

Platform Study

Adobe InDesign

Introduction to Digital Humanities

2015

Matt Higgins

***Design  
is mind  
control.***

## **Introduction**

Modernist designers sought to find universal concepts within design. They wanted to know how visual elements affected human beings on a psychological level. This is why the works of Modernists such as Josef Müller-Brockmann, El Lissitzky, and Jan Tschichold, feature basic colors and shapes. They believed stripping design down to its most basic elements would remove any sentiment or bias that certain visuals could produce and allow for an objective study on how humans are affected by design. There have been countless movements like Modernism. They have invariably found their way into design. Many of those movements would reject the principles of Modernism and their universals. But it is plain to see, regardless of philosophy or ideology, that design affects human beings. If it did not, why would we continue designing? The nature of graphic design has always been to communicate. To affect people.

MONDAY, MAY 13, 1996  
 FRESH DIALOGUE 7:00PM  
 FASHION INSTITUTE OF TECHNOLOGY  
 KATIE MURPHY AMPHITHEATRE  
 → 227 WEST 27<sup>TH</sup> STREET New York City

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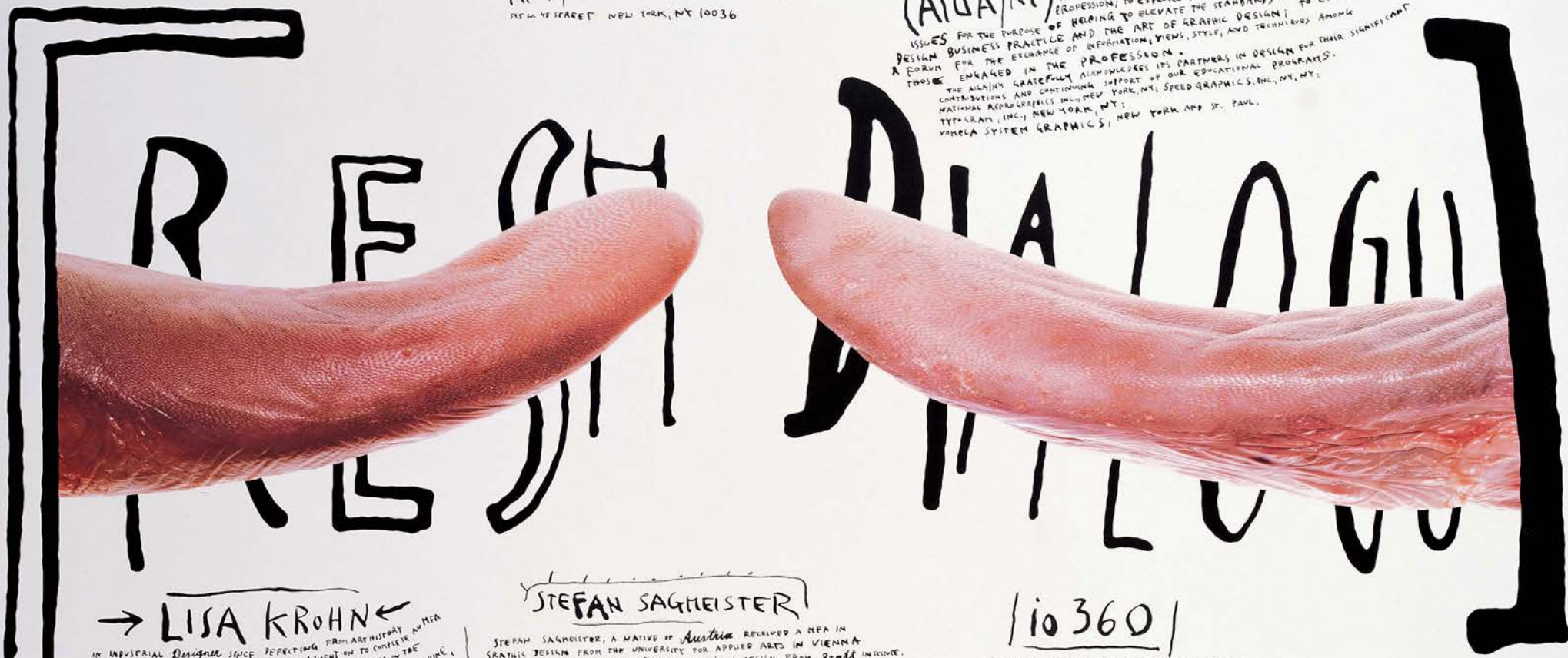
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THE AIGA/NY CHAPTER ACKNOWLEDGES ITS PARTNERS IN DESIGN FOR THEIR SIGNIFICANT CONTRIBUTIONS AND CONTINUING SUPPORT OF OUR EDUCATIONAL PROGRAMS:  
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→ LISA KROHN ←

IN INDUSTRIAL DESIGNER SINCE 1974, LISA KROHN WENT ON TO COMPLETE AN M.F.A. AT BROWN UNIVERSITY IN 1979. AFTER WINNING THE GRAND PRIX IN THE AT CRANBROOK IN 1982, SHE WENT TO MILAN ON A FELLOWSHIP TO WORK WITH MAURO BELLINI. SHE CURRENTLY PRACTICING IN LA AND TEACHING AT Art Center, SCI ARC AND CALARTS. KROHN ALSO WRITES FOR A VARIETY OF DESIGN & ARCHITECTURE PUBLICATIONS. IN 1981 SHE FOUNDED KROHN XISAN, A MULTI-DISCIPLINARY STUDIO DESIGNING EVERYTHING FROM CONSUMER GOODS TO A HUMAN POWERED AUTOMOBILE. SHE STARTED KRAB DESIGN IN 1985 WHICH MANUFACTURES AND MARKETS FURNITURE AND LIGHTING. HER WORK IS IN PERMANENT COLLECTIONS INCL. THE MUSEUM OF MODERN ART, THE COOPER HEWITT NATIONAL DESIGN MUSEUM, THE CRANBROOK MUSEUM AND THE DESIGN MUSEUM IN LONDON.

STEFAN SAGMEISTER

STEFAN SAGMEISTER, A NATIVE OF AUSTRIA RECEIVED A BFA IN GRAPHIC DESIGN FROM THE UNIVERSITY FOR APPLIED ARTS IN VIENNA FOLLOWED BY A MASTERS IN COMMUNICATION DESIGN FROM BUNDT INSTITUTE. HE WAS AWARDED A FULBRIGHT GRANT IN 1986 AND SPENT HIS EARLY CAREER EXPERIENCE BETWEEN NEW YORK AND VIENNA. SAGMEISTER THEN SPENT TWO OF PERHAPS THE MOST FORMATIVE YEARS OF HIS CAREER AS HEAD OF LEO BURNETT'S DESIGN GROUP IN HONG KONG. THAT EXPERIENCE LED HIM BACK TO NEW YORK WHERE, AFTER A STINT AT M&CO, HE FOUNDED SAGMEISTER INC. IN 1993. BRANDISHING HIS MOTO OF "STYLE = FART", SAGMEISTER'S PRACTICE TODAY RANGES FROM CORPORATE IDENTITIES TO CD COVERS FOR LOU REED, DAVID BYRNE'S LUKA BOB LABEL AND THE GRACIPLY NOMINATED CD PAKYUWIKI DESIGN "MOUNTAINS OF MADNESS."

