Microsoft Research

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Cross-Group Ink: Great ink

Tucker Hatfield



Teams & Timeline



Text
Dev Experience
User Research

Office

APS Graphics APS Design C3 OneNote Surface

Strategy Device Design User Research LSX

PPI

DEC

SEP

Kickoff

Define shared principles



Office Ink Strategy



Windows Ink Strategy



Cross-group Strategy Draft

OCT

Basic Consensus

Define key scenarios Merge strategy docs Create prototype



One Microsoft Ink Strategy

NOV

Stakeholder Feedback

Stakeholder reviews

Executive reviews - Office

Why Ink Matters – To Users

Pen is a natural, powerful productivity tool

Writing things down actually helps us think and learn
We are so good using pens that they are not a distraction
Ink is personal and reflects who we are

Pen is useful for a broad range of tasks and content

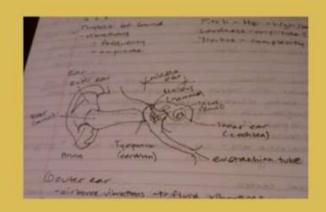
Note-taking, annotation, problem-solving, collaboration, ...

Text, math, diagrams, sketches, highlights, doodles, ...

Pen is an ideal companion for mobile computing

Users prefer convenience and precision on tablet / phablet

Users consider the pen essential for productivity





Why Ink Matters – To Microsoft

Modern devices have changed the game

Slates and touch make pen & ink more compelling
Users increasingly turn to devices for productivity not just consumption
More pen capable hardware, more customer awareness of pen

Our long history of investment gives us an advantage

BillG early proponent, Ken Hinckley pen and touch concepts Significant patent portfolio advantage over competitors Hardware / software assets:

TabletPC, OneNote, Courier, PPI, Surface Pro, ongoing MSR

We now have a more consistent, shared vision across groups

Vision alignment across hardware, OS platform, applications
One Microsoft strategy encourages coordination, collaboration



Principles for Ink

Digital pen should be as immediate, easy and satisfying as pen and paper.

Ink is the pen's first priority.

Build for the premium pen experience, then be intentional about other pens. Simplicity trumps complex features.

Consistent user model and functional expectations across Windows, Office, app ecosystem, and hardware standards.

Office ink content appears everywhere Office renders content.

Time to Ink – Paper vs Digital Pen





What We Build

Make ink "real" – a credible alternative for pen and paper

Better feel – device & pen, ink performance & accuracy, UI

Obvious uses for pen – particularly note-taking and markup

Immediate inking without hunting for an app

Improved ink editing in Office apps

Better developer support

Make ink "digitally authentic" - better than pen and paper

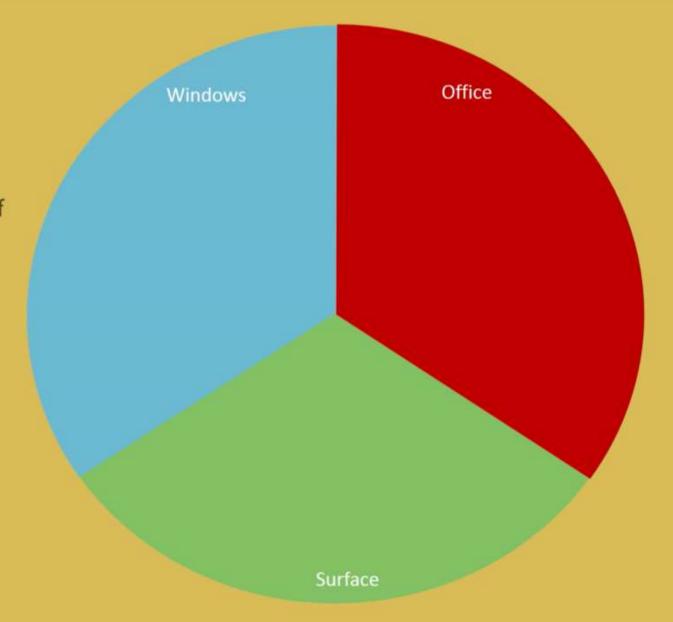
Scenarios and user experiences to make digital ink do things pen and paper can't

1st class object – search, cloud storage, ink sharing

Magical ink – personal font, tagging, capture narration, sign documents, ink replay

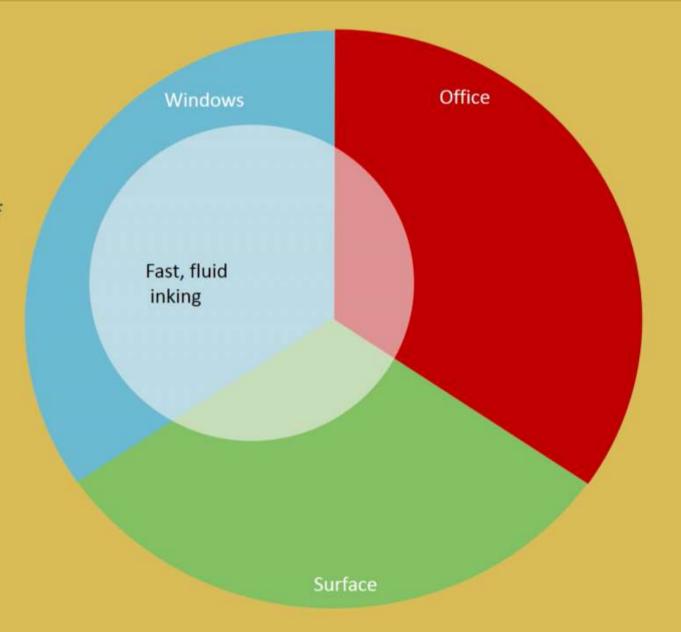


A great inking experience is not a feature; it's the synergy of improvements that makes inking quick, delightful, and easy-to-use.



