Designing the Emigre Magazine Index: Theory and Practice in an Alternative Research Tool

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Emigre *magazine, published from 1984-2005, is often considered a provocative example of experimental publishing, critical writing, and design authorship. Its message remains relevant today, as designers continue to question their roles and the status quo, within and beyond the discipline's boundaries. To heighten the magazine's visibility to scholars and a new generation of designers, this author designed a public program focused on* Emigre *at the Goldstein Museum of Design. The result of this research is the Emigre Magazine Index, an online finding tool that situates the contents of all sixty-nine issues, including typefaces, contributors and their works, in an interactive context. The Index is publicly accessible and points toward, but does not reproduce, the physical magazine issues. In this paper, the theory and practice behind the project are discussed in relation to hierarchy and navigational issues, digitization challenges, and the significant role that design can play in these things.*

Keywords: design authorship, digital humanities, *Emigre* magazine, graphic design history, magazines, research tools

Emigre magazine

...things that are truly new and experimental ideas are more difficult to deal with than that which is already known and codified.
— Mr. Keedy

Emigre magazine, 'the magazine that ignores boundaries',[1] was founded by Rudy VanderLans and Zuzana Licko and published from 1984 to 2005. Bending the rules of established graphic design by exploring conceptual and technological limitations, it is both sophisticated and subversive. Alongside the magazine's variety of designer-authored, progressive content — written, visual and in some instances, audial — the magazine quickly achieved a cult-like status among graphic designers, and *Emigre*, Inc. also gained momentum as a type foundry. Under the direction of VanderLans, the magazine was "rule-bending, postmodernism-embracing, [and] design establishment-snubbing readers would never have used the term, but *Emigre* radiated authority" (Poynor 2005). Though its publication has ceased, it occupies a significant place in

design history as an example of designers taking ownership of their own social and cultural practices. Over the course of sixty-nine issues, the publishing formats moved from paste-up to computers, and the provocative subject matter ranged from aesthetics and legibility to critical writing and beyond. The magazine also has a community-like quality to it, and many issues contain collaborations among editors, writers, designers, and artists.

Emigre, Inc.'s website displays cover artwork, select interior images and brief summaries of each issue, as well as a number of republished essays. Nonetheless, the magazine's online presence is limited, and the majority of its content is accessible only within the physical pages of the issues. This poses a potential barrier to *Emigre* reaching audiences that seek information digitally. To better understand how the magazine is represented elsewhere online, the websites of other institutions with complete *Emigre* collections were surveyed. This yielded insight into how the magazine's online presence fluctuates between designed visual object and written literature, depending on the institution or organization. Museums and design-related websites[2] typically display cover artwork with brief publication details, and libraries[3] record the issues as periodicals in an online catalog database. *Emigre*, however, is both written and visually designed, and by numerous authors. This hybridity does not fit easily into the way information on designed objects is typically made accessible or organized for research purposes, particularly in regard to the types of content often sought by design scholars.

The early issues of *Emigre* coincide with the initial use of Macintosh computers by graphic designers (Figure 1), and this parallels the exploration of new interactive, digital possibilities by designers today. *Emigre* also shows fearlessness in being an intertwining of word and image (Figure 2), and as the publishers note, "digital technology is a great big unknown, and after all, a mystery is the most stimulating force in unleashing the imagination" (Licko and VanderLans 1989, 1). *Emigre*'s form embodies its transformative content in and through design, typography, culture, and technology; the influx of technologies embraced by designers remains influential in how we write, visualize or otherwise shape messages. And, designers continue to question their roles and the status quo, within and beyond the discipline's boundaries. *Emigre,* along with publications such as *Octavo* and *FUSE,* is a designer-authored historical record of graphic design (McCarthy 2011, 15), and one that displays the self-awareness of its makers (20). Through its form and content the magazine reflects, and exists as, a collective materialization of the values, attitudes, and beliefs of its founders and contributors.

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Form(s) and Content(s)

Between 2001 and 2006, the Goldstein Museum of Design at the University of Minnesota (hereafter referred to as the Goldstein) added *Emigre* magazine to its graphic design authorship collection. The Goldstein's mission includes advancing the exploration, understanding, and appreciation of design and currently it is one of sixteen institutions worldwide to maintain a complete set of *Emigre*'s sixty-nine issues. The magazines reside in museum storage and may be viewed on site by appointment.

