

REIMAGINING THE MAGAZINE



Scott Dadich, the executive director of digital magazine development for Condé Nast, won three back-to-back National Magazine Awards for Design as well as SPD's Magazine of the Year while creative director of *Wired*. He led the development of *Wired's* iPad app, which was introduced in May 2010 and was downloaded nearly 100,000 times in its first month. Recently, he led the creation of *The New Yorker Tablet Edition*, which debuted at number 4 on iTunes' Top Grossing apps. I met with him in September 2010 in Dublin where we were panelists on a Future of Publishing debate.

Scott Dadich, pictured here in his office in Times Square, is the creative vanguard for the digital editions of all Condé Nast titles.

<more>

Scott Dadich discusses the revolution in how people experience and consume magazines at printmag.com/article/print-designcasts.

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Given the expense involved in producing a dynamic iPad app for a magazine, and that many once-profitable titles are now hanging on, why not just do iPad apps?

Fair question. Much as radio didn't disappear after the advent of television, I don't believe magazines are going anywhere for awhile, if ever. They'll evolve. Probably the most simple way to think of a magazine is as a curated package of ideas and reporting with compelling art and photography, all held together by highly crafted graphic design. It just so happens that—at the moment—the most familiar way of delivering that package is via glued-together sheets made from dead trees. The modern newsstand is a robust acquisition environment in the form of subscriptions and tens of thousands of retail outlets. Digital magazines

for tablet computers only have one retail outlet at the moment, iTunes, and there's only one real tablet computer in the marketplace. So, figure nearly 5 million iPads in existence, but more than 190 million Americans read magazines. The economies of scale won't work yet, at least not for the kind of investment we're used to putting into a print magazine. So we leverage the editing and design process for print and add a digital edition that is delivered to our app. We built the *Wired* and *The New Yorker* iPad authoring processes into the print workflow. Once we have a robust marketplace with true completion, the economics will fall into place to allow for digital-only publications. My guess is that we'll see something like the music industry's move from plastic discs to bits in seven to 10 years.

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The Web Is Dead, Long Live the Internet.
Two decades after its birth, the World Wide Web is in decline, as simpler, sleeker services—think apps—are less about the searching and more about the getting. **CHRIS ANDERSON** explains how this new paradigm reflects the inevitable course of capitalism. And **MICHAEL WOLFF** explains why the new breed of media titans is forsaking the Web for more promising (and profitable) pastures.

The News Factory
Taiwanese tabloid sensation Next Media renders breaking stories the way they might have happened.
BY MICHAEL KAPLAN

The Truth Is Out There
Journalist Simon Singh dared to write that chiropractic can't help childhood asthma. His reward: a libel suit.
BY ROBERT CAPPS

Original Models
If necessity is the mother of invention, trial and error is the father. A look at some iconic tech prototypes.
BY STEVEN LECKART

Armageddon, USA
The mines closed. The people moved away. Then the looters came. A guided tour of America's most toxic town.
BY BEN PAYNTER

How to Watch TV
From iTunes to Boomer to Netflix, there have never been more ways to watch television. Our guide to picking your perfect setup.

On the Cover: Director: Art Streiber, Executive Producer: Scott Daldich, Director of Photography and Editor: Adam Grossman/Good Dog Media, Cover animation: Digital Fusion, Color: Vision On, Music: Bump™ by Snaps Provalore

Touch each color to see the list.

Release Notes

START

- Wind Power Fall
- Emotion History
- Alpha Geek
- What's Inside
- Equation
- Infoporn
- Mc Know-It-All
- Clive Thompson

TEST

- Fetish
- Fast Family Cars
- Burning Question
- Steven Levy

PLAY

- Killing Pac-Man
- One Fat Tire
- Boardwalk Empire
- Filter
- Moog Guitar
- Scott Brown

WIRED

Wired's content as packaged for the digital viewer: the tablet TOC (above); a slideshow (above right); and a long feature (next page).

Self-Helpers

A mirror will tell you how you look, but it won't tell you what's going on under your skin. These gadgets will help you monitor your inner health so the contents match the wrapper. —Brian Massop

Touch each product to read the review.

- 1. Garmin Forerunner 110**
The newest Forerunner is small enough to fit under the cuff of a dress shirt and yet it still talks to satellites. It's also a great example of a company listening to its customers. Garmin users have been clamoring for a less expensive watch that records where they go and how fast they get there. The 110 does just that. **WIRED** Small, affordable, accurate. Lets you use Garmin's Connect Web site, where you can save and track all your workouts. **TIPED** Clip-on USB adapter can be flaky. Getting a lock on the satellites can take a minute or two, so leave time to do some quality stretching before you take off. **\$250**
- 2. ZEO**
A smartwatch that monitors your sleep patterns and provides feedback on your sleep quality.
- 3. [Product]**
A device that helps monitor your health and provides personalized recommendations.
- 4. [Product]**
A wearable device that tracks your physical activity and health metrics.
- 5. [Product]**
A smartwatch with advanced features for health and fitness tracking.