10360

IN LESS THAN 2 YEARS, 10360 HAS BUILT ONE OF THE HOTTEST NEW MULTI-DISCIPLINARY DESIGN STUDIOS WORKING IN A VARIETY OF MEDIA ENVIRONMENTS. ITS WORK BLENDS DISCIPLINES AS WIDE RANGING AS PHOTOGRAPHY, ARCHITECTURE AND PROGRAMMING TO PROJECTS RANGING FROM WEB SITES (THEY DEVELOPED THE FIRST INTERNET-BASED GAME SHOW) TO VIDEO GRAPHICS, CUSTOM INTERFACE DESIGN AND CD-ROM DEVELOPMENT. THEY HAVE BUILT A CLIENT LIST INCLUDING MAJOR ENTERTAINMENT, PUBLISHING, ADVERTISING AND TELECOMMUNICATION COMPANIES AS WELL AS MUSEUMS AND EVEN AN ORCHESTRA. 10360 IS BOTH TECHNICALLY SAVVY AND TECHNOLOGY DRIVEN. AND THEY WERE INCLUDED IN THIS YEAR'S CD, FOR 40. WITH A BELIEF THAT TECHNOLOGY CREATES NEW OPPORTUNITIES FOR EXPRESSION AND COMMUNICATION, 10360 IS BOTH TECHNICALLY SAVVY AND TECHNOLOGY DRIVEN.

DESIGN: SAGMEISTER INC.  
 PHOTOS: TOM SCHWENITZ  
 PREPRESS: SPIN L. PLOTT & THE PRINTING COMPANY  
 PRINTING: I.P. THE BUILT COMPANY  
 C-PRINTS & FULFILLMENT: COLOREDGE NYC.

ARTIST: S.D. WARREN WITH DUCI, POLO TEST

This differentiates it from traditional fine arts. Certainly a painting can communicate. The medium only matters in how it relates to the relaying of the message. But we tend to think of fine art as a form of self expression. The artist is much more involved in the work. Even if it is a commissioned piece, the artist still inhabits and owns the work. But this is not necessarily the case in design. We may tend to think of design in connection with business and marketing. We may associate fine art with the artist, but rarely do we associate a design with the designer. Stereotypically, fine art is there for itself while graphic design is there to sell something. It belongs to the company that hired the designer. Some of this comes from how history played out. It is not inherent to graphic design but is more a result of how designers are treated and valued by companies, or we may say mistreated and undervalued. Someone who is paying for a design for their company could feel that they own the design. And this may be a legitimate claim. But it is easy to see how that view could relegate the designer to a mere means to an end. We need perspective. One designer could approach this fact as a sad truth which leaves him downcast that his work is never truly his own. But another may be more optimistic and glad for the opportunity to design even if he does not necessarily own the piece. We must not think that the designer completely loses control over the design because it belongs to someone else. He still determines visual choices and that design can be very influential in society. That level of influence depends on many factors such as the designer's ability, the size and reach of the company, and how much freedom the designer had.

We can think of design in terms of verbal conversation. What words are spoken is just as important as how the words are spoken. Then we take into account body language. From there we can list a whole host of factors beyond the words spoken that affect communication. To convey a message the sender and receiver need to have a pool of reference from which to draw. This is necessary even in the reading of this study. You need to know English and how to read. References to designers, softwares, typographic terminology and many other topics may not be understood if you do not have those references. Though you may still be able to read and understand the main points with the help of context and logic. The voice I hear in my head while I am writing will be different from the voice you hear while reading. All of these factors play into the communication or miscommunication of the message. What we communicate is equally as important as how it is communicated and what is used to communicate the message. Design is communication. Design is powerful. Design is also a job. Whether a designer wants to change the world or pay rent he will need something to design with. Enter Adobe InDesign.

This program is the interface used to design the message. It is the painter's studio containing everything from the canvas to the paint. InDesign is a desktop publishing software (DTP) used primarily to create books, brochures, flyers, posters, magazines, and newspapers. It is unquestionably the industry standard for graphic design.

“ The possibilities are endless. Through the power of design, I want to discover an answer to the serious problems we’re having so much trouble solving today. ”

Kashiwa Sato



Uniqlo



Gokunama



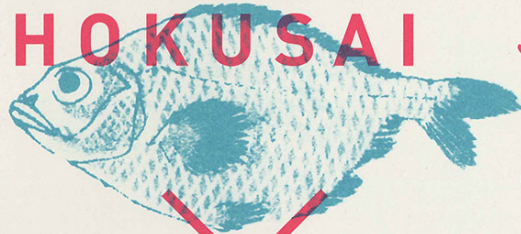
Fuji Kindergarten



The Nippon Foundation

夏の粹。ここは、お江戸の水族館。

葛飾北斎 KATSUSHIKA  
すみだ水族館 HOKUSAI  
SUMIDA  
AQUARIUM 館



すみだ水族館  
IN TOKYO SKYTREE TOWER

2013年7月13日(土)～9月1日(日)

主催：すみだ水族館 共催：墨田区、公益財団法人 墨田区文化振興財団 [www.sumida-aquarium.com](http://www.sumida-aquarium.com)

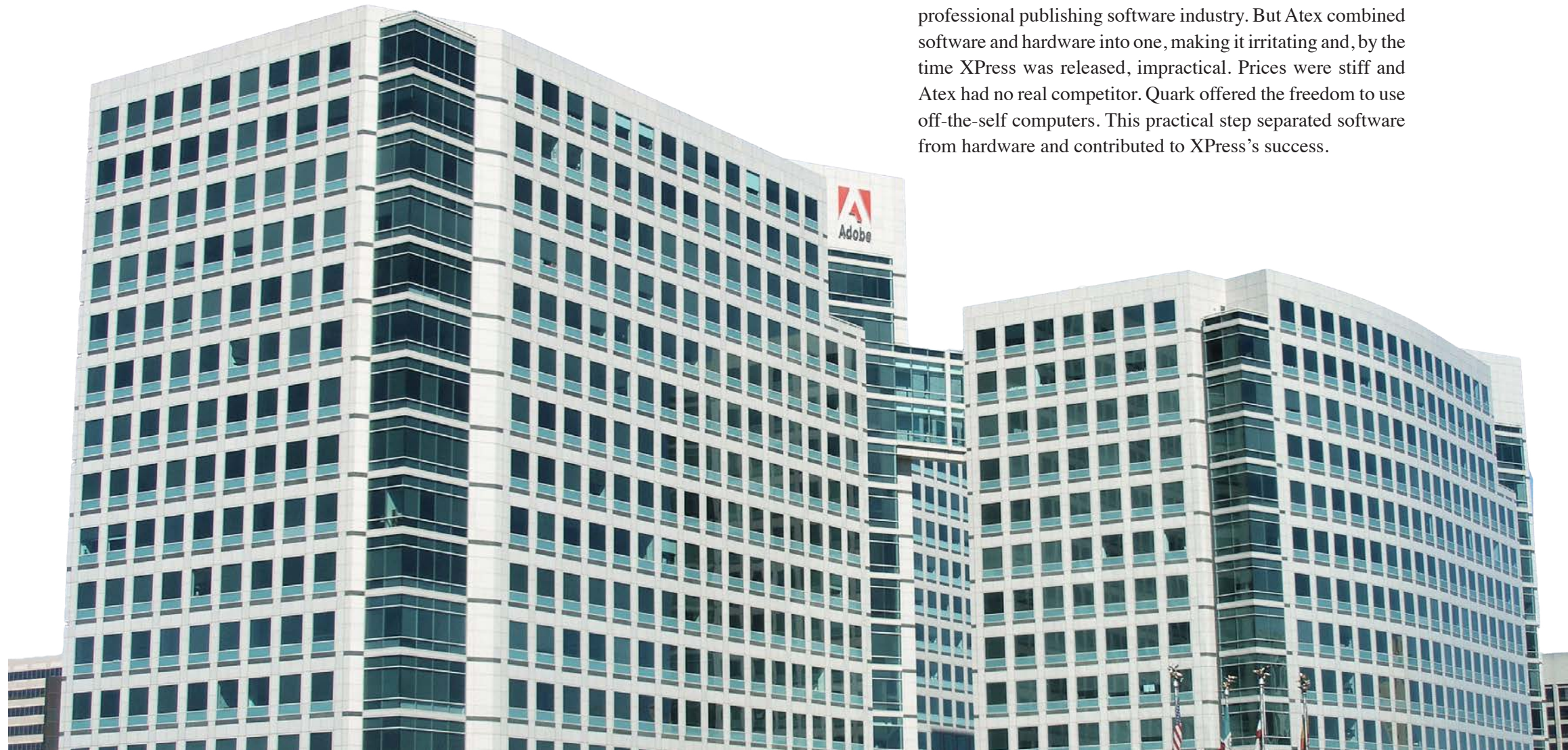
A short explanation of my method. I have chosen not to examine the code of InDesign or any other similar technical specifications. First because such information is difficult if not impossible to access. And second, because I would not have the remotest clue of what I was looking at. But I do know the program. I use it daily. I have used it to make books, posters, postcards, and brochures. This is where my interest comes from. I desire to understand more of the program that I use so heavily for my work. We can settle on the surface facts about a particular thing. Push this particular button and this specific action occurs. But understanding the concepts and ideas behind those buttons allows us to become independent from them. What something does versus why it does it. Knowing the definition of words is useless without knowing the rules of grammar. The deeper the understanding of those rules the greater freedom and confidence in using and breaking them. Typography will be a major theme of this study. Bad typography is everywhere. The reason for this is that people are breaking rules they do not even know exist. To break the rules in a purposeful and meaningful way, one must first know the rules. Once that base is established, the individual will not be bound. This is my interest.

