Typograpy and the Screen

Summary

The late 80's and early 90's saw
the birth of technology that
changed how we conceptualize
and experience digital design.

Initially, designers used the
technology for printing, but quickly,
started exploring, editing, and
disseminating words and images
in new ways.

Loretta Staples

Home
Biography
Teaching
Visual Research
U dot I, Inc.
Writing
Painting

With over 20 years of experience in visual communications, Loretta Staples has practiced as a graphic, exhibit, and interaction designer. From 1990 to 2002, she focused exclusively on the design of graphical user interfaces--at Apple Computer; in her own consultancy, U dot I; and at Scient, an eBusiness strategy consulting firm. Her work included specialized applications, conceptual models, and prototypes for emerging technologies.

Before becoming interested in software design, Loretta was a graphic designer for The Understanding Business, exhibit developer for The Burdick Group, and textile curator for the Yale University Art Gallery.

Loretta has lectured widely on digital technology and design. She participated as a featured speaker at Visionplus 7, UIST 98, INTERCHI 93, the 2000 and 1994 annual conferences of the Organization of Black Designers, and at many educational institutions, including the National Institute of Design, Ahmedabad; the University of Minnesota; Parsons School of Design; and the Schule fur Gestaltung, Basel. At 1999's Visionplus 7 conference in Tokyo, "Information Design & the Cult of Neutrality" drew comparisons between the graphic norms of corporate identity and the "neutral" rhetoric of information design. "Information Mythologies," presented at the 1997 AIGA national conference, sampled a number of myths underlying the practice of information design. Her lecture "Typography & the Screen," presented at the Cooper Hewitt National Design Museum's 1996 symposium on contemporary design, surveyed the impact of digital technology on typographic design.

Loretta's essays have appeared in Design Issues, Critique, the SIGCHI Bulletin, INTERCHI 93 Conference Proceedings, International Review of African American Art, Eye, and Interactions. Her critique of digital design education, "The New Design Basics," was published in Steven Heller's book, The Education of an eDesigner. Additional critical works were included in the anthology Looking Closer 4, edited by Michael Beirut, William Drenttel, and Steven Heller. She wrote the "design management" entry in Design Dictionary: Perspectives on Design Terminology, edited by Michael Erthoff and Tim Marshall, and published in 2008 by the Board of International Research in Design. "Leaving Design," a mini-memoir about her life in design, was included in the Fall 2008 issue of Paper Monument, a journal of contemporary art. "Typography & the Screen," was included in The Designed World: Images, Objects, Environments, an anthology of articles from Design Issues, published in the Fall of 2010.

After studying drawing and painting in New York while working at Scient, Loretta moved to Connecicut in 2003 to pursue life as a painter. There, she helped co-found Indigo Blue, which served as Yale's first fulltime Buddhist chaplaincy, and returned to teaching design and management at Parsons. She became a graduate student at the University of Connecticut in 2006, and now works as a therapist at Rushford, an agency providing addiction and mental health services, and in private practice in New Haven.