I developed a public program at the Goldstein based on *Emigre*, partly informed by the aforementioned observations, as well as my personal experience with the magazine years ago as an undergraduate graphic design student. Experiencing issues of *Emigre* in the studio classroom influenced my aesthetic and theoretical views of what graphic design was, and where it might be headed. It also drew attention to the importance of critical writing by designers, and type design. As I proposed to the Goldstein, research on the magazine through design(ing) would drive and inform the final program. The project would be directed at a design audience and serve to convey the magazine's relevance and celebrate its historical significance. The magazine's well-established exploration of computer technologies inspired the early stages of the project; the phrase 'digital landscape' was used to suggest what this might be, such as an interactive timeline of the magazine's history or a digital interface focused on prominent designers and writers associated with the magazine itself. These ideas were linked to additional concerns of access and preservation, which are often the driving forces behind digitizing a museum collection. This approach can also situate information in a different context. However, photographically documenting and digitizing the entire collection (sixty-nine printed issues of multiple pages, varying media and format) was beyond the scope of the projected timeline and available funding, and yet replicating the approaches of other institutions seemed redundant.

During an initial content review, the breadth and depth of people, contributions, time, and context were readily apparent. Streamlining these complexities into select highlights or a linear timeline would not represent *Emigre*'s story in a satisfactory way; as VanderLans notes, even selecting magazine pieces to republish in *Emigre No. 70: The Look Back Issue* was "nearly impossible" (2009, 13). It also became clear that although the entire set of magazines was available for use by researchers, a comprehensive directory

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or master table of contents did not exist. Simply knowing who or what to look for within the sixty-nine issues required some prior knowledge of the content. Paging through the magazines without guidance would eventually result in unnecessary wear and tear on the objects; the magazines are currently in excellent condition, but the paper and bindings are not immune to the effects of use and time. This particular problem presented an opportunity to develop a digital navigation tool that was conceptually informed by the ethos of the publication itself. The Goldstein's staff supported my proposal to create the Emigre Magazine Index (hereafter referred to as the Index), and together we identified three strategic criteria: it needed to be available to the public; to be useful to its audience of design scholars, educators, students, and fans; and to reflect the character and philosophy of the magazine. Though it may be seen as contradictory to create a digital, interactive finding tool to locate information within a collection of print-only magazines in museum storage, the Index's online content would be optimized for search engines and thus reach a wide audience. The proposed interface was not intended to be an exhaustive resource, but to attract and direct inquiry toward *Emigre* within and beyond the museum.

A digital prototype designed to study a human artifact can become a theory in itself (Galey and Ruecker 2010), and to create a prototype is to build an idea. This explorative research approach involves reflexive observation, documentation, and making in response to the subject under investigation. This iterative practice can also be observed across twenty-two years of making *Emigre*; compare, for example, the forging of a digital design aesthetic in the early issues with the magazine's final issues of primarily written content, and consider the continual reshaping of each consecutive issue through its contributors' views on social, political, economic, and cultural aspects of design. These observations played a central role in developing the Index, primarily in how the magazine contents might be best adapted to a digital research tool. Concerns of hierarchy, accessibility, organization and so forth in creating a museum finding aid (Stuchell et al. 2012) were recognized as necessary project concerns. With regard to art and design collections, existing finding aids[4] and online interfaces for browsing works[5] are typically built on templates and contain details on the objects. Their limitations, however, include things such as single-line text fields for 'artist' or 'author', and a minimal capacity for expanding 'title' areas to include works contained

within a larger work. Areas for 'notes' or 'description' tend to focus on an object's physical qualities. These practices are widely used, and though they offer consistency of information, they may work against adequately communicating the complexities of publications such as *Emigre*. Museums that include *Emigre* in their online collection[6] rightfully credit the magazine's co-founding editors but fail to recognize that the issues also contain creative work from other people. In some cases, such as issue 31 (1994), there are over twenty contributors. With the exception of issue summaries on Emigre, Inc.'s website, these names are largely absent from online resources. By virtue of their contributions to *Emigre* — made by, about, and for designers — these voices are also core content that is historically and culturally inseparable from the mass-produced object itself.

The magazine's collective authorship led toward a design approach to the Index that aimed to express the distinctiveness of the magazine through the tool itself. The conceptual foundation for the Index encompasses visual style and meaningful digital interaction, but the project also began to address possibilities related more closely to design practice and the character of designer-authored publications. Consequently, this author developed the Index without rigid adherence to any existing finding tool model.