Poster for Sumida Aquarium in Tokyo  
(good typography)



## History

InDesign is the successor to Adobe's PageMaker, which was acquired when Adobe purchased the Aldus Corporation in 1994. But PageMaker was unpopular compared to QuarkXPress. In 1998 Quark even planned to buy out Adobe. Though that was more a wild fantasy of Quark's CEO Fred Ebrahimi. At that point Adobe made three times Quark's revenues. Yet Adobe still had no serious contender to dethrone QuarkXPress. When the program was released in 1987, it quickly became popular as an alternative to Atex; the then standard in the professional publishing software industry. But Atex combined software and hardware into one, making it irritating and, by the time XPress was released, impractical. Prices were stiff and Atex had no real competitor. Quark offered the freedom to use off-the-self computers. This practical step separated software from hardware and contributed to XPress's success.



## InDesign Versions

<b>InDesign 1.0 (Shuksan, then K2)</b>	<i>August 31, 1999</i>
<b>InDesign 1.0J (Hotaka)</b>	<i>Japanese support</i>
<b>InDesign 1.5 (Sherpa)</b>	<i>April 2001</i>
<b>InDesign 2.0 (Annapurna)</b>	<i>January 2002</i>
<b>InDesign CS (Dragontail) and InDesign CS Page Maker Edition (3.0)</b>	<i>October 2003</i>
<b>InDesign CS2 (4.0) (Firedrake)</b>	<i>May 2005</i>
<b>InDesign Server (Bishop)</b>	<i>October 2005</i>
<b>InDesign CS3 (5.0) (Cobalt)</b>	<i>April 2007</i>
<b>InDesign CS3 Server (Xenon)</b>	<i>May 2007</i>
<b>InDesign CS4 (6.0) (Basil)</b>	<i>October 2008</i>
<b>InDesign CS4 Server (Thyme)</b>	
<b>InDesign CS5 (7.0) (Rocket)</b>	<i>April 2010</i>
<b>InDesign CS5.5 (7.5) (Odin)</b>	<i>April 2011</i>
<b>InDesign CS6 (8.0) (Athos)</b>	<i>23 April 2012</i>
<b>InDesign CC (9.2) (Citius)</b>	<i>15 January 2014</i>
<b>InDesign CC2014 (10) (Sirius)</b>	<i>18 June 2014</i>

Adobe continued work on an Aldus project for a page layout application code-named “Shuksan.” Adobe renamed the project “K2” and released it in 1999 by the name of InDesign. PageMaker was discontinued in 2001. QuarkXPress is still available but is not nearly as successful as InDesign. Both companies released updated version of their software in 2002 (QuarkXPress 5 and InDesign 2.0). Quark decided not to support Mac OS X. Quark CEO Fred Ebrahimi stated that “the Macintosh platform is shrinking.” Adobe decided to go with Mac. Obviously that paid off. Quark also seemed to have a rather tense relationship with its customers. The quick tempered Ebrahimi was said to have described them as thieves and liars. It goes to show the many factors that played into the success of InDesign. Economics were important also. Adobe met Quark’s US price, but undercut it in Europe.

## DTPs

Adobe FrameMaker

Adobe InDesign

Adobe PageMaker

Adobe HomePublisher

Aldus Personal Press

Apple Pages 4.x

Banner Mania

Corel Ventura

Coreldraw

Fatpaint

iStudio Publisher

Lucidpress

Microsoft Office Publisher

OpenOffice.org / LibreOffice

PageStream

PTC Arbortext

QuarkXPress

Ready,Set,Go

Scribus

Serif PagePlus

Xara Page & Layout Designer

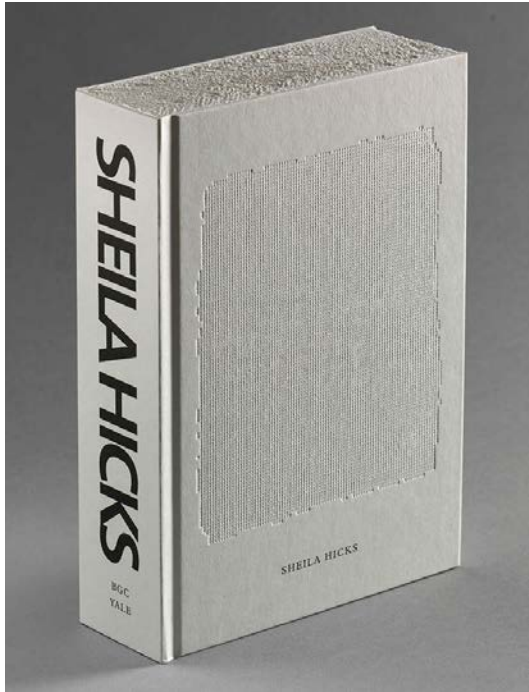
Swift Publisher

InDesign was eventually bundled with other Adobe programs and sold as the Adobe Creative Suite. Adobe has since moved to a cloud based service called Creative Cloud, a choice which has not gone over favorably with many customers. When using the Suite, the user is encouraged to work between the various softwares depending on the project. Each program has its specialty; its advantages and disadvantages. Photoshop is used for editing photos. Typographic work should be done in Illustrator or InDesign. Multiple page documents are done in InDesign.

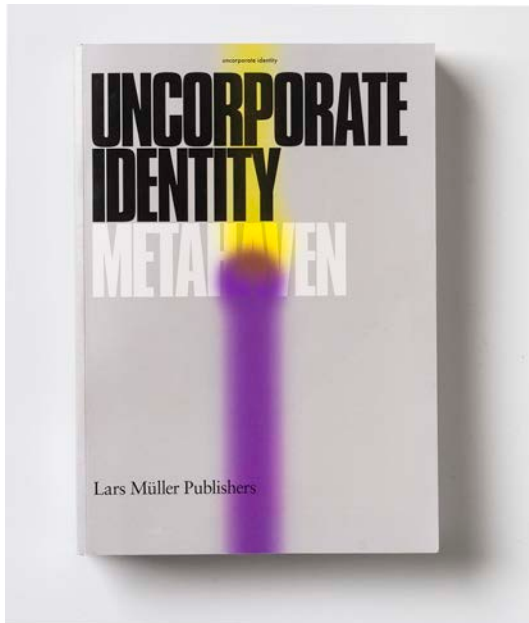
InDesign has used various file formats over its history. It started with INX. CS5 introduced IDML. Currently it uses INDD which stands for InDesign Document. Again I will not be dealing with too many technical aspects of the software. But we will see how out-of-date file formats affect the design process.

