

Course instructor

Kevin King

Contact information

kevin.king11@gmail.com

Office hours

Meetings by appointment

Class time & location

Tuesdays, 9:00am – 12:00pm, B124

BIBLIOGRAPHY GUIDE: SOURCES; CITATIONS; FIGURES; FOOTNOTES

The following document is intended to provide you with a guide towards constructing both your annotated bibliography and standard bibliography. Additionally, suggested methodologies are provided for implementing your bibliography items appropriately into your academic writing and document layouts.

Simply put, a bibliography is a tool for listing the full information for any sources that you have used within a piece of writing. This allows sources used within your text to be shorted (i.e. captions and footnotes) and referred to in full by the reader in this collection. It is always located at the end of a text (i.e. the back of a book or essay).

The objective of a bibliography is to ensure that adequate credit has been given for any source that you have collected and used within your document. Additionally, it can be used to list sources that you referred to during your research, but that you did not necessarily use in support of your arguments within your writing. One component of a bibliography can be considered the implementation of the sources within it to support concepts stated within a paper. It is also an important device for demonstrating to your audience that you have carefully surveyed your area of study, and as a result of studying these subjects, have a basis for your hypothesis argument.

In our course, we will use the MLA citation format. Examples will be given for listing different types of sources in this format, as well as methods for implementing citations as footnotes within your text layout, as pull quotes, and for figure captions.

LISTING SOURCES IN YOUR BIBLIOGRAPHY

The following section demonstrates how to cite a variety of sources in the MLA format. Notes have been provided to comment on special cases, as well as towards proper typographic style choices:

Books

JOSEPH NEEDHAM, *Science and civilisation in China*. Volume 5, part 1, Cambridge University Press, 1954

LUDOVICO DEGLI VICENTINO ARRIGHI, *La Operina da Imparare di scriuere littera Cancellarescha*. Rome 1521

GYÖRGY HAIMAN, *Nicholas Kis: a Hungarian punchcutter and printer, 1650–1702*. Bibliography compiled by Elizabeth Soltész, The Greenwood Press, in association with John Howell-Books, 1983

GERARD UNGER, *Theory of type design*. naioio, 2018

Additional contributors If a publication provides credit to other individuals for components of the book's creation (bibliography, publishing assistance, etc.), list that content after the book title, or after the main publisher is listed.



JAN TSCHICHOLD, *The form of the book: essays on the morality of good design* (Ausgewählte Aufsätze über Fragen der Gestalt des Buches und der Typographie). Birkhäuser Verlag, 1975 | Hartley & Marks, 1991

SHARON CORRELL, *Graphite application programmer's guide: Implementing Graphite support in your text-processing application*. SIL Non-roman script initiative (NRSI), SIL International, 2006

Magazine and journal articles

RICCARDO OLOCCO, 'The Jenson roman: its mutations and spread in fifteenth-century Italy'. In *Journal of the Printing Historical Society*, number 19, 2018, pp 125–156

KAY AMERT, 'Origins of the French old-style: the roman and italic types of Simon de Colines'. In *Printing history* 26 /27, *The Journal of the American Printing History Association*, 1991–1992, pp 17–40

Newspaper articles

You can cite an entire newspaper, or, a specific article:

[THE GUARDIAN], Issue number 53,460, Friday, 13 June, 2018

SAMANTHA SUBRAMANIAN, 'How our home delivery habit reshaped the world.' In *The Guardian*, Issue number 61,762, 21 November 2019

Citing an entire publication

In some situations, you may need to cite an entire publication, which requires listing the publisher name and the full title of the publication in italics, as well as the date of publication. An example has been given above in the Newspaper articles section as well:

[NATIONAL GEOGRAPHIC] *National Geographic Magazine*. National Geographic Inc., August, 2018

Videos

Videos in many contemporary cases originate from the web via platforms such as YouTube and Vimeo. They can also come from sources such as DVD and VHS platforms. The only major difference is the need to include the web link for online video content, and when the video was accessed:

STAN NELSON, *Punchcutting at the Atelier Press & Letterfoundry*. OutofSortsFilm, 2009, accessed 16 October 2017
<https://www.youtube.com/watch?v=eExIIUeGtvc>

GERRY LEONIDAS, 'Giving form to variable fonts', from *TYPO Labs* 2018, accessed 13 April 2018
https://www.youtube.com/watch?v=mqlKAsR_JAI

Italics The main title of any publication should always be set in italics. If you are listing an article within a magazine or journal, the article should be listed in single or double quotes (check *TypeTips*), with the full name of the publication is set in italics.