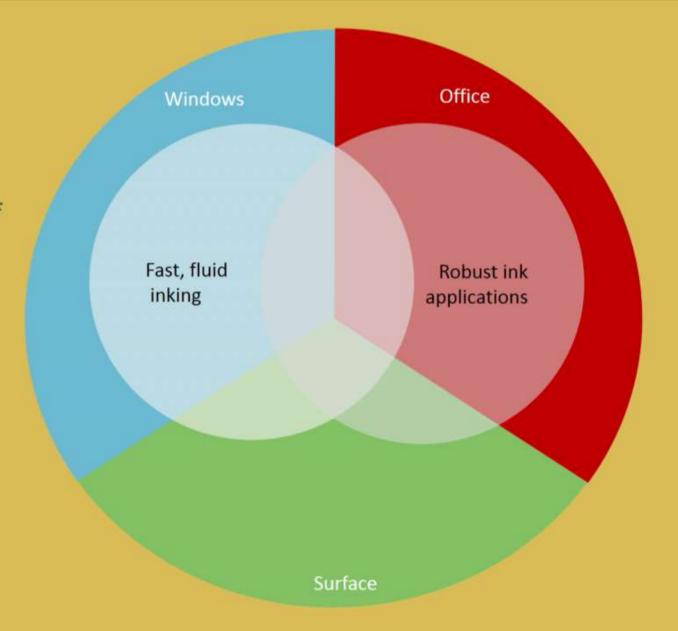
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Collaboration allows us to create integrated inking behaviors...



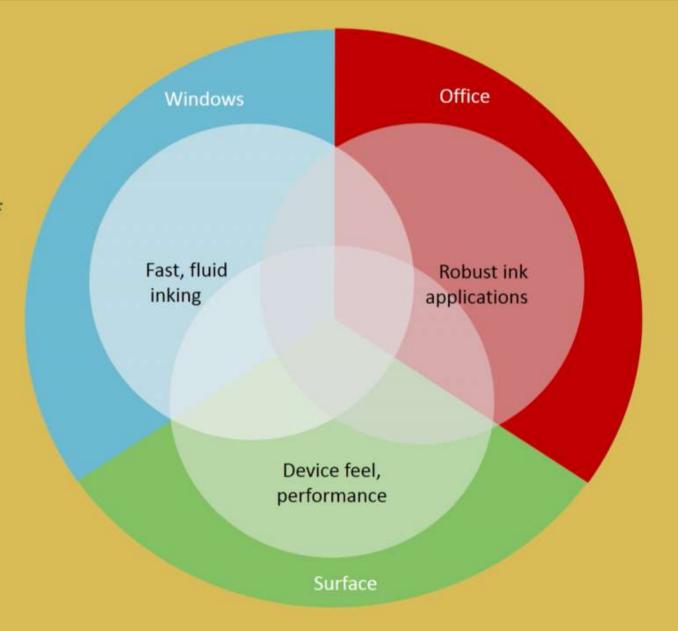
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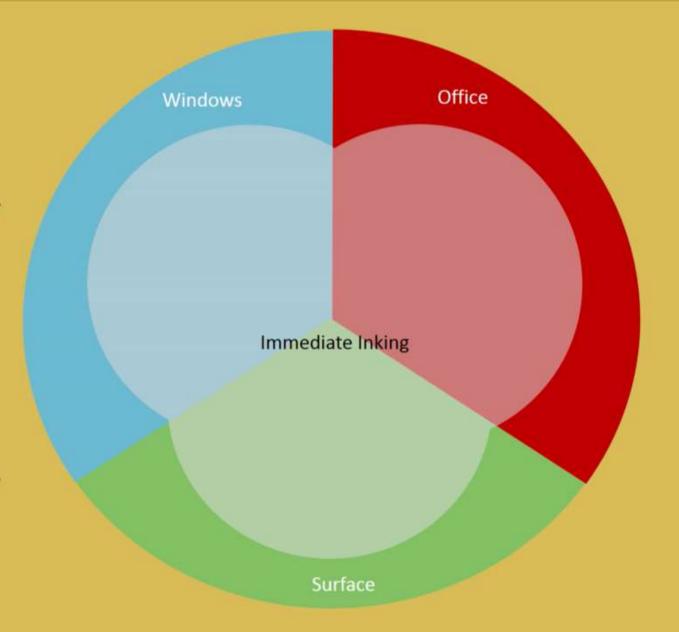
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A great inking experience is not a feature; it's the synergy of improvements that makes inking quick, delightful, and easy-to-use.

Collaboration allows us to create integrated inking behaviors...

...that combine to make a firstclass inking experience.





UX PROPOSAL FOR PEN AND INK FOR OFFICE GEMINI

Ink function should be intuitive and easily learnable through clear user cues, familiar design conventions and highlight the power and delight of the pen.

PEN ALWAYS LAYS DOWNINK

PEN BUTTON ALWAYS SELECTS

Mouse and finger is for selecting and manipulation. The pen must always reliably lay down ink strokes.

Depressing the barrel button on the pen while tapping or dragging will allow for ink or object selection.

ERASER ALWAYS ERASES

If the pen has an eraser nub, the eraser should reliably erase area or stroke depending on application.

Since the pen must reliably lay down ink all the time, how do we insure this when some apps and their canvas don't accept ink content?