Loretta received her B.A. in the History of Art from Yale University and studied graphic design at Rhode Island School of Design. She received her M.S.W. from the University of Connecticut School of Social Work.
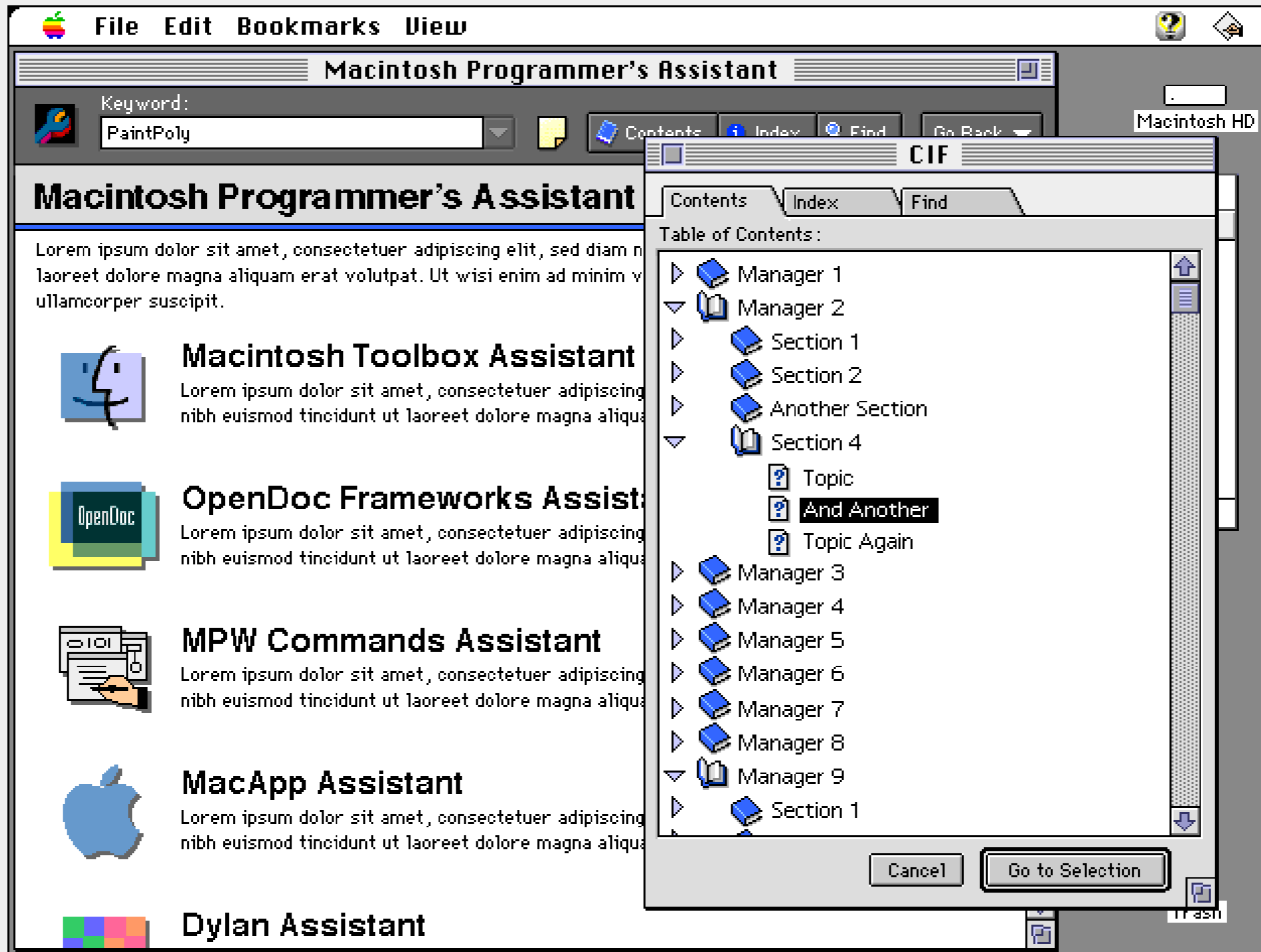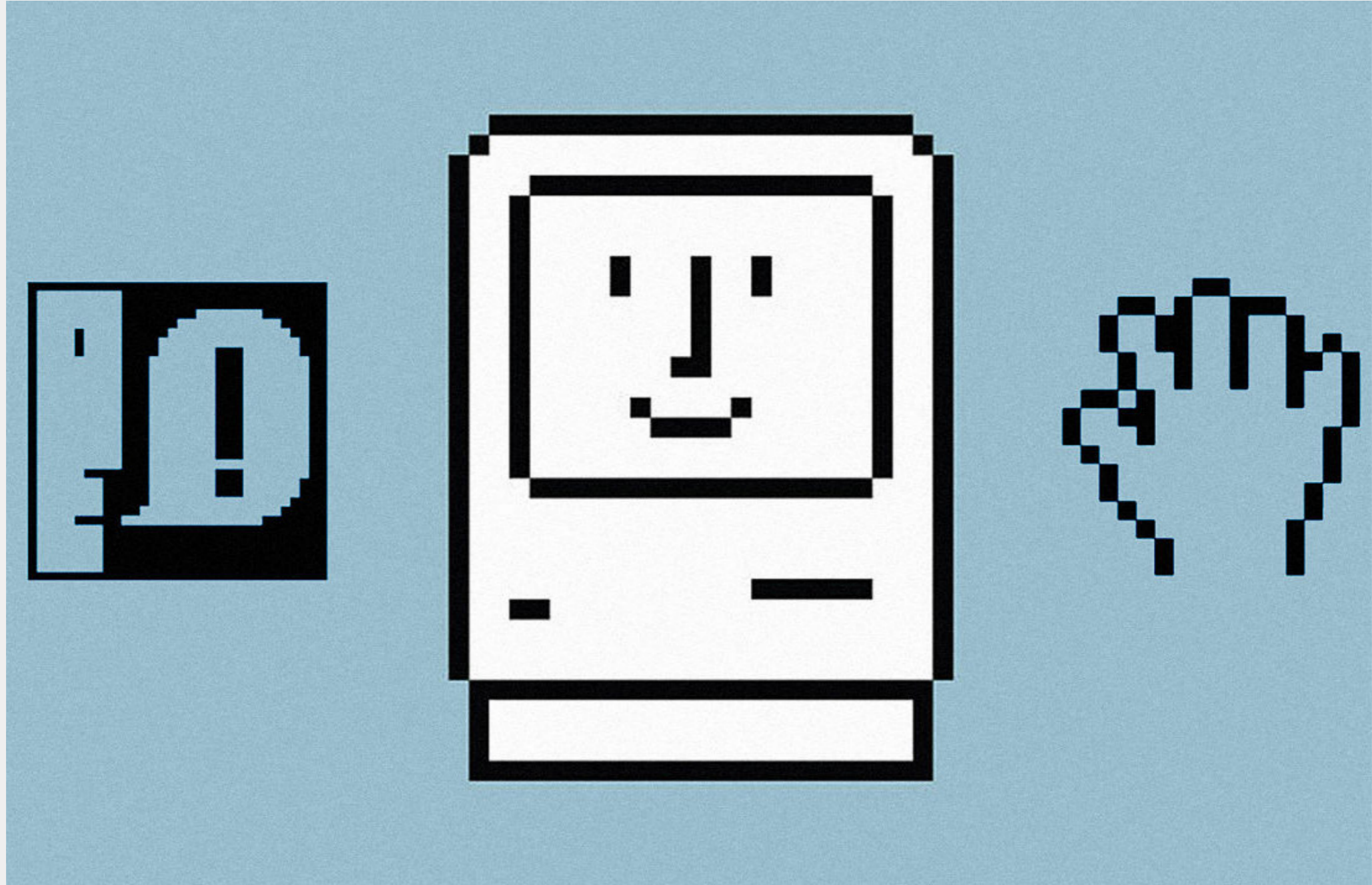
lorettastaples.com

