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in Candidacy for the Degree of
Master of Fine Arts

Interactive Magazine Design

by
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Dedication

This work is dedicated to my parents, Robert and Wanda Carlson,who through their guidance and support, have immeasurably helped me to achieve this goal.

Contents

Introduction

Graphic Design and Computer Graphics

What are the areas in which traditional graphic design and computer graphics design really intersect? This was the question that came to my mind when I first pondered my thesis topic. In recent years it seems that in certain areas of design the line between graphic designer and computer graphics designer is disappearing. Graphic designers now use computers daily in their work. Four-color newsstand magazines such as Entertainment Weekly are designed in their art department on computers. Designing on computers is now part of a graphic designer's job; the computer is no longer a mysterious machine that only those with strange arcane knowledge can run correctly. Computers are a permanent part of the designer's toolbox.

The computer helps a designer do his job: design. It has made the designer's life easier. But if there were no computers the designer would still design. He would create his work however he could with whatever means necessary. Brochures, posters, logos and books would, and more importantly could, still be created without the computer's help; it just might take longer. In this case computers are tools to be used by the designer. The computer offers shortcuts and time-saving processes which help the designer, but the computer is not the media that the designer is designing for most of the time. That is now changing.

Interactive Media

Interactive media and multimedia are new areas where graphic design and computer graphics can exist as equals. The computer, not

paper, is now the media, the vehicle in which information is passed to the user. Information is accessed and manipulated as it is needed literally at the push of a button. Music, graphics and information can be combined in an environment where the user is in control. In this computer-human interface information must be presented in an understandable way and this is where the graphic design side of computer graphics comes in. Interactive media is an area where graphic design is used to complement computer graphics into a unified whole that is understandable to read and comprehend.

The first interactive program that I was exposed to was HyperCard created by Apple Inc. and it's scripting language HyperTalk. When I viewed HyperCard stacks (the name given to a project created in HyperCard) I was always struck by how, through navigational buttons and the like, viewing the project was like viewing a piece of printed material only this printed material was "printed" on the computer screen. To me, cards in HyperCard resembled pages of a book or magazine. You could go to different areas of a stack through the touch of a button just as you could flip to a page in a magazine by viewing the contents to see what you wanted. I saw HyperCard not only as it was originally advertised as by Apple (data base manager, custom software creator, etc.) but as a creator of electronic books and magazines.

The Interactive Magazine

Back in the days of the first personal computer by Apple and their five and a quarter inch diskettes several companies would issue disks monthly or bimonthly to subscribers; a "magazine on disk". These were not magazines of the traditional sense but collections of small programs. I remember these from my first years of computer experience with my old Apple II+. It is these "magazines" that planted the seeds in my head that would eventually grow into my thesis project: the interactive magazine.

This computer magazine instead of offering programs would offer the same things as traditional printed magazines, information about

certain topics, news, graphics etc., but in a new way. This way would be through interactive media. Just as someone could control what information he wanted to view in interactive media presentations, he would be able to view only what he wants in the interactive magazine.

My main concern from the start of this project was that this would be treated as a regular magazine. I was to be the art director for this first "issue". A logo would have to be designed along with layouts for the various articles and departments I might have. Design was to be a major issue. Using my graphic design background I wanted to establish a look for the magazine; a look to set a precedent for any future issues that might come out or any new publications.

My second concern was to incorporate the benefits that the computer can offer in handling information that traditional printed matter cannot. My goal was not to just imitate a magazine on the computer. If that was the case reading a printed magazine would probably be easier and the computer would be wasted. Creating something new and different is what I wanted to accomplish.

Many different possibilities presented themselves to me as my initial idea for the magazine was planned. Besides the ease at which a user could view information, interaction would allow the user to "customize" the magazine. Levels of interest could be established where the user could browse through information with a "browse" setting, and on finding something interesting could change the setting to alter the article to a more in-depth one. This would save time; the user would not have to skim over information. The computer would do it for him and present it with the option of skipping or reading more deeply into it.

Another possibility related to customization was the option of printing the information of the magazine; of receiving a hard copy of the information the user wants. The user would be in fact printing out his own magazine, one with only the articles he wants to read or feels he needs a

more permanent display of for future use. Printing could come in handy for saving paper as established periodicals convert to this format, but most likely this would be an expensive option. In order to get printouts of the same quality as the computer screen the printers today that could do this are costly and they very time-consuming. This might not be a problem for some but in today's fast paced world it probably would be. The idea of printing your magazine, one that you know has information you want to read, every month, because you picked all the information in it yourself from an available database does have an appeal.

These were my first reactions to my initial idea of an interactive magazine. Some ideas would stay but some would change or disappear after my research into this project was done.

Research and Development

The Computer As Designer

The graphic designer today has almost unimaginable power at his fingertips. Much is being written today about the impact of computers on the graphic design field. Designers can now do their own typesetting in the studio eliminating the professional typesetter. Designers can now do it all; type manipulation, photo manipulation, slide creation, video and animation creation all on one work station. This is healthy, but it will cause problems for the field. "The advent of the computer as an electronic drawing board has left designers without clear boundaries - groping in a digital world where they can manipulate type, illustrations and photographs at whim."[1] It is almost a curse; as computer technology grows and grows and the options that the computer provides grows it is important that the designer not lose sight on his abilities and what he is there to do.

I looked into the possibilities that exist for the future of graphic and computer graphic design; what might come along next that will change the way a graphic designer does his work and what I might create that would have an impact.

Multimedia

Multimedia (the combination of text, graphics, sound, information and interactivity into one program) on the computer is at an important stage of development. Many companies (most within the multimedia field itself) are creating multimedia presentations to test the strengths and

limits of this new media. Graphic design firms are now finding work in the area of multimedia along with their traditional designs. Good design is required to let multimedia communicate effectively. Multimedia uses the skills of many professions and in the future "multimedia's challenge lies in merging these arts and skills to create a new type of product that combines the best features of words, sounds and images."[2]

The CD-ROM

Since it's development by Phillips and Sony in the seventies and release on to the consumer market in the early eighties the compact disc has caught on like wildfire. It is the fastest new consumer technology to be widely embraced and accepted. The original compact discs were only music, but now they have moved into other areas. CD-ROM technology combined with a personal computer can now accept graphics and text; about one hundred thousand pages worth of text, five thousand to six thousand images and five to six minutes of video on just one disc. The CD-ROM is "at the forefront of a revolution in the way we look at publishing and distributing large amounts of information."[3]

The characteristics of the new CD-ROMs make them and multimedia a natural combination. Discs are now entering the market. The first discs were information-based such as Grolier's Academic American Encyclopedia and Bibliofile from The Library Corporation. Now discs are multimedia based with the advent of the new CD-I format and players. These machines, first issued by Phillips under their Magnavox line, are designed for interactive entertainment and learning. They combine interactivity with graphics and compact disc quality sound.

These developments became influential parts in my final decisions on how this thesis project should be approached.

Software Choices

One of the most popular software programs for animation and multimedia design is MacroMind Director by MacroMind Inc. Many professional multimedia designers use it. This program has everything a multimedia designer would need; text, graphics, animation, sound and interactivity (provided through Lingo, MacroMind's scripting language). Once it was decided what my thesis would entail, MacroMind seemed to be the best choice for what I wanted to do. There are other interactive programs that we have access to that also caught my eye as future possibilities to work with.

HyperCard and SuperCard created by Silicon Beach Software are both excellent interactive programs that also had what I needed. At this point it was not known if animation would be a factor in my thesis. If it was I would prefer to use MacroMind. Viewing what the various programs offered, what I wanted to accomplish in this thesis would be available to me no matter what program I chose. What I had to look at and compare was, which one would be the easiest to work with.

The Project

Final Decisions Made

The stage was now set for my interactive magazine. After much thought a plan was formed in my mind of what exactly my interactive magazine will consist of. Using my knowledge of interactive computer graphics combined with my background of graphic design a new whole began to emerge. My project would consist of an interactive magazine on a certain subject and of a size to be determined by the timeframe available to me. It was decided by my committee that the subject of the magazine was not important, but the design and interface was. I decided to make my magazine's subject relate to my fields of study.

I chose to follow the format of a printed magazine as close as I could. There would be a "cover", a computer-generated animation at the beginning to catch someone's eye just as a newsstand cover would. The project would center around a "contents page", which could really be called the main menu of a printed magazine. Most components of a printed magazine can be adapted to an equivalent in interactive media, and this is why I thought this project was such a natural extension on the traditional magazine.

As I made my decisions I decided to drop my plans for a printing option. This Magazine would turn out to be more of a visual resource with little hard data that might be needed to be printed out. The articles to be contained would be short. Most programs have print options already and the thought of a new magazine that would totally bypass the printed form and exist only on the computer was exciting enough to me to want to explore it further. I still feel though that a customizable interactive

magazine is something that has possibilities and should be developed in the future

What is TypeHype?

This interactive magazine was to be about the subject of typography; a field relating to graphic design and also an area that is constantly changing with new trends coming and going and old ones making comebacks regularly. It is a visual area of study that could easily be adapted to the computer screen; an area which in fact has been greatly affected by computer graphics and desk-top publishing.

TypeHype was chosen as the name. It was suggested by Prof. Jim VerHague, the head of my thesis committee, in an offhand way but TypeHype really stuck. It was easy to remember and indirectly related to the project. The act of hyping something is what I thought this magazine could be about; a forum for hyping or advertising new developments in typography. Hype also subliminally refers to hypermedia, the basis on which this project was created.

TypeHype is a typographic magazine devoted to current trends and uses of typography. TypeHype is a visual record of what is going on in typography at this moment. It is not meant to ignore the past but instead will concentrate on how trends of the past are affecting today's type. TypeHype is designed for the specialized market interested in typography: working professionals in the field, professors and students. TypeHype could also serve as a visual resource for art directors looking for current professionals doing excellent work in typography.

