and South Korea's win over Italy.

## ROAD TO THE FINAL

In the quarter-finals, South Korea's victory over Brazil had put them into a state of euphoria. They were expected to be a dark horse in the tournament, but they were not. They were expected to be a dark horse in the tournament, but they were not. They were expected to be a dark horse in the tournament, but they were not.

## THE SERIES

The series of matches between South Korea and Japan in the 2002 World Cup was a historic one. The two nations had never before met in a World Cup final. The match was a thrilling one, with both teams scoring goals. The final score was 1-1, leading to a penalty shootout. South Korea won the shootout 4-2, becoming the first Asian team to win a World Cup trophy.

## KEY STATISTICS

TEAM	GOALS	ASSISTS	YELLOW CARDS	RED CARDS
South Korea	12	15	10	2
Japan	10	12	8	1



DK's dynamic Dorling Kindersley's book on soccer (above) takes advantage of the superb chart capabilities of InDesign. At right, EHS Brann's Change4Life campaign targets childhood obesity. The artwork was created for use as a downloadable interactive PDF file as well as for traditional printed items.

## riding on the road

Riding a bike is fun, but on the road there are many dangers. It's important to know the rules of the road and to wear your seat belt. Here are some tips to help you stay safe while riding.

- Always wear your seat belt. It's the best way to stay safe in a car.
- Don't drink and drive. It's illegal and dangerous.
- Use your seat belt every time you get into a car.
- Don't drink and drive. It's illegal and dangerous.
- Use your seat belt every time you get into a car.





**South of the border**  
International design firm Danilo Black has earned a reputation for dynamic newspaper design, such as Mexico's *Excélsior* (left).



**Japanese style**  
This layout was created for Patagonia Japan for the Patagonia Spring 2010 catalogue. Property of Patagonia, Inc. Japanese translation and layout production by TransPacific Digital, Inc.



### Shelf appeal

Mucca Design's clean, sophisticated labels and identity systems grace menus and labels across New York City and beyond.



Another Adobe marketing strategy was subtler: peer pressure. Publishing is a competitive business, and companies look over the shoulders of their rivals to gain an edge. Word-of-mouth marketing was especially appropriate in New York, considered the media capital of the world. Although publishing is a multi-billion-dollar business, the community is tight-knit and intensely aware of each others' activities. To harness this curiosity, Adobe formed its first InDesign User Group in November 2001. This group, meeting quarterly, brought together members of the New York publishing community who were interested in InDesign, from early adopters to recent converts to the merely curious. News spread of what designers saw and heard at these meetings, and attendance grew. Soon attendees signing in at the door paused to read and take note of the names and company affiliations of those who entered the meeting before them.

InDesign User Group meetings remain an important factor in how news about InDesign is communicated and how users learn tips and tricks to keep their skills sharp. As of early 2010, eight years after its inception, the Adobe InDesign User Group Worldwide Community claims more than 60 chapters in 25 countries, with more than 34,000 members.



Write your story today  
Be remembered forever.

Register today  
It's Free!

[www.SteveOfNoDie.com](http://www.SteveOfNoDie.com)

**I** have wonderful memories of the time I spent at Steve's...  
I would be excited and nervous to be invited to a...  
I had a great time...  
I will miss you...  
I hope you are...  
I love you...  
I will miss you...  
I hope you are...  
I love you...

### Cross Train

### Ten Best Foods (and Supplements) for Brain Health



Being fat has a detrimental impact on the brain.

By Dr. [Name]...  
The brain is the most important organ in the body...  
It is responsible for all the...  
The brain is the most important organ in the body...  
It is responsible for all the...  
The brain is the most important organ in the body...  
It is responsible for all the...



The future success of InDesign also lay with its future customers. Adobe seeded art and design schools, such as the Rhode Island School of Design and the Minneapolis College of Art and Design, with InDesign to introduce aspiring designers to the application and expose them to an alternative to QuarkXPress. These students represented a new generation of users, raised on the Internet as well as print, and open to new media and fresh ideas.

### Printer Persuasion

If designers were increasingly sold on InDesign 2.0, output professionals were another matter. No matter how compelling the argument, the printing industry exercises caution when considering changes. Production departments, prepress operators, and printing companies all learned to work with QuarkXPress files and a variety of third-party software that supported them. The resulting production chain often required delicate handling to avoid upsetting the equilibrium of the entire process.

Glitches stemming from switching to another software platform could idle presses and therefore affect the bottom line. Training personnel to use the new software was expensive, and in some shops new equipment needed to

be purchased. Of course, for printers to invest in InDesign, the demand had to be there as well: printers might adapt to InDesign if their clients presented InDesign files; designers might present InDesign files if they knew printers would be able to print them.

Adobe recognized that printers—its partners for so many years, thanks to PostScript and PDF—held the key to breaking the impasse. Adobe's sales and technical support teams answered calls for product demonstrations and hands-on training at prepress and print facilities. A Jump Start program for printers gave them the tools and training—including a dedicated account representative—to better work with and troubleshoot InDesign files. Adobe also offered print shops software incen-



**The IN crowd**  
Adobe continued its “in” theme.

tives, technical assistance, and client referrals to help them get up and running with InDesign.