TRANSIENT

- Ink for annotations
- Ink for emphasis
- Ink for recognition (text, commands, shape)

PERMANENT

- Ink as object
- · Ink as note taking
- Ink as content

TRANSIENT INK

is temporal, on a separate layer and can be repurposed

annotations

Appears on canvas as an annotation layer (acetate) that can be toggled off or on by the user or by application timing conventions.

Ink history can be saved and played back. Common ink controls. sticky notes and transport controls can be found in the transient command bar ribbon.

Annotated ink can be made permanent.

Power Point slide show, Word document, Reader, Internet

emphasis

Appears on surfaces that don't have an annotation layer. Used primarily for emphasis (e.g. pointing, underline, circling) when the ink doesn't need to be reviewable or permanent.

recognition

Appears on surfaces that don't have an annotation layer where the ink can be automatically recognized as text or commands.

Can be toggled on in an annotation layer where ink is recognized as shapes, text or unique objects.

PERMANENT INK

is part of the canvas, always visible

object

Appears on canvas that accepts ink as an object type. Sits within or on top of non ink objects in the canvas. Ink reflows with the content.

Users must explicitly add ink box or convert annotated ink.

Canvas must explicitly display ink controls in app chrome.

note taking

Appears on canvas that accepts ink as content but in context of note taking.

User does not need to explicitly add ink box to add ink. Ink is automatically added to canvas along with text or other embedded content.

Ink controls can be custom to the app design; within canvas, on object or in app chrome.

content

Ink is the primary content type. Other objects like text, images, video, etc. must be added through app UI.

Ink controls can be custom to the app design; within canvas, on object or in app chrome.

EXAMPLE

apps (Weather app. Pinterest. Pulse, Angry Birds)

EXAMPLE

EXAMPLE

folder list, text fields. Visio

EXAMPLE

Outlook email body, Power Point

EXAMPLE

One Note notebook, comments

EXAMPLE

PEN HOVER

HOVER FEEDBACK

Provides immediate visual cue for pen behavior before ink or selection action

- Paired with hover guides (text reco, selection marquee)
- Dynamic changes based on hover position or situation
- Predictable always performs hover cue action

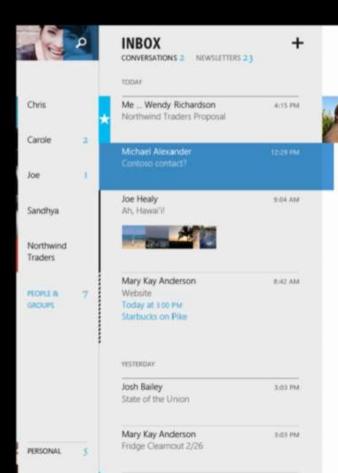
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- PERMANENT INK
- O TRANSIENT INK
- **─** TRANSIENT RECO TEXT
- **△** TRANSIENT RECO SHAPE
- + SELECTION
- ERASE
- **₹ COMMAND***

PERMANENT

object



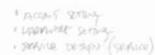
CONTOSO CONTACT?

Michael Alexander

12:29 PM

Hi Kat, hope this finds you doing well. Do you know who I should talk to at Contoso about their videography needs? Mitch and I have been freelancing for the last 6 months, and while we've managed to land some good gigs, Contoso has been pretty opaque for us.

Thanks in advance for the help!





Add a message...



ADD PEOPLE



enn



PERMANENT

notetaking

Quick Notes

(+) Page

Welcome to OneNote

Sample trip plan

Sample shopping list

OneNote: one place for all of...

Welcome to OneNote

Sample trip plan

Sample shopping list

Contoso Notes

Contoso Notes



· Account setting · HARMANT SETTING · SERVICE DESIGN (SERVICE) NOT (HELP)

RM TRUBE STOSTING

& Looking to away

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- O AMON PRABONE TO SEEK OUT!
- O Fin authorion -> en Fin
- o mornives to complete sofup