Loretta Staples

Example of student project from 2000

File Edit Bookmarks View
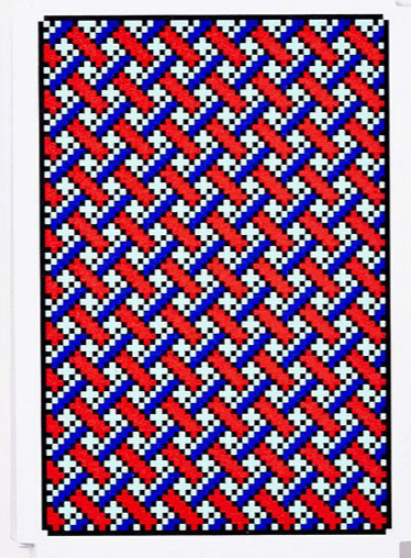
Macintosh Programmer's Assistant

Macintosh HD

Keyword:
PaintPoly

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Macintosh Programmer's Assistant

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Macintosh Toolbox Assistant

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OpenDoc Frameworks Assist

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MPW Commands Assistant

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MacApp Assistant

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Dylan Assistant

CIF

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Cancel | Go to Selection

Trash

Susan Kare

Susan Kare

WYSIWYG

Example ViewPoint Document   Close | Save | Reset | Save&Edit

Brother Dominic

XEROX
6085 Workstation

User-Interface Design

To make it easy to compose text and graphics, to do electronic filing, printing, and mailing all at the same workstation, requires a revolutionary user interface design.