It is useful to have some understanding of the design field before the advent of programs like InDesign. Everything was done by hand. Laying out a book involved designing every page by hand on physical artboards. Type was set in a word processor and then sent to the printer. Designers chose the typeface as well as leading and character spacing. The printer sent back the pages of printed type which were then waxed onto the artboards. Once all the elements were arranged, the designer took a photograph of the work. The photo was then sent for printing. The process was extremely hands on. If the designer wanted to draw a grid or make any other marks that were not intended for print, he used a non-reproducible blue pencil. Marks could be seen by the human eye, but would be invisible to a camera, thus the name non-reproducible. The advent of computer programs has had a tremendous and irreversible affect on the design field. Many processes formerly done by hand are now accomplished on the computer. Hand skills are still useful but not nearly as important as they were.

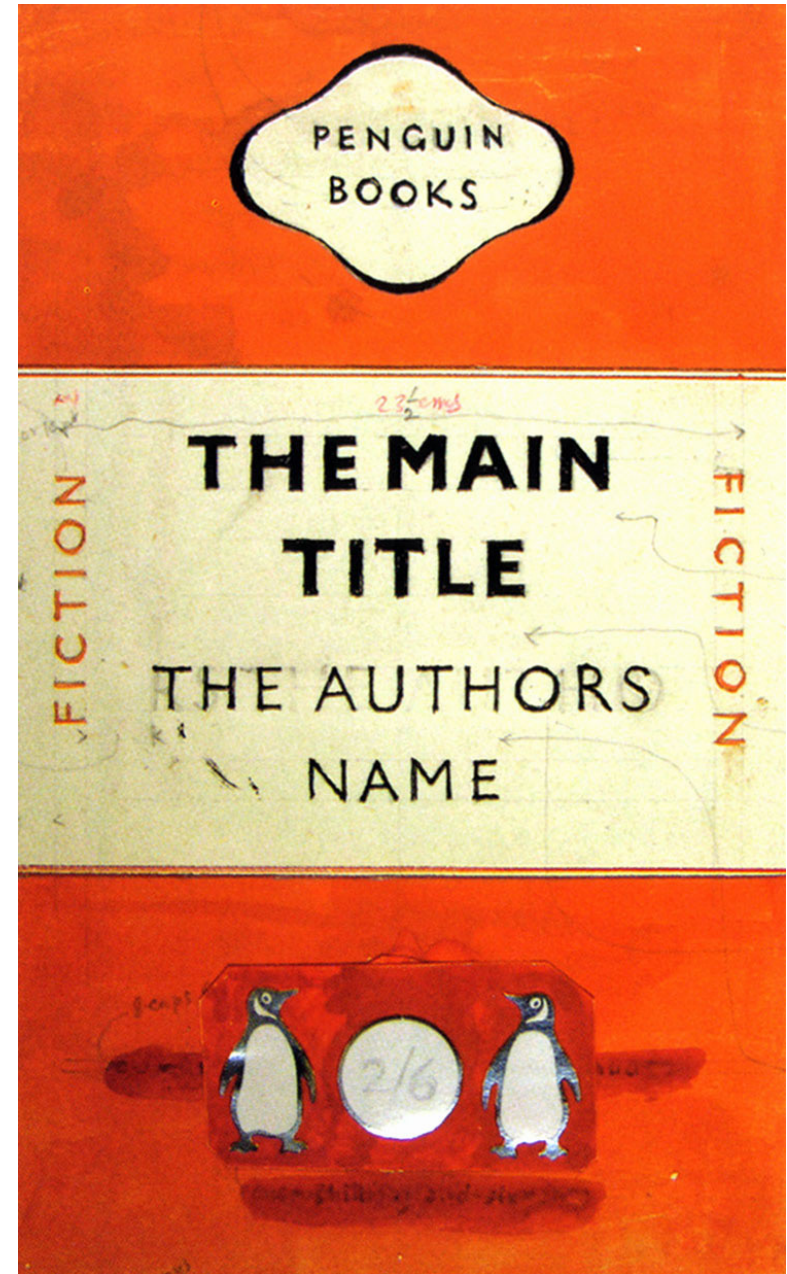
While the design process has dramatically changed, it is interesting to note that the terminology remains constant. The document window in InDesign is called a page because InDesign is used to create books with physical pages. Illustrator's equivalent is called an artboard; like the physical artboards used by designers before computers. Much of the typography terminology originate from the printing press. Leading refers to the space between lines of type. Printers used to put physical strips of lead between the lines, thus the term. The blue used for margins in InDesign mimics non-reproducible blue. Ligatures exist because ink would bleed between certain letters during printing.



Sheila Hicks Irma Boom



Uncorporate Identity Metahaven



Penguin Books Jan Tschichold



Disney Go Home James Victore

## Interview

The following is an interview between Professor Allan Espiritu and myself. Allan is a graphic design professor at Rutgers University Camden. He also owns GDLoft, a design studio in Philadelphia.

MH So I'm doing a platform study of InDesign. I'm going to examine this platform and study it. And I'm really approaching it as a designer wanting to look at this tool that I use, understand it more, see how it affects the design process. That's really where I'm approaching it from.

AE Okay.

MH And so the value of doing an interview like this is, especially since you're a professional and you've taught it also, you know the program, you've even been in design before InDesign was even a thing and so you have that perspective on how it affects the design process that I'm really interested in seeing. To start it off, how would you describe InDesign, how would you describe how it affects your process?

AE It's basically the framework. It's almost like the grid. It's the framework for any design professional. It's industry standard so everything that can be produced

-oh no my students here, hold on for a minute

**PLEASE STAND BY**



MH So how does a program like InDesign...

AE Facilitate.

MH Yeah, or even how does it limit the design process?

AE Well I think people who are more technically based in design would be limited in it honestly. I mean those who are "design thinkers" won't be limited by it. InDesign, it's the framework for the professional world. Everything has to be makable in something so it gets translated in printing, and InDesign is that interface. Basically it's the in-between stage between production and conceptualizing. InDesign fills that. It becomes like the studio space for designers to visualize their work. It becomes that place. It's never halted me personally. I guess you can be halted by not knowing all the capabilities of the program. That always stunts someone, but there always other ways to do it within programs. But it's such a powerful program for designers. The program is definitely made for multiple page documents. So anything from-I mean it's made for that. You could do single page documents like a poster in it which is what Illustrator can do. But InDesign has the capability to layout up to infinite number of pages. I don't know if that makes sense I'm just gonna ramble.

MH That makes sense. Have you ever heard of QuarkX-Press?

AE Mhmm. I used it.

MH You used it?

AE Before that was PageMaker.

MH That was Adobe right?

AE Mhmm So Page-there's always been these programs that help facilitate the design process, like multipage programs. First it was PageMaker, then it was QuarkX-Press, then it's InDesign. And how those things become popular is basically economic accessibility. The cheaper programs but that do the things that you need will be the leader in the industry or the program that's gonna be accepted by everyone in the industry. So economics has to do with that accessibility of the program. It's huge. So QuarkXpress is the precursor to InDesign. Same kind of thinking. The possibility of doing multiple page documents, having the possibility of master pages. Which when you do multiple page documents it's so important to have things in their proper places that won't be able to move like: folios, page numbers, headers. Think about designing a book like a novel. So things like the page numbers have to be in the same place all the time. And if you didn't have that function of being able to put something in some place without moving it, that's such a headache. Functions like style sheets allow you to change large bodies of text or specific pieces within the text. It's kind of like the



precursor to cascading style sheets in web. So where you just kind of type in one thing and it changes this whole whatever you tag that area to be. So InDesign does that with style sheets. That was a precursor to it. InDesign, QuarkXpress had that, I can't remember if PageMaker, I think PageMaker had that. So it's one of those inherent functions that's always been there, that's been adapted by web designers and other places. Because you want that ability to just go somewhere change some parameter one time and it gets applied to whatever you tagged.