Brackets Note the use of brackets in circumstances where the citation has no author name(s) attached to the given source.



Small capitals You will notice that small capitals have been used to denote the author or content owner's name in all of the listed items. This is a matter of typographic style choice, and is not a requirement for any bibliography. I use this style for clarity in bibliography listings that have a high number of entries, as it helps the user navigate the beginning of each new source quicker, and parse the citation details more efficiently. It is up to your own discretion to use this typographic device or not a



Indentation If your source's text runs onto a second line, indent the second and all subsequent lines roughly one em space for clarity. Always try to keep full titles and publisher names on the same line.



Websites

More specifically, these sources are any source that derives from a website. This can be online articles, blogs, vlogs, newspaper articles, etc. Any textual content that you access from a web browser:

SUSAN GOLDBERG, 'Take a Look at the Redesigned National Geographic Magazine', from From the editor, National Geographic Magazine, 2018, accessed 20 July, 2018
<https://www.nationalgeographic.com/magazine/2018/05/editor-letter-magazine-redesign-typography/>

[APPLE] 'Instructing fonts', *TrueType reference manual*.
From Apple Developer, Apple Inc., 2018, accessed 10 July 2018
<https://developer.apple.com/fonts/TrueType-Reference-Manual/RM03/Chap3.html#intro>

MICHAEL BILLINGTON, 'What I've learned from 10,000 nights at the theatre'. In *The Guardian*, 4 December 2019, accessed 8 December 2019
<https://www.theguardian.com/stage/2019/dec/04/what-ive-learned-from-10000-nights-at-the-theatre>

Software applications

[GOOGLE] Google Maps. Version 4.56. Google LLC. copyright © 2018, accessed 3 June 2016 from <https://www.apple.com/ca/ios/app-store/>

[GLYPHS] Glyphs App. Version 2.6.4 (1274). *Glyphs GmbH*. © 2018, accessed 18 September 2019 from <https://glyphsapp.com/>

Physical objects

You can cite objects that you viewed in person:

AUGUSTE RODIN, *Monument to Balzac*. Circa 1898, cast in bronze by Alexis Rudier circa 1935, Musée Rodin, Paris, France.

You can also cite objects that you found reference to online:

CONSTANTIN BRĂNCUȘI, *Bird in space*. Cast in bronze circa 1928, The Museum of Modern Art, New York, United States of America, accessed 19 September 2017
https://www.moma.org/calendar/exhibitions/3933?installation_image_index=11

Version numbers Note that in the citations to the right for software applications, the version number of the software has been included. This is important to avoid confusion with other versions of a software, as features and behaviours of a software can significantly change between versions. It is good to be as detailed with the numbering as possible, as in the Glyphs app citation. This is particularly critical to note if you are making analyses of how a certain functionality occurs within a particular software, or, if you are using an app to gather user testing data.



ANNOTATED BIBLIOGRAPHY

The only difference between an annotated bibliography and a standard bibliography is that you provide a short descriptive paragraph (roughly 150 words) that evaluates the source and provides the context of why it is being included within your bibliography as a component of your research. Keep your annotations simple and concise. Why is this source relevant to your research. What is significant about it? How will it help support your central argument? Consider these questions when writing your annotation:

RICCARDO OLOCCO, 'The Jenson roman: its mutations and spread in fifteenth-century Italy'. In *Journal of the Printing Historical Society*, number 19, 2018, pp.125–156

Olocco's paper offers a fresh perspective on a period of printing and typographic history that has been heavily examined, yet still leaves use with many unanswered questions regarding how the typefaces of time were developed and distributed. Conventional histories describe the printers and publishers who developed early incunabula works, however, little is known about who made the typefaces that were used in these publications. This is largely due to absence of typographic materials, primarily punches, matrices, and cast types. Olocco overcomes this by inventively taking high resolution photographs that offer views of the typefaces from this period that have never previously been seen. Olocco's research offers support to my paper's initiative to seek new views of the incunabula period from a contemporary perspective.