Bit-map display - Each of the pixels on the 19" screen is mapped to a bit in memory; thus, arbitrarily complex images can be displayed. The 6085 displays all fonts and graphics as they will be printed. In addition, familiar office objects such as documents, folders, file drawers and in-baskets are portrayed as recognizable images.

The mouse - A unique pointing device that allows the user to quickly select any text, graphic or office object on the display.

See and Point

All functions are visible to the user on the keyboard or on the screen. The user does filing and retrieval by selecting them with the mouse and touching the MOVE, COPY, DELETE or PROPERTIES command keys. Text and graphics are edited with the same keys.

DISPLAY: familiar office objects

KEYBOARD: delete, move, copy objects

MOUSE: select objects, menus
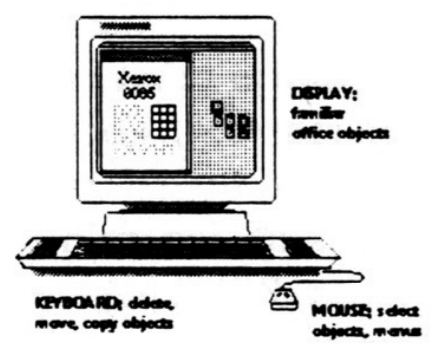
Shorter Production Times

Experience at Xerox with prototype work stations has shown shorter production times and thus lower costs, as a function of the percentage of use of the workstations. The following equation can be used to express this:

Year	Non 6085	6085
1978	85.2	15.8
1980	61.1	39.9
1982	45	55
1984	30	70
1986	10	90
1988	5	95

Table 1: Percentages of use of methods.

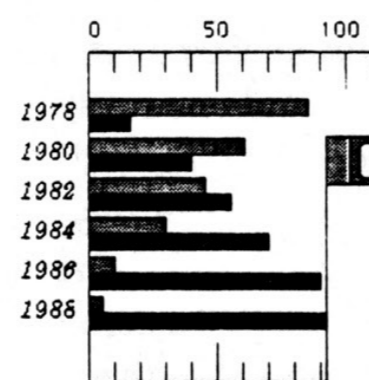**Activity under the old and the new**

Figure 1: Data from Table 1 driven

$$X(x) = \sum_{i=1}^{n} \int_{a}^{b} \frac{A + FF_{N}^{d}}{denominator +}$$

Workstation usage percentages Table 1 and illustrated in Figur 6085 users are likely to do mo composition and layout, contro process including printing and di
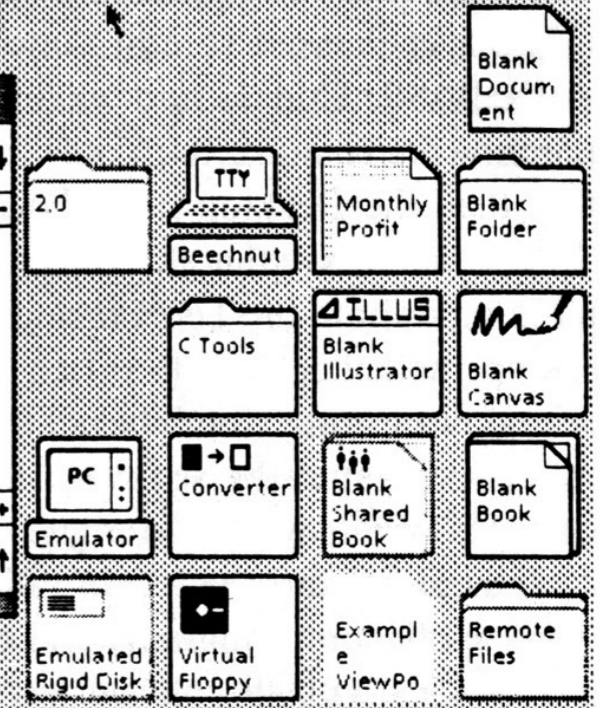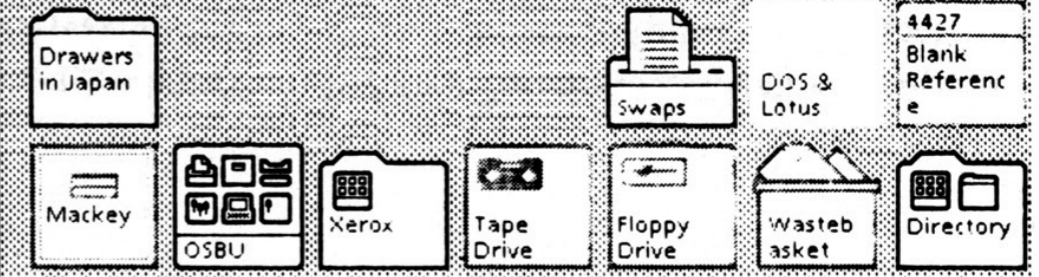
Text and Graphics