MH So talking about precursors, we talked a little bit yesterday about doing things by hand, can you elaborate on that whole process?

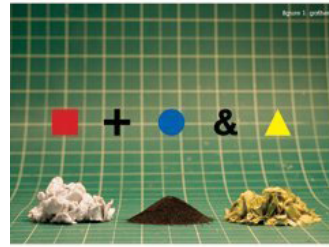
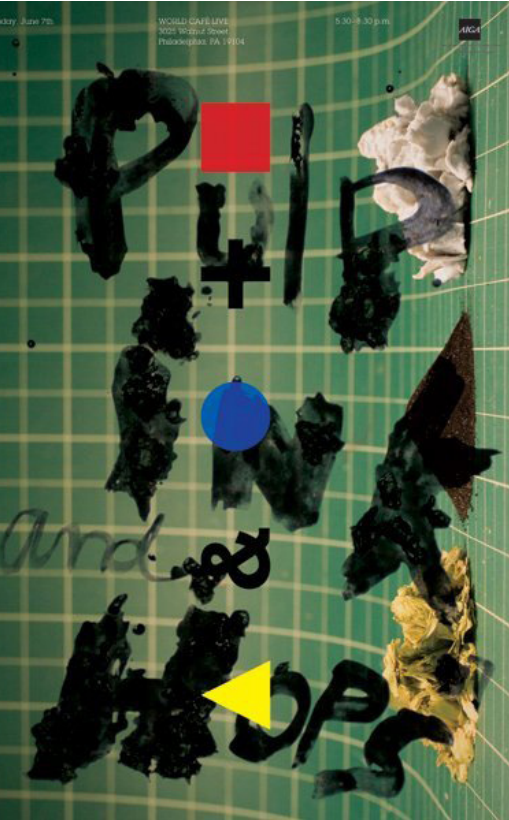
AE I brought the actual computers to the first job that I was at in New York. But before, when I first got the job we did everything by hand. So that document page you see in InDesign for your pages, they were artboards, physical artboards in front of me that I drew margins with. We called it non-repro blue pencil. So each of those pages if you did a book were physically made. So the layout of InDesign and PageMaker and Quark really comes from those mechanical boards. The blue in InDesign, for margins, is exactly like, we called it, non-reproducible blue, because when it was shot by the camera for the printer any of those things that you drew in that pencil didn't reproduce, didn't show up. Isn't that crazy. Type was set by hand. We would type

copy in word, or whatever, I forget what program we had at the time. We would send it out to the printer where they would set it with their own machine. It would come back to us as sheet of paper in the typeface that we wanted, in the type size, and we would glue it down to a board like you would in InDesign. To get it on the board you would wax it down onto the board. So if I made type mistake or the client changes a sentence I would have to cut out that sentence or cut part of that word and place another word in that space. And we would measure it by pica, with a pica ruler, it kind of sucked. It's crazy.

MH I imagine that changing a sentence especially could change everything else that followed it.

AE Well you'd cut the whole thing out and just shift. I would do it all the time. And it's so important to know, to have a pica ruler with you all the time because you had to measure out the picas and the leading. If you did shift lines of type, yeah it's a pain in the butt. It really was. But all these hand techniques, or hand processes were what were the foundations for PageMaker. So it made all of that easier. Text boxes that you put text in and change the typeface.

MH Do you think hand skills like that and perhaps some other types of knowledge and skills have been lost due to the advent of programs like InDesign?



AIGA Pulp Ink & Hops  
AIGA PDA Call for Entries Mailer  
GDLoft

AE Oh definitely. The ideas of hand made mechanicals are definitely gone. But what's interesting is that the language is still there. Even in InDesign leading is still there which is a mechanical process. You don't actually put lead in any more, but they still keep the terminology in these programs. The idea that they're boards. In Illustrator they're called boards, like you would have a mechanical board. In terms of terminology and concept they're still there just in digital form. But hand skills yeah, definitely. I mean you still have to have a level of hand skills. But it's always interesting how certain terminology still stays even if with the advancement of technology. Yeah but definitely hand skills, a lot of skills are gone because we have InDesign.

MH I imagine, at least hearing you talking about it, sounds like it must have been a relief to get a program like InDesign that could do these things.

AE Yeah, but part of why I liked design was, actually my favorite part of design is comping up the design. I really hate being on the computer and laying it out. I want to see it physically. The physicality of your design versus the virtual representation of the design. There's always a discrepancy. And that physical thing, there's nothing like seeing that physical thing that you make. Versus just looking at it on screen. Of course it made it easier. It definitely made it easier, but still that wanting to make something physical it's

still there. I think as designers, at least for me, the best part is comping and seeing it put together. It's awesome. InDesign just helps facilitate that a lot, also easier and quicker. But at the same time it takes up a lot of time. It definitely eases it, no it makes it quicker, but still there's some tediousness to learning the deep embedded tools of InDesign. It goes so deep. It goes really deep into handling typography. Like spacing between letters. But you can get deeper into menus where if you have forced justification you can adjust the values in forced justification so it gets rid of rivers and things. There's so many deep tools in InDesign. You just have to use it everyday for you to find out what it's capable of. A class definitely doesn't do that.

MH So YouTube has come about which has allowed millions of people to upload whatever they want, whatever skills they have, if they want to sing, if they want to dance or whatever. And something that digital humanists and people who think about these things would debate is-

AE It says 'off' is that right, oh no no it's still recording.

MH -would debate is whether having that access just produces a lot of noise and all the good stuff gets left behind or if the cream will rise to the top. The truly talented people are just getting lost in the mass of all these YouTube videos. Do you feel like InDesign and having these programs and that access could or has

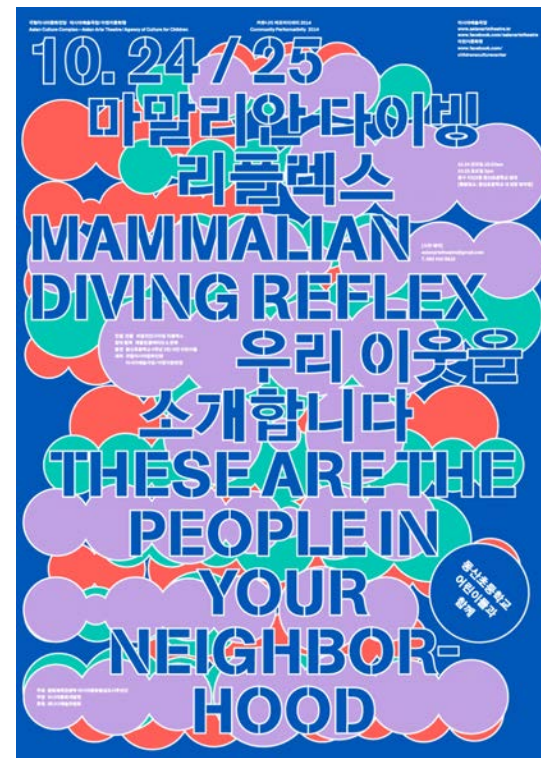


Karen Lee Kim, Product of Other Circumstances, photo © Vincent Casson (detail)

*Festival Boom*  
Sulki & Min



*Crow's Eye View*  
Sulki & Min



*These Are the People in Your Neighborhood*  
Sulki & Min

led to something like that? Where there's tons of designers who don't know what they're doing?