- · WE can prant JAK TO RM TRUNGE STUSTING
- · SEAN LAYERS OF ROOM 10 MARKE ROSHID IF ORTHUR RAL CONFERENCEMY









TRANSIENT

annotation

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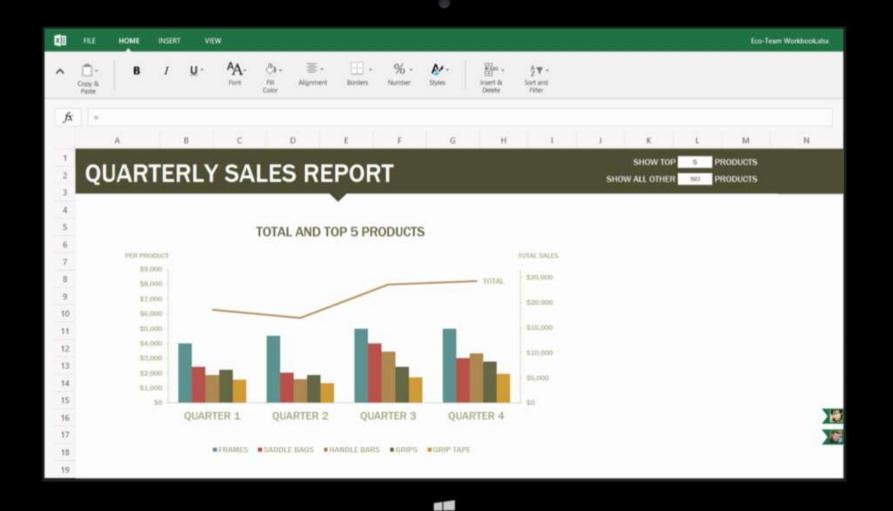
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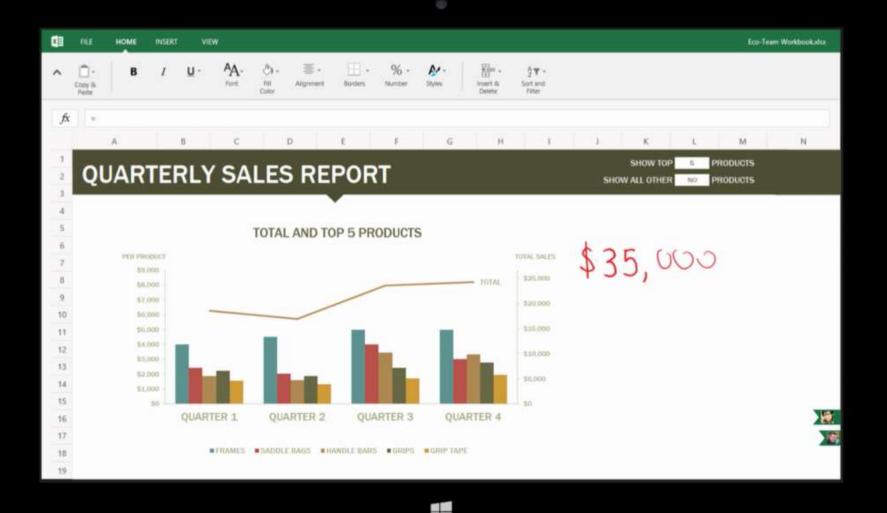
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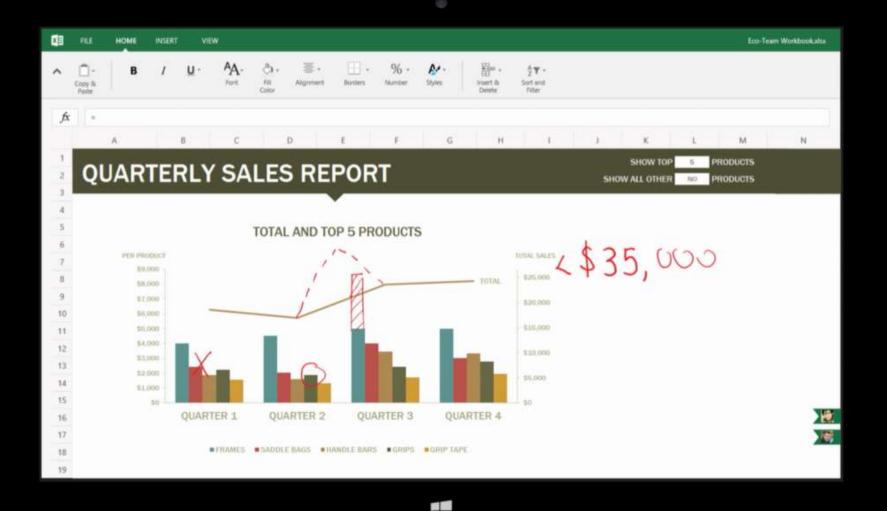
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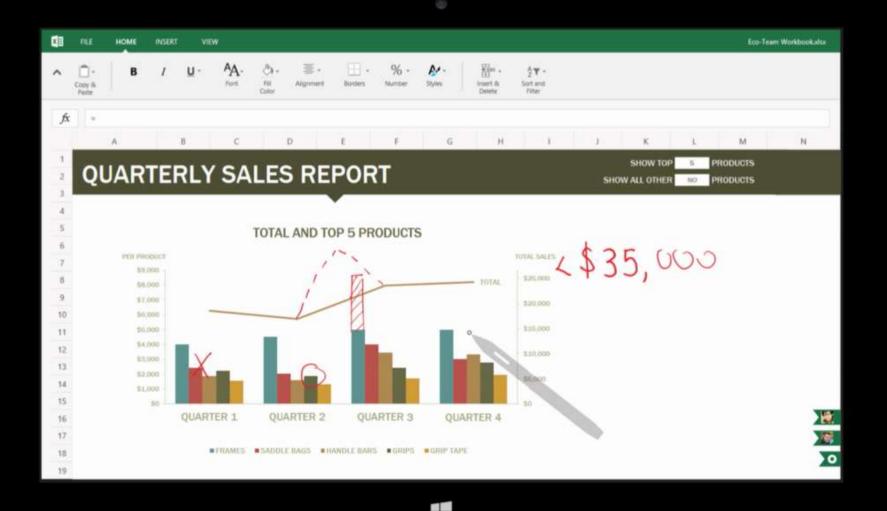
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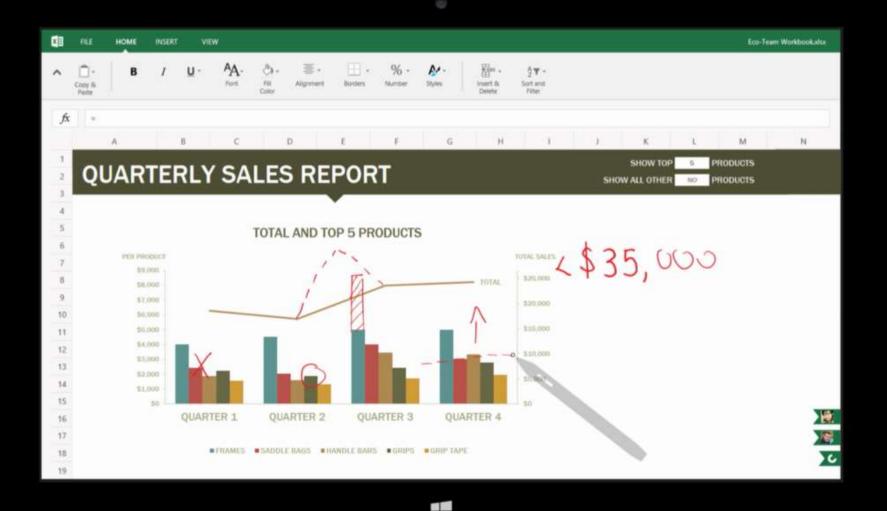