To replace typesetting, the 6085 offers a choice of type fonts and sizes, from 6 point to 36 point:

Here is a sentence of 6-point text.
Here is a sentence of 10-point text.
Here is a sentence of 12-point text.
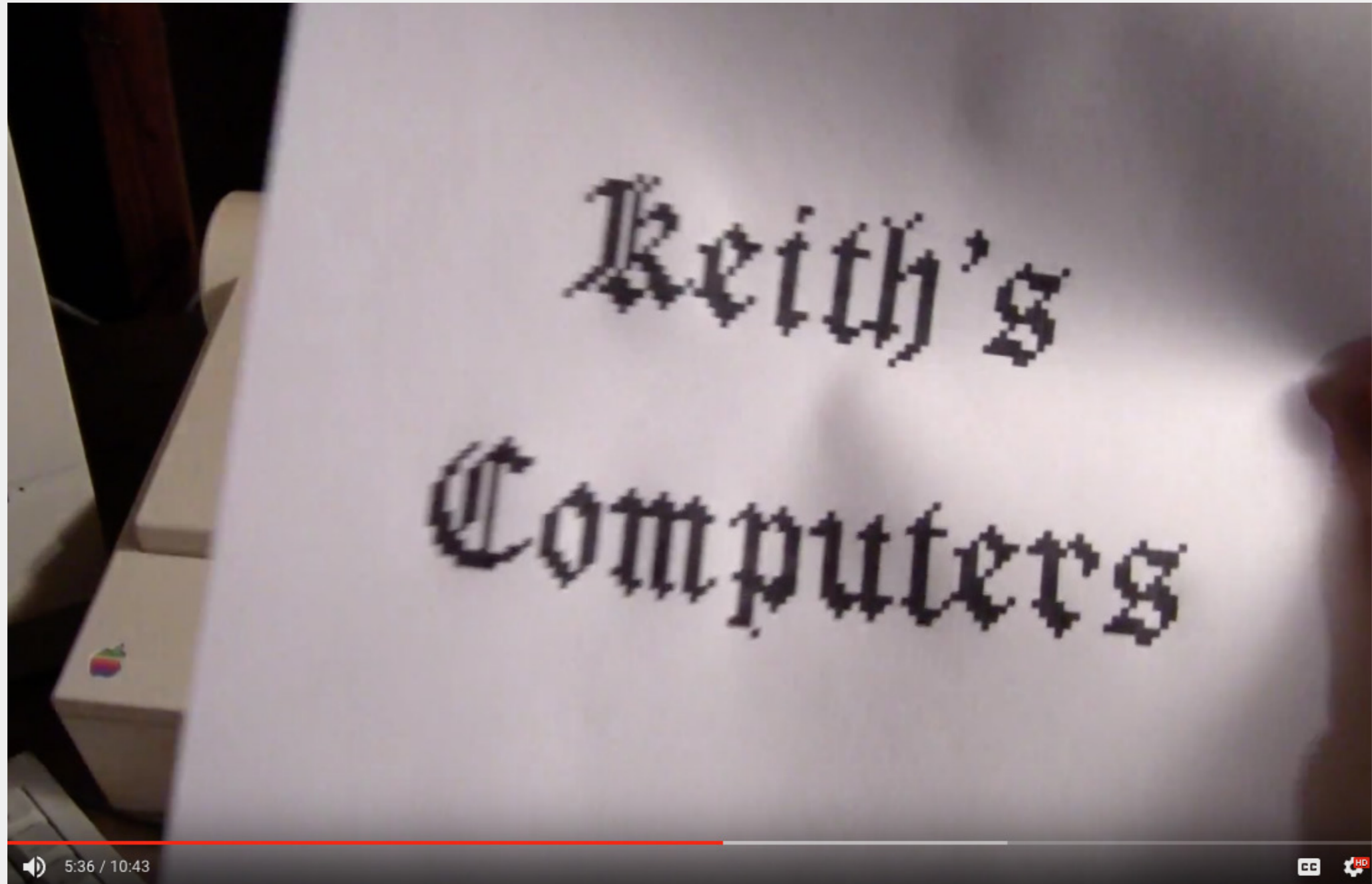18-point text.
24-point text.
36-point text.