The acceptance of InDesign files by the professional printing community was a tipping point for Adobe. Without printers' willingness to output InDesign files, clients would be reluctant to use the software. As adoption of InDesign became more widespread, printers also found they attracted new clients in search of InDesign service providers.

### **InDesign Pioneers**

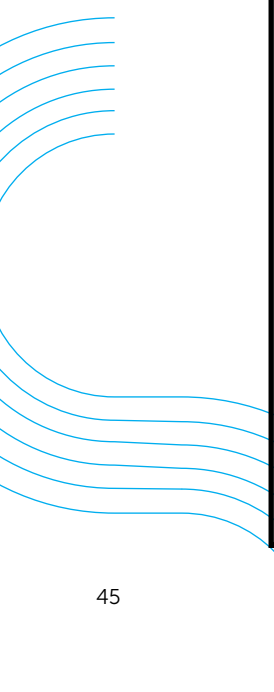
In 1999, mere months after InDesign 1.0 shipped, the Australian title *Desktop* magazine from Niche Media became the first magazine to be designed and produced in InDesign. Explaining the decision to use InDesign at *Desktop* magazine, then-publisher David McDonough said, "Adobe InDesign eliminates the stop-and-start—endlessly reworking text on a page, saving files to multiple formats—that slows production." Subsequently, Niche Media said its entire stable of magazines, including *Australian Macworld* and other technical and architectural titles, would likewise convert from QuarkXPress to InDesign.

In June 2001, Condé Nast announced that it would launch its new British magazine, *Glamour UK*, on the InDesign platform. Elaborating on the decision to use InDesign, Condé Nast cited the application's text composition and its Photoshop and Illustrator integration. As Condé Nast's only title then produced in InDesign, *Glamour UK* would have a different look than other magazines in the market. Creative director Geoff Waring said at the time, "We decided to design *Glamour* using the features of InDesign to make it look different. We have used the text outlining capability extensively to produce 'see-through' and offset text for headlines, and this has helped give us our own identity and make us different other magazines in our sector."

A pivotal conversion to InDesign was that of Australian Consolidated Press (ACP) in early 2002. The largest magazine publisher in Australia and the Oceanic region, ACP is responsible for such brands as *Harper's Bazaar*, *Rolling Stone*, and *Cosmopolitan*—one of its first titles to be







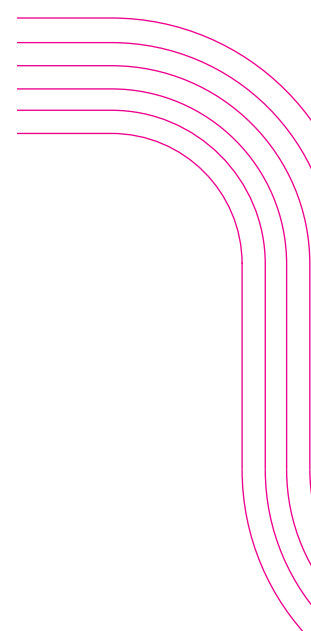
*InDesign 2.0 inspired ACP to adopt the software, noting such features as transparency effects, PDF output, and reliability with workflows based on Photoshop and PDF.*

produced in InDesign. ACP conceded that while it had been intrigued by earlier versions of the application, InDesign 2.0 inspired them to adopt the software, noting such features as transparency effects, PDF output, and reliability with workflows based on Photoshop and PDF. “The transparency functionality that we tested in InDesign 2.0 beta software finally persuaded us to go with InDesign—because we then knew what the release edition of version 2.0 was going to be like and what it could do for us,” said Linda Harkin, currently ACP editorial systems manager, when the decision was made. The solid performance of InDesign on the Windows platform was another factor. “With InDesign, it rarely crashes on the PC platform,” Harkin said at the time. “But even if this does happen, you don’t lose everything because the software is always saving in the background.”

ACP’s adoption was a turning point for InDesign. Other publishing houses took note. “When you operate at the scale ACP does, changing technology is a complex thing to accomplish. Also, with the large number of software licences we require, we are talking about a significant outlay of money,” said Michael Mangan, then Chief Information Officer and now Director of Operations and Technology for ACP. In 2002, then-group publisher of ACP’s women’s lifestyle magazines Pat Ingram even visited Hearst magazines to describe ACP’s experience. If a company on the scale of ACP could make it work—and be pleased with the results—then InDesign had to be considered seriously.

Another element that helped persuade publishers to use InDesign was InCopy, Adobe’s editorial companion to InDesign, first introduced in October 2000. An editorial solution tightly integrated with the layout tools in InDesign, InCopy reduced the steps required to create and refine text by dispensing with the need for a standalone word processor.

But InCopy was only one part of a complete editorial solution. Large-scale editorial operations like newspapers and magazines have vast repositories of text, graphics, layouts, and advertisements that are best stored in and served up with a database. Such database-driven systems



# Chemistry

Chemistry is the study of the composition, structure, and properties of substances and the changes they undergo during chemical reactions. Organic chemistry studies the structures and reactions of carbon (organic) compounds;

inorganic chemistry deals with the properties of all other elements; physical chemistry investigates the physical properties of chemical reactions; and biochemistry studies the compounds and reactions integral to life processes.