TypeHype consists of two sections: the cover and the magazine. The cover will be a short animation to set the tone of the rest of the magazine. Information such as the title, volume number, issue number and interesting topics found inside will be displayed, such as a printed

magazine's cover does. The cover will not be static graphics and the like. It will take advantage of what the computer can offer in the way of animated information graphics.

The magazine section is what the user will enter after viewing the cover. There will be no "articles" in this magazine, just four regular departments devoted to a different aspect of typography that I felt would cover the field well:

Showcase - This department will display and "show-off" a new quality typeface. Through the use of interactive links the user will be able to view all the styles of the particular face and common text block sizes in the same style. Data about the face (it's designer, it's unique characteristics) will also be provided.

Profile - In each issue a professional working and making strides in the field of typographic design will be profiled along with examples of his or her work. The emphasis is on quality; someone who is or has made an impact in the field. Biographical information will be given along with the work. Examples will be chosen on the basis of timeliness and excellence of design.

Gallery - The Gallery is an area where the user will be able to view, much like in a gallery of a museum, works of typographic design from different areas of the field (advertising, graphic design, posters and magazine work) will be displayed by the touch of a button. This department will show works that have been issued recently, within the last year. This department will be a good way for a designer to see what is being done today from around the world. Selections will be chosen because of the recognition given to them by distinguished members in the field.

News - This department is self-explanatory. Short items and photos of interest to the typographic designer will be displayed. Not all of the articles

may be related to type, but all will be stories that could affect them; how the market is going, pricing and ethical guidelines, new studio equipment, etc.

Most of the examples I found which would fill up the departments were scanned by an NTSC Digitizer from the various magazines they came from. The Showcase department would feature the typeface ITC Mendoza Roman, a new typeface scanned from the latest issue, at this time, of Upper & Lower Case magazine. Profile would feature the work of Michael Doret, a designer who creatively uses type in a colorful and illustrative way. His was the kind of eye-catching work I thought was appropriate for TypeHype. His examples were taken from many design annuals such as the American Showcase series and the Workbook series, with the text taken from a short article in Upper & Lower Case. The Gallery work was scanned from an article in an issue of Graphis magazine about the new Type Directors Club Annual with examples taken from the annual. The News articles and photos were copied from two How magazines. All work was published within the last year which would keep the tone of the magazine as one that would deal with what is going on today.

Software Decisions

It was originally planned that the whole project would be created in MacroMind Director. MacroMind is an animation program which uses its own scripting language (Lingo) much like HyperCard uses HyperTalk. The cover of the magazine would be ideally suited for MicroMind, but the magazine section could be complicated.

The magazine would be organized much like a HyperCard stack would be. Navigational buttons would move you about from page to page. Most pages would use the same backgrounds and the same fields from card to card. Because of this, and to save time, it was decided to use

SuperCard for the magazine design. The many buttons that needed to be created and the ease in which buttons could be created and copied in SuperCard made the creation of the magazine a smoother process. SuperCard uses its own scripting language, SuperTalk, based on HyperTalk which meant I would be familiar with using this language. Unlike HyperCard, SuperCard uses color graphics and many menus to give the project creator a greater sense of control.

Since both sections would be created in different programs, scripts would need to be created to link the two separate files together. It is not the smoothest transition but it is not impossible to make the link as distracting as possible if it is created the right way.

The Development of the Logo

The first step in the process of creating TypeHype was the creation of its logo. This symbol would set the tone and the unified look for the whole magazine. It would be presented on the cover and would also be in the corner of every page. This logo would be very important for it would be the most visual element that would be carried through the whole project.
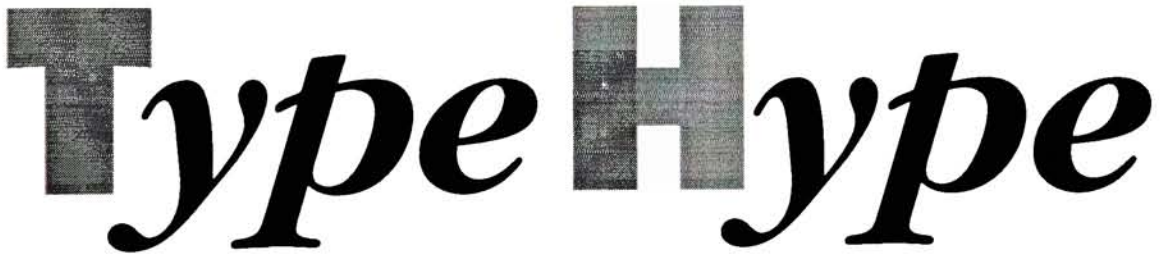
I have stated previously that this interactive magazine would be designed as if it were a regular newsstand magazine and the logo was no exception. I felt it should have a friendly feel and not be very specific looking. The logo would feel and say "typography" but since the magazine would cover so many different areas, the logo had to be read as something that could encompass all of this and would be able to appeal to all who would be using the project.

The first sketches I created read more like logos for specific areas of typography or for logos that really didn't have anything to do with typography. Some were good designs but I felt they were not appropriate

for a logo of a magazine. My goal was to show the wide range of typography by contrasting the old and the new. Showing these two extremes would also encompass everything in between them. These sketches were refined and simplified and eventually this lead to the final version of the TypeHype logo which was created in Adobe Photoshop 3.0 (Figure 1).

The final logo for TypeHype was everything I wanted it to be: simple enough for a general magazine that would appeal to many and that would not be distracting everytime it was seen. A design that definitely said something about the world of type while not being gimmicky or looking like a design that came from a specific time who's impact would eventually wear off on the viewer. The logo consists of the modern bold display typeface Futura ExtraBold and Garamond, a more traditional typeface usually used for text copy. The Garamond text was set in italic to give a nice sense of movement through the piece and to have it not be static. Overall I think it accomplishes what I wanted it to do.

Figure 1

The Development of the Magazine

The main body of the project, the magazine with its four regular departments (Showcase, Profile, Gallery and News) was the next to be designed. From the beginning after it was decided what the magazine would consist of, I wanted the overall project to have the feel of a unified whole, one whose separate parts came together to form something that could not have existed if they were alone. The four departments would each have their own identity, yet would visually be a part of TypeHype.

A grid was created for all the pages that would be shown on the screen. This was an important part to unifying the look of TypeHype. Once this was established it would be easier to set up a continuous feel for the magazine, a consistent look as certain elements would always be set up a certain way in the grid. The logo could be positioned in the same place on every card, photos could be sized down to fit in certain areas on a card without eyeballing their dimensions, text could always start at a certain section of the card and all buttons created would visually be pleasing with no button taking up anymore room on a page than was necessary. I found myself using the grid constantly throughout my whole work process and I think the use of the grid has made my work better by focusing me on certain visual directions and relationships.

I decided to have all the backgrounds of the departments designed the same way. This would keep the look consistent enough so that the user would not get lost. No matter how wild the text and photos were on the main body of the page, the user would know he could look at the top of the page and see which department he was in. This seemed to me to be the best of two worlds. An overall consistent look from one page to another, with enough space to also make each department and page appear different. Since this was something new I wanted the familiarity to comfort first-time users and the difference between the pages to be enough so that it would not bore them either.

Initial sketches were drawn up to decide how a typical page should be laid out. Every page would have the same area for it's department name, TypeHype logo, text area and navigational buttons area, leaving the graphics area open to interpret the specific subject matter on the page. After the drawn sketches were completed, computer "sketches" were drawn to visually test my ideas on the screen and to see how they would look in SuperCard (Figures 2,3). This was helpful because visually it can be a great leap from paper sketches to a full computer screen. Things that look good on paper may surprise you on the screen. Using these new sketches and the grid, a basic page layout design was completed. A scanned marble background was added in the background to make things a little more interesting. This texture is the only visual element that will be seen throughout the whole magazine. The basic background layout design was created in Adobe Photoshop 2.0 using it's channels option to bring in the headline text from Adobe Illustrator 3.0 and to give the text it's shadow (Figure 4).

Figure 2

Figure 3

TypeHype TYPOGRAPHER

Dkdjfkfkdf sdkf sdkfk
dfk skdf sdfkjskdf
skfjksdfj ksfd
skdfskljslksfj fdjfdk d
fksdjf sfkj sf skfs
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Wkjdksdfjsd skdf
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ksjfd skdfskdfa sdf
sfjsdjksjfd sdksa
sfdkjsdkf
safkjksjfskfskfj sf
sjfjsdf sa

TORONTO
Blue Jays
SCOREBOOK
1987
MAGAZINE
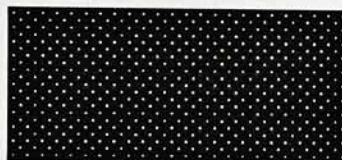
Figure 4

NEW DESIGNS TypeHype

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&$%(:;,.!?-"'*/#)[{@]}

ABCDEFGHIJKLMNOPQRSTUVWXYZ
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abcdefghijklmnopqrstuvwxyz
1234567890&$%(:;,.!?-"'*/#)[{@]}

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&$%(:;,.!?-"'*/#)[{@]}

The background would now be changed for each department to give them their own look. What would change would be the color of the background. The original scanned background texture was in black and white. Using Adobe Photoshop I manipulated the color hues and contrasts to come up with four different colored textured backgrounds for the departments (red for Showcase, blue for Profile, green for Gallery and purple for News). I felt these colors were bold enough to stand out yet not enough so to lose readability and be distracting on a page. Text for each department headline created in Adobe Illustrator 3.0 was brought into the texture by using the channels function again. All bold headline text was kept white for maximum readability. Now that these colors were created, the rest of the magazine could follow starting with the navigational buttons and Contents page.

