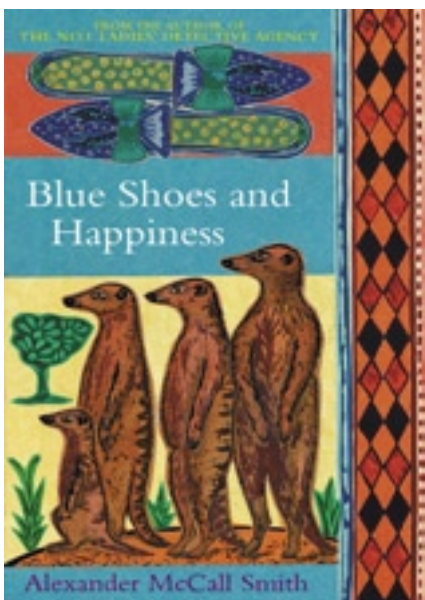


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BOOK GROUP

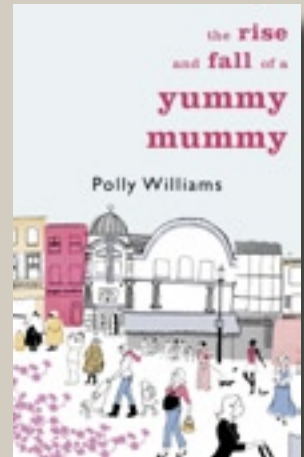
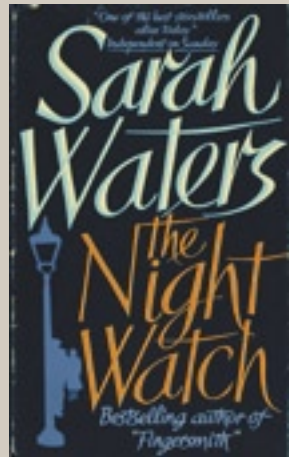
Little, Brown Book Group

UK top ten publisher Little, Brown Book Group makes a big change with Adobe® Creative Suite



Located in London the top ten book publisher Little, Brown Book Group (formerly Time Warner Book Group) publishes an extensive range of fiction and non-fiction. The home of authors such as Alexander McCall Smith, Iain Banks, Patricia Cornwell, Sarah Waters and Vikram Seth, the group publishes approximately 350 new titles each year under the Little, Brown, Abacus, Virago, Sphere, Orbit and Atom imprints.

The company has approximately 120 employees including an in-house design team of six who along with a trusted team of freelancers are responsible for the jacket and cover designs across all imprints. This in-house team's Creative Director, Duncan Spilling, is also responsible for the company's corporate image to both the trade and consumer.



A leap of faith?

As part of his role Duncan manages the technology network that is used by the design team. Several years ago the team faced some fundamental decision-making. “Like most publishers at that time the team were using Quark XPress on Apple Mac OS9 but desperately needed new hardware. As the new Apple Macs only ran on OSX we saw this change as an opportunity to review our software choice as well,” explained Duncan.

Duncan, along with the Group Art Director, Peter Cotton, attended a number of Adobe demonstrations. Given that much of the jacket design work was already being done in Adobe® Photoshop® it made sense that Adobe® InDesign® be at least considered. “We decided to trial InDesign on one machine and experiment,” recalls Duncan.

After internal consultations and further research they decided to move to Apple Mac OSX and Adobe CS in one leap and the team have been working exclusively in this environment since January 2004.

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Duncan Spilling, Creative Director at Little, Brown Book Group

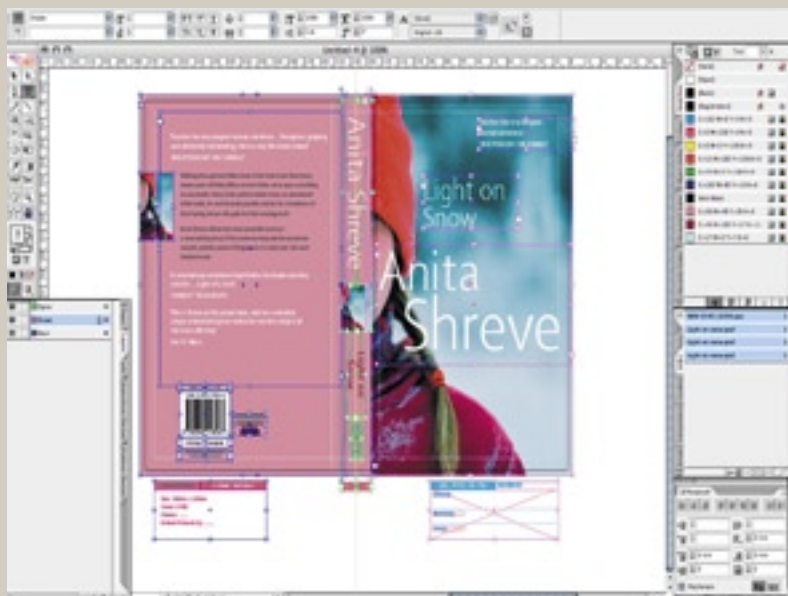
A migration led by Designers

“The great thing about our migration to Adobe InDesign is that it was led by designers rather than an IT department. Because designers researched it, could see the benefits and therefore had the enthusiasm to change, we have reaped significant benefits that may not have been so easy to see had it been thrust upon us,” Duncan said.