## Periodic table

The periodic table currently contains 117 elements, of which around 90 occur naturally on Earth. The elements are structured in order of increasing atomic number, and are arranged in vertical 'groups' and horizontal 'periods' (see pp.232-13). Groupings of elements demonstrate

close-family resemblances, with reactive metallic elements on the left, through less reactive metals to reactive nonmetals, to fairly reactive gases on the far right. Two rows of 'inner transition elements' are positioned at the bottom of the table to avoid making the periods too long.

**Atomic number:** The number of protons in an atom's nucleus or the number of electrons in the atom.

**Chemical symbol:** The average number of protons, neutrons and electrons in the atom.

**Atomic mass:** The number of protons and neutrons in the nucleus of an atom. The greater the atomic mass of an atom, the smaller the atom is. Sulphur has an atomic weight of 32, and is 32 times heavier than hydrogen (atomic mass 1), 8 times heavier than helium (atomic mass 4), and twice as heavy as oxygen (atomic mass 16).

**Key:**

- Alkali metals
- Alkaline earth metals
- Transition metals
- Inner transition elements
- Other nonmetals
- Other metals
- Metalloids
- Noble gases
- Halogens

**Atomic mass diagram:**

- 1 Sulphur = 16 Hydrogen (16 small spheres)
- 2 Sulphur = 8 Helium (8 small spheres)
- 1 Sulphur = 2 Oxygen (2 small spheres)



## Charting new territory

One of the most exciting new capabilities of InDesign 2.0 was the ability to create charts, such as the one Michael Murphy created for *Inbound Logistics* magazine (above), or the chemistry table created for a Dorling Kindersley science book (left).



### Adding transparency

For this brochure, San Francisco's Tollesen Design used the revolutionary transparency feature in InDesign 2.0.







**Going large**

Chris Converse created this trade show panel with InDesign. Converse's many clients include Campbells, Comcast, and Johnson & Johnson.





**Winning type**  
MetaDesign's "Our typefaces" compendium—two CDs and a booklet produced in InDesign for the Siemens group—won the iF communication design award for typography in 2009.



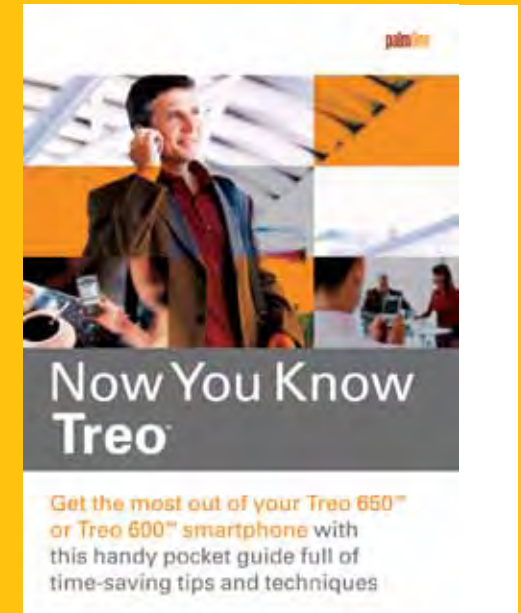
automate the layout and production processes and allow writers, editors, and designers to work on the same publication simultaneously. They also let publishers repurpose content more easily, so that the same element used in a print layout can also be used elsewhere, like on a website.

For many multi-title, large-scale publishing operations, the lack of a full-bodied Adobe editorial system was a deterrent to the adoption of InDesign. With InCopy CS2, Adobe gave publishers the opportunity to craft custom editorial solutions in conjunction with systems integrators who design software tailored to specific publishing environments. Based on the clients' workflow and output requirements, partner companies, such as vjoon (formerly SoftCare), WoodWing Software, and Digital Technology Inc. (DTI), developed database systems to automate key aspects of the publishing process. DTI created an editorial system for *The Daily Telegraph* of London—the first newspaper to convert to a platform based entirely on InDesign. WoodWing did the same for Time, Inc., while Condé Nast and Hearst Magazines used InDesign, InCopy, and the K4 system from vjoon. Using its new system, Condé Nast produced the U.S. version of *Condé Nast Traveler* in May 2004. Following *Traveler's* success, the company was able to implement InDesign at a new magazine every two weeks. The total rollout for 36 magazines took 18 months.

The combination of InDesign, InCopy, and custom solutions provided by Adobe technology partners gave creative professionals and producers up-to-the-minute access to both content and form of their publications. Adobe added InDesign Server to the mix in the fall of 2005, thus expanding the potential to leverage editorial and design assets for multiple media types, whether print, web, or mobile devices.

### Now you know transparency

MetaDesign made good use of transparency features in InDesign to create this Palm One brochure.







### Educated design

Clifford Stolze's school catalogues, such as these for RISD, take advantage of the excellent table creation tools in InDesign, with which he's also created countless CD covers (below).






# Evolving Adobe Creative Suite®

**By early 2003—only four years after its initial release—InDesign had momentum.** Not all publishing companies had transitioned to it yet. But InDesign had started to earn its place in the hearts and minds of its customers—by hard work, determination, and customer outreach.

However, Adobe had grander plans for InDesign than just page layout. Their vision was to develop a connected group of creative applications to help customers make more compelling communications. InDesign had shown early on that users reacted positively to its cross-pollination with applications like Photoshop, Illustrator, and Acrobat. Adobe wanted to achieve that synergy across its creative product line.