The navigational buttons are another important visual element to the magazine. Like the logo the buttons would be seen on every page. Using the grid to come up with a visually pleasing size, six buttons were created. The six are important enough that someone might want to use one of them on any page of the project. Left and right page buttons were added so that conceivably one could browse through the whole magazine by just pressing these buttons. The Contents button allows the user at anytime in the magazine to go back to the contents page which in turn will give the user full access to any department. The Info button will take one to a special page that will give information about TypeHype. Lastly are the Restart and Quit button. Quit is self-explanatory while Restart will send the user back to the beginning of TypeHype and enable him to view the cover again. Depending on which department the navigational buttons were in, a light tone from the background color was added to have the buttons blend in the background more.

The Contents page would be central to the whole magazine. This is what will be seen first after leaving the cover. The user will probably go to this card the most since through the Contents page one can easily move

about the departments of TypeHype. Visually the layout was slightly changed. This is the only page of the magazine that is this way, but since this page is so important I felt it should stand out as not just another page (Figure 5). Four blocks were created each with the name of a department of TypeHype. It was important to create their individual colors first since now the department color could be easily dropped into the corresponding department block in Photoshop. These blocks were turned into buttons in SuperCard with links to the first page of the corresponding department. On this page the Contents button of the navigational buttons will not work. Since we are already at the Contents page one would not have to use it.

On each of the four department buttons on the Contents page is a small box with a question mark inside. Upon entering this box with the mouse the user with bring about a field of text that will describe what each department is about in that issue. This new field will replace the general information field on the Contents page. A series of fields were created with the appropriate information in them which were then hidden by a

Figure 5
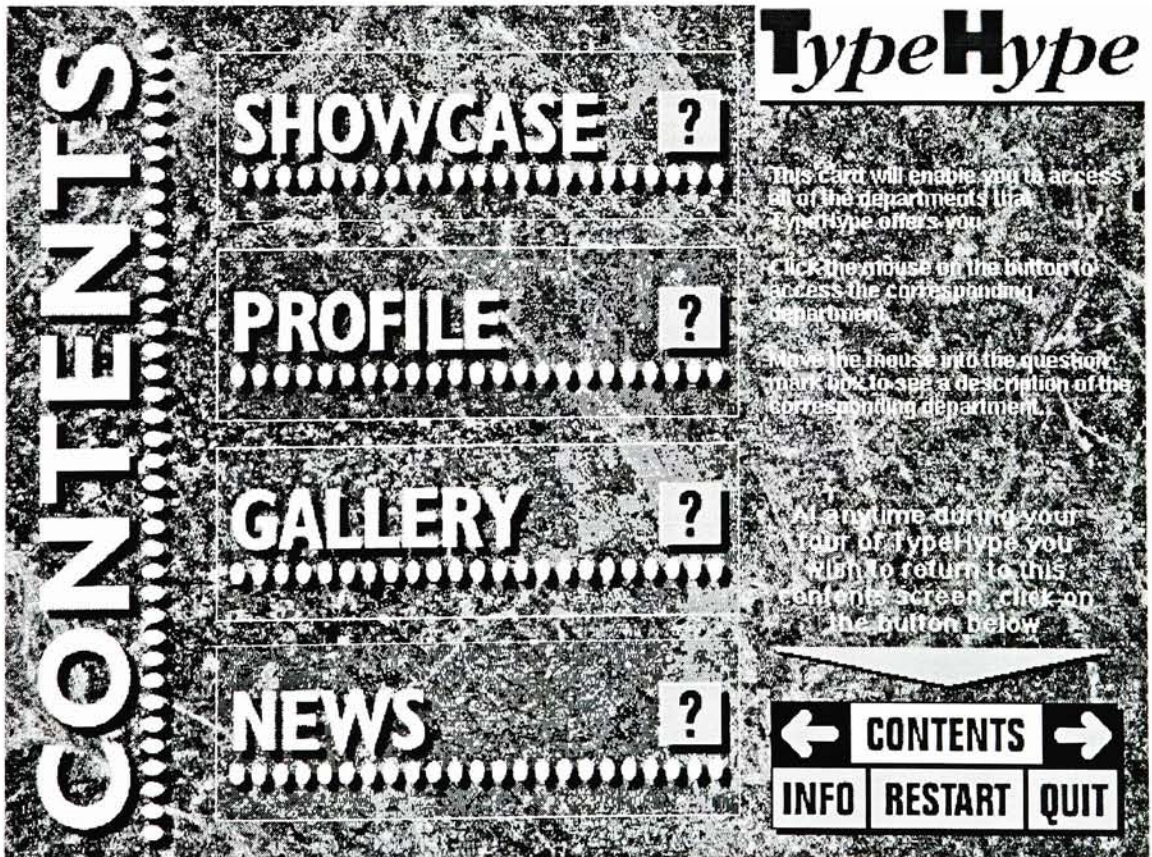
series of scripts on the question mark buttons. As one moves the mouse out of the box, the field will disappear to be replaced by the original general information field which was on the card at the beginning. This is a quick way to see what each department will be about without having to go to them. This is the only page in the magazine that does this because it is the only one where I thought this function was appropriate.

Now that the Contents page and navigational buttons were finished the pages for the four departments could be laid out easier. In the Showcase department a separate menu of buttons was created and placed on the grid. This Showcase submenu would enable the user to navigate through the various styles of the typeface ITC Mendoza Roman that he wanted to view. Two sections on each card were created by the grid also. One white block would display the font and the other would display four text blocks of different type sizes in that particular font. The first card of the section (Figure 6) gives some information about using the new navigational controls. This card helps introduce new users; old users

Figure 6

can easily skip over this with the touch of the next page button or the button of the style he would like to view first before proceeding to the rest of the department (Figures 7-12).

The Profile department of Michael Doret (Figures 13-18) was filled with text that would correspond to the examples of his work on each page. Scans of Doret's designs were brought into Adobe Photoshop to be sized down on the grid. After this they were brought into SuperCard and placed on the appropriate page. This section was a series of straight links between six pages. Each page was laid-out differently to keep things interesting and to also complement Doret's work. A field of text was put on each page of this department to show the user where in the article he was and to inform him how many pages were left to view (1 of 6, 2 of 6, etc.). I felt this was needed to give a stronger sense of placement and so that no one would unintentionally think the department was finished when it was not.

The first page of the Gallery (Figure 19) department was similar to the first page of the Showcase section. In this section a submenu is again presented for specific navigation in this department. These buttons take you to areas within the Gallery (Figures 20-27). The Gallery also features a text block, similar to the one in the Profile section, to inform you how far you have to go in each section. Scans were created in Photoshop and pages were laid-out the same way as the ones in the Profile section. Each page could have had the same visual format (photos always in the same place in each page) but because of the variety of work and styles that was present it made more sense to try to follow that same feel in the layout.

The last department, News (Figures 28-30), was the easiest to create. It incorporates elements from the other departments so there was really nothing new to create except to bring in the specific text and photos of the News stories. Three stories from HOW magazine were chosen. One, a story about type specimen books directly related to the field of typography. The other two, a story about Quark XPress 3.1 and one about working in a home studio environment, while not tottally devoted to type, certainly could be of interest to professionals in the typpographic field.

Figure 7

Figure 8

Figure 9

SHOWCASE

TypeHype

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZabc
defghijklmnop
qrstuvwxyz12
34567890&$¢
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4567890]
aeilmnorst

BOOK	BOOK ITALIC
MEDIUM	MEDIUM ITALIC
BOLD	BOLD ITALIC

Excellence in typography is the result of n
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porary advertising the perfect integration
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Excellence in typography is the resul
more than an attitude. Its appeal come
nderstanding used in its planning; the
ust care. In contemporary advertising
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Excellence in typography is the resu
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emporary advertising the perfec

ITC
MENDOZA
ROMAN

ITC Mendoza Roman is a personal statement on the part of its designer. Jose Mendoza worked closely with ITC and the type production team at URW, in Hamburg, to fine-tune and perfect his design. ITC Mendoza Roman should be classified as an old-style design; it's stress is on an angle, stroke weight contrast is minimal, head serifs are banner shaped, and foot serifs have a slight cupping. Text set in ITC Mendoza Roman displays a definite, but restrained, personality.

← CONTENTS →
INFO | RESTART | QUIT

Figure 10

SHOWCASE

TypeHype

ABCDEFGHIJKL
MNOPQRSTU
VWXYZabcdefg
hijklmnopqrstuv
wxyz123456789
0&$¢£%ÇØÆ
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(:;,.!?."""—/#
*)[†‡§»«
1234567890]
aeilmnorst

BOOK	BOOK ITALIC
MEDIUM	MEDIUM ITALIC
BOLD	BOLD ITALIC

ITC
MENDOZA
ROMAN

ITC Mendoza Roman is a personal statement on the part of its designer. Jose Mendoza worked closely with ITC and the type production team at URW, in Hamburg, to fine-tune and perfect his design. ITC Mendoza Roman should be classified as an old-style design; it's stress is on an angle, stroke weight contrast is minimal, head serifs are banner shaped, and foot serifs have a slight cupping. Text set in ITC Mendoza Roman displays a definite, but restrained, personality.
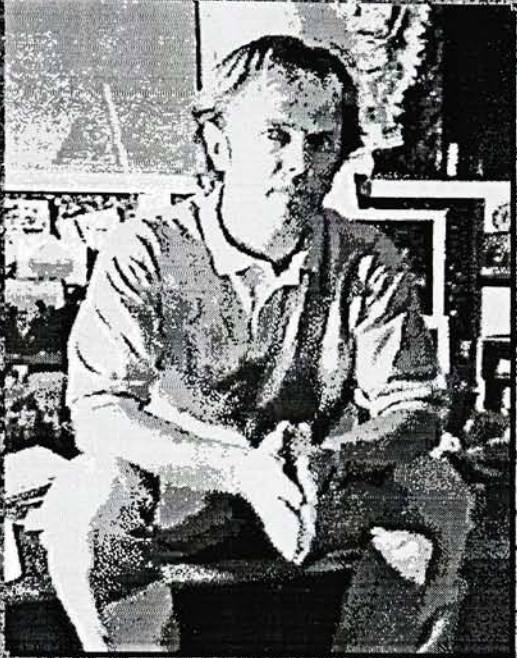
← CONTENTS →
INFO | RESTART | QUIT

Figure 11

SHOWCASE TypeHype

ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdefg
hijklmnopqrst
uvwxyz123456
7890&$¢£%ÇØ
ÆŒßçøǽœfifl¨˜˚
(:;,.!?.""''—/#*)
[†‡§»«12345
67890]
aeilmnorst

ITC
MENDOZA
ROMAN

Itc Mendoza Roman is a personal statement on the part of its designer. Jose Mendoza worked closely with ITC and the type production team at URW, in Hamburg, to fine-tune and perfect his design. ITC Mendoza Roman should be classified as an old-style design; it's stress is on an angle, stroke weight contrast is minimal, head serifs are banner shaped, and foot serifs have a slight cupping. Text set in ITC Mendoza Roman displays a definite, but restrained, personality.