Examining the magazine as parts of a whole shows a continual evolution of form, content, and function (Figure 3). Some issues contain a formal table of contents and page numbers, and others do not. A continuous thread of change can be observed from one issue to the next. At its launch in 1984, the magazine's single-page dimensions are 11 x 17.5 inches, with full-color covers and one- or two-color printed interior pages. The thirty-two issues published at this size show experimentation through graphic layering, juxtaposition and typography, drawing attention to how design is read and seen, written and visualized. As an investigation into the digital materiality of graphic production, the activities of writing and reading move through unexpected white spaces and irregular grid structures. Over time, these early issues embody a timeline of computer technology advancement, and its ongoing embrace by the magazine. The raw, pixelated edges of type and image become less pronounced and more polished. Layouts move from digitally mimicking an analog cut-and-paste approach to more seamless, born-digital integration. They show how the computer, initially new and foreign, becomes a familiar tool and a regular part of the magazine's operations. Many of these issues also contain large-scale pullout posters. Early versions of

Licko's original typefaces start showing up in issue 3, and these are given official names beginning in issues 5 and 6. Digital typesetting using the Apple Macintosh is noted in issue 3, and by issue 8—which reads as an extensive visual essay—the computer was used to design entire page layouts. Issue 6 was published in four parts, housed together in a corrugated cardboard mailer. In some cases, guest editors and designers[7] as well as design faculty and students[8] shared in *Emigre*'s authoring and art direction. Lines between types of contributions (writing, design, art, music) are continually blurred, and original typefaces are used in both written and visual compositions.

Issue 33 (1995) introduces a major size reduction to 8.5 x 10.875 inches, and advertisements become more prevalent. Visually and typographically, the twenty-seven issues at this size begin to look more systematized and refined. Critical writing is still a central focus, but there is less emphasis on the introspective use of software; by this time, *Emigre* had been in production for eleven years and the computer, as a medium and tool, was no longer new. Letters to Emigre from its readers are printed in most issues, and these are eventually gathered under the heading The Readers Respond. By issue 42, more space is devoted to type specimens and the magazine begins to resemble a retail catalog. Beginning in 2001, the dimensions drop to 6 x 8.5 inches for issues 60 through 63, each of which are made with paper-engineered fold-over casings and contain either a CD (issues 60, 61, and 63) or a DVD (issue 62). This shift marks a return to *Emigre*'s earlier years as speculations on what a graphic design magazine could be; rather than page layouts and print, however, these issues are material possibilities that present sound and video as part of the culture surrounding graphic design. Yet another format change occurs in issue 64 (2003), moving toward a paperback book of 5.25 x 8.25 inches; issues 64 through 69 were co-published with Princeton Architectural Press and contain primarily written content with consistent page layouts. Issue 68 is a book-length letter to *Emigre* from a reader, and the magazine concludes with notes from VanderLans along with *Emigre* friends and readers in issue 69.

Closely reviewing the issues of *Emigre* revealed considerable variations in content from one issue to the next, and this necessitated a flexible method for recording it. After noting the physical dimensions and issue themes, author names and kinds of contributions were documented. Deciding what to include as content, why and how to include it — and

ways to eventually present it — became major points of inquiry. Specifically, this involved authorship and contribution types, and the broader relationship of these to design as a social and self-governing practice. Does a written article hold more weight than a page of visual work? Should a type designer be credited alongside other contributors? Would it make sense for copyeditors, printers and distributors to be included? As a fan and reader of the magazine, sorting these identities in the past had never been a concern because the issues were unified reading experiences. Still, in sifting through the magazine pages these became pragmatic matters with considerable implications. The identification and organization of its contents would inevitably affect the ways a future Index user assigns value to contributors and their types of work: writing, design, artwork, typefaces, interviews, CDs, DVDs, merchandise catalogs and letters to the editor. This might also include behind-the-scenes activities of copy editing, business management, printing and so forth. Graphic design products are inclusive of people and processes, which twist and collide throughout *Emigre*'s pages. Rather than give weighted importance to essays over illustrations, or layouts over typefaces, for example, works were not categorized unless credited a specific way in the magazine. Fonts were noted as content only if created or distributed by Emigre, Inc. as well as used in an issue's written or visual work (excluding type specimens in retail catalog pages). Letters to the editor were recorded with credit to a collective, Emigre Readers. Unexpectedly, the interviews throughout *Emigre* proved most challenging to document systematically. A few attribution methods were tested over the course of the content review and ultimately, interviewers were credited as authors and interviewee names were used as titles. Though not without its faults (such as, an interviewee could be considered the author of their own interview), this decision reflects the way interviews were most often attributed within the magazine's table of contents.

