

Professional Page Layout **Past** **Present and** **Future**

by Dan Brill **After what might be described as a false start last year, the contest for control of the high end page layout market is about to heat up again. Quark is readying QuarkXPress 5 for a likely release in the second half of 2001. Meanwhile, Adobe is also quietly preparing the next version of InDesign. InDesign begins a very long way back in market share, but will the next 12 months see a shift in the balance?**

Although it's true that "desktop publishing" began on the Mac, it's also true that full-fledged professional page layout on the desktop didn't arrive until the introduction of *QuarkXPress*. Aldus had the right idea with *PageMaker* but with a tool set inadequate for high end typography and color separations, the two critical elements with which *Quark* rose to the top.

For a full decade, *Quark* has effectively owned the professional page layout market with no challengers in sight—that is, until Adobe System's launch of *InDesign* in the spring of 1999.

But all the hullabaloo over *InDesign* quickly died down after its release, partly due to deficiencies in the program itself, but mostly because it was a lot tougher than even Adobe ever imagined to swing users away from a tried-and-true application which was (and still is) entrenched in the fabric of desktop designers, publishers and service bureaus. Let's face it, a generation of Mac graphic artists and prepress techies has cut their teeth on *QuarkXPress* pages, and by now they know every keystroke, every workaround, every

quirky anomaly in the program. Is it any surprise that they're reluctant to give up their security blanket for a new piece of software that's still in its first iterations, and one that requires them to relearn so much (despite Adobe's best efforts to incorporate most of *QuarkXPress*' familiar keystrokes and shortcuts)?

QUARKXPRESS 5 STILL MANY MONTHS OFF

What we know about *QuarkXPress* 5 is that it was originally thought to be coming out in the first half of 2001 but now appears to be more likely to appear in the second half of the year. It has not yet entered beta testing (except, according to Quark spokesman Glen Turpin, by "a small group of customers for integrated systems testing"), so it's still too early to predict a shipping date with any certainty.

Version 5 promises better tools for web page creation, includ-

ing rollovers, image maps, hyperlinks, tables, Cascading Style Sheets, and metatags. There will be more integration with *avenue.quark* for importing and exporting XML data in and out of *QuarkXPress*. It will also include a tool for creating and exporting tables, and will (finally) add the ability to create and manage layers, which reports say will include color coding to indicate which layer objects are on, as well as a layer flattening function. The new version will feature a major revamping of contextual menus

QuarkXPress™

and "smart item" selections, plus expanded AppleScripting and improved color management through Quark Color Management System XTensions software.

QuarkXPress 10 Things InDesign Can't Do

10 Things InDesign/QuarkXPress Can't Do
by Lidka Schuch

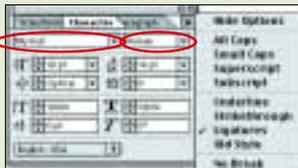
Run on a 9MB RAM partition.

QuarkXPress will generally run with its suggested memory requirement of 9 MB with no difficulty. InDesign, with a suggested size of 20 MB, will bog down quickly with a complex document.



Choose a typeface in one step.

In QuarkXPress you can choose an individual typeface from one list. In InDesign you must first choose the font family, and then, from a separate list, choose the typeface. QuarkXPress is also better integrated with font managers such as Extensis Suitcase and Font Reserve, using their font grouping and typeface display capabilities. Currently there is no Font Reserve extension for InDesign.



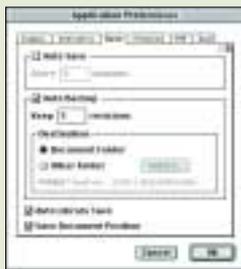
Understand the standard inch mark (").

Technical artists and designers (such as architects or engineers) on this continent use " for inches and ' for feet. InDesign only understands "in".



Automatic backups.

Quark has Auto-Backup controls in its Application Preferences dialog window, allowing you to choose how many backup copies you wish to save. InDesign has none.



Toggle palettes off and on.

Although InDesign includes QuarkXPress shortcuts, standard F-key commands only go one way: you can view palettes using F-keys, but you can't hide them.