BOOK	BOOK ITALIC
MEDIUM	MEDIUM ITALIC
BOLD	BOLD ITALIC

← CONTENTS →
INFO | RESTART | QUIT

Figure 12

SHOWCASE TypeHype

ABCDEFGHIJK
LMNOPQRST
UVWXYZabcd
efghijklmnopqr
stuvwxyz1234
567890&$¢£%
ÇØÆŒ
ßçøǽœfifl¨˜˚
(:;,.!?.""''—/#
*)[†‡§»«
1234567890]
aeilmnorst

ITC
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BOOK	BOOK ITALIC
MEDIUM	MEDIUM ITALIC
BOLD	BOLD ITALIC

← CONTENTS →
INFO | RESTART | QUIT

Figure 13

PROFILE

TypeHype

Michael Doret in his New York City studio.

Anyone who has been immersed in graphics for a long time may be jolted in a first encounter with Michael Doret's work. It's nothing like the tasteful, classy graphics we've been educated to admire... or even the razzle-dazzle punk style computerized video graphics we're growing accustomed to. No, Michael Doret's designs are blatantly "old-fashioned", and it is precisely this courageous outmoded look that stops us in our tracks and eventually wins us over.

1 of 6

← CONTENTS →
INFO | RESTART | QUIT

Figure 14

PROFILE

TypeHype

Cover for Toronto Bluejays Scorebook magazine 1987

At first glance, Doret's designs look deceptively simple. On closer look, we can see that each one is a complex amalgam of diverse elements under such precise control they bend together in immutable unity. There is no element that can be removed or moved even a hairs breadth without collapsing the whole. That's what good design is all about.

TORONTO
BlueJays
SCOREBOOK
19 87
MAGAZINE

Logo for game by Parker Bros.

SIDEWINDER

2 of 6

← CONTENTS →
INFO | RESTART | QUIT

Figure 15

PROFILE

TypeH**ype**

Title treatment for feature film

Cover of Morgan State University publication

In Doret's projects in particular, where the lettering must be fitted into circles, ribbons, swashes and all manner of geometric and freeform shapes, precision is the operative word. Unfortunately, there are no simple solutions. He can never turn to a type specimen book for his letterforms (unless a client specifically requests that the lettering resemble an established face).

3 of 6

← CONTENTS →

INFO | RESTART | QUIT

Figure 16

PROFILE

TypeH**ype**

Title page for 1990 Workbook illustration annual

Logo for greeting card company

In each job the words must be styled and manipulated to fit his design. His style has compelled him to become a lettering designer. With each new project he created a new alphabet, always concentrated on capturing the character of the words and fitting them into their designated spaces.

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← CONTENTS →

INFO | RESTART | QUIT

Figure 17

PROFILE

TypeHype

Poster for concert announcement.

Because of the precise handling and the subtle decisions he must make, it's almost impossible for him to farm out any part of the finished work. While he is drawing the letters, he is constantly adjusting sizes, shapes, negative spaces, drop shadows, the angle of a serif and the color relationships. So his design style forces him to do the finished art on his projects as well. And as long as he's at it, he does the mechanicals too, which, according to ad managers and printers, are nothing short of perfection.

Book Cover.

5 of 6

CONTENTS

INFO RESTART QUIT

Figure 18

PROFILE

TypeHype

Cover for TIME magazine.

The problem-solving and concepts are exhilarating for Doret. The execution is painstaking and tedious. But for someone who loves symmetry and order, letterforms, and a free hand with color, Doret has chosen the precisely right direction.

Marion Muller

6 of 6

CONTENTS

INFO RESTART QUIT
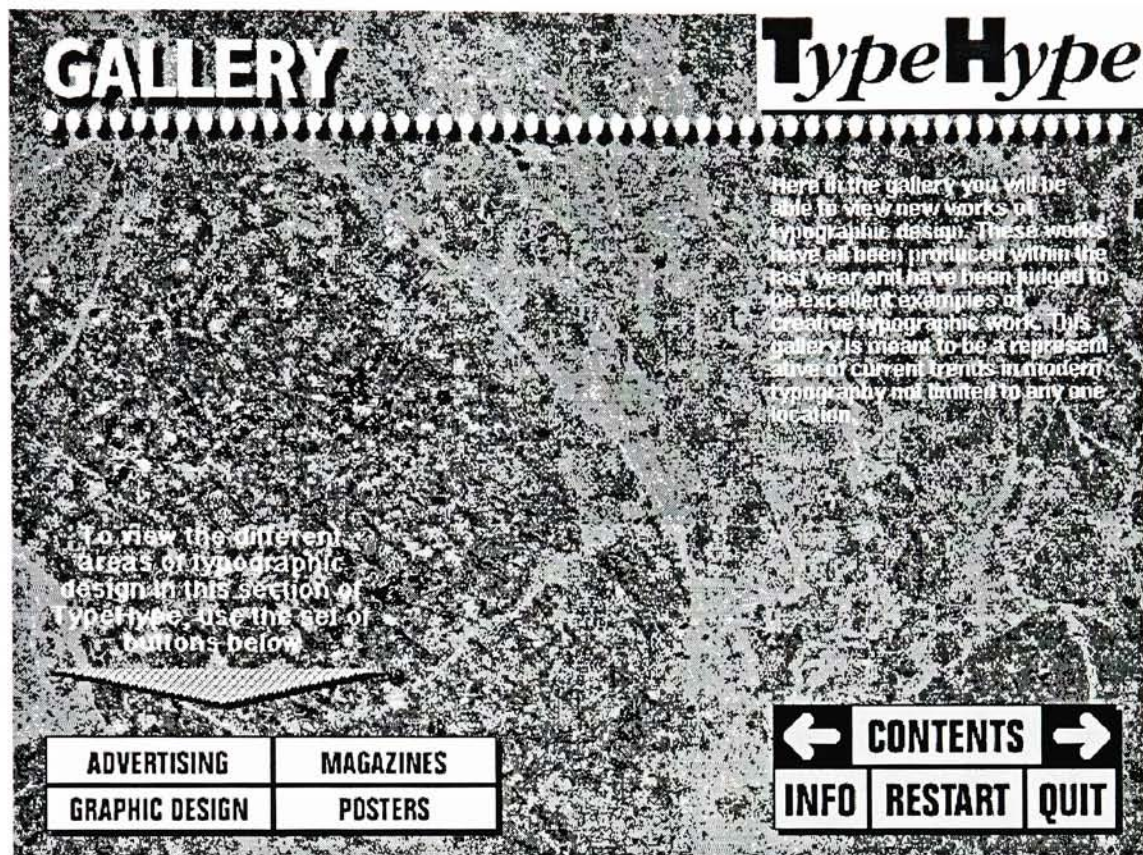
Figure 19

Figure 20

Figure 21

Figure 22

Figure 23

Figure 24

Figure 25

Figure 26

Figure 27

Figure 28

Figure 29

NEWS

TypeHype

XPRESS 3.1 UPS ANTE IN SOFTWARE BATTLE

For the past five years, Aldus and Quark, the two heavyweights in page-composition software, have been exchanging punches in the technological and marketing arenas. Lately, however, Quark has been landing heavier blows against long-time champ PageMaker. Users defect

into the XPress camp. In fact, with the release of XPress 3.1, the fight may be close to over.

Until recently, PageMaker was the more stable, mature program. Even a recent study in HOW (Nov./Dec. 1991) demonstrated that PageMaker was preferred by designers in the metro New York City area. Yet Quark always held more promise for satisfying the design community's need for a complete, full-featured professional tool. PageMaker's strong suit has always been its ease of use and its relatively full feature set. XPress, on the other hand, has been consistently engineered for dedicated design and production professionals who don't mind the higher learning curve. Aldus sells more copies of PageMaker, but most of those sales go to non-design

businesses. Sounds even, huh? XPress 3.0 changed some of that. Though still a complex program that introduced an awesome array of new functions, it nevertheless was simplified extensively, redesigned, and addressed most of the complaints against it. And while XPress 3.0 was a huge leap ahead of version 2, 3.1 is much more than the simple upgrade the single digit implies. Forty-plus new features have been added, including some items that will give designers further control over the growing production process.