AE I definitely think it equalizes everyone. I think that's what's kind of cool. It makes design a democratic process. Anyone can design, really. But it's how you approach design that will always differentiate a designer from a production person. InDesign like anything else is just a tool. It's a hammer. Everyone knows how to use a hammer. It's just a basic tool. It's the way you approach it. A hammer's probably not the best tool to equate it too. But I mean it's just a program. But the way you approach that program is what's gonna differentiate you from anyone else in terms of design. When programs came out like that people were scared that "oh everyone's gonna be a designer." It gives the ability to call yourself a "designer," but a designer is much more than knowing a program. It's a way of thinking, it's a way of approaching a design problem.

MH Which goes back to what you said, that the thinkers are gonna have an easier time adjusting to some new technology like this.

AE Yeah because they're not depending on it in the same way that someone who doesn't have an approach to design is. Someone who doesn't have an approach to design will only be limited by the program. Someone who does understand design from a process driven place or is a design thinker will not ever be limited by

the program. Even if they're ideas can't-they'll find ways to visualize that idea even beyond InDesign. Me personally I think it's fine that we have all these. There's always room for someone to do production. We need people just to do production. Not everyone also needs high design. If someone needs to make a flyer that says garage sale you don't need an educated designer to do that. An everyday person just thinking about what he needs will probably make the best design in the world. Something with big type, on an 8.5x11 sheet, stapled onto a telephone pole. Perfect design. It's the most genius design for that need. It's probably the best design you'll get for that need. Everyone has that capability of designing. It's to the extent of when do you use it.

MH We have been talking a lot about Modernism [in class], do you think there's a design approach or style that fits in better with InDesign?

AE I mean there's always a certain order. How that visualizes itself is how that order is thought about. A Modernist approach may be more ordered than a Deconstructionist approach. In the conventional sense. Yeah InDesign makes you think of different things. I think it makes you think more about production though. How whatever you're making is gonna be produced at the end of the design process. It just makes you think about the technological aspect of your project not so much how you approach a project.

It makes you think about the mechanical problems more than it does about the approach to design. You have to think about layers. How will this print out if I need to produce screens. You would have to have multiple layers for each color. That's just how you have to think about the project in InDesign. That's what InDesign makes me do. How to mechanically make the thing I'm thinking about. But it doesn't limit you in the way that you design. Design in simple Modernist term versus a very Deconstructionist approach to graphic design. So I don't think InDesign does that. But it does make you think about the mechanical process.

MH Is there one thing specifically frustrates you about InDesign?

AE What constantly frustrate me about all the programs is it's constant need to update itself. It doesn't need to update itself every 3 months. I don't understand, especially now with the Creative Cloud. First of all what I don't like about the Creative Cloud. I feel like we never own the program. Because they have control of it. Adobe has control of it now. They can update anytime they want. The other annoying thing is when you have InDesign and you can't open that InDesign file because it's an older version of InDesign. That's what

I'm talking about with all these updates. Especially Creative Cloud. I can't send a file out to a printer if I have a new version. The printer will just say I don't have that version, you've got to send it as retrograde or retro file, which is an idml. That's so d@\$\* annoying. I think that's the most annoying thing. The constant update. Feeling like they need to respond to every gripe that everyone has. They should wait, figure out the biggest gripe, approach that, then take a little break. Its almost like taking some time to effect as opposed to react. That's my biggest gripe with all these programs. It's annoying. And then when you package that file, you have to re-link everything. You spent a lot of time doing it by hand in the past but you're still dealing with those issues. Everyone says, technology's the best when it works. And half the time it never works for exactly what you want.

MH Any concluding thoughts or comments on InDesign?

AE Its just another tool, that's all I say. There's always gonna be a bigger and better tool. But it works right now. It's what works. So that's all. I mean I like InDesign a lot. You have to learn it though.

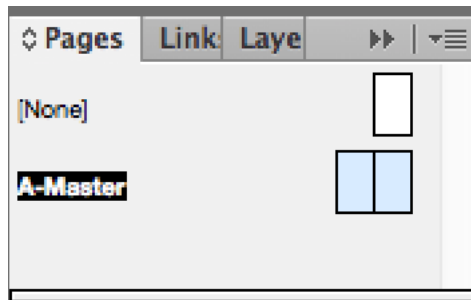
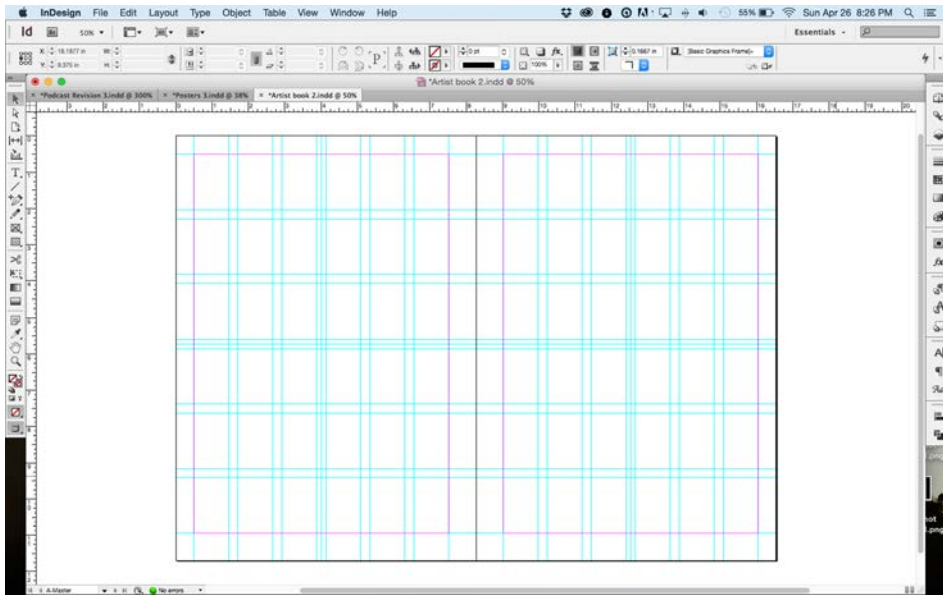


## Work Examples

### Things Podcast Book

This project I made is the book form of a podcast by Radiolab called “Things”. While exploring the human connection with objects, the hosts talked with a psychologist about a thought experiment called the swamp man. The question raised is this; if there was an exact, atom-for-atom, copy of you, would it have the same experiences and cares that you possess. Is it really you? The very form of the book explores this idea. The book consists of two books; each contains the complete podcast. These books appear similar, but the reader soon discovers their strange relationship. On one page they oppose each other, while on the next they work in sync, forcing the reader to use both in order to continue the story. Hopefully by interacting with the book, the reader will contemplate not only his or her connection with objects but the deeper questions of individual human identity. For our purposes it will highlight certain key features of InDesign.