Launched in October 2003, Adobe Creative Suite combined InDesign, Photoshop, Illustrator, and Acrobat into one customer solution. The



*Adobe's vision was to develop a connected group of creative applications to help customers make more compelling communications.*

### Designer labels

"We use InDesign to create everything, even labels!" says Mucca Design's Matteo Bologna. These two pages feature some of the firm's unique and lovely package designs.



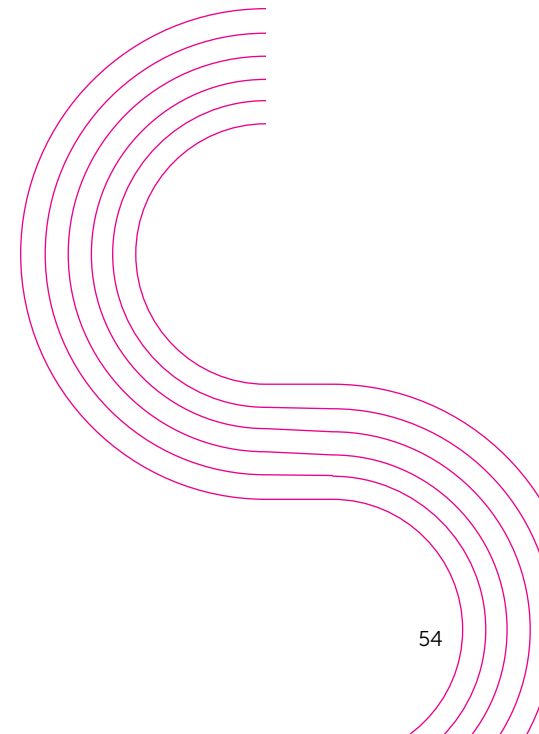




Mucca Design's elegant collateral for a New York restaurant opening was created in InDesign in 2005.

applications maintained their distinct identities, but formed a creative collective, each interacting with and assisting the others while playing its own role in a comprehensive workflow spanning design to final output. The underlying promise of Creative Suite is that the whole is better than the sum of its parts. The Creative Suite strategy is an essential step toward achieving Adobe's ultimate goal: to provide tools that let creative professionals produce content for any media, on any device, at any time, anywhere. As part of Creative Suite, the role of InDesign in that workflow was brought home to many creative professionals, especially those who had not worked with the software previously.

Even as it expanded its reach, InDesign CS provided new tools for its core customers. It boasted better overall performance, gave designers nested styles for one-click formatting of complex text combinations, and provided printers with a separations preview for checking individual plates prior to printing.



## Magazines

When developing InDesign, Adobe decided to make magazine publishing its target market, because its requirements overlapped with those of other publication types. Magazine designers have been exploiting those features ever since.



Making a long-awaited return to the magazine world, Neville Brody art-directed and created custom typefaces for this *Arena Homme+* magazine (Research Studios).



Beauty



...vital antioxidant...  
 ...to help maintain your assets without prescription interven-  
 tion, early-lancing styling products are also getting a makeover.  
 Procter's generation September (Mist Gels) doesn't achieve  
 slinky height with the help of drying alcohol. However, long-term  
 use led to split ends and even hair that stubbornly refused to  
 grow past the shoulders. Thanks to new, healthier formulas, you  
 no longer have to sacrifice length for volume. Procter's ingredients  
 traditionally used for skin care, like plant-derived antioxidants,  
 orange berry acids, caffeine, and coconut oil is helping stimulate  
 the drying behavior, and encouraging up to hair treatments, from  
 aluminum to thickening proteins, promoting less damage and  
 breakage. Similar ingredients can also be found in the increas-  
 ingly popular hair conditioners like Biolac, from Future Visions,  
 and Pines Energy Multitask that combine  
 (Mist) are clinging to their bio-acti-  
 vants. Look, the transformed hair look—  
 without the saltiness—pampering—is  
 attainable after all. Now it's only L'Oréal's  
 Super Cream in a bottle, less so.

# Longing FOR MORE

## Doctor's Orders

...hair products from skin creams...  
 ...growing to give you long, thick locks—  
 extensions

By James Hession

**Philip Kingsley**  
 Protein Protein  
 Shampoo, \$27 for 200,  
 Moist Shampoo  
 Professional Conditioning  
 Concentrate, \$25,  
 Keratin Protein Hair  
 Body Spray, \$24  
 Shampoo, \$4  
 — Keratin Protein Hair  
 Body Spray, \$25  
 — Moist Shampoo  
 Professional Conditioning  
 Concentrate, \$25  
 — Keratin Protein Hair  
 Body Spray, \$25



**marie claire** October 2009

**LOOK BRILLIANT ON A BUDGET**

- FIERCE BOOTS
- FITTED JACKETS
- HOT TRENDS FOR UNDER \$100

**Drew Barrymore and Ellen Page**  
**CRAZY NEW BESTIES**

**Facing down those last 5 lbs**

**SCARY TREND!**  
 The Facebooking mother-in-law

**FORCED TO BE FAT?**  
 WOMEN WHO EAT 15,000 CALORIES A DAY

**Big beauty ISSUE**

101 INSIDER SECRETS FOR HEALTHY SKIN & SEXY HAIR—THE ONE PRODUCT YOU NEED THIS FALL

## Beauty Lessons



### Explosive! Buzzy Outbody

Use a cool cream to soothe skin after  
 laser treatments. The new...  
 ...to help soothe your skin after  
 laser treatments. The new...  
 ...to help soothe your skin after  
 laser treatments. The new...