2 of 3

CONTENTS | INFO | RESTART | QUIT

Figure 30

NEWS

TypeHype

HOME IS WHERE THE STUDIO IS

So you want to go it alone. You're thinking of starting up your own

studio, working out of your home for God knows how long, until you become successful enough to rent space elsewhere. Or the firm you were with lost a major

Dallas artist Bart Forbes added a lofty studio/den to his home three years ago.

client and needed to cut back. You've been laid off and your prospects for being hired by another studio look pretty dim. The only way to support yourself is to pick up some freelance projects and work on them at home.

Sound familiar?

You're already paying rent, says John Waters, principal of Waters Design in New York City, when describing his first year as a young designer working out of his apartment in the Big Apple. Waters came to New York from North Carolina with a job lined up, but after six months decided to quit and see how he would do on his own.

Waters' experience is typical of many graphic arts professionals. "Everybody seems to have done it at least once in their career," says Margaret Richardson, editor of U&lc. Richardson knows many New York City-based illustrators and designers who work out of their apartments.

3 of 3

CONTENTS | INFO | RESTART | QUIT

The last page created was the Info page (Figure 31). This was designed to give some background on TypeHype and on the navigation buttons. If first time users are confused by TypeHype hopefully they will see the Info page and be less confused after viewing it. This page is out of the way so experienced users will not have to bother with it. At any time during a tour of TypeHype this page can be reached by the Info button in the navigational buttons. Leaving the button will bring you back where you originally left TypeHype, not automatically back to the Contents page.

The Development of the Cover

The cover animation was to be created next. The bulk of the magazine was finished. It had an overall look and style about it that I was happy about. This feel would now help in deciding the approach I would take to creating the animation. It was decided to bring elements of the magazine into the animation to bring forth more continuity between the cover and magazine.

Figure 31
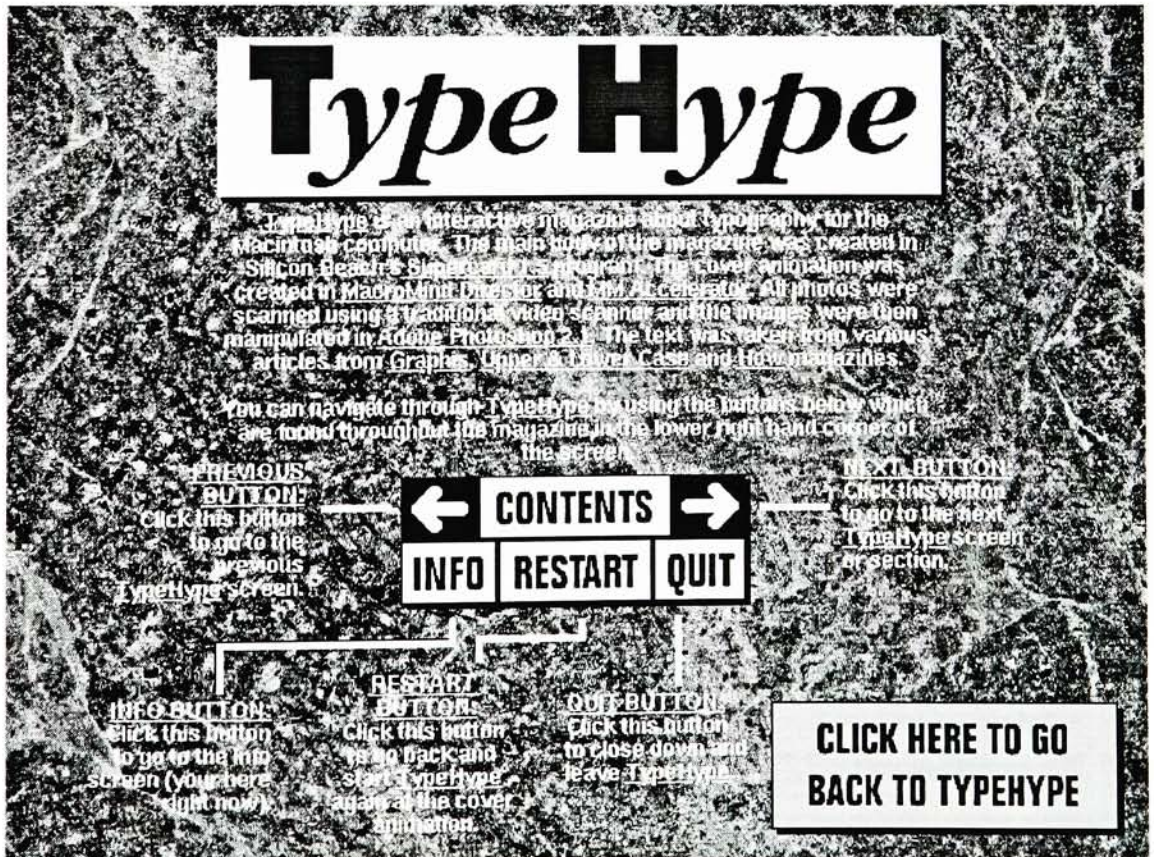
My plan for the cover was that it was to be a short animation created in MacroMind Director. The cover would show eye-catching graphics with information I thought should be shown at this time. Just like a traditional magazine, the logo and volume/issue number would be shown. The cover would then display information about the contents. My plan was to have this section a continuous animated loop; it would display information about TypeHype until the user clicked the mouse button to enter the SuperCard project. This loop would enable users to take their time with TypeHype; to start using it only until after they felt ready to proceed.

Quick storyboards were drawn up. Two approaches to the cover emerged. The first was an animated piece that would concentrate on the type aspect of TypeHype. Letters from various fonts in different sizes and weights would be animated. The display of the logo would not be as flashy. The other approach was to creatively manipulate the logo in some way. Type would not necessarily be stressed but the name of the project would be. I decided to combine both of these approaches.

The finished animation starts with a view of the textured background found in the magazine. This was the one element most responsible for the final piece achieving a unified feel. Various letterforms in different fonts start to appear slowly on the background (Figures 32, 33). The fonts were colored as approximately as could be done in MacroMind with the four colors that were used to distinguish the departments in the magazine. The different fonts were placed on the background in a design that would be pleasing to the eye. Various sizes of letters and typestyles were placed in a way so that there would be balance between all the different weights and colors. Typefaces that were too similar to each other were kept apart.

A quick animation of the logo was next to introduce the name of TypeHype (Figure 34). This was done to show the unique characteristics
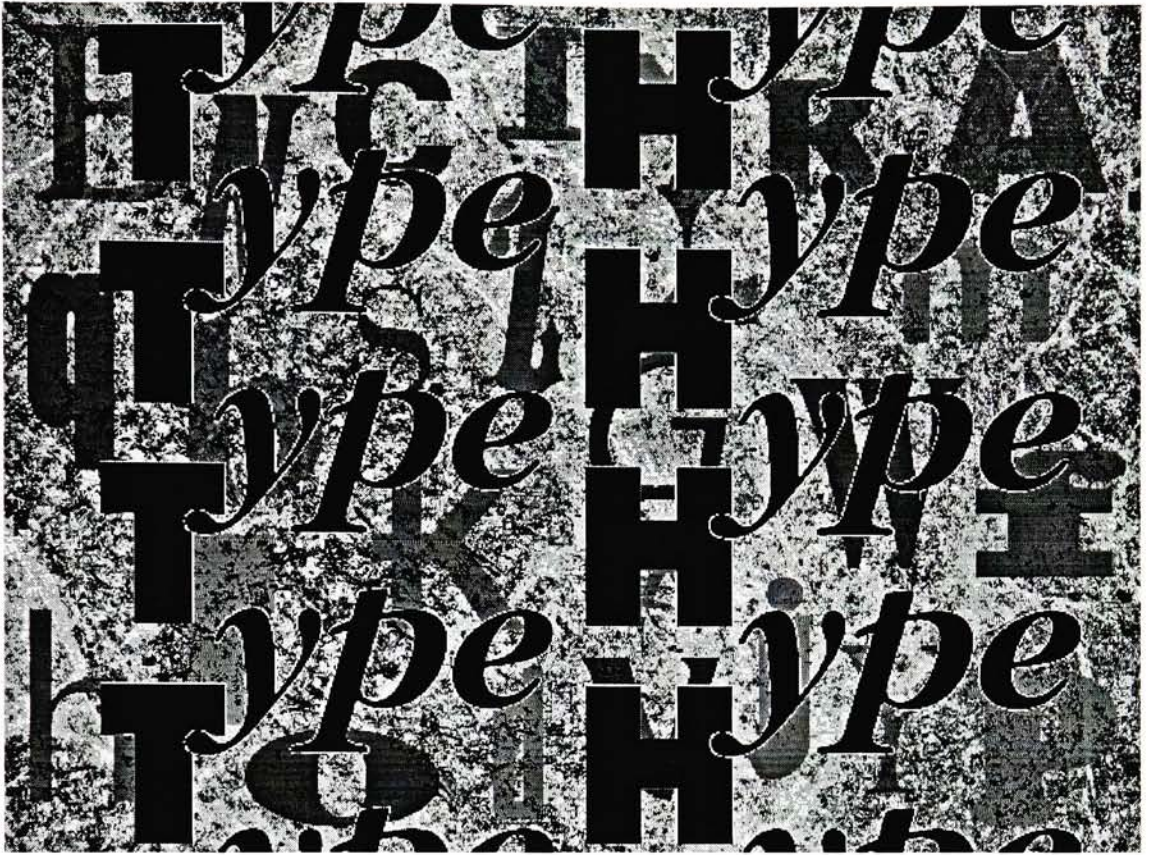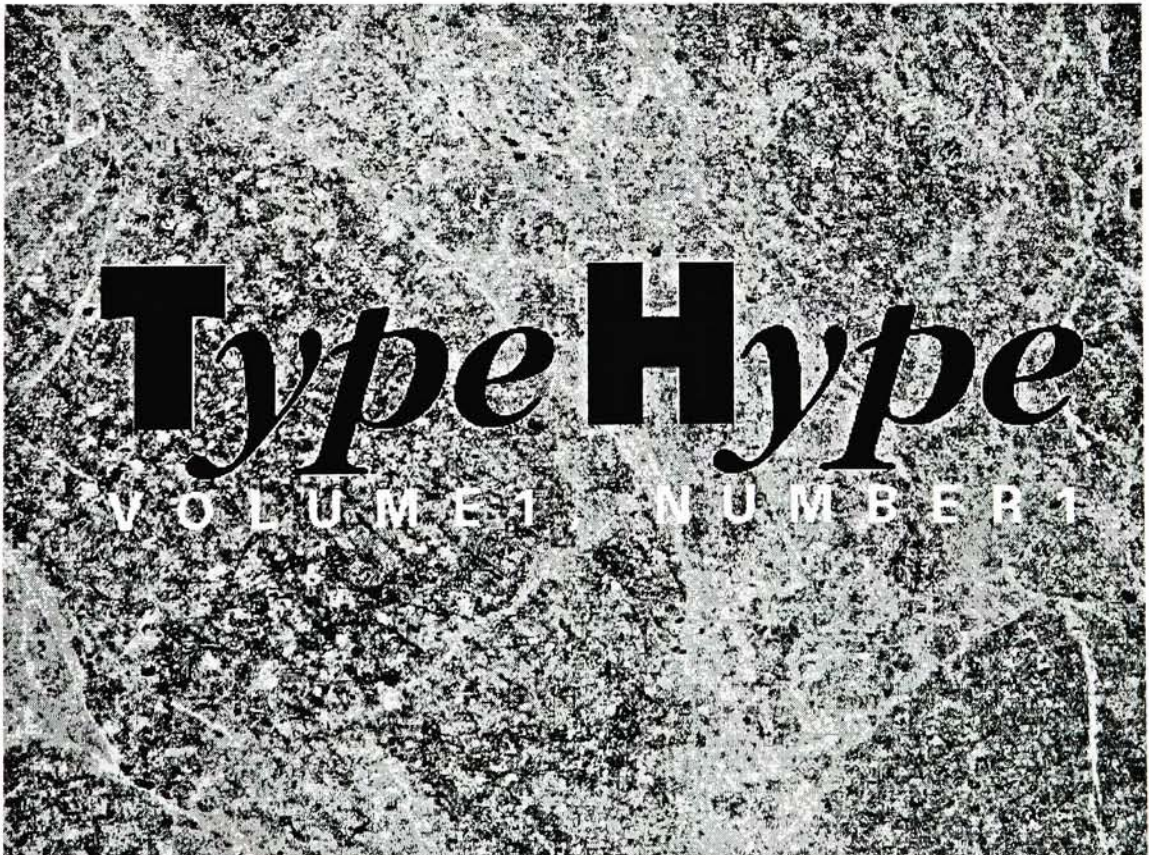
Figure 32