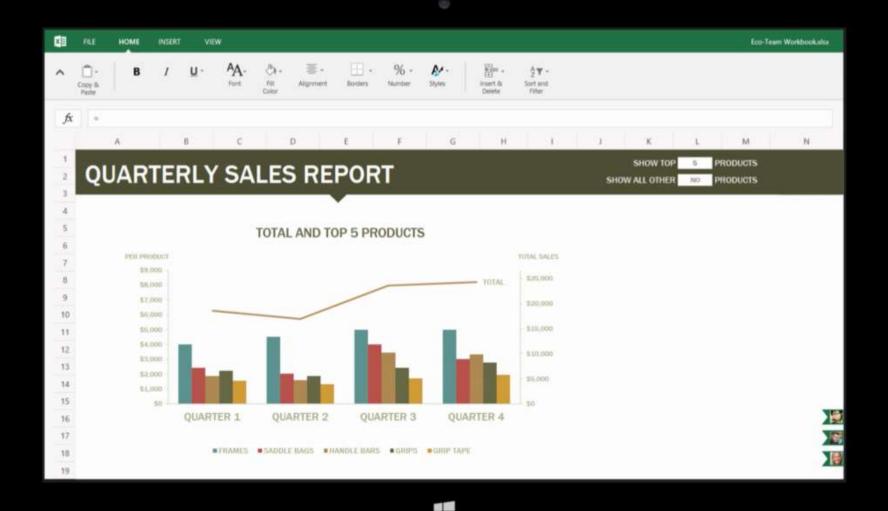




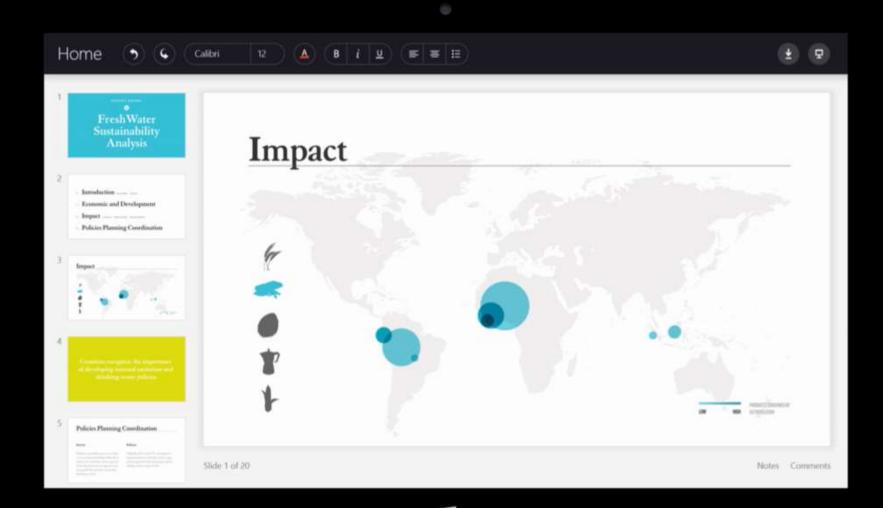


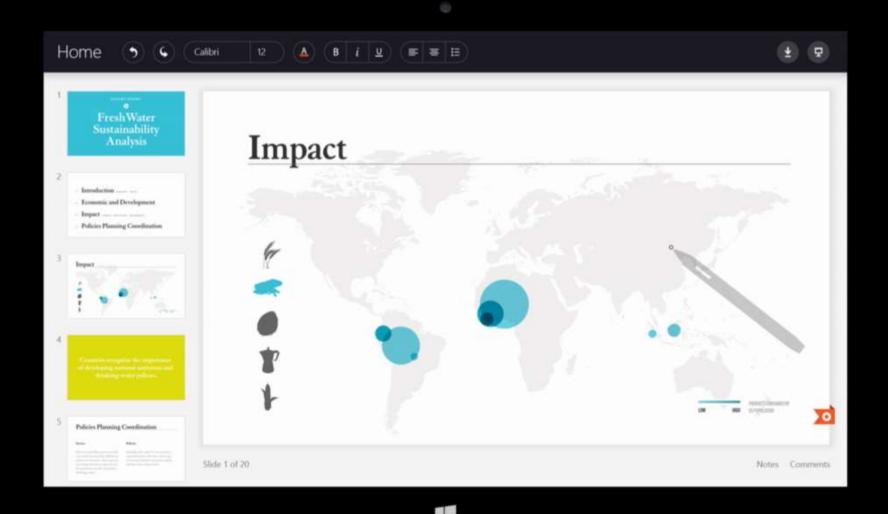


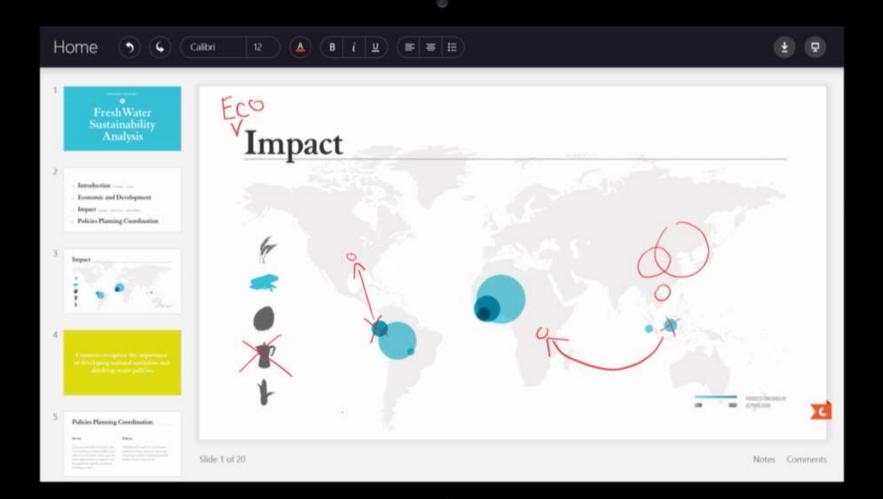


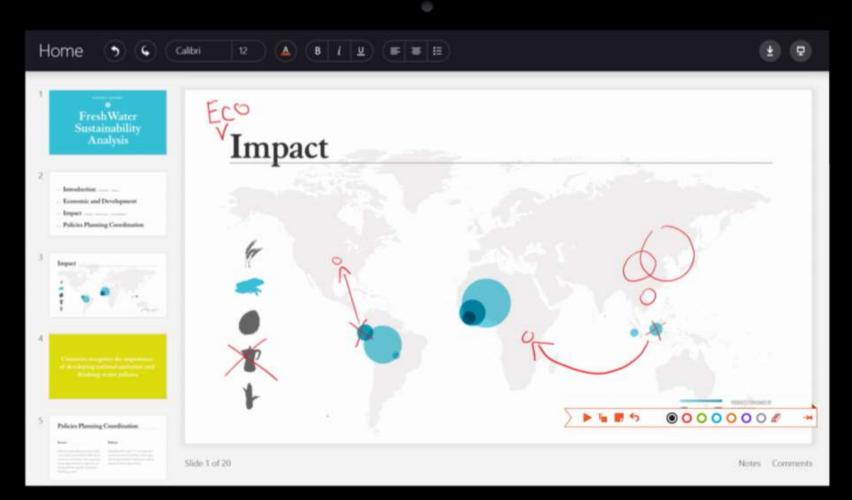


annotation playback





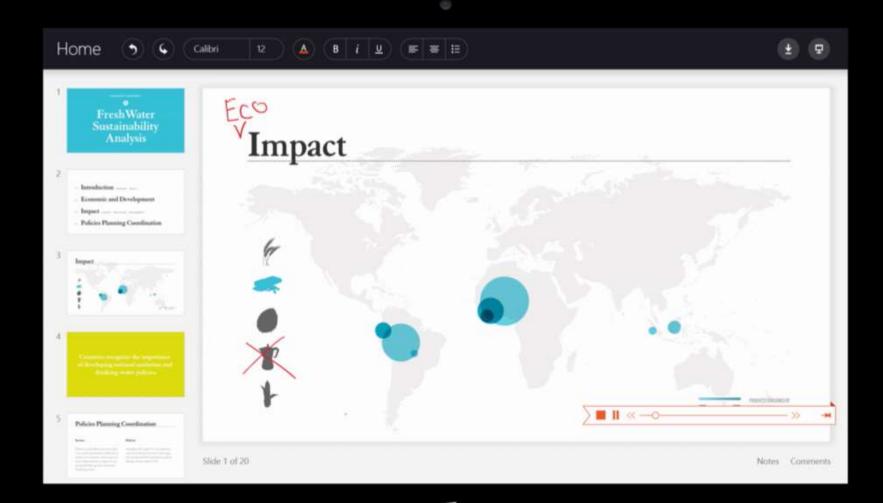


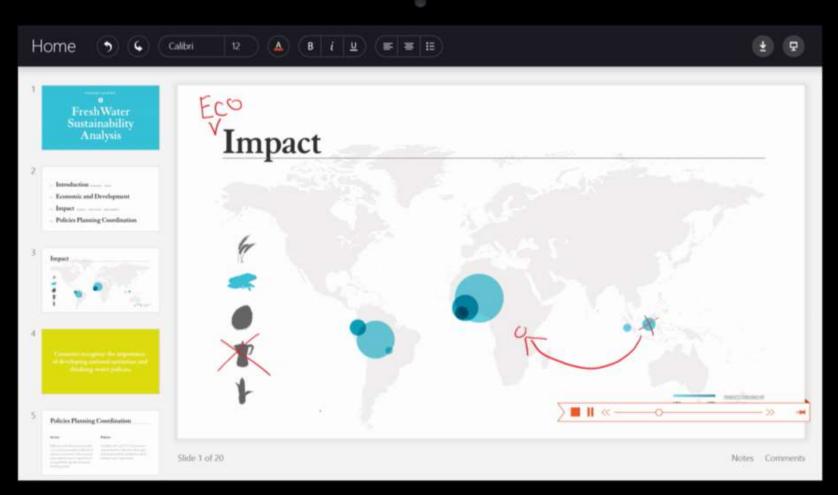






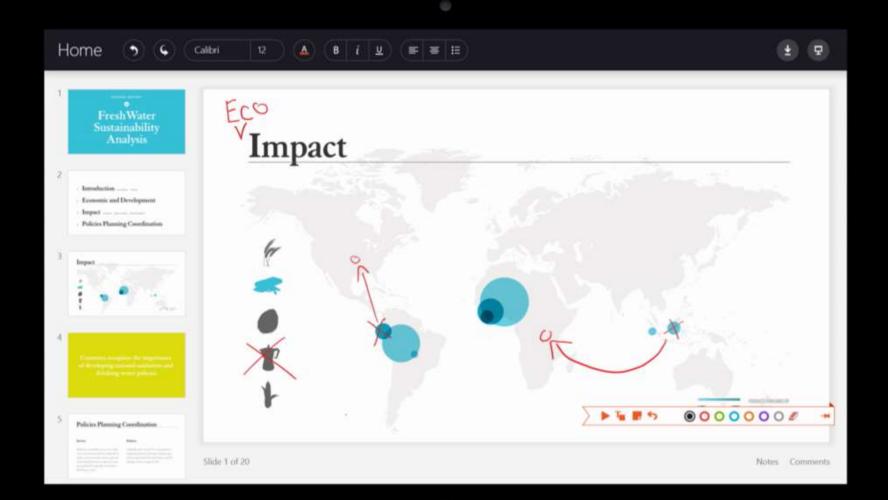




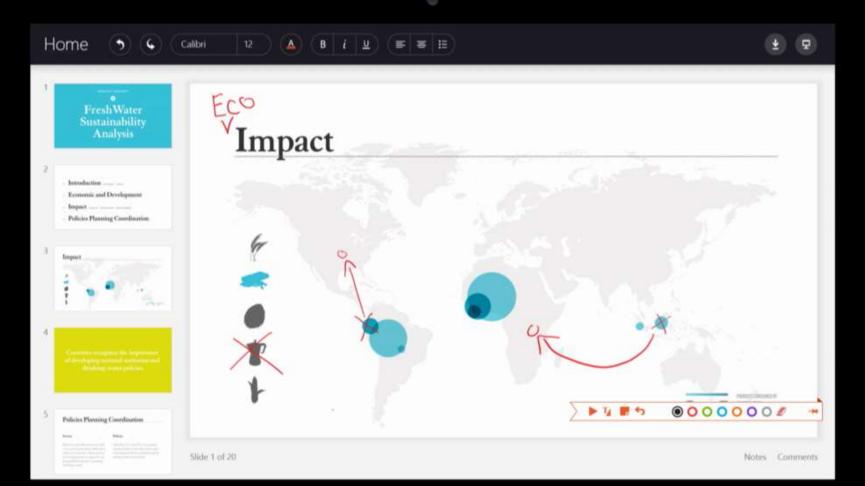




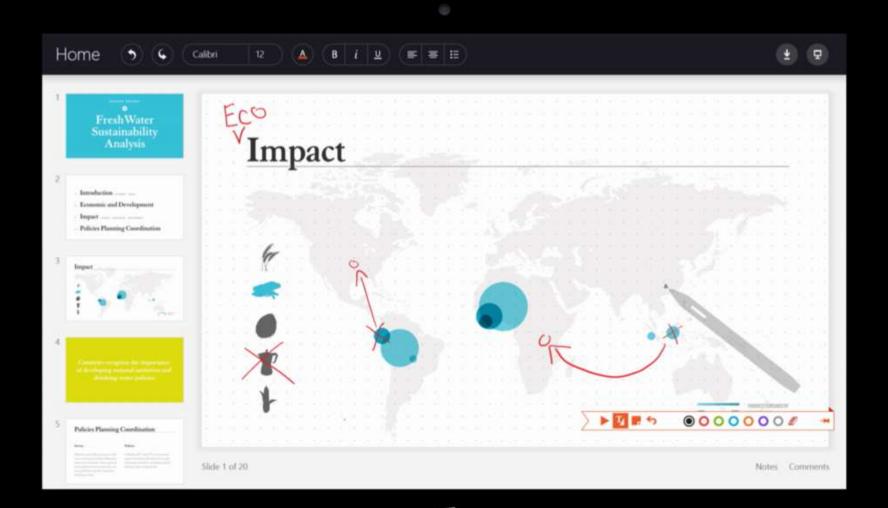


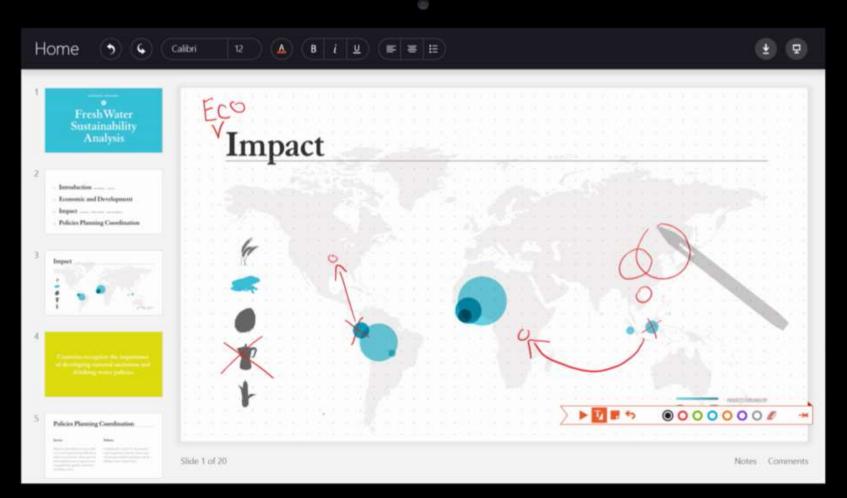


recognition shape

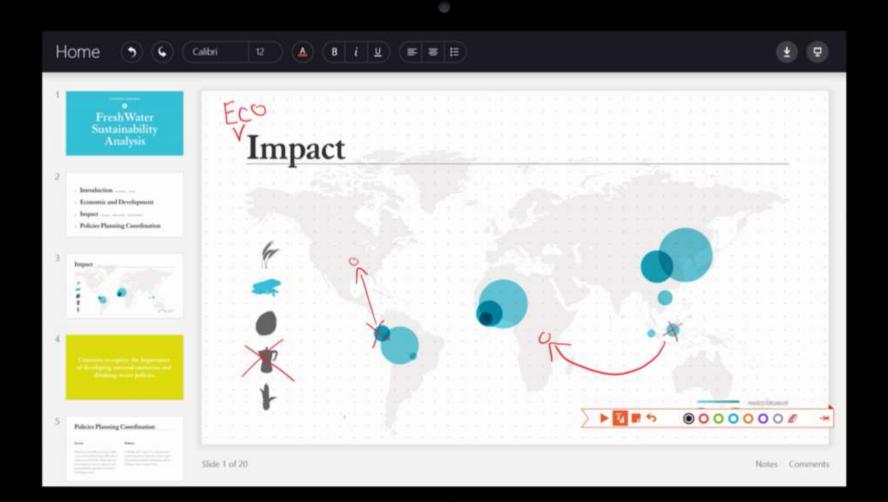












anchoring annotation alternative



Art's Future Meets Its Past

Prada Foundation Remounts a 1969 Exhibition

By HOLLAND COTTER

Published: August 13, 2013, NYTimes

VENICE — What's new in contemporary art? Old. We're in an age of remake culture, an epidemic of re-enactment fever. Young painters are working in styles that were hot half a century ago. Yesteryear's performance art is being re-performed. Exhibitions that have been done and done — on Matisse, Picasso, European abstraction — are being done again.

Has the art industry, noted for its nanosecond memory, suddenly become history-conscious? Is the art market, like Hollywood, nervous about anything but proven brands? Is art just plain out of ideas? Whatever the answer, the replicants keep arriving, a recent and particularly ambitious one being an ultrafastidious reconstruction of the 1969 show "When Attitudes Become Form," at the Prada Foundation in Venice.