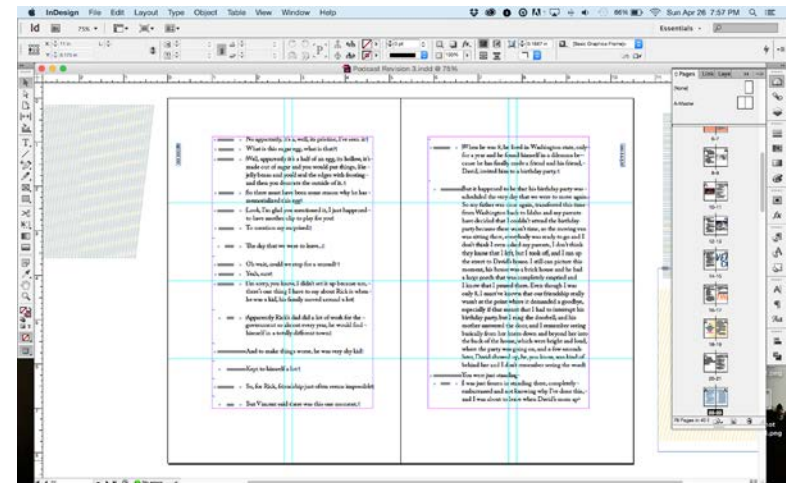
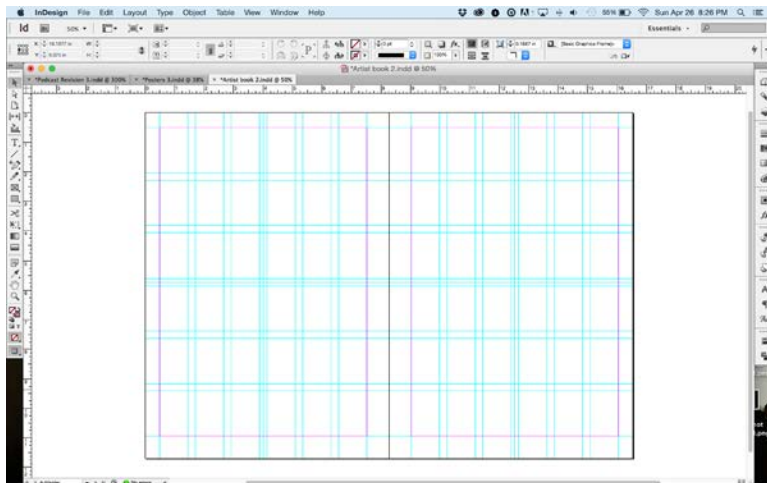
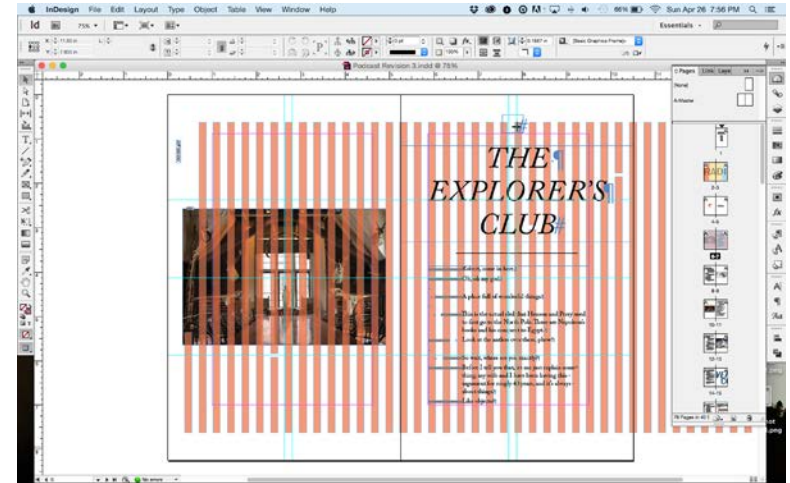
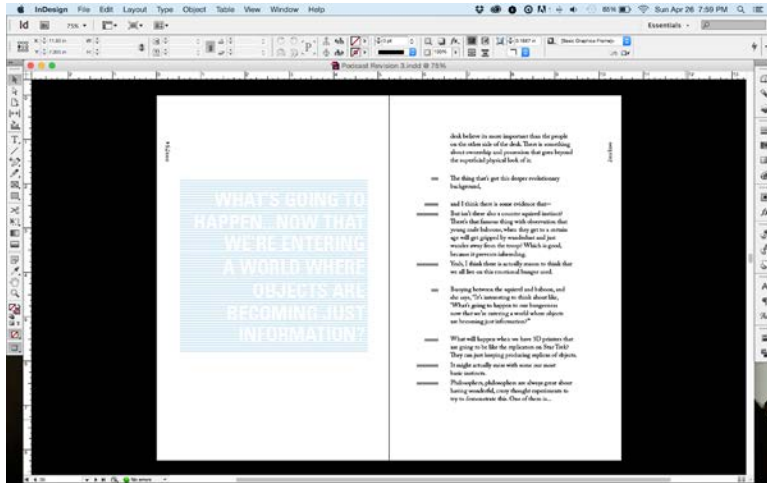
*Things Podcast Book*  
**Matt Higgins**



## Master Pages

These allow the user to set an element on the page and have it repeat throughout the document. Here I used them to set folios (page numbers). There is an example on the next page. The folios repeat in the same place for every page in the document. Having this capability is invaluable when the alternative is to manually place every element. The folios are effectively locked on every page. But they can be unlocked and edited; which I had to do for this project. The page numbers are actually time stamps since a podcast is recorded in time.

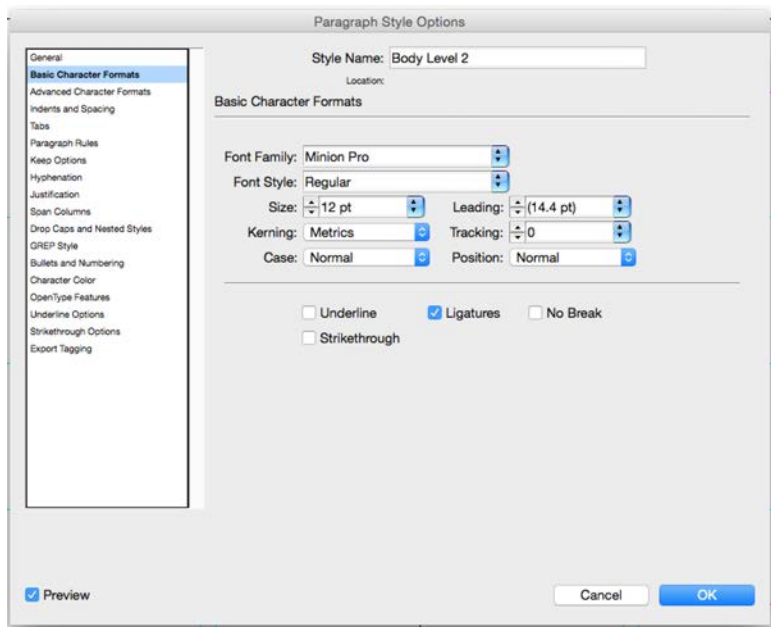
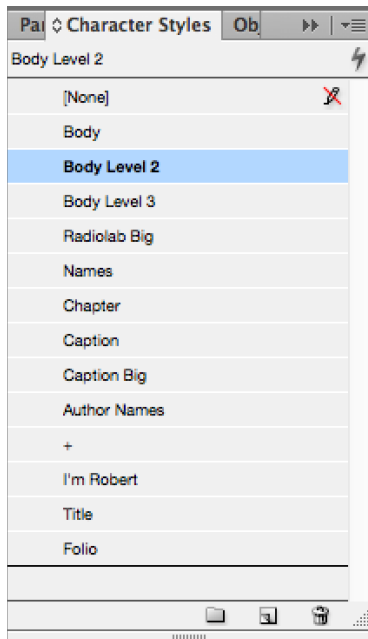
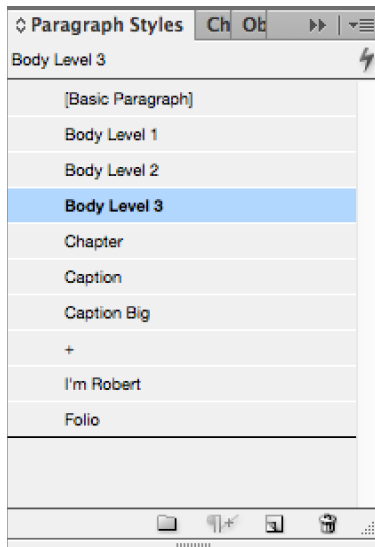