LAYOUT TIPS FOR BIBLIOGRAPHY

The layout of your bibliography should be very closely linked to the overall typographic style that you have specified for your document. It is best to use the same typeface and style parameters that you have used for the main text, as the bibliography should have a similar text pattern and rhythm as the main text. Additionally, your bibliography entries should be listed in alphabetical order based on the surname of each author or publication rights owner (company name, publication company, etc.).

It is also a good idea to organize your bibliography into separate list for items that are "works cited" and "works consulted". Works cited are sources that you included within your paper at any point. Works consulted are sources that you did not include in your paper, but contributed to your research or the ideas that you cultivated for your central argument. The following pages show an example of how you can list a bibliography at the end of your paper in both ways:

Note that the length of the annotation to the right is 123 words. This was enough to describe the source and its relevancy to the hypothetical paper at large (in this case, why it is a course reading for the given week's lecture). The annotation to the right describes the purpose of the source, as well as frames the source within the context of why it is valuable and innovative, which shows the positive contribution it will make to the research for the paper at hand.



BIBLIOGRAPHY

Works cited

Hyphens You should try to avoid breaking words by hyphenation in bibliography entries, as they create ambiguities for the reader. Remember that these entries are meant to provide as much clarity regarding the sources as possible.



- [ADOBE], *Adobe Kepler MM*. 'A three-axis multiple master typeface', Adobe Systems, 1996
- [APPLE], 'About Apple advanced typography fonts', *TrueType reference manual*. From *Apple Developer*, Apple Inc., 2018, accessed 10 July 2018 <https://developer.apple.com/fonts/TrueType-Reference-Manual/RM06/Chap6AATIntro.html>
- [APPLE], *Advanced typography with Mac OS X: Using and managing fonts*, Apple Inc., October 2004
- W. CLEVELAND, S. CORRELL, B. HALLISSY, M. HOSKEN, A. WARD, *Graphite description language*. SIL International, 1998–2011
- SHARON CORRELL, *Graphite application programmer's guide: implementing Graphite support in your text-processing application*. SIL Non-roman script initiative (NRSI), SIL International, 2006
- JEAN GALLIER, *Curves and surfaces in geometric modelling: Theory and algorithms*. University of Pennsylvania, November 7, 2015
- JOHN HUDSON, 'Introducing OpenType variable fonts'. From *Medium*, 04 September, 2016, accessed 13 February 2018 <https://medium.com/@tiro/https-medium-com-tiro-introducing-opentype-variable-fonts-12ba6cd2369>
- PETER KAROW, *Digital formats for typefaces*. URW Verlag, 1987
- PETER KAROW, 'Digital typography and artificial intelligence'. In *River Valley TV*, From *Type & Design* 2009. accessed 12 July 2018 <https://www.youtube.com/watch?v=QKd4AJOzqKY>
- PETER KAROW, *Font technology: methods and tools*. Springer-Verlag, 1994
- AKINORI MACHINO, 'The Secret of the Apple's New San Francisco Fonts'. From *Medium*, 17 September, 2018, accessed 20 July 2018 <https://medium.com/@amachino/the-secret-of-san-francisco-fonts-4b5295d9a745>
- [MICROSOFT] 'A brief history of TrueType'. From *Microsoft Typography*, Microsoft, p. 2453–2541, 2017, accessed 10 July 2018 <https://docs.microsoft.com/en-us/typography/truetype/history>
- GERRIT NOORDZIJ, *LetterLetter*. Hartley & Marks Inc., 2000
- LAURENCE PENNY, 'Article: GX Variations, a typographic revival'. from *Axis-Praxis*, 14 November 2016, accessed 3 July 2018 <https://www.axis-praxis.org/blog/2016-11-14/6/article-gx-variations-a-typographic-revival>
- THOMAS PHINNEY, 'Font remix tools (RMX) and multiple master fonts in type design'. From *Phinney on fonts*, accessed 2 July 2018 <http://www.thomasphinney.com/2010/03/font-remix-tools-rmx-and-multiple-master-fonts-in-type-design/>