The original version, which took place in Bern, Switzerland, has a near-mythical reputation as a late-20th-century landmark. It brought together some of the most adventurous young European and American avant-gardists of the day, exponents of post-Pop, post-Minimalist, supposedly anti-market trends like Conceptual and Process art. It presented them at a high moment of political and cultural turmoil internationally, and in what has been perceived as a radically loosened-up exhibition format, with art created communally, spontaneously, on the spot.









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Systematical Control of Control o

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The actual event was fairly line-kep. Hern was no one's idea of an art capital. The exhibition site, a konsthalle built in 1918, was draftly undistinguished. The show opened in the gray month of March, ran for barely a musch and draw only a small, beausoid crowle.

Fixed between two understandable. The work, by almost 70 artists, jammed into two floors and a nearby annex, wan't quite sculpture and certainly want't pointing. In medium is included ice, fire, broken glass, lead, leather, lift, floorescent tubing, peas, charcool and margarine. Ripper snahed through rooms; electric wires wound down a staircase. Nothing was framed or on pedentials or behind stanchinens, and visitors trampled on work, though it was hard to tall where the art ended out the damage began.

Some damage was act. A piece by the American "surfs actual" blocked Hotzer consisted of craters punched with a wrecking hall into the presented outside the measurm. While propular reaction over all ranged from grampiness to bilarity, officialtion trock a more serious view. Certain lumithable staff members were so notraged that they effectively forced the resignation of the institution's director, Harald Scenmans, who was also the exhibitor's counter.

Too late. Word had spread through the art world. The show — its full title was "Live in Your Head: When Attitudes Become Form: World, Cincepta, Processes, Situations, Information" — was instant history, a radical moment.

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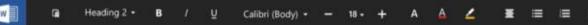
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Puzzlement war understandable. The work, by almost 70 artists, jammed into two floors and a nearby annes, wasn't apitte sculpture and certainty wearn't painting. Its mediums included ice, fire, broken glass, lead, leather, which is no behind standable. And visities trampled in work, though it was hard to tell where the art ended and the damage becau.

add Michael Heizer reference





Art's Future Meets Its Past

Prada Foundation Remounts a 1969 Exhibition

By HOLLAND COTTER.

Published: August 13, 2013, NYTimes

