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InDesign rules
World-class creative studios
on pushing InDesign further



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the joy of **INDESIGN**

InDesign may well be conquering the world of DTP, but can it cut it as graphic design tool par excellence in the world of branding and graphic design? Digit found out.

BY MATTHEW BATH

Adobe InDesign CS is a world-beating package. It has grabbed the high ground in the battle for the world of desktop publishing, and it is rampaging through the layout landscape like nothing before. For many users, the war between QuarkXPress and InDesign is over, with many layout artists making the switch and not looking back.

But is InDesign more than a powerful layout tool for newspapers and magazines? With its close ties to other creative tools such as Photoshop and Illustrator, can it be used at the coal-face of creativity, for designing branding and graphic art on a global scale?

The result surprised us. We asked some of the world's leading design and creative agencies – one's working for the likes of Apple, Disney, British Airways, Revlon, Mitsubishi, Volvo, and Hugo Boss – how they used InDesign in their creative work. We expected brochures. Instead, we discovered that many of them are using InDesign as their main creative package, designing award-winning poster campaigns, marketing material, and even exhibition stands, using InDesign.

So here, then, is an unabashed look at the joy of InDesign as a creative tool that seems to do everything. Award-winning designers and brand makers have put forward their take on why they work with InDesign, how it removes creative barriers to create truly memorable graphics, and why all designers should make use of its advanced tools to create graphics that previously simply weren't possible. InDesign is being used for more than page design – it's creating the branding and visual imagery that surrounds us. The results surprised us; they may well surprise you. And that really is the joy of InDesign. □

Agency: Gee + Chung

Clients: Apple, IBM, Lucasfilm, The Walt Disney Company, Sony, Autodesk, Smithsonian Institute, Edelman Worldwide.

Contact: www.geechungdesign.com



“Graphic design is not only about communications, but about creating value for our clients,” says Earl Gee, co-founder of Gee + Chung. “We approach our work with the mindset of an architect, creating solutions that withstand and transcend time.”

It’s a message that has been drummed into Gee, and his design partner Fani Chung, since their graduation days, when both started out working at Landor Associates – then the world’s largest design firm. The two decided to go-it-alone in 1990, founding Gee + Chung “with absolutely no clients” says Gee. But, with school friends working as creative directors at the likes of Apple, IBM, Oracle, and Sun, the duo soon discovered a design market in the high-technology arena.

The multidisciplinary studio runs the gamut of creative output, ranging from identity and branding, to packaging and tradeshow environments – and InDesign has proved its worth in all of them, says Gee.

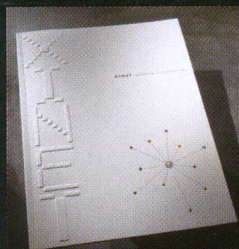
“Using InDesign simply allows us to create work faster and more efficiently, providing greater value to our clients,” explains Gee. “InDesign has some extremely useful features that are ideal for corporate identity applications and design templates. When we provide clients with design templates, InDesign’s printable guides, margins, and titling areas allow our client’s in-house design teams to understand our templates and use them more effectively. In addition, InDesign can embed and unembed linked graphics directly into the InDesign document without the need for a separate graphics file, which is especially useful with any design with graphics.

“In addition to InDesign’s overall intuitiveness and efficiency, OpenType support makes it easy to use Old Style figures in our work, which we enjoy using in annual reports and financial materials such as the DCM IV Offering Memorandum.

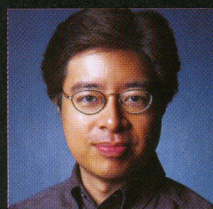
InDesign’s Photoshop-like blending modes and opacity support make transparency simple – you don’t have to and switch to Photoshop to make changes, says Gee.

“The ease in which transparency is accomplished allows us to consider using these features to create a more effective

Gee + Chung



When Gee + Chung started out in 1990, the company found a lucrative and creative market in the technology sector.



design without first thinking of how much time and effort it would take to even try it. We greatly appreciate that InDesign can simulate printing techniques that were until now virtually unprovable, with overprint previewing on-screen as well as when you print out,” says Gee.

One such project that benefited from using InDesign was the creation of a 50-page book for DCM-Doll Capital Management, an investment company, to promote a new fund.

“We created an oversize format to reflect the firm’s confidence in the fund and to contrast with standard 8.5-x-11-inch memorandums. The key to the book was the translucent cover to reveal the ‘clear difference’ of the fund. InDesign’s overprint simulation and transparency capabilities allowed us to present a comp that effectively simulated the interaction of colours on the translucent plastic cover and paper underneath,” reveals Gee.

For Gee and the team, InDesign is all about removing limits. “The ability to use a single program throughout the entire creative process helps to make designing with the computer more seamless and intuitive,” says Gee. “InDesign’s continuously rasterized PostScript objects let you see what you are doing on screen much more accurately, allowing for a much more natural and unrestrained way of designing. As effective design is about scale and contrast, the ability to change the size of objects is critical to the design process. InDesign can scale groups of objects without a separate plug-in; an essential feature lacking in Quark for over ten years.”