Works consulted

- [ADOBE], *Adobe Myriad MM*. 'A three-axis multiple master typeface', Adobe Systems, 1992
- PETER BIL'AK, 'Family planning, or how typeface families work'. From *Peter Bil'ak; Texts*, accessed 18 February 2018
<http://www.peterbilak.com/site/Texts.php?id=158>.
- ERIK VAN BLOKLAND, 'Design spaces'. From *TYPO Labs* 2017, accessed 13 February 2018
<https://www.youtube.com/watch?v=3RRoIYeJ3YQ&t=3s>.
- PETR VAN BLOKLAND, 'Code All Your Graphic Designs with PageBot, DrawBot and Variation Fonts'. From *TYPO Labs* 2017, accessed 16 February 2018
<https://www.youtube.com/watch?v=fPasHswCB8E&t=60s>
- DOUGLAS R. HOFSTADTER, 'Meta-Font, Metamathematics, and Metaphysics: Comments on Donald Knuth's Article'. In *Visible Language*, Vol XVI, 1986
- ROBIN KINROSS, 'What is a typeface'. From *Baseline* No. 7, 1986. pp. 14-18
- DONALD E. KNUTH, *Computers and typesetting, Volume D: Metafont: the program*. Addison Wesley, 1986
- DONALD E. KNUTH, *Digital typography*. The Center for the Study of Language and Information Publications, 1999
- DONALD E. KNUTH, *Metafont: a system for alphabet design*. Stanford University, department of computer science, September, 1979
- GERRY LEONIDAS, 'In search of the digital Cresci'. From *Gerry Leonidas; Tag: Theory*, accessed 18 February 2018
<https://leonidas.net/tag/theory/>.
- H.W. MERGLER, & P.M. VARGO, 'One Approach to Computer Assisted Letter Design'. From *Visible Language*, Vol. II, 1968
- ROEL NIESKENS, 'Variable fonts: the future of (web) type'. From *Typographica*, accessed 13 February 2018
<http://typographica.org/on-typography/variable-fonts/>
- THOMAS RICKNER, 'Part 2: from TrueType GX to Variable Fonts'. Monotype Imaging Inc., 8 October 2016, accessed 3 July 2018
<https://www.monotype.com/resources/articles/part-2-from-truetype-gx-to-variable-fonts/>
- TAMYE RIGGS, 'The Adobe Originals Silver Anniversary Story: Expanding the originals'. From *Typekit blog*, Adobe Systems, accessed 2 July 2018
<https://blog.typekit.com/2014/06/30/the-adobe-originals-silver-anniversary-story-expanding-the-originals/>

CITING YOUR BIBLIOGRAPHY SOURCES WITHIN YOUR TEXT

The following section provides use-case examples for how to cite your bibliography sources within your text. This will include techniques such as pull quotes, footnotes, and figure captions:

Footnotes

Footnotes are used to credit ideas from other writers/sources that are not your own, and to identify them as you utilize them within each page of your document. When you make a reference to a source to credit them, you should use a superior figure (the real superior figure glyph within the font you are using, not the “faked” version) at the end of the sentence or sequence of sentences it applies to. You then provide a footnote on the same page that is attached to the superior figure number value. The footnote itself is commonly placed at the bottom of a text block, but can also occupy a left of right narrow column as well. It is important that footnotes appear on the same page as they are used for proper referencing by the reader:

3.5 XEROX

Web typographic palettes are influenced by technical limitations that have a direct affect on the range of variation that these documents can feature. From a business perspective, websites are motivated by the desire to have the fastest load times possible.¹ The typographic appearance and function of the design space is a secondary concern. As a result, a lower number of typographic styles, weights, and widths are seen employed within these platforms in comparison to print documents. Furthermore – as Xerox is a multi-national company – the typeface family that is implemented into their branding and technology systems must cover multiple languages across mutiple scripts. This requires the typeface to consider the variable placement of diacritics, reordering and splitting, and bidirectionality in order to satisfy the company’s typographic output.²

The only typeface family used in the Xerox site is Roboto³, a sans serif typeface developed by Google Fonts. This space therefore contains one form variant (sans serif), and achieves levels of hierarchy within the document mainly through variations of weight and width, rather than style contrast.