### Explosive! Cheeky Attitude

Shimmer, bright pink...  
 ...to help soothe your skin after  
 laser treatments. The new...  
 ...to help soothe your skin after  
 laser treatments. The new...



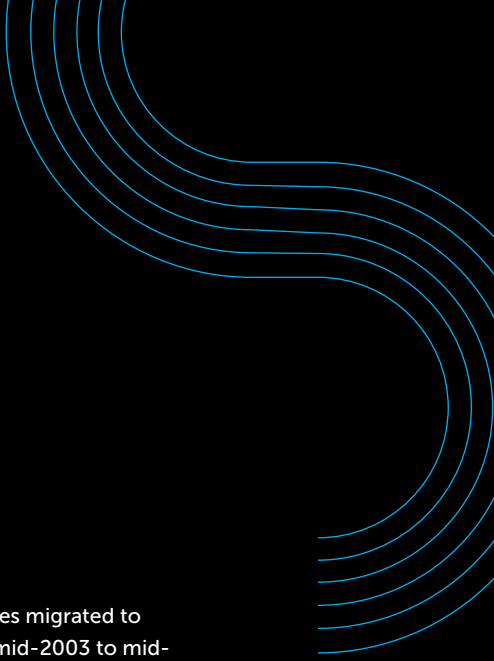
**Interviewer's Loud Mouth**

From 2008 to 2009, loud lips were the  
 biggest new trend...  
 ...to help soothe your skin after  
 laser treatments. The new...  
 ...to help soothe your skin after  
 laser treatments. The new...

**Explosive! Knives Landing**

Having trouble with...  
 ...to help soothe your skin after  
 laser treatments. The new...  
 ...to help soothe your skin after  
 laser treatments. The new...

Looking good  
 Hearst Magazines migrated to  
 InDesign from mid-2003 to mid-  
 2004. Marie Claire was one of its  
 first titles produced in InDesign.





Cutting Edge

Sample spread and cover from *Wired* magazine. *Wired* now has an all-digital version is produced in InDesign.



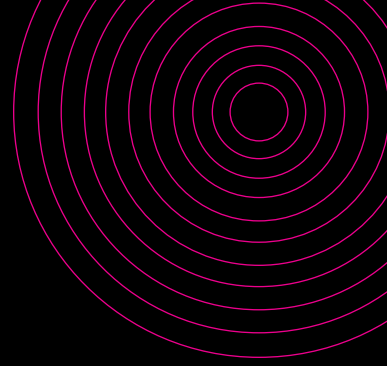


### Capital ideas

This spread is from *The Washingtonian* magazine, a five-time National Magazine Award winner.

### Newsworthy

*BusinessWeek* integrates cross-media editorial workflows with the K4 Publishing System, Adobe InCopy, and Adobe InDesign software.



1999



2002



2003



2005



### Growing up

Each new version of InDesign added new features, greater compatibility, and better performance.

### Macromedia Impact

By the release of Adobe Creative Suite 2 in April 2005, InDesign was well on its way to being embraced by newspapers, magazines, and ad agencies. New tools in CS2 let designers create, save, and apply styles to graphic objects, while the new Adobe Bridge image browser helped create more efficient workflows.

But bigger news was brewing, that had perhaps even greater repercussions than the merger with Aldus a decade earlier: Adobe announced its intention to acquire Macromedia, a leader in producing products and technologies for non-print publishing, notably the World Wide Web.

At times in the past, Adobe and Macromedia were adversaries. Now, in 2005, the comingling of the two companies presented exciting new opportunities. Macromedia produced Flash® technology—an innovation as important to non-print communication as PostScript was to print publishing or PDF to document distribution. If Adobe provided products

2007

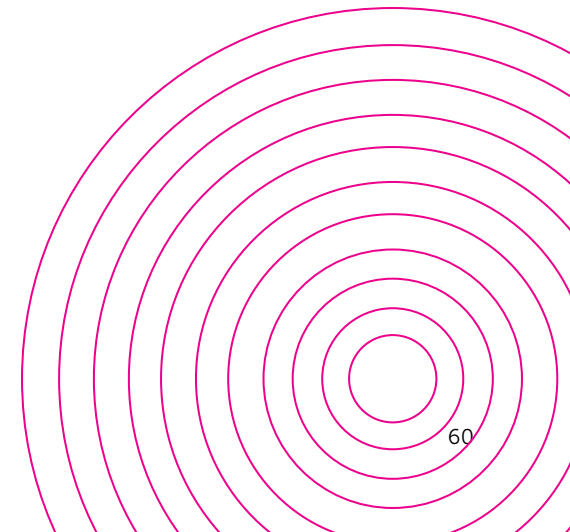


2008



for creative professionals, Macromedia supplied technology for web developers. Adobe recognized that publishing's future lies in the delivery of content to all manner of media and devices. As a result, the line is blurring between those who design the front-end creative content and those who develop the back-end infrastructure to deliver a full-bodied experience over the web and on devices.