Designing the Index
The Index's visual and interactive form was developed in relation to the magazine's contents, and approached as a metaphorical snapshot of the magazine. The look and feel of the magazine were continually in flux. Though it retained some underlying consistencies, referencing a visual style from a single moment of its history would be insufficient. At the same time, the finding tool needed be created with more experiential possibilities than

a spreadsheet, and with interconnectedness that goes beyond lists of information. Bringing printed media into an interactive format has the potential to reorganize the whole in a way that fundamentally alters hierarchies and occupies a space in a way that only digital information can. Visually, the interface plays off color and typographic treatments observed throughout *Emigre*. Situating the publication's existing data in this new context followed a path that was influenced by practices in design and the digital humanities. During the development of the Index, the content from *Emigre* was analyzed, edited, curated, and situated within an argumentative framework. The tool is not neutral; it is designed to influence its users' social and cultural perspectives of the magazine.

The visual and interactive design of the Index[9] centers on graphic navigational devices that "organize the possibilities of sequences of events, but don't structure specific pathways or links...this concept of a narrative engine, a model of possible stories, events, and experiences, provides a provocative way to understand web page interfaces" (Drucker 2008, 133). With this in mind, the Index was designed with a semantic structure that invites users to 'read' the interface as they wish, narrating a historical account of the magazine through various types of interaction: viewing, reading, clicking, scrolling, printing and playing. Navigation is structured so that a user accesses content by choosing from three points of entry on the main page (Figure 4): numbered issues, the names of contributors and, in honor of *Emigre*'s deep-rooted connection to fonts, the names of typefaces. Inspired by computer keyboards, *Emigre* issues are represented numerically as rectangular buttons at the top of the screen, arranged in columns vertically by year. This timeline is also a means to visualize the magazine's growth, middle years, and ending. The lower-right corner of each button bears one of four colors, with each indicating a particular dimension of the magazine to communicate its size changes over time. On moving over one of these, cover art appears and grows in size from small to large and changes from transparent to opaque. The visual effect is similar to that of leafing through a magazine (Figure 5). It may be argued that this animation is superfluous; however, it is used here as a salute to the playful aspects of design, made to subtly reveal cover artwork while delighting the user.

Below the issue navigation area, contributor and typeface buttons are displayed as lists of names in columns. These buttons are influenced by the typography on memorial and commemorative walls. Given decisions

about contributors made during the content review, this presented a dilemma: how does one arrange hundreds of names on a website so that they have equal prominence? As can be seen throughout *Emigre*, disrupting readability and legibility can visually challenge hierarchies, but bringing this into an online environment could cause usability problems. A chronological order would need to center on a timeline, but contributors often appear in multiple issues. Ordering names by popularity, significance, or influence would introduce an unwanted sort of ranking. The solution was to arrange names alphabetically in six columns, without drop-down menus or other sub-navigational features, to direct attention toward the mass number of contributors. However, the drawbacks to this are two-fold. First, the names shown at the top of each column are positioned as such due to alphabetical organization and column breaks. Second, the names cannot realistically be viewed all at once, and the majority reside 'below the fold' of the web page. Nonetheless, like paper publications that use multiple pages to guide a reader through a narrative, scrolling through the continuum of names has a benefit. To find a name by scrolling, a user is compelled to at least visually acknowledge, and perhaps also reflect upon, the other names on screen. A palette of three key colors was selected from magazine spreads and used for names, with red designating co-founders, blue designating contributors and green designating typefaces. All buttons on the main page link to their respective printer-friendly subpages (Figure 6). These link to individual contributor and typeface pages, which display and connect with all their respective occurrences through the magazines. Cover artwork is shown, and staff roles, authors and type designers are delineated by typeface and color. The typeface subpages contain visual specimens, used with permission from Emigre, Inc. One key feature that could not be incorporated into the Index is a supporting keyword search function. Like many institutions, the University uses a website content management system (CMS), and the interface's location in a website subdirectory posed search problems due to the way the institution's web pages are indexed.