Each of the in-house designers attended a bespoke two-day training course that Duncan arranged. Then the team closed the department for two weeks to concentrate on the migration. “It was fine ‘closing’ the department as January is our quiet time of year,” said Duncan. He continued, “At any one time we are working on titles due to be published in twelve months time. It was a case of putting in the effort before and after the migration to ensure no real time was lost and we’ve never looked back.”

A freelancer already proficient in InDesign was also recruited to re-draw the templates the team had been using – rather than merely converting existing templates to the InDesign format. “We wanted to ensure the templates were spot on and the best way to do that was recreate them natively in Adobe InDesign.”

With Adobe InDesign CS the artwork is easier and quicker to create so the focus has changed from the skill of manipulating software to the designers' inherent creativity.



After the two day training course the core team took to Adobe InDesign quickly. "They loved it," said Duncan and in addition the extended community of freelancers the team work with are now also beginning to see the benefits of Adobe InDesign.

In addition to InDesign, Photoshop and Adobe® Illustrator® the team now also uses Adobe® Acrobat® and Portable Document Format (PDF) for their workflow. Initially they packaged InDesign files for printing but this left room for error, with certain corrections not being picked up by the printers. Furthermore one of their book printers would only accept PDFs. So, to avoid the expense and time involved in going through a repro house, Duncan decided to use Adobe InDesign to create print ready PDFs. The team set up presets within InDesign to ensure speed and consistency in their PDF creation; "Once we had figured out the settings, which were done in conjunction with our printers, it was fairly straight forward to create print ready PDFs. We also ensured that these PDFs were of an industry standard and could be ripped by any printer without error."

Creative ideas can actually be realised

There have of course also been a number of creative benefits in changing to Adobe InDesign. The artwork is easier and quicker to create so the focus has changed from the skill of manipulating software to the designers' inherent creativity. "Design ideas can actually be realised," explained Duncan.

In addition the colour consistency is reliable and the print quality is superior resulting in a sharper, better product. "One of the first things I noticed was the CMYK quality. Previously a file created in Adobe Photoshop would be represented differently once moved to Quark XPress. So in a sense we were always 'designing blind' and having to compensate by eye. With Adobe InDesign the quality is exact and printed results come out exactly as planned, what you see is what you get," said Duncan.

Since the migration Little, Brown Book Group have upgraded to a site license for the latest version of Adobe Creative Suite and have benefited from the enhanced integration between Adobe Photoshop and InDesign and the new Adobe® Bridge functionality. Adobe Bridge provides centralised access to Adobe project files, applications, and settings. This means that project files and library photography can be easily organised, shared and accessed.

Company

Little, Brown Book Group
London, United Kingdom
www.littlebrown.co.uk

Challenge

- Needed to update hardware
- Review software choices at the same time

Solution

Migration to Adobe Creative Suite featuring Adobe InDesign

Results

- Designer's creativity realised through the software.
- Time and money saved through improved workflow.
- Superior colour and print quality.

Tool Kit

Adobe® Products:

Adobe® Creative Suite including
Adobe® InDesign®
Adobe® Photoshop®
Adobe® Illustrator®
Adobe® Acrobat®
Adobe® Bridge

Platform:

Apple Mac OSX

Hardware:

Apple Mac G5



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Duncan Spilling, Creative Director at Little, Brown Book Group

The Adobe Bridge has been very useful when freelancers send in 10-20 alternative visuals. The team can preview them all and then look more closely at a shortlist reviewing several versions at the same time.

During the extensive approval stages the design, marketing, sales and editorial departments within Little, Brown Book Group all have to approve the jackets and approval from the Author, their agent and in some cases the retail outlets that will be stocking the book, is sought. “Both the preview functionality and the ability to change layer compositions via InDesign rather than in Photoshop save a great deal of time during this process. When editorial provides jacket copy in PC Microsoft Word format it can now be imported without losing the styling that has been used,” Duncan explained.

Adobe Acrobat® PDF Workflow has also made the printing turnaround quicker and saved the company money. “We used to send our work to a reprographics house for them to create print ready PDFs. Doing it ourselves has saved us a great deal of time and money instantly. Last minute changes can be done. The next stage for us is to FTP everything.”

Duncan concludes, “Being one of the first book publishers to fully embrace the move to Adobe’s Creative Suite and a PDF workflow we now reap the benefits of working within an environment which provides more control and a standard of quality for us to realise our designs.”