Figure 33

Figure 34

Figure 35

of the logo, much the same way computer graphics for television shows manipulate their titles. When the logo is stationery the volume and issue numbers fade in (Figure 35). This would be different for each consecutive issue that is created. Once this is shown the animated cover will enter the animated loop. At anytime during this the user may click his mouse button and be taken to TypeHype in SuperCard. At this point four text blocks appear and disappear continuously on screen (Figures 36, 37). This gives new viewers an introduction to what TypeHype is all about and what they will be seeing in it. This would also be a good point at which TypeHype could be displayed at a convention or gathering; a continuous advertisement hyping TypeHype.

A MacroMind Lingo script was created to link this animation to the SuperCard file called TypeHype when the mouse is pressed. This takes only a few seconds for this transition to take place. This will not be as distracting if the background pattern of the computer screen is black.
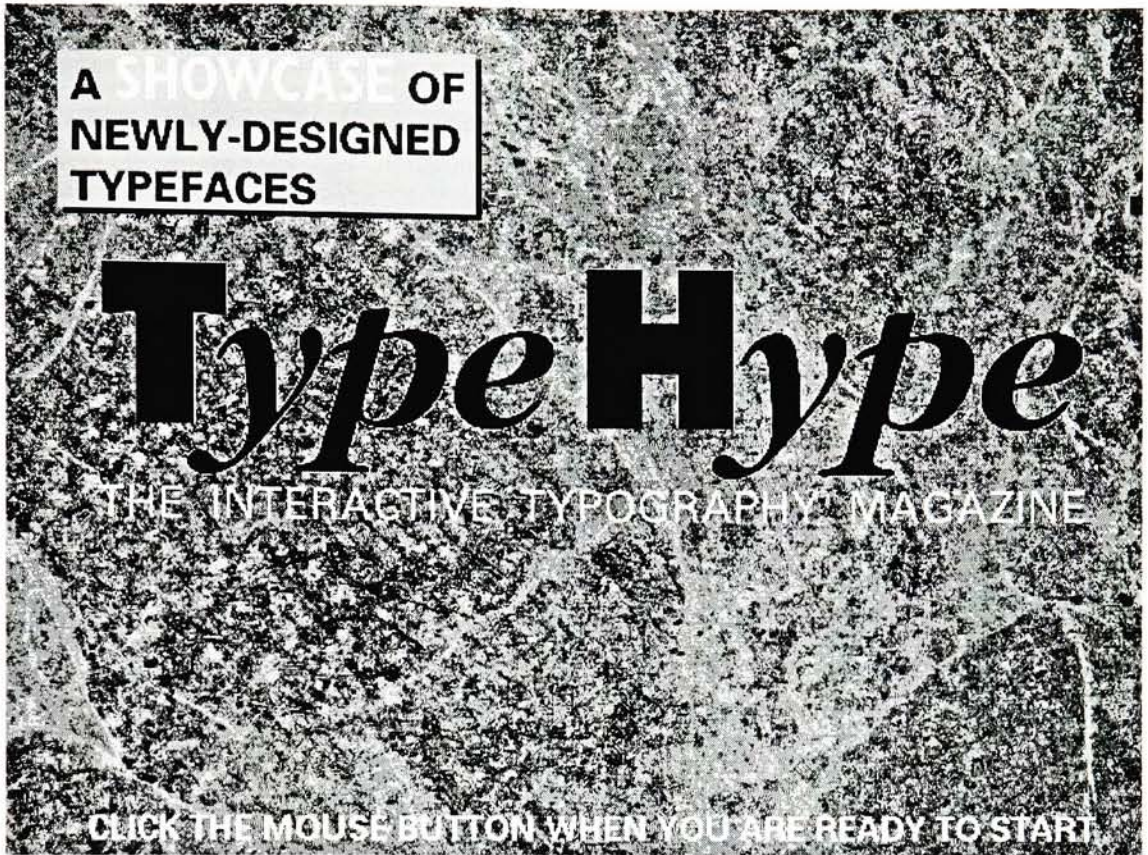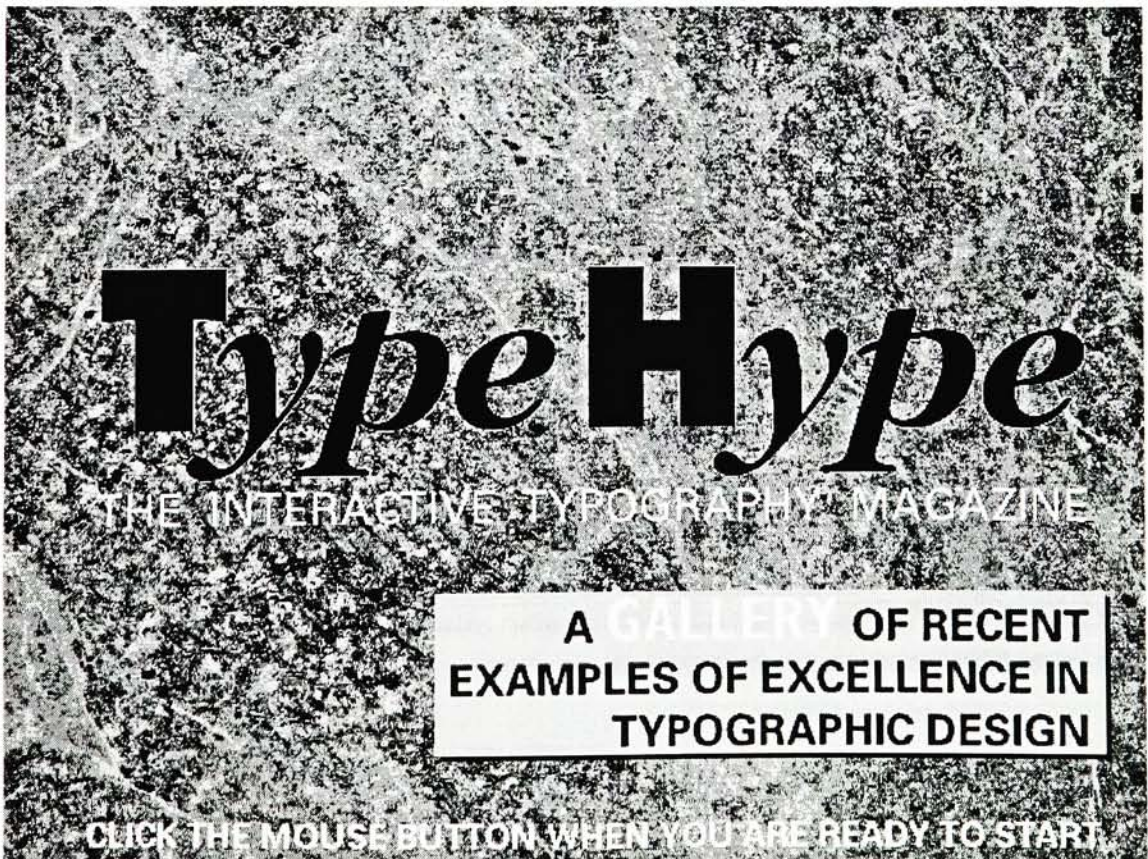
TypeHype was now complete.