Experiencing and Designing Alternative Tools
Indices are typically written to allow for quick and clear access to information and stand apart from the character of content displayed. Most museum finding aids are text-based documents. Closer adherence to those existing models, without considering the nature of the magazine itself, would have

been in contrast to *Emigre*'s resolve in challenging the rules of established practice. Though designed in regard to tenets such as this, the Index is still a finding tool, and serves to support inquiry as to what the magazine is about, what it looks like and who made it happen. For example, how might the discovery of two seemingly disparate contributor names in the same issue lead toward drawing connections between their works today? What cultural insight might be gleaned from investigating the use of a certain typeface used in articles over a specific period of time? These questions are intentionally vague, but they suggest that there may be social, political, economic and cultural insight yet to be uncovered within *Emigre*'s pages.

The Index also demonstrates how design objects in a museum collection might be used in tandem with a form of digitization. A digital prototype such as this invites users to uniquely engage with an online collection by pointing toward and characterizing the physical objects, rather than reproducing them. Certain attributes of *Emigre* such as media, printing processes, and foldout inclusions are difficult to represent accurately on a digital screen. Photographic and video documentation, while reasonable goals, may be affected by copyright concerns; they are also inadequate replacements for the tactility of a printed magazine and the nuances of an issue as a whole object. With our current technology, a person looking only at a screen cannot experience the gratification that may come with paging through an early tabloid-size *Emigre* issue, or diligently rotating and tilting pages in attempt to decipher unreadable type. This project presents opportunity for discussion about the benefits of, and approaches to, digitizing design works that may inherently lose part of their personality in the process, especially when "every migration from analog to digital is a translation that stages *a certain experience* of artifacts encountered online" (Burdick et al. 2012, 102, italics in original). Indexing projects such as these are tools for research, and through their curating, making, and subsequent use, they are also active investigations for both their designers and audiences. The practice of digital scholarship is still being explored, particularly in museums and the humanities, and "while digital technology is introducing new critical methods and procedures, it does not fundamentally alter the sociologics of scholarship and education or their institutional mechanisms" (McGann 2011, 192). There is a likeness between this exploration and the inquiring, and perhaps ideological, use of digital technologies by *Emigre* and other publications from the mid 1980s through the early twenty-first century. By designing for inter-

pretation and experience, we might also better understand the rhetorical character of museum collection research tools created at the intersection of design and the digital humanities.

Considering the self-awareness and subjectivity that would inherently be part a designer's process, we might consider the ways design history might be understood through practice-based recordings of it. The Index's integration within a museum website provides a level of credibility that it may not have as a stand-alone website. Current and future works that are authored or produced by designers will likely continue to make their way into institutional collections. They will need to be recorded, studied, presented and made accessible. As the roles of designers continue to shift, so will products and processes, and as iterated throughout *Emigre*'s sixty-nine issues, new practices call for new solutions. The shaping and design of research tools is a critical part of translating design objects into a digital context. Additionally, there is opportunity to integrate critical elements of an object's social and cultural significance, and to convey them through the imagination of the tool's designer and the needs of its users.

Although the Goldstein has begun to digitally document their permanent collection, there are currently no plans to digitize the full issues of *Emigre*.[10] Despite this, the Index remains online to support graphic design's cultural and social heritage and increase the magazine's visibility to current and future design scholars. It might also be used in design courses to facilitate discussion about designers, type design, aesthetics, and critical writing in the context of design authorship and publication history. Finally, online placement of the Index has the potential to support scholarly research on the magazine within collections at other institutions.

The Index presents opportunity for further inquiry on how aspects of historical designed objects might be communicated in a way that does not necessarily follow established practices but is crafted as a response to the object in question. In conveying *Emigre*'s contents as a gesamtkunstwerk of contributors, their connections, and activities, the Emigre Magazine Index may serve as a stepping-stone for continued discussion on studying design through a reflexive, critical process of making. These endeavors, in turn, might one day become part of a museum collection and design history.

The Emigre Magazine Index can be accessed at
http://goldstein.design.umn.edu/collection/emigre/index.html

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Notes
1. This phrase is the title of the first four issues of *Emigre*: no. 1, 1984; no. 2 and 3, 1985; and no. 4, 1986.

2. For examples of museums and design-related websites that include *Emigre*, see San Francisco Museum of Modern Art (https://www.sfmoma.org/search/?q=Emigre), Museum of Modern Art (http://www.moma.org/collection/artists/30189?locale=en&page=1) and some items appearing within the AIGA Design Archives search using keyword 'Emigre' (http://designarchives.aiga.org/#/entries/emigre/_/grid/relevance/asc/0/70/90).