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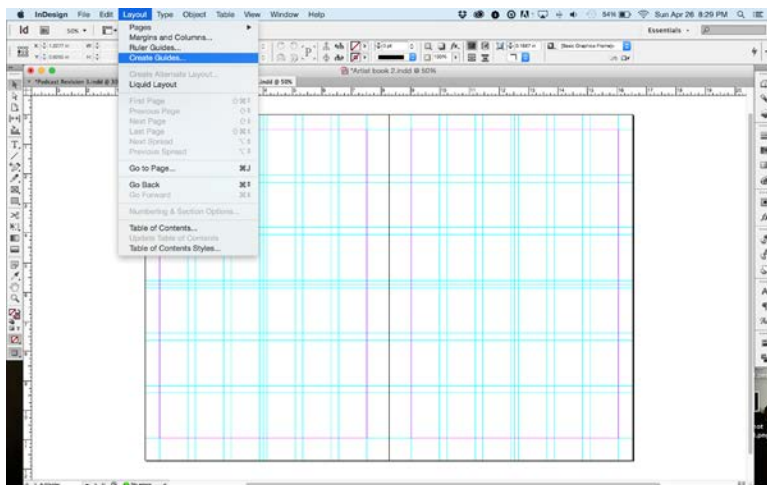
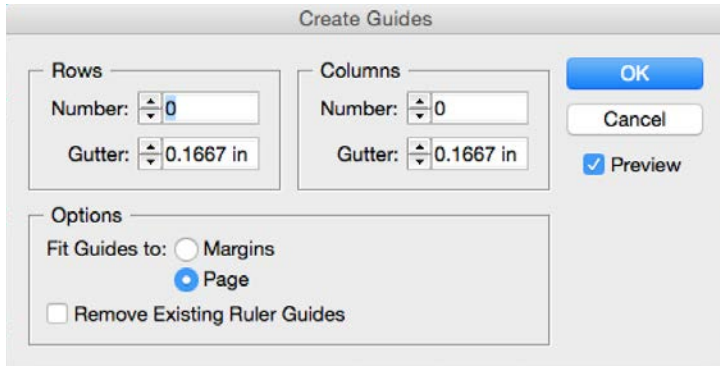
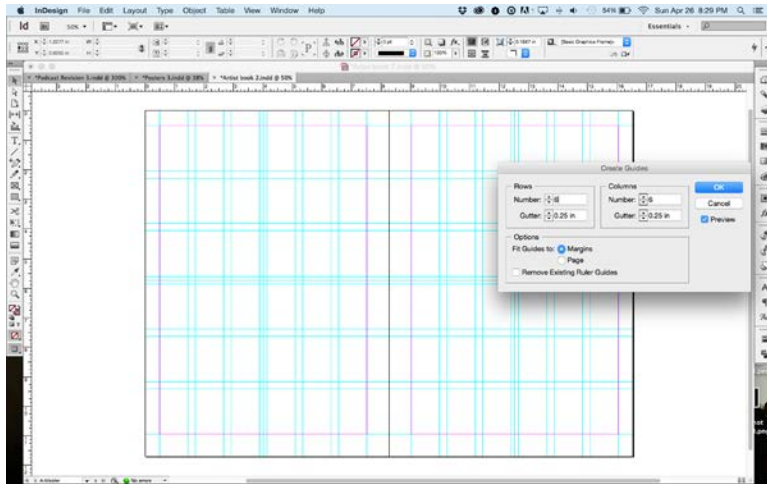
We think typography is black and white. Typography is really white, you know. It's not even black, in a sense. It is the space between the blacks that really makes it. In a sense, it's like music—it's not the notes; it's the space you put between the notes that makes the music. It's very much the same situation. ”

*Massimo Vignelli*



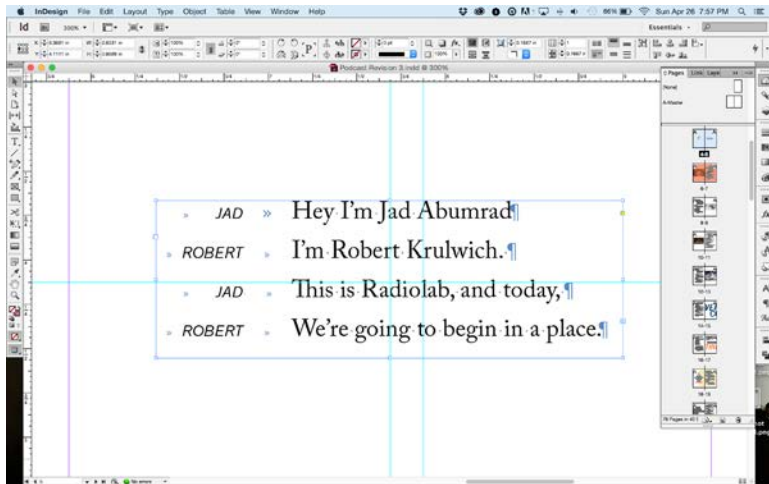
## Style Sheets

There are numerous types of style sheets. Like Master Pages, these are time savers. They allow the user to alter one parameter and have it affect multiple elements in the document. The two most important are paragraph and character styles. Paragraph styles let the user set parameter for paragraphs. They can be used to manipulate alignment and text justification. Tabs are important for setting large amounts of text. The double arrow mark signifies a tab. The paragraph style sheet allows me to determine the length of that tab. Character styles allow the user to character formats such as typeface, size, leading, and kerning. Paragraph styles can affect character formats also, but are overridden by character styles.



## Grid

This is a page from a book I am designing on the designer Josef Müller-Brockmann. He helped to apply the grid to graphic design. This was a major development. An understanding of the grid is essential for every designer. InDesign allows the user to set guides in the form of a grid. The user can also manipulate the size of the margin. Page layout has been around since people started writing. It has changed and grown over time. It has been subject to technological developments such as the printing press. It has also been affected by philosophies. The Modernist Josef Müller-Brockmann rejected much of the established page layout theories. InDesign builds on these developments. It has to appeal to and meet the needs of its audience.



## Text Boxes

Indesign allows the user the float text between text boxes. The text boxes become connected. This makes it easier to push text through the document. The alternative is to have each text box separate. If text shifts outside of that specific text box, the user would have to manually change every following text box to accommodate for the text. Refer to the interview above for a firsthand account of when manual was the only option.

## Conclusion

InDesign is a tool. It is an interface used to create something. It is immensely powerful and useful. Like any interface, it becomes visible when it stops working. No interface is without its flaws. InDesign is not perfect but it gets the job done extremely well. It offers many features that are invaluable to designers. Studying it has given me greater insight into the platform. Understanding the history is not only interesting, but important. It assists in the endeavor to understand why things are the way they are. InDesign is heavily influenced by typographic and printing history. Because of this, anyone using InDesign needs to think like a typographer. Neglecting to think in this way will not completely stop the user. But typography is in the DNA of InDesign and therefore knowing it allows for even greater capability when using the platform. Many factors have contributed to the rise of InDesign. Economics and marketing are just as important as software. InDesign could fall from its throne. Though at the moment there is no real competitor. And while InDesign has its problems, it is an effective program. In the end, the tool does not really matter. InDesign makes the design process quicker and easier than ever before, but it also creates new problems. It is left to the designer to adapt. InDesign is a tool. The designer must learn how to use it.

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There are a number of reasons for this increase. One of the main reasons is the rapid population growth in the developing world. The population of the world is expected to reach 8 billion by the year 2025, with the majority of the increase occurring in the developing world (United Nations 2000).

Another reason is the increasing inequality in income distribution. The gap between the rich and the poor is widening in many developing countries, and this is leading to a larger number of people living in poverty (World Bank 2000).

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