Creative Suite 3, which shipped in April 2007, bore witness to the Macromedia acquisition. Flash and Dreamweaver® (the web-design application) were added to the Creative Suite package, and web-driven features wove their way into Photoshop and Illustrator. InDesign CS3 offered dazzling enhancements for its core print audience—notably the addition of special effects such as those found in Photoshop, like drop shadows, glows, embossing, and more—but the influence of the former Macromedia was present in its file-export capabilities. By enabling InDesign CS3 files to be exported as XHTML, InDesign content could be opened in Dreamweaver for publishing to the web and saved in the





# Newspapers

With established and tightly formatted structures, newspapers require precision layout tools and instant text and object styling to streamline production. Another important factor: robust systems that allow editorial, design, and production to work together.



The Guardian (left), designed in the UK using InDesign, was first published in 1821. The Indian Express (above) is a daily English-language Indian newspaper.



Before (above) and after (right) the recent redesign of the *Kitsap Sun* (Kitsap, WA) by Chuck Nigash.



*Designers can produce rich interactive documents for delivery on the web or mobile devices without venturing out of InDesign.*

Adobe Digital Editions format for reading as eBooks. Both of these less-conspicuous features pointed to important directions for InDesign.

InDesign CS4, a component of Creative Suite 4 (released in October 2008), contained new features that appeal to its traditional user base of design and printing professionals, such as content-aware alignment and real-time preflighting.

But as a result of the Macromedia acquisition, InDesign CS4 also kicked open the door for traditional designers to step confidently into the digital revolution. In InDesign CS4, designers can add interactive elements—such as rollovers and page transitions—to a document in the familiar environment of InDesign without having to learn the daunting interface and metaphors required to build content in Flash Professional. Pages with interactive elements can be printed as before, but thanks to the new file formats supported in InDesign CS4, those same pages can also be exported as a SWF file that can be played back in Flash Player on the web or mobile devices, with all interactivity intact. Documents that beg for more extensive interactivity, navigation elements, and animation can be exported to the XFL interchange file format, which allows InDesign content to be opened in the Adobe Flash CS4 Professional authoring environment. As a result, designers can produce rich interactive documents for delivery on the web or mobile devices without venturing out of InDesign.

This convergence is already taking place, as evidenced by *Wired*'s creating a version of its magazine for tablet computers. As with the print magazine, the all-digital version is produced in InDesign, with the same design team adding interactive elements. As *Wired* editor Chris Anderson noted when announcing the development on wired.com, "The point here is that we are entering a new era of media, where we finally have a digital platform that allows us to retain all the rich visual features of high-gloss print, from lavish design to glorious photography, while augmenting it with video, animations, additional content, and full interactivity."





### Logo masters

Modern Dog, veterans of Seattle's design scene, show off their typographic wizardry in their *Logos and Custom Lettering* portfolio piece.





## The FLYP-side

The interactive spreads for FLYP on this page represent the forward-thinking use of InDesign by the FLYP Media creative staff and the Danilo Black design agency.





# Moving Forward

**As fresh ideas and new technologies emerge, publishing will continue to evolve.** There's no denying that the print-publishing industry is at a turning point, but in the broader context, it's a very exciting time for publishers who recognize the opportunities and are willing to see beyond the challenges inherent in these changes. InDesign is perfectly positioned to help publishers adapt to an unfamiliar world.

"Adobe will continue to support traditional publishing," says John Loiacono, Senior Vice President and General Manager, Adobe Creative Solutions Business Unit, "but at the same time large enterprise publishers are struggling to address some key business challenges."

Mobile devices like smart phones, ebook readers, and tablet devices offer additional opportunities and challenges. For example, a natural

*Content alone  
isn't what makes  
compelling  
communication.  
How that content  
is consumed is  
equally important.*

platform for InDesign is the electronic book. In 2006, Sony released its first dedicated reading device, the PRS500. InDesign supports authoring for the industry-standard EPUB file format used by many electronic book readers. Sony's dedicated reading device, Reader PRS505, was the first to announce support of the EPUB file format. With the release of the Amazon Kindle, the ebook market was further energized. The future of eReading devices and the ebook market is as yet unknown, but it is expected that more and more people will feel comfortable reading content on devices.

"It's a very exciting time in the history of InDesign," Loiacono adds. "It's poised to help the publishing industry take another significant step forward."

### Past and Future

The evolution of InDesign over the past ten years bears witness to the incredible transformation of a centuries-old, multi-billion-dollar business. In the late 1990s, print publishers were the primary, if not

#### Sony's Reader Touch Edition™

Reading devices such as Sony's Reader are an important direction for InDesign. These eBook readers transfer the book-reading experience from ink on paper to pixels on screen.