3. For examples of library websites that include *Emigre*, see Stanford University Libraries (http://searchworks.stanford.edu/view/2828913), York University Library (https://www.library.yorku.ca/find/Record/1763161), Bibliothèque nationale de France (http://catalogue.bnf.fr/ark:/12148/cb39233780q/PUBLIC) and Nationale bibliotheek van Nederland (http://opc4.kb.nl/DB=1/SET=1/TTL=1/CMD?ACT=SRCHA&IKT=2001&SRT=YOP&TRM=Emigre).

4. For examples of online finding aids, see the Cleveland Museum of Art (http://www.clevelandart.org/research/in-the-museum-archives/finding-aids) and the Philadelphia Museum of Art (http://www.philamuseum.org/archives/?page=2).

5. For examples of online collection browsing, see the Walker Art Center (http://www.walkerart.org/collections/browse) and the Cooper-Hewitt, Smithsonian Design Museum (https://collection.cooperhewitt.org/).

6. For examples of this, see single *Emigre* issues on the Museum of Modern Art website (http://www.moma.org/collection/object.php?object_id=112319) and San Francisco Museum of Modern Art website (http://www.sfmoma.org/explore/collection/artwork/17317).

7. Examples of guest editors and designers include, for instance, Vincent van Baar, Gerard Forde, Armand Mevis in *Emigre*, no. 25, 1993; Anne Burdick in *Emigre*, no. 35 and 36, 1995; Andrew Blauvelt in *Emigre*, no. 40, 1996; and design studio Experimental Jetset in *Emigre*, no. 57, 2001.

8. Examples of faculty and student involvement include, for instance, Cranbrook Academy of Art Design Department in *Emigre*, no. 10, 1988 and Nick Bell with London College of Printing students in *Emigre*, no. 22, 1992.

9. The Index is built with the front-end web technologies HTML/CSS and javascript. Cover artwork and visual type specimens were reproduced in the Index with permission from Emigre, Inc. At the time of development, Emigre fonts were not available for web use, and so three other web fonts were chosen: *Copse* by Dan Rhatigan, *Audimat* by Smeltery, and *Open Sans* by Ascender.

10. Personal correspondence with Lin Nelson-Mayson, Director of the Goldstein Museum of Design, University of Minnesota, 7 January 2015.

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Figure captions
(images available in published version)

Figure 1. Page spreads from two issues to show the early days of Emigre magazine; each spread is printed in one color. Top: 'Desi Arnaz' by John Hersey (left) and table of contents (right) in Emigre, no. 4, 1986. Bottom: Rudy VanderLans' interviews with April Greiman, Jeffery Keedy and Rick Valicenti (left), and artwork by Glenn Suokko (right) in Emigre, no. 11, 1989. Courtesy of the author with permission from Rudy VanderLans, Emigre, Inc.

Figure 2. Page spreads from two issues to show integration of form and content in Emigre magazine. Top: Spread from 'Ways of Looking Closer' by Denise Gonzales Crisp and Tom Tierney in Emigre, no. 35, 1995. Bottom: Spread with works by Rutta D.D., Calin Dan, Max Kisman, Eric Kluitenberg, Dejan Krsic, Peter Lunenfeld, Lies Ros, and Ineke Schwarz in Emigre, no. 58, 2001. Courtesy of the author with permission from Rudy VanderLans, Emigre, Inc.

Figure 3. Covers of four Emigre magazines to show changes in dimension throughout its publication. Left to right: Emigre no. 1, 1984; Emigre no. 33, 1995; Emigre no. 64, 2003; and Emigre no. 60, 2001, containing a CD. Courtesy of the author with permission from Rudy VanderLans, Emigre, Inc.

Figure 4. Screen capture of the main page of the Emigre Magazine Index as it exists within the website for the Goldstein Museum of Design. Courtesy of the author.
Figure 5. Screen capture of the main page of the Emigre Magazine Index showing the animated transitions for issue navigation, with the effect of flipping through pages. Courtesy of the author.

Figure 6. Screen capture of a sample subpage for Emigre Magazine Index that shows a particular issue, specifically the subpage for Emigre, no. 48, 1998. Names and typefaces link to correlating subpages. Courtesy of the author.