Products rated on a scale of 1 to 5

How do the demands of interactive and print magazines differ?

First and foremost is the question of navigation. The physicality of a printed magazine is one of its great features. You have linear access, random access, and contextual awareness; that is, it's very easy to understand where you are, front, middle, or back. All of these are built in to the package itself, and great graphic design only aids in the utility of these features. In a digital-reading environment, we lose a lot of these navigation cues; it's easy to get disoriented and not understand "where" one is in the issue, which is one of the great treats of a magazine. It's a discreet package of information, unlike the Web, which is sprawling. That's why we spent the better part of six months working with Adobe on the navigation model and UI of the Digital Content Viewer being used for *Wired* and *The New Yorker*. We settled on a dual-axis navigation system and included horizontal and vertical progress indication, as well as five different ways to move between pieces of content: swiping, direct linking, browsing, scrubbing, and an index. We were intent on "flattening" the content. Imagine all of the content of a magazine laid out end-to-end on the floor, and then imagine a camera moving from page to page, up and down articles, but

also pulling back a bit to provide context. That way, the readers can literally see where stories and ads fit up against and around one another. That's the role of the "browse" function.

Anything else?

We have the content and UI layers in print, it's just that the UI layer—the act of flipping paper pages—is completely transparent. So, much as we do in the print edition of a magazine, we try to envision the best-use cases for the page in the interactive version. How will the reader engage with and consume the content? What's the best way to read a headline? Where should areas of interest be staged? How should the photography and illustration integrate? And then we have to think about where one's hands fall. Are we placing buttons out of sight when fingers interact with the screen? Is it comfortable to use the dynamic content? Is it compelling?

What from the print magazine gets lost?

We have lost the notion of a "spread" in this environment; designing for iPad—especially story openers—feels to me much more like book jacket or poster design. We still have to deal with headlines and subheads, captions and photographs, but we don't have the tool of natural juxtaposition that the gutter



provides in print. The image diptych is a classic trope of magazine design, so maybe it's not a bad thing to try some new ways of presenting a story.

With so many tools in your kit, how does this alter editing a magazine?

We have a lot of new storytelling tools at our disposal: video, audio, flipbooks, 360's, panoramas, image pans, toggles, slideshows, text slideshows, and hyper-linking, not to mention all of the interactive engagements of the Web and HTML5. So we often find ourselves asking how to best add value to a story without cheapening the experience—just because we can, does it mean we should? And if so, how? We compare the weight and expense of each interactive experience. A video can be nice, but unless it's really funny or compelling content, video tends to only get one or two viewings. But a flipbook—at a smaller file size—can sometimes convey the same information in a more interesting and engaging fashion. We want to keep the finger moving, give the reader lots to do and see and touch and read and watch, so there's a considerable effort involved in deciding what goes where and in what amount.

What have you done to address the habits of a newly literate digital audience?

We're seeing many digital magazines

coming to iPad these days, and I think we're starting to see some standards emerge in navigation. It's gratifying to see a lot of this experimentation build on and mimic the model we built: index/TOC and Store/Home buttons in the top left, scrubbing and page thumbnail previews along the bottom of the HUD. We've done quite a bit of qualitative and some quantitative research, and we're using that feedback to improve our apps on an issue-by-issue basis. The very first issue of *Wired* had no persistent scroll indication, and readers told us they had a hard time understanding when there was content below the fold. So, in the HUD, we've made that scroll indication persistent (and now we've made it a bit more prominent). Because *The New Yorker's* feature stories are quite lengthy, we're going to make that scroll indicator actionable. That way the reader can grab the "thumb" and drag it up or down the stack, avoiding the ergonomically inefficient 32 vertical swipes needed to get back to the top of a stack. In the content layer, we're including arrows and graphic cues in the design furniture that indicate where content lies in relation to the current screen of residence. Our readers want to share articles on social media and they want to clip content and stories, so we're currently building out the experience models. I literally have a list of

50-plus features sitting on my desk right now and improvements that are on track for implementation in the coming year.

We're all excited about the potential of the iPad to provide multiple entry points, but what difficulties remain?

Sharing is going to be tough, but not from a technical perspective. We've got to set the business rules around what content we post online. What is free and what is paid and what is accessible at all? We've got to get a viable subscription model in place, one that will enable us to make a business of publishing digital magazines. We need to reduce the file sizes of our magazines, they're just too big for both the device hard disks and too large for a quick download. We've already made some significant improvements, but we've got a long way to go. Readers will start seeing smaller files this year.

Apple, once the savior of the design world, has become something of a dictatorial power. Are you finding there is a limitation with Apple's monopoly?