VENICE - What's new in contemporary art? Old. We're in an age of remake culture, an epidemic of re-enactment fever. Young painters are working in styles that were hot half a century ago. Yesteryear's performance art is being re-performed. Exhibitions that have been done and done — on Matisse, Picasso, European abstraction — are being done again.

Has the art industry, noted for its nanosecond memory, suddenly become history-conscious? Is the art market, like Hollywood, nervous about anything but proven brands? Is art just plain out of ideas? Whatever the answer, the replicants keep arriving, a recent and particularly ambitious one being an ultrafastidious reconstruction of the 1969 show "When Attitudes Become Form," at the Prada Foundation in Venice.

The original version, which took place in Bern, Switzerland, has a near-mythical reputation as a late-20th-century landmark. It brought together some of the most adventurous young European and American avant-gardists of the day, exponents of post-Pop, post-Minimalist, supposedly anti-market trends like Conceptual and Process art. It presented them at a high moment of political and cultural turmoil internationally, and in what has been perceived as a radically loosened-up exhibition format, with art created communally spontaneously on the spot









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Puzzlement was understandable. The work, by almost 70 artists, jammed into two floors and a searby annex. wasn't quite sculpture and certainly wasn't painting. Its mediums included ice, fire, broken glass, lead, leather. felt, Recreacent tubing, peak