Figure 36

A **SHOWCASE** OF NEWLY-DESIGNED TYPEFACES

Type Hype

THE INTERACTIVE TYPOGRAPHY MAGAZINE

CLICK THE MOUSE BUTTON WHEN YOU ARE READY TO START

Figure 37

Type Hype

THE INTERACTIVE TYPOGRAPHY MAGAZINE

A **GALLERY** OF RECENT EXAMPLES OF EXCELLENCE IN TYPOGRAPHIC DESIGN

CLICK THE MOUSE BUTTON WHEN YOU ARE READY TO START

Conclusions

Results of TypeHype

Throughout this report I have used words associated with magazines and their structure (pages, cover) to describe what I was trying to accomplish with TypeHype. In the end, TypeHype formed into something different; a hybrid of a magazine and a visual resource. TypeHype has become more of an archive of typographic design which uses magazine metaphors as guidelines and for navigation.

People who have viewed TypeHype have been positive in their reactions with only slight mention of minor difficulties. Readability on some cards could be strained because of the background texture. A script had to be changed on the Info page so that if you entered the page by a navigation button and not by the Info button you could leave the page with no problem; the way it was presently scripted you would not be able to leave the Info page in this case. Generally TypeHype was successful.

Time restraints made it necessary to limit myself to what was in TypeHype's regular departments and the number of departments available. It was hoped that TypeHype could encompass more. One new department suggested to me by Prof. Robert Keough that I was not able to add was Oldies But Goodies. This would showcase older typefaces and typographic history. To tie in with the theme of "current typography", Oldies But Goodies could show older type making comebacks today. The beauty of TypeHype and interactive media is that it is expandable and flexible to new subject matter that might appear in the future. The basic format of TypeHype is here; new information can be easily customized to fit in this way. I have presented only one direction for this magazine, but I

see TypeHype as having many different directions it could follow in future issues.

The Future of TypeHype

What are some of the ways in which TypeHype could be distributed? When TypeHype was created it was developed with the idea that eventually this would be a monthly publication issued to subscribers by mail and available at computer and graphic design stores. This version of TypeHype was saved on a removable hard drive cartridge. To send these would be too expensive and a waste of memory. CD-ROM technology is now at a point where interactive programs can be converted to this format. This is the direction I see TypeHype heading. This would be much easier to distribute but the memory involved on one CD is about fifteen times greater even if TypeHype was enlarged by ten times its present size. At this point there would be much open space on a CD containing TypeHype. I see a solution for this.

Subscribers could be given a choice on how they would like to receive TypeHype. The regular issues could be sent out monthly on diskettes. The different files of TypeHype could be separated on different disks if more room was needed. Conceivably the information on these disks could be copied and brought together in one file on a computer hard drive to give the sense of one whole program and not many smaller ones. As each issue is complete they could be compiled together to form larger archives. A year's worth of TypeHype could be collected on one CD-ROM disc into an "annual". Receiving just the yearly annuals could be an option for subscribers. These annuals in turn could be compiled into larger discs, perhaps even laser discs. As time goes on TypeHype will be a permanent record of typographic design at a particular point in time. For a serious graphic design professional or historian this could be invaluable.

The Future of Interactive Magazines

TypeHype is only a starting point. A new world is being opened today, one in which the ways of accessing information is being changed and one in which the principles of graphic design is becoming more important to computer graphics and interactive media. In this world I see the beginnings of the Interactive Magazine.
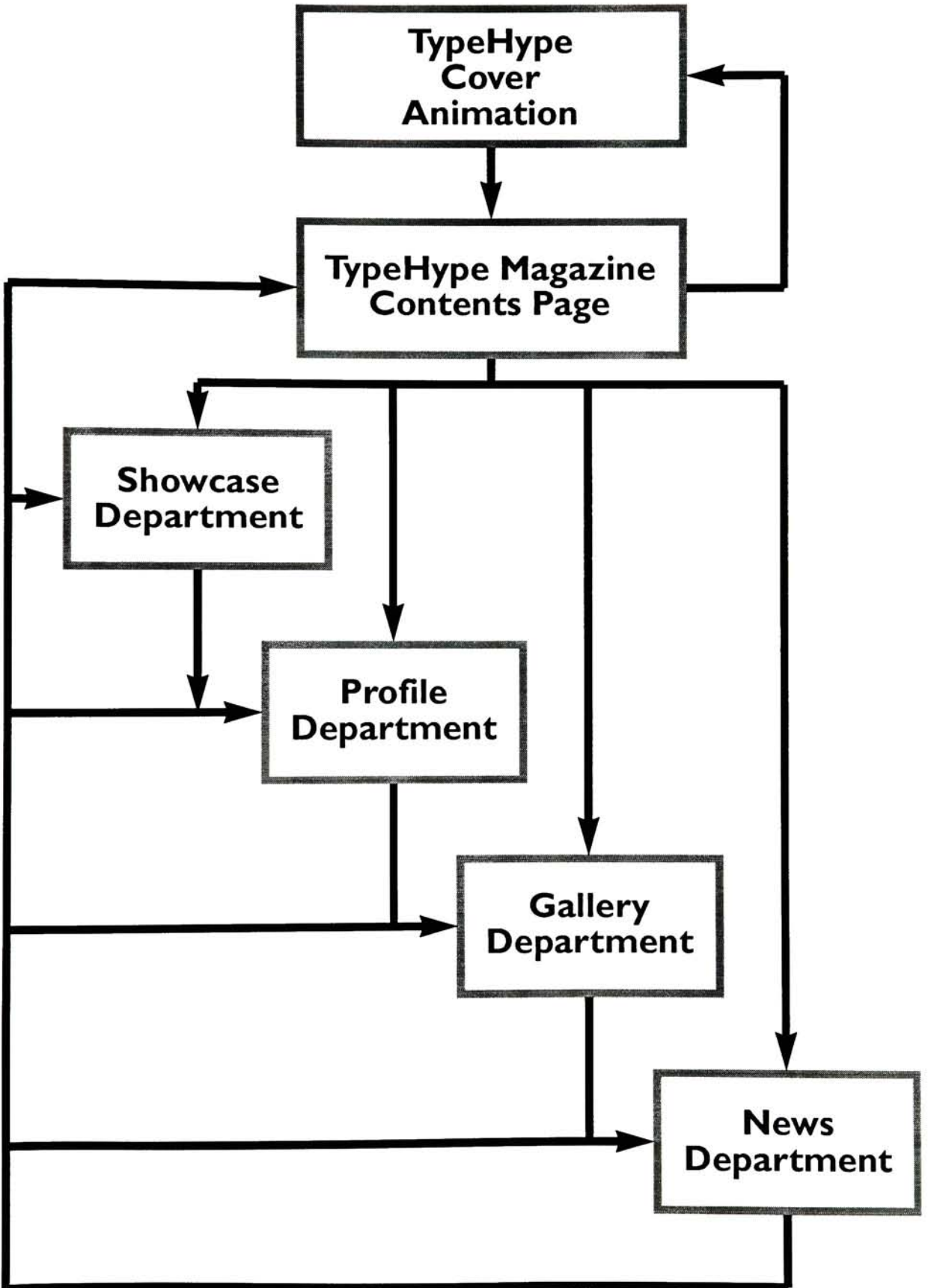
In the world today filled with environmental concerns, the saving of paper as new publications move towards the interactive format instead of the traditional one is a plus. My proposal is not that printed magazines will be replaced and eventually disappear. I see the interactive magazine as a new option; a new form of media that will take on a life of it's own, such as the way books and television each have their own characteristics unique to themselves. In the future I see not only new publications such as TypeHype moving towards this format, but older magazines experimenting with this form. Can you imagine what a valuable historical resource Time or Newsweek could create with an interactive CD-ROM? Now that interactivity has caught on, it will take only a short time to see if this new media has the strength to make an impact in the future. I think that it does.

Endnotes

1 - Maloney, Janice "Designer in Motion: How One Graphic Artist Moved Into Multimedia", Publish, (January 1992), p 75.

2 - Bowers, Richard A. "CD-ROM Catches On", Electronic Publishing and Printing, (Aug/Sept. 1990), p 32.

3 - Ibid, p 23.