Note that your sources can be simplified within the footnotes, as the full reference to the source can be referred to in the bibliography at the back of the document.



Also note that you can use your footnotes to provide a citation to another author’s ideas, to descriptions of terminologies that are necessary (can be helpful in a field with ambiguous terms such as typography @), as well as notes on figures to provide context that is necessary to understanding or reading them correctly.

- 1 LAURENCE PENNY, ‘Article: GX Variations, a typographic revival’. In *Axis-Praxis*, 14 November 2016
- 2 *Diacritic placement* refers to the positioning of accented marks above, below, or to the left and right of a given letterform within the various orthographies for languages which use the Latin script. *Reordering and splitting* is a necessary behaviour within Indic scripts where vowels are required to be written within specific positions relative to a consonant. *Bidirectionality* refers to script systems where there are multiple writing directions within a script for different elements. From ‘Examples of complex rendering’. *Graphite description language*, 2012

NOTE ON FIGURES While the Roboto typeface contains the specification name for a “display” optical style, the following static and variable design space analyses for Google Maps will use the name “headline” for instances of the Roboto “display” font menu style. This better reflects the change in optical variation within the document that is being examined.

Figures and captions

Good design research papers feature carefully chosen and high-quality figures that help to elucidate and provide support to the central argument in a paper. What is critical is that the figures are present on the spread – or nearby page – where they are being referred to in the text. This allows for the reader to make an easy analysis of the figure model while they are parsing the text, and provides a better opportunity for comprehension of the given argument.

It is a good idea to use a different typographic style for your caption text than you have used for your footnotes, so that you can clearly distinguish them on any given page layout. You should also develop a style for calling to figures within your main text (Tip: avoid using italics for this, as it can create confusion between publication titles and other conventional italic uses for text):

In the early 1990s, Adobe's motivation was to provide technical innovations that enabled document designers previously unprecedented control over the creation, production, and dissemination of their work.

Adobe MM⁷ was introduced in 1991 as an extension to their PostScript Type 1 format. This technology enables interpolation along axes between two or more master sets of PostScript outlines.⁸ The master designs act as end points for the axes and determine the dynamic range⁹ can be selected and generated by the user.¹⁰ (figure 4)

For the type team, MM allowed a renaissance in type making that had historical precedents. The variability of this format allowed the typeface designer to create a tool that could provide the benefit of flexibility to the end user in solving specific technical problems faced in the appearance of typefaces when printed.

Note how there is a buffer of space padded between the main text and the caption within a figure setting that is in the same column as the main text. The caption text should be spaced so that it appears related to the caption, but so that it also provides some space to allow the figure to be observed comfortably on its own.

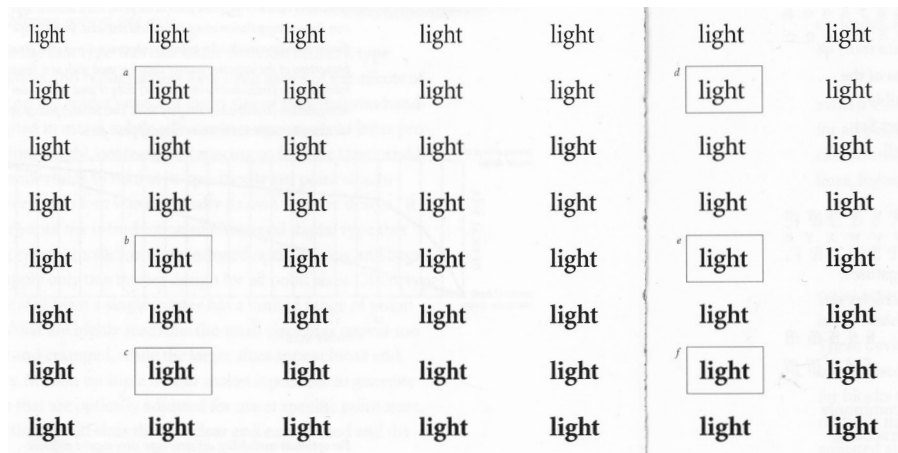


FIGURE 4 A model depicting the primary fonts for the Minion MM design space. To ensure the end user maintained a coherent connection with established typographic conventions, Adobe issued their Multiple Master fonts with pre-defined instances that the typeface designer specifically selected and implemented into the font.