Position a picture in its box using x and y coordinates.

QuarkXPress' x and y coordinates for both pictures and picture boxes are on the Measurement palette and you can see both sets of coordinates at the same time. InDesign has coordinates for pictures and picture boxes, but unfortunately they are both relative to the position of the zero lock on the page, and you can only view one or the other at a time, depending on whether you have selected the picture or the frame. You can't simply enter x=0, y=0 for the picture coordinates.



Add pages automatically.

In QuarkXPress you can either check Automatic Textbox on the New Document dialog box, or draw a text box on a Master Page. Both ways will automatically insert a new page with a linked text box, whether you import text or simply type and reach the end of a page. You can override it, or choose from other options in Document Preferences. InDesign's Master Frame does the same, with one exception: it does not add pages automatically when you type, only when you import text.

Indexing.

QuarkXPress has Indexing built-in. InDesign does not as yet have indexing, although it may be part of the next version.



Go to the last selection tool used.

After using all QuarkXPress tools other than selection tools, you can either automatically go to the last selection tool used, or retain the selected tool (hold Option on Mac and Alt on Windows while clicking on a tool). In InDesign there is only one option: retain the selected tool. (However, in InDesign there are single key shortcuts for switching tools that don't exist in Quark. Also Command (Mac) and Control (Windows) temporarily changes any tool into the selection tool last used).

Go to the top of a page.

Go to a page or click on it from the page palette and InDesign lands in the middle of the page—not very helpful since invariably pages are laid out from top to bottom.

What hasn't been talked about thusfar is improved typography (where *InDesign* shines, and ironically, one of the main reasons *QuarkXPress* virtually killed off *PageMaker*), or other features relating to bread-and-butter print-based design and production requirements, such as more flexibility in linking text boxes.

However Quark is making an attempt to accommodate user requirements—at www.quark.com/products/quarkxpress/wish-list.html you can submit your nominations for features you'd like to see in the upcoming version. Tables, HTML Export, Layers, Save as PDF, multiple undos and better typographic controls are already on this wish list, along with requests for collecting fonts with Collect for Output, a simple built-in imposition utility, impenetrable item locking, built-in preflighting, a larger Pasteboard, a transparency option, importing native *Photoshop* files, better spellchecking, mixed page sizes in a single document, built-in

drop shadows, and a Footnotes feature.

If the final version includes all the items on this list, *QuarkXPress* should be in an excellent position to hold its ground against any *InDesign* challenge.

Minimum system requirements for *QuarkXPress 5* will be Mac OS 8.5, or Windows 95 or Windows NT 4.0. RAM requirements start at 14 MB free memory on Mac, 32 MB total RAM for PCs. A full install will occupy 36 MB on a Mac, 40 MB on a PC.

One other note: *QuarkXPress 5* will run under OS X in Classic mode (which mimics OS 9) with support for Quark XTensions, but the next version built for OS X's Carbon environment will *not* be compatible with current XTensions. In the long term, this could pose a greater problem than any other single factor since historically one of *QuarkXPress*'s greatest strengths has been the wide range of XTensions provided by third party developers.

Adobe InDesign

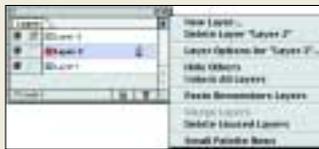
10 Things QuarkXPress Can't Do

Recover a document after a crash.

InDesign's excellent Recovery feature will almost always recover everything, even if you crash with an unsaved document. QuarkXPress, on the other hand, has been known to completely corrupt crashed documents (Markzware offers a utility called MarkzTools which helps with this problem).

Work with Layers.

InDesign's Layers palette works exactly the same as in other Adobe products. Layers also help with object selection—objects on a locked layer cannot be selected.



Use the Eyedropper to apply colors or text attributes.

With InDesign's Eyedropper you can pick a color from an object or placed art and apply it to another object, or to text. You can also select the text attributes (point size, leading, typeface, etc.) of a piece of text and apply them to another piece of text.



Link text boxes forward and backward.