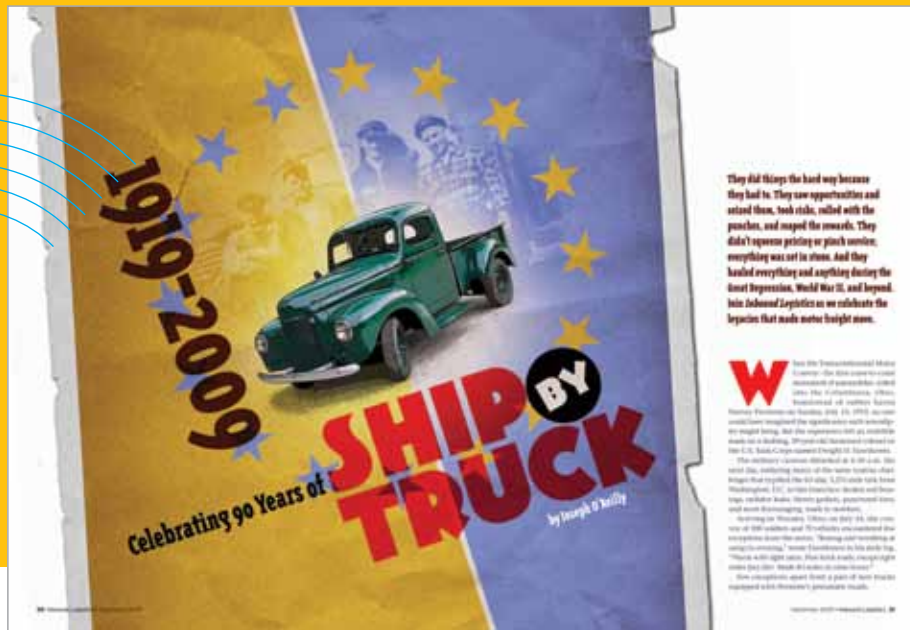
### Table tools

Multifaceted designer Scott Citron created this unusual poster using the strong table tools in InDesign (above).

### At the Barbican

For an exhibition "This is War" at London's Barbican Art Gallery, Research Studios created a system of dynamic typography to complement a sensitive treatment of archival and contemporary photography.





### On the road

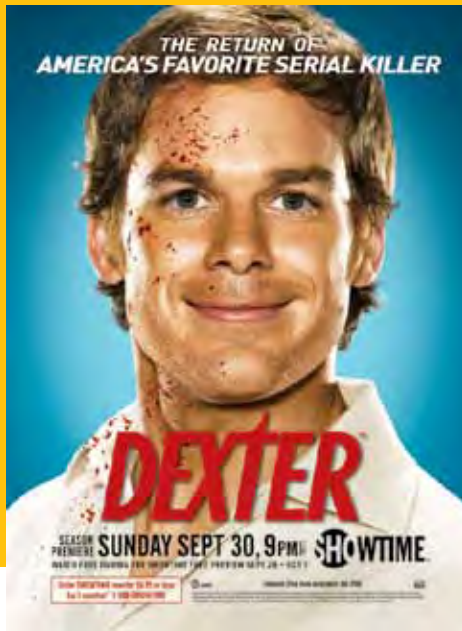
You could call InDesign expert Michael Murphy a power user of the program (he designed this spread for *Inbound Logistics*).

*Mobile devices like smart phones, ebook readers, and tablet devices offer additional opportunities and challenges.*

only, customers of InDesign. The World Wide Web had not yet reached its full potential. Content providers pondered how to best take advantage of the Internet phenomenon, but the perception was that print and online had unique audiences and therefore required separate focus and resources.

Today, publishers recognize that to control costs, reach new readers, increase brand awareness, and leverage the potential inherent in new media, it makes good sense to view print, web, and mobile devices as companion products that deliver variations of the same content. Some constants remain—text, for example—yet content must also be tailored to the medium in which it is delivered. Each delivery vehicle has singular attributes to showcase—the graphic fidelity and familiar form of print, the dynamism and immediacy of the web and mobile devices—but each can leverage the other.

But content alone isn't what makes compelling communication. In today's environment, how that content is consumed is equally



### It's Showtime!

The cable TV network Showtime took advantage of InDesign's type tools to promote its critically acclaimed show "Dexter."

important. Reading a book on a device like Sony's family of Reader™ devices, Amazon's Kindle, the Apple iPad, or the nook™ by Barnes & Noble is a different experience than reading it on paper. Textbook publishers like McGraw-Hill, Pearson, Harcourt, and Reed Elsevier have adopted InDesign. As current technologies improve, electronic textbooks could be created in InDesign that contain animations and video that further elucidate concepts.

In this new world, "page layout" is no longer the best term to describe the use of InDesign. Adobe President and CEO Shantanu Narayen offers that it is simply a layout program, in that it aggregates content into a designed document, no matter the medium in which it is published.

InDesign will evolve to meet the demands of a changing media environment, but it is now part of a larger ecosystem that includes not only Adobe's traditional creative applications like Photoshop and



### eBook evolution

nook™ by Barnes & Noble is an eBook reader that supports PDF and the open EPUB eBook format. It includes a color touchscreen for book selection.