(22.8 × 14.5 cm; 45%)

Adobe Minion MM, 'A three-axis multiple master typeface.' Adobe Systems, 1992, p 12

Figure dimensions Your figure images should have the dimensions listed, followed by the scale that the image has been shown at.



Figures variations

Figures can take on a variety of subjects that you wish to share with your audience to help describe the concepts that you are presenting in your paper. These can be photographs, illustrations, diagrams, infographics. You can make them yourself, or you can use another person's work. If using another person's work, they should be cited no differently than citations within your text. You can also create an additional section in your bibliography for images:

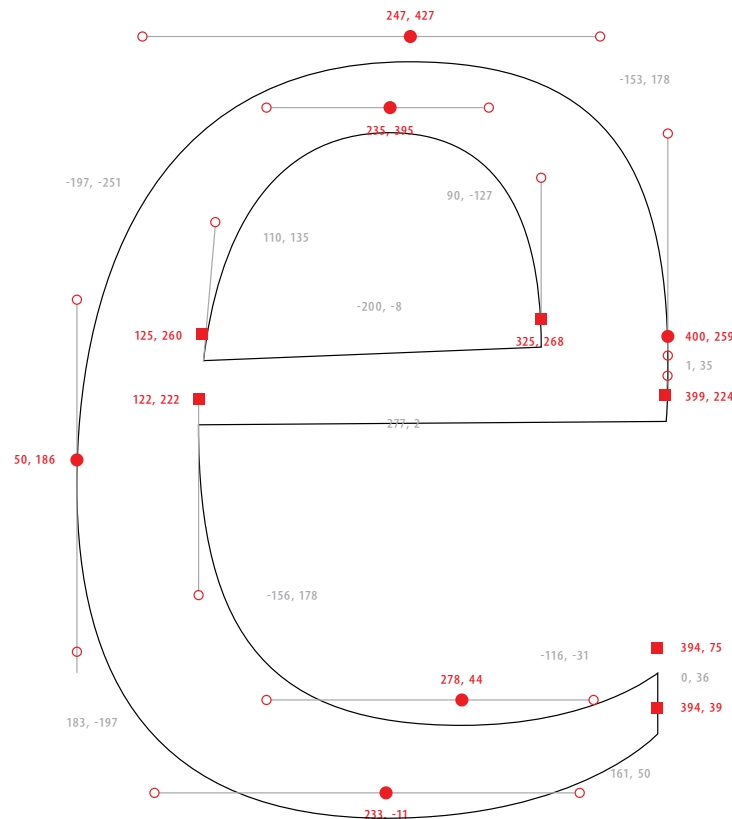


FIGURE 7 A diagram of the way in which typeface designers describe cubic bézier curves for PostScript outline fonts. The larger circular and rectangular points on the contour represent the segment anchor points for the outline. The red open circular forms connected to the grey line segments are implementations within standard font development applications that allow the type designer to manipulate an outlines curvature. The numerical values represent each line segments' coordinate postions within the typefaces' metrics.
(840 points; 100 %)

If you create the content that you use as a figure in your paper, you can cite yourself as the creator



Diagram by the author.

Pull quotations

It is a good technique to cite concepts or statements by other authors that help support a point you are making in your paper by creating a pull quote within your text. You should lead into the quote by referring to the author who is making the statement, and include a footnote reference to the source of the statement (what text did the statement come from?). Pull quotes can be styled differently than the main text, however, should not jump out too much in a research paper, and rather, should blend into the flow of the text:

2.1 DEFINING SMART FONT TECHNOLOGIES

Smart font technologies consist of digital typeface formats, description languages, and typographic rendering environments that provide representations of typographic data (letterform character outlines, glyph properties, fitting, kerning). These technologies enable font developers and end users to instruct and manipulate stored data to control the behaviours of typefaces and typographic composition within documents and the applications they are designed in.