InDesign links text frames not only after the last frame, but also before the first one, or even in-between frames.

Preview graphics at full resolution.

Another built-in InDesign feature (which exists in Quark only in the form of a third party plug-in) is high resolution previews. Unlike QuarkXPress, this does not slow down screen redraw appreciably.



TIF and EPS in Quark

TIF and EPS in InDesign

Stroke text and apply gradients to text.

This is only on the wish list for QuarkXPress.



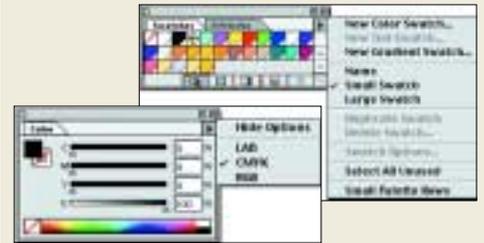
Reposition column guides.

Column guides on individual pages of a document can be adjusted in InDesign. QuarkXPress column guides are locked, and they stay the same on each page.



Create and edit colors using drag-&-drop.

To make a new color, use the LAB, CMYK or RGB sliders on the Color palette, or open any swatch library using the Swatch Library command from the Window pulldown menu. To add a new swatch to the Swatches palette, drag it straight onto the Swatches palette from the Fill or Stroke icon on either the Tools palette or the Color palette. To edit an existing color, double-click on its name or its swatch to open the Swatch Options dialog window. You can organize colors simply by dragging their names or swatches around in the Swatches palette.



Apply sophisticated kerning and H&J's.

Advanced typographic controls such as Glyph Scaling, Single and Multi-line Composers, Optical Kerning and Optical Margin Alignment don't exist in QuarkXPress at all.

Build gradients with more than 2 colors.

InDesign allows you to create or edit gradients by clicking new stops between existing ones, or by dragging them out to delete them. You can set the start, end and direction of linear gradients, or the centre plus radius for radial gradients. You can also adjust the threshold for both kinds of gradients.



THE TIM GILL FACTOR

In late October the news broke that Tim Gill, Quark's founder and the man responsible for writing *QuarkXPress*, had sold his 50% share in Quark Inc. and retired to concentrate his efforts on the Gill Foundation, the organization he began in the mid-1990s to support gay and lesbian rights. His departure is a significant event since, as Quark's Chief Technology Officer and public figurehead, Gill has been the company's self-proclaimed "chief geek" in charge of product development since Quark began in



Founder Tim Gill's unexpected departure from Quark will likely alter the dynamics of the company's management.

1981. In his place is now Kamar Aulakh, who assumes the position of vice president of technology (the CTO title remains vacant).

Throughout Quark's history, Tim Gill has been widely admired and respected for both his abilities as a software developer and as one of the leading pioneers in desktop technologies for the graphics industry. His retirement leaves a void at the top of Quark's technology development department which isn't likely to be filled any time soon, if ever.

Although Gill didn't make his exit official until recently, a source close to the situation revealed that he had actually made his decision more than a year earlier, and had been involved with ongoing product development over the ensuing period only in a peripheral sense.

Because of his inspirational role at Quark, it was kept under wraps as long as possible. How this will affect company morale as time wears on is anybody's guess.

As a privately held corporation, Quark was not obliged to release details of the business transaction. Turpin would neither confirm nor deny that Gill had sold his shares back to longtime partner Fred Ebrahimi, but prevailing industry opinion (and simple business logic) points directly at this conclusion.

If so, it leads to some interesting speculation about the future of the company. Ebrahimi is known for his epicurean tastes, his personal secrecy, and a quixotic personality. Past history reveals an individual whose primary objective has been to squeeze the maximum return out of sales, even if users' interests might suffer in the process. We have already seen evidence that Ebrahimi likes to run the company with an iron fist and doesn't appear to be inclined to relinquish any part of the control he enjoys (witness the brief tenure of ex-president Chuck Bland).

Without the balanced management that Tim Gill's involvement represented (perceived or real), Quark could be in for an uncertain and unpredictable future.