### Future think

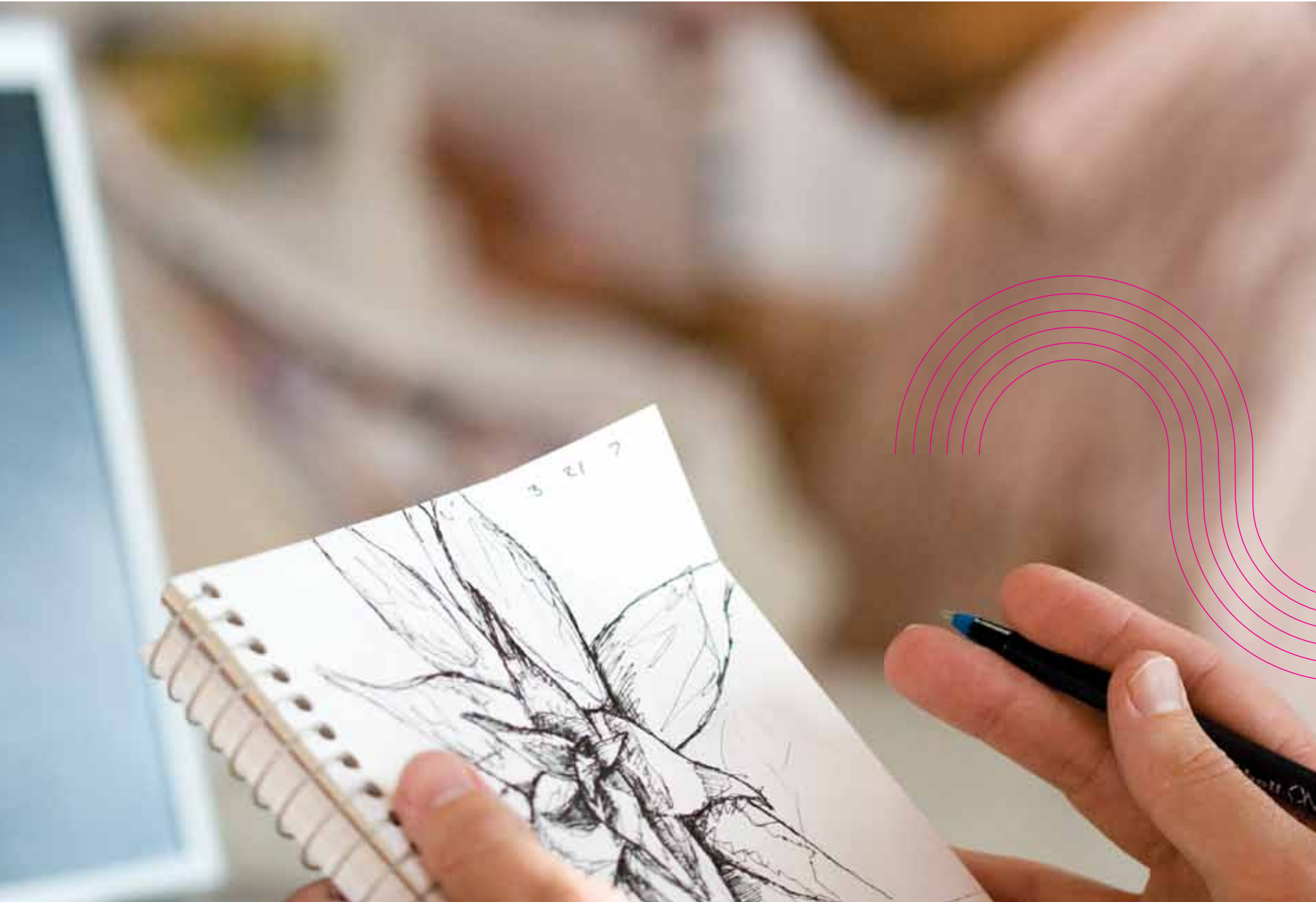
The innovative website Futuretainment by designer Vince Frost is an example of the concept of content as experience: how we interact with content is as important as the content itself. The site's mission is to be "an indispensable handbook for anyone wanting to understand the future of media and marketing."







**InDesign in the bag**  
 London's Research Studios, co-  
 founded by Neville Brody, gives this  
 bag catalogue a fresh, modern look.





### Rad design

Research Studios' branding work for Bonfire Snowboarding extends to all aspects of the company's collateral, including apparel labeling, hang tags, sales graphics, and website, to ensure its branding is consistent.

Illustrator but also relatively recent technologies like Flash and Adobe AIR®, which allows users to enjoy an Internet-like experience without being connected to a network. "InDesign bridges traditional and online content," says Loiacono. "It eases the transition from print to online to mobile content."

It's a safe bet that other technologies will emerge to work with print, online, and mobile content. But whatever the future brings, InDesign has shown in the past decade that it will help its customers do what they do best: create beautiful, meaningful, and engaging documents that provide a visually rich experience for all.

*The line is blurring between those who design the front-end creative content and those who develop the back-end infrastructure.*

## About the author

Pamela Piffner has been involved in the publishing business since buying her first copy of PageMaker in 1985. She has been the editor in chief of such publications as *MacUser* and *Publish* magazines as well as the website creativepro.com. In 2004, she founded *InDesign Magazine*. She also wrote the book *Inside the Publishing Revolution: The Adobe Story* (Peachpit: 2002), a history of Adobe's first 20 years.

Design: afstudio design

© 2010 Adobe Systems Incorporated. All rights reserved.

No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, recording, or otherwise, without the prior written permission of Adobe Systems Incorporated.

Please note that the artwork or images are protected under copyright law. The unauthorized incorporation of such material into your work could be a violation of the rights of the copyright owner. Please be sure to obtain any permission required from the copyright owner.

Quote sources: adobe.com, wired.com

Adobe, the Adobe logo, Adobe AIR, Acrobat, Creative Suite, Distiller, Dreamweaver, Flash, Illustrator, InCopy, InDesign, PageMaker, Photoshop, and PostScript are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Macintosh and iPad are trademarks of Apple, Inc. registered in the U.S. and other countries. Microsoft and Windows are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. All other trademarks are the property of their respective owners.

Adobe Systems Incorporated, 345 Park Avenue, San Jose, California 95110, USA.