DOS & Lotus data: Close | Redisplay

NAME	EXTENSION	SIZE	DAT
COMMAND	COM	22677	15-N
ANSI	SYS	2556	18-S
ASSIGN	COM	864	28-N
ATTRIB	EXE	15091	14-N
BACKUP	COM	17024	28-A
CHKDSK	COM	9435	24-O
CHMOD	COM	6528	27-N
COMP	COM	3018	10-S
DEBUG	EXE	15364	15-N

9:27:24 10-29-88 N.H. | Local | Kevin J. | Outbaske

Mail Merge | Mail from Ken

Brother Dominic | Calendar | Calc | Loader

Blank User Dictionar | Empty Dictionary | Blank Record File

2.0 | TTY Beechnut | Monthly Profit | Blank Folder

C Tools | ILLUS Blank Illustrator | Blank Canvas | Blank Document

PC Emulator | Converter | Blank Shared Book | Blank Book

Emulated Rigid Disk | Virtual Floppy | Example ViewPo | Remote Files

Drawers in Japan | Swaps | DOS & Lotus | 4427 Blank Reference

Mackey | OSBU | Xerox | Tape Drive | Floppy Drive | Wastebasket | Directory

Apple Image Writer II

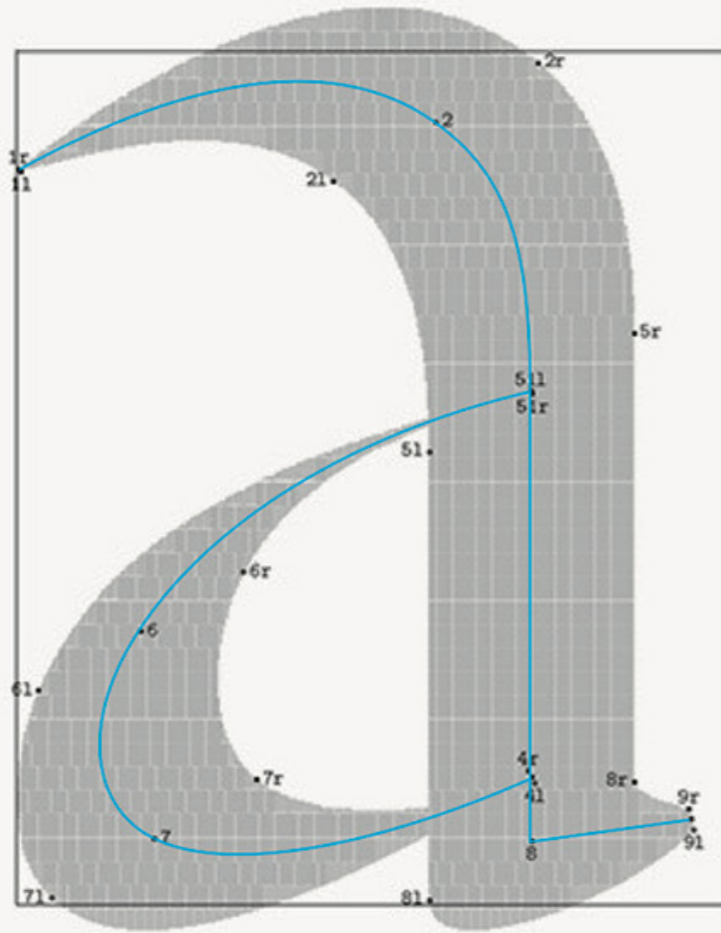https://www.youtube.com/watch?v=6rHpGrCMJV0&t=40s
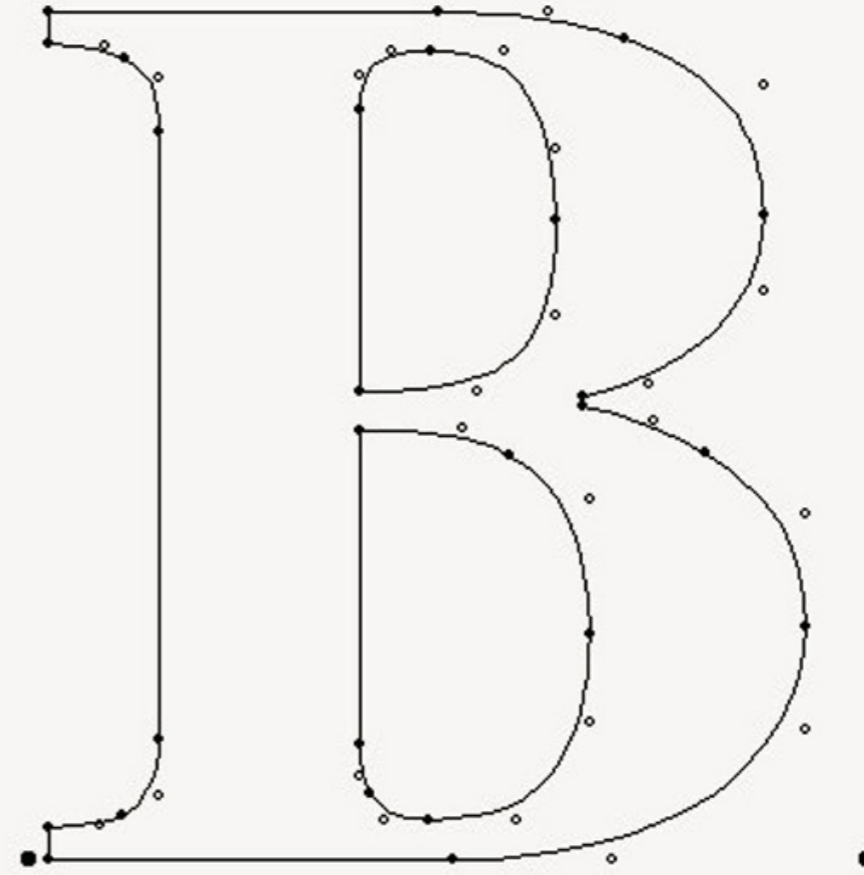
300 DPI for print
(always)

72 DPI for web

(now this doesn't matter so much.
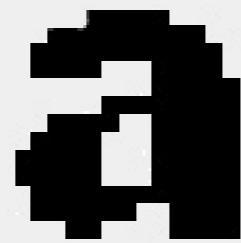just needs to be small file size &
corresponding pixel dimensions)