My guess is that Ebrahimi is waiting for the right moment to unload Quark to the highest bidder. But that could be a difficult

deal to pull off. Undoubtedly his demands will be high, and I suspect potential buyers will be scarce (who wants a one-trick pony that may well be on the decline?). Few candidates come to mind from within the industry. Not Macromedia, which seems content to pursue its Web-based thrust. Not Corel—although conceivably a logical choice—given that it has its own financial instability to deal with. Certainly not Adobe. Aside from the fact that there is no love lost between John Warnock and Ebrahimi, it's extremely hard to imagine the two cutthroat competitors ever agreeing on mutually acceptable terms and conditions. It looks to me like Adobe is bent on simply wiping out Quark with *InDesign*, which would probably cost a lot less than coughing up the outrageous sum that Ebrahimi would undoubtedly demand.

Perhaps a buyer will surface from outside the graphics industry, a megacorporation looking for a short or medium term investment. But all of this speculation (and keep in mind, this is total speculation) hinges on if and when Ebrahimi decides to pull the trigger. I'm going to predict that his plan is to wait out another year or so, gamble that, even with its next *InDesign* update, Adobe won't be able to make a serious dent in Quark's user base, cash in on the substantial revenues that *QuarkXPress 5* will automatically generate, then blast off with a pile of cash.

Whatever unfolds, we will all be watching with great anticipation—and no ability to influence events, except by voicing our opinions with our wallets.

STILL IN THE SHADOWS: INDESIGN 2

Adobe isn't ready to talk about *InDesign 2* (in contrast to the extended hyperbole and preview tour that led up to *InDesign*'s initial release), but I'm going to go out on a limb and say that this version might be (at least in theory) the so-called "Quark-killer" which the media erroneously heralded way back when.

The geeks in San Jose have now had almost two years to get things right, and Adobe's sales department has had ample time to take feedback from the market back to the labs.

Version 1.5, which shipped in March, was at least halfway there. It included the critical addition of application-based trapping (with a high-powered trapping engine that makes *QuarkXPress* look like a scooter), although its complexity might deter the average *QuarkXPress* user, who is used to a simpler set of choices. It put less emphasis on forcing users into a PDF workflow, but with the addition of user-definable PDF output settings. Version 1.5 also bolstered creative tools, with an improved color palette, the ability to put text on a path, an Eyedropper tool that can grab attributes from both graphics and text, better masking and clipping path options, and a batch of new text handling shortcuts, including vertical justification and the ability to flow text from the last page of a docu-





Pictro Proof

ask for it
by name.

Ask for a **Fuji Pictro Proof**, and you'll see exactly what your creative will look like when it's printed. Time after time.

Pictro Proof uses your digital image data to produce a remarkably true-to-press colour proof, one that will meet your highest standards -- and your clients'.

Pictro Proofs are fast and accurate, so accurate they are virtually identical to Fuji's high quality film proofs trusted by Canadian printers.

And that means your design will be as true and as real when it comes off the press as your original creative.

Why take a chance with your creation?.

Make it Real.

Fuji Pictro Proof. Ask for it by name.

www.fujigraphics.com

Your
Imaging
Power
Source

 **FUJIFILM**

FUJI GRAPHIC SYSTEMS CANADA INC.

HALIFAX · QUEBEC CITY · MONTREAL · OTTAWA · TORONTO · LONDON · WINNIPEG · SASKATOON · CALGARY · EDMONTON · VANCOUVER

ment or section to the front. And it added another important workflow streamlining feature for speeding up screen redraws of high resolution images using the Display>Optimized Resolution command, which lets users tell *InDesign* how much RAM to devote to images, individually or globally.

So what's left to do?

Well, there are still a few bugs to iron out (for instance, I recently tried using *QuarkXPress*' force hyphen keystroke command in an *InDesign* document and got the number

"17" inserted into the middle of my word). The application is still a RAM gobbler and processor-intensive (if you don't have at least a G4 and 60 MB of RAM to spare, you'll wish you did). Files are slow to open, slow to save and slow to work with, unless you disable processor hogs like the multi-line composer and full resolution display. Designers and service bureaus alike take issue with *InDesign*'s automatic font embedding in PDFs. And there

are a few annoying although relatively minor improvements that could be made to make the transition less painful for hard core *QuarkXPress* users or those not so well-acquainted with *Illustrator* and *Photoshop* commands (see the list of *10 Things InDesign Can't Do* which accompanies this article).