Appendix 1 - Program Structure Flow Chart
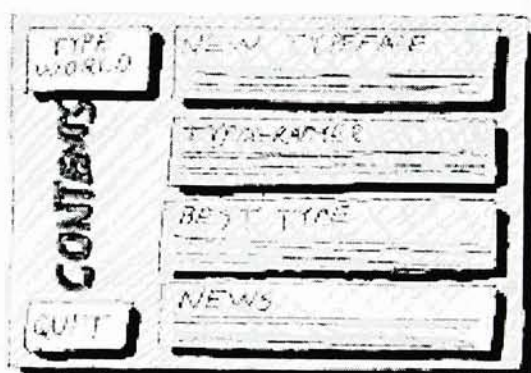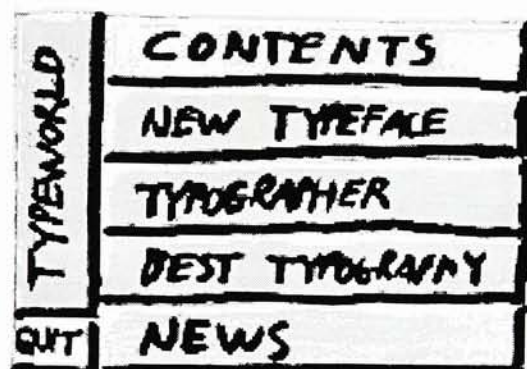
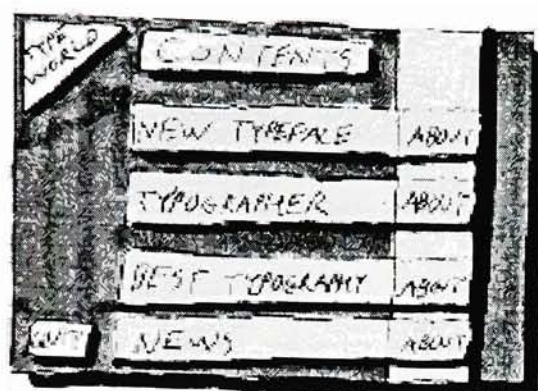# Appendix 2 - Sketches for TypeHype
Designs for Logo p. 1
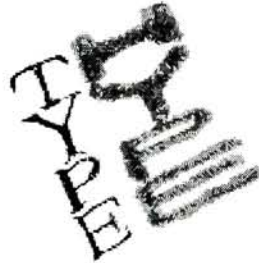
TypeHype

TypeHype

TypeHype

TypeHype

Appendix 2 - Sketches for TypeHype
Designs for Logo p. 3

TYPE HYPE

TYPE HYPE

TYPE HYPE

TYPE HYPE

Appendix 2 - Sketches for TypeHype
Designs for Logo p. 4

TYPEHYPE

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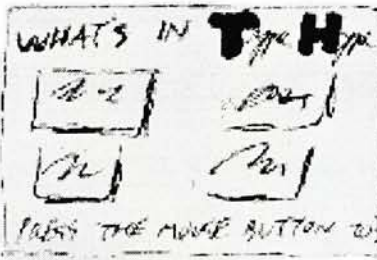HYPE

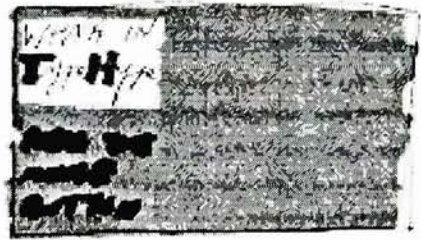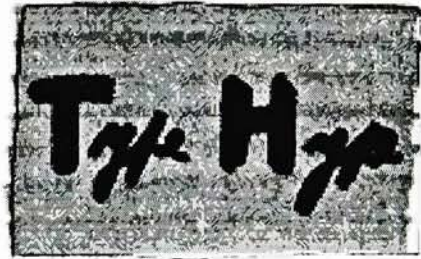# Appendix 2 - Sketches for TypeHype
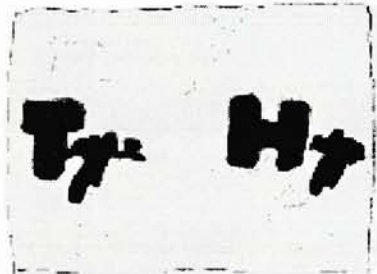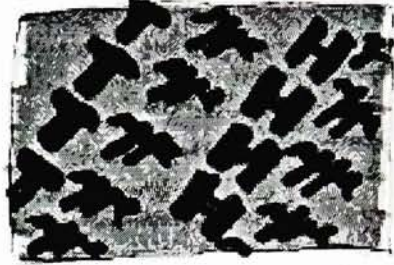## Designs for Magazine p. 1
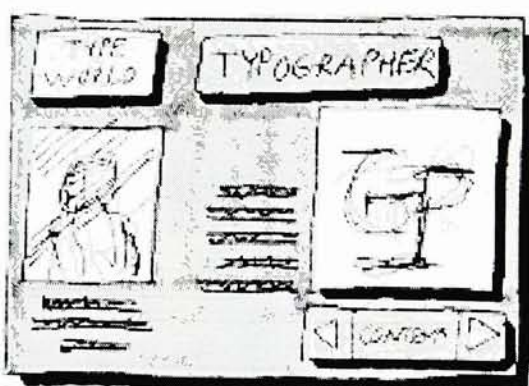
Appendix 2 - Sketches for TypeHype
Designs for Magazine p. 2
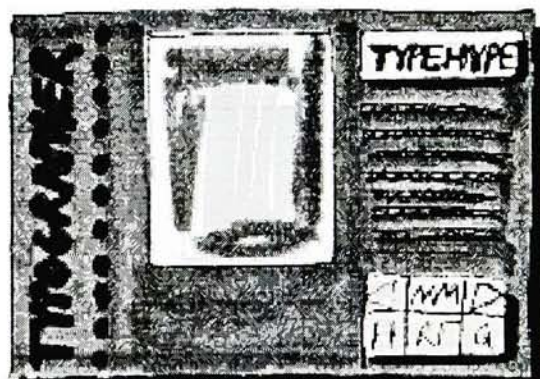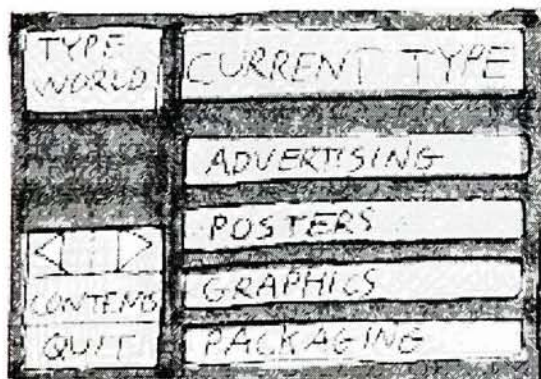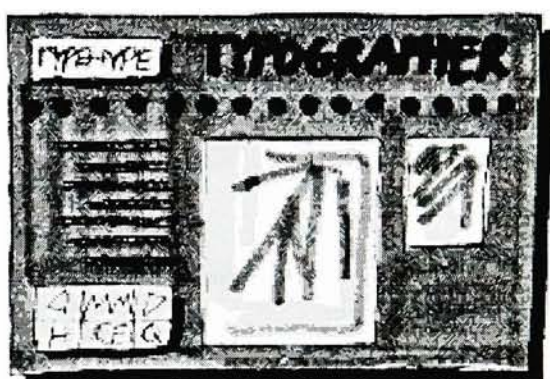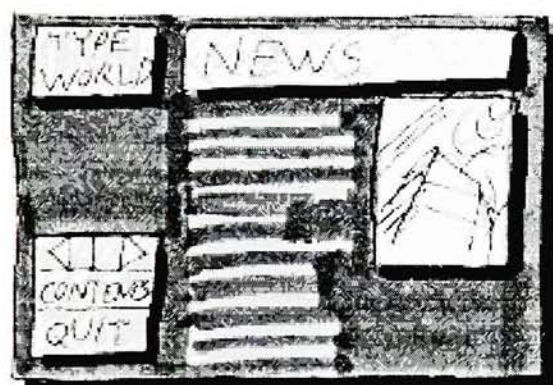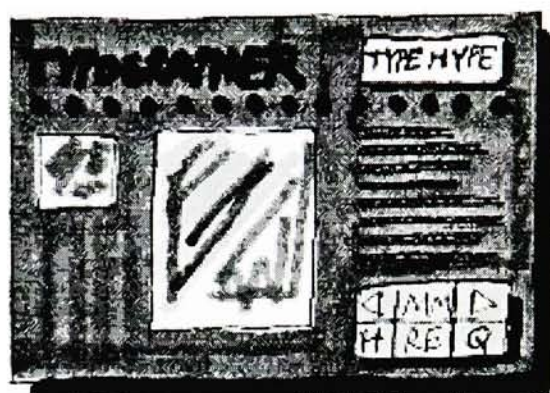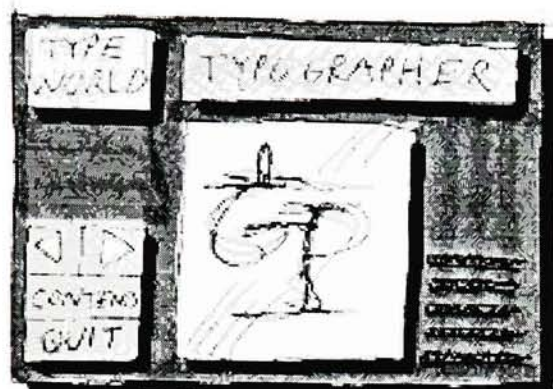
Appendix 2 - Sketches for TypeHype
Designs for Cover p. 1
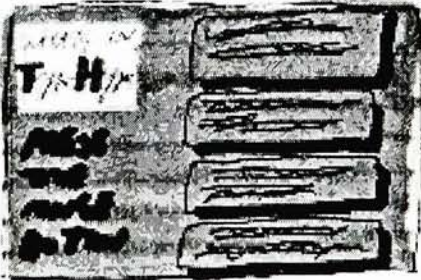
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Himes, Andrew and Graig Ragland. Inside SuperCard. Microsoft Press, Redmond, Washington, 1990.

"Hyperbole: Is Multimedia the Wave of the Future of Literature?" Incider/A+. Sept., 1991, pp 72.

Maloney, Janice. "Designer in Motion: How One Graphic Artist Moved Into Multimedia". Publish. January, 1992, pp 75-78.

Myers, Patti. Publishing With CD-ROM. National Composition Association, 1986.

Software

Adobe Illustrator 3.0 Adobe Systems, Mountain View, CA.

Adobe Photoshop 2.1 Adobe Systems, Mountain View, CA.

MacroMind Director 2.02 MacroMind Inc., San Francisco, CA.

SuperCard 1.5 Silicon Beach Software, San Diego, CA.

Hardware

Apple Macintosh IIci Apple Computer Inc., Cupertino, CA.