Metafont
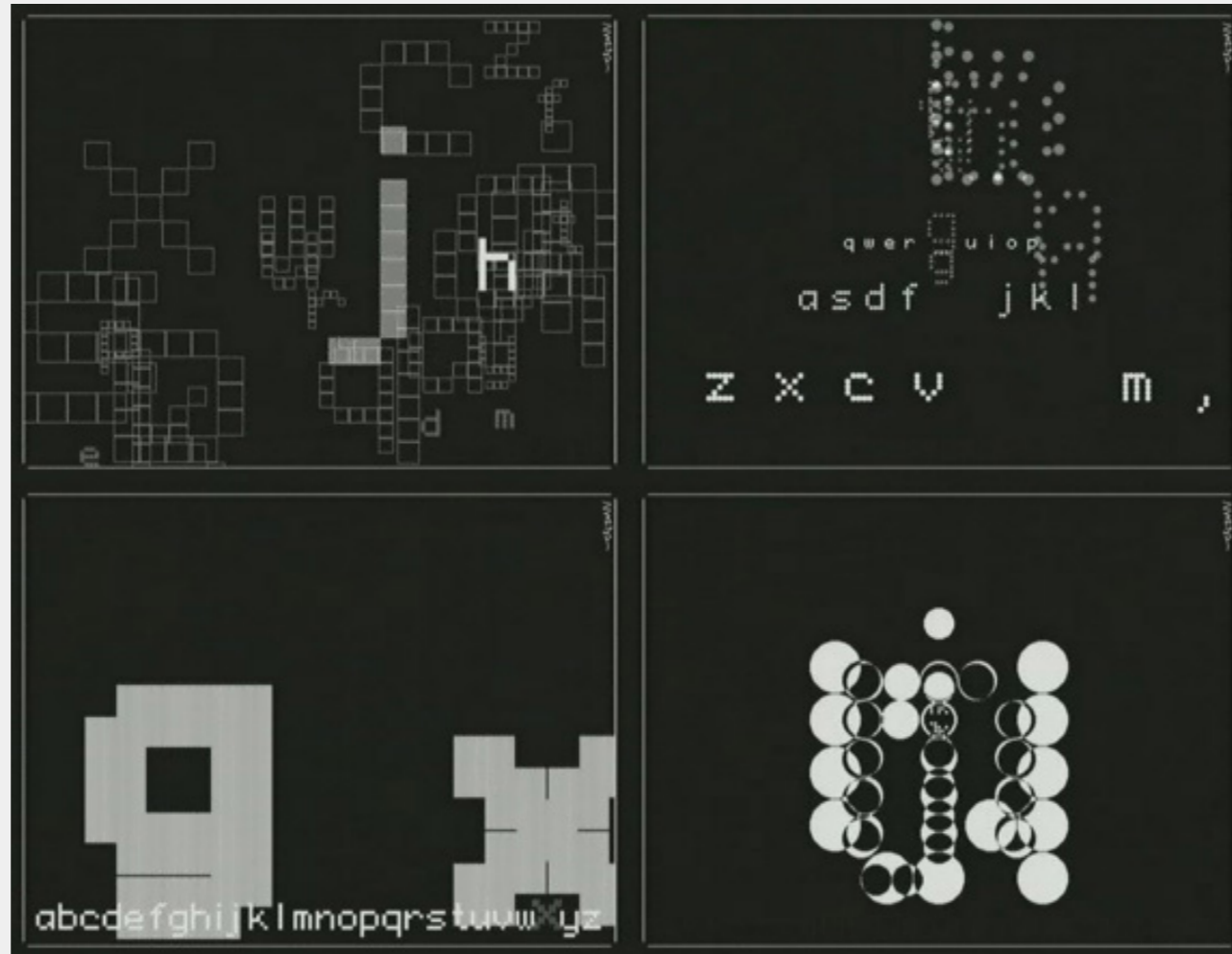

Metafont

TrueType

Bitmap vs TrueType

Bitmap   **TrueType**

a   a

Lucida was designed in 1986 for both print & screen.

April Greiman

David Carson

"I never learned all the rules all the things your not supposed to do...."

I think it is really important that designers put themselves into their work. No one else has your backgound, upbringing or life experiences...

david Carson

Muriel Cooper

Information Landscape

John Maeda

Reactive Books

Discussion