On the other hand, there are quite a few design and workflow features in *InDesign* that could alleviate the pain of changing over from *QuarkXPress*. Some of the more notable extras (beyond those on our *10 Things QuarkXPress Can't Do* list) are:

Customizing keyboard shortcuts. *InDesign* lets you create your own set of keyboard shortcuts, although there is also a default set of *QuarkXPress* shortcuts that provides many (but not all) the familiar keystrokes.

Performing unlimited multiple undos. *InDesign* allows unlimited undos (although only until you save the document). *QuarkXPress* has one undo—and even that cannot be implemented unless it's performed immediately. Then there are some actions which simply cannot be undone (e.g. a Style Sheet selection or Step and Repeat).

Creating perfect clipping paths. Path editing tools and previews are so good that you can easily draw clipping paths right in *InDesign*. Just place an image, select it with the white arrow, and edit the shape of the frame it comes in.

Pasting in Place and copying while transforming objects. This is a very handy command from the Edit pulldown menu which al-

lows you to paste a copied object into the same coordinates, whether on the same page or on any other page in the same document or in a different one. Hold the Option key (Alt on Windows), and you can also copy any object while moving, rotating or scaling it.

Editing vector graphics. If you copy and paste a vector graphic from *Illustrator* into *InDesign*, the program translates it into its own language and the graphic becomes fully editable with standard Adobe drawing tools.

Linking text paths. In *InDesign*, you can apply all paragraph attributes to text on a path. You can also indent text on a path by dragging indent icons, located at the beginning and end of each text path.

Basing a "child" master page on a "parent" master page. If you modify a parent master page in *InDesign*, all master pages based on that page will copy the changes as well.

Locking guides. This prevents accidental repositioning of guides, which has always been a major problem in *QuarkXPress*.

Preflighting. Although *InDesign*'s preflighting is fairly rudimentary compared to programs like *Preflight Pro* or *FlightCheck*, it is better than in *QuarkXPress* (which has no built-in preflighting). Packaging files for prepress (Collect for Output in *QuarkXPress*) will also pack all fonts used in the document.

ESTABLISHED DEPENDABILITY VS. A BARREL O' FEATURES

Ask any prepress house or printer how many *InDesign* files they receive in an average week and most of the time they might say one or two, if any. The fact is, *InDesign* simply hasn't made a significant impact on the professional page layout landscape—it's still very much a *Quark* world. Adobe didn't help its cause by overcharging for its v1.5 upgrade, which most users viewed as a necessary fix.

InDesign 2 will probably be first out of the gate in 2001, giving both *Quark* and its users the opportunity to see how well Adobe has responded to *InDesign*'s lack of market penetration. And when *QuarkXPress 5* appears, designers will find out whether it's an "*InDesign*-killer" or shades of *Quark 4.0* all over again.

A lot will depend on whether Adobe can entice, motivate or otherwise cajole *Quark* customers to sacrifice the comfort and established mindset of a known, dependable page layout environment for *InDesign*'s superior set of features and tools. The speed with which PDF workflows are adopted and how well each application fits into those workflows will also play a significant role.

Many *QuarkXPress* users will be satisfied to stick with their current versions and wait and see which way the winds of change blow. But if enough "early adopters" decide to jump ship and embrace an all-Adobe creative workflow, the balance could shift very quickly.

Look for the wild card in this scenario to be Fred Ebrahimi, sole proprietor of *Quark, Inc.* ■

InDesign 2 will probably be first out of the gate in 2001, giving both Quark and its users the opportunity to see how well Adobe has responded to InDesign's lack of market penetration. And when QuarkXPress 5 appears, designers will find out whether it's an "InDesign-killer" or shades of Quark 4.0 all over again.