Look, I love Apple products. I admire Apple's ability to design and produce remarkable hardware and OS technologies; I really don't think any other company is even close in terms of industrial design brilliance. I thought the OSX Lion an-

“ EDITORS AND DESIGNERS VERY MUCH WANT TO CURATE AND PACKAGE CONTENT, WHETHER WE DO THAT ON PAPER OR A GLASS SCREEN.

nouncements were terrific indications that Apple is rowing in the same direction as Condé Nast in terms of delivering compelling content to all of the screens in our lives. We've worked closely with them over the past year and half, and I've come to understand why they operate the way they do. Their methods serve their interests and keep the quality of their products very high. Do I think competition in the tablet marketplace will be a good thing? Absolutely. Our customers are best served by a variety of competing retail environments—different ways to purchase and access our magazines—and we need to know who those customers are so we can maintain our already-strong brand relationships.

I understand that Adobe has been a very flexible partner in your development...

Wired (and Condé Nast) entered into a strategic partnership with Adobe in mid-2009. Jeremy Clark, director of Adobe XDCE, and his team had just completed work on *The New York Times Reader 2.0* and were looking to align with a publisher to create a new kind of digital magazine experience for tablets and touch screens. Much as Stephen Johnson and Kevin Kelly describe a notion of “simultaneous invention,” I had been working on a prototype of a tablet version of *Wired* at the exact time that Jeremy and his team had begun their explorations. The decision to partner was quite an easy one.

The ambition of the project was twofold: one, design and develop a version of *Wired* for a then-theoretical tablet computer; and two, design and develop the tools that would allow an editorial design team to author digital issues without the aid of an external technology team. That way, the lessons learned and tools used to produce the *Wired* app would be applicable to all of the magazines in our company and in the publishing industry as a whole.

The Adobe team—including designers Bruce Bell and Justin Van Slembrouck—helped us shape the vision of *Wired* on the iPad and we helped Adobe shape the

Digital Content Viewer, the additions to InDesign CS5, and the navigational metaphor. Adobe's offices are mere blocks away from *Wired* in San Francisco, so it was easy to work together every day. We created a navigational paradigm, an authoring and design standard, and new file format for digital magazines called “.folio,” which we are working to bring to all platforms and devices.

And with *The New Yorker*?

The New Yorker work was very similar in nature, as many of the same Adobe technologists and designers worked closely with David Remnick, Pam McCarthy, myself, and *The New Yorker* editorial team. We faced new challenges and added new features to the viewer. The very same team that produces the print and online versions of the magazine are now also producing *The New Yorker Tablet Edition* every week for the iPad.

From a design and typography standpoint, is it better now than in the Web 2.0 days?

Absolutely. Now, using the powerful typographic rendering engines and scripts built into InDesign, we can author complete and compelling high-fidelity digital design experiences without writing code. Don't get me wrong, we've got a long way to go; HTML5 is nowhere near as powerful as InDesign in terms of type fidelity. It simply doesn't have the H&J algorithms that CS5 does, but it's getting better by the day and companies like Adobe have committed to solving some of those very challenges. We'll be bringing paginated HTML body copy—with user-controlled type sizing—to *The New Yorker* very soon, and that will be an industry first. And at Adobe MAX in Los Angeles, CTO Kevin Lynch committed that there improvements would be committed to Webkit.

Is it right to think of print and digital magazines in the same way?

In some ways, yes; in others, no. We, as editors and designers, very much want to be able to curate and package content for our readers. We use editing, voice, and

point of view to tell stories and form bonds with our readers and foster a long-term connection, which, in turn, allows us to form relationships with advertising partners. So, whether we do that on paper or a glass screen, it really doesn't matter to us as creators, but digital authoring and production give us some new tools to work with. That means we still value the power of finely crafted design, from expertly drawn typefaces (commissioned with pixel-based displays in mind) to maximizing the color gamut in an RGB photograph. We still make visual decisions based on the opportunities of the medium. With these new tools, we're able to work around some of the design constraints of HTML on the Web, delivering rich, beautiful content directly into the hands of our readers. That's not to say that everything should be a straight translation, as evidenced by work such as the Will Ferrel short films we produced this past summer, or the David Hockney animated cover of *The New Yorker*.

Is this technology the magazine's savior?

I think it's too soon to say, but there are a lot of indications that folks are pretty excited about what devices like the iPad and tools like InDesign can do for our industry and the magazines we produce. As Nat Ives at *Ad Age* reported, *Wired* is now the most successful digital magazine in the world. Clearly, consumers are responding very well to this kind of editorial experience. In fact, *Wired* is now selling an incremental 30,000 copies of the magazine a month, which is beyond any of our wildest estimates. If you had told us in late 2008, with the economy and newsstand numbers collapsing around us, that we'd be selling nearly 50 percent more magazines on the newsstand, I would have called you crazy. And this is just the beginning; we have one digital newsstand, one great device, and no subscription model in place. It's only going to get better, and if some industry projections are correct and there are nearly 50 million tablet computers in existence by the end of 2011, we're going to be in a very good position. ■