The storage of font data has allowed type manufacturers the ability to innovate new ways of processing typeface outputs in both screen and print environments. Developments beginning in the early 1970s to the present day have demonstrated the digital environment's ability to allow typographic composition tools to have a programmed intelligence that facilitate greater flexibility and control for typeface and document designers. (figure 2) Furthermore, digital smart font tools allow for the accommodation of scripts that under previous technologies could not be easily represented in the typographic process.

As Gerard Unger writes in his foreword for Peter Karow's book *Font technology, methods and tools* 'the early seventies marked the onset of a revolution having had a direct and far-reaching effect on typography. Still very much in progress, this technological revolution transformed typography (once a craft with tools that could be picked up and handled) into an activity using essentially abstract techniques. Social, cultural and economic factors have also made their mark, altering the entire image of the typographer's craft. The bulk of these changes could not, however, have taken hold as rapidly if new technologies had not enabled designers and typographers to implement their far-reaching ideas. Prior to this revolution, 500 years saw slight change'⁵

The following section explores past digital smart font technologies that have shaped the way in which typefaces are developed and implemented into digital software spaces today.

5 PETER KAROW, *Font technology: methods and tools*. Springer-Verlag, 1994, pp v–VIII. Forward by Gerard Unger.

When referencing a text, it is a good practice to lead into the pull quote by naming the writer who's words are being quoted. Additionally, you can mention where the words came from (book, article, video, etc.), which provides additional context.



Be sure to also provide a footnote reference at the end of your quote (and in your footnotes section) to provide the proper citation credit to the original source. Even though you mention the original author's name, you must still properly cite the source that their words came from.



2.4 POSTSCRIPT TYPE 1

Adobe Systems launched in 1984 with the release of their PostScript page description language.¹⁷ This technology was device-independent, and allowed for the specification of document elements and variables (text and graphics) to be encoded and output on desktop and industrial printing presses. Apple adopted this language for use in their LaserWriter desktop printer, which could then work in conjunction with Adobe's PageMaker software.¹⁸

In order to support text output in print and rendering on screen within the PostScript environment, Adobe developed an outline font format, PostScript Type 1. These outlines were resolution independent, and could be widely scaled to various sizes without an effect on printing output quality.

Sources without an author You can also reference a quote from a text that does not have one official author. The pull quote to the right features a quote taken from an Adobe technical manual. It should be referenced no differently than any other source in your footnotes.



Ellipses In certain pull quote situations, you may wish to omit some portions of the text that are not as relevant to the point you are supporting with your chosen quote. If you choose to omit parts of the author's original text, you should use ellipses placed inside brackets at the point where the text was broken, and where it resumes.

Adobe's manual for Type 1 describes the format as 'A Type 1 font program is actually a special case of a PostScript language program. The PostScript interpreter renders the font intelligently, in a device-independent manner. This allows a font developer to create one font program that can be rendered on a wide variety of devices and at many different resolutions [...] Type 1 font programs can include special "hints" that make their representation as exact as possible on a wide variety of devices and pixel densities.'¹⁹

Early digital typeface technologies such as Type 1 required solutions to control the representation of letterforms when rendered as pixels in low-resolution computer monitors. As Type 1 was system-independent, the hints²⁰ built into fonts in this format would not be recognized at the operating system level, or on printers that did not support PostScript. To provide a solution, Adobe Type Manager (ATM) was released by the company in 1989 to provide scaling for the screen display of Type 1 fonts, as well as for printing output.²¹

17 Adobe PostScript, Adobe Systems, 2018

18 PageMaker was Adobe's first page layout application for the design of documents. This technology worked in conjunction with Adobe's PostScript technology to represent on screen what would be output through the PostScript description on a desktop or industrial printing press. From *Adobe products catalog*, Adobe Systems, Fall & Winter, 1993.

19 *Adobe type 1 font format*, Adobe Systems, 1990

20 Hints are programmed functions, as part of the process of hinting, that are encoded into typeface files by font developers to dictate the behaviour of font outlines in various screen rendering and printing output environments. From 'A brief history of TrueType'. *Microsoft Typography*, Microsoft, 2017

21 THOMAS PHINNEY, 'TrueType, PostScript Type 1, & OpenType: What's the Difference?'. Adobe Systems, (2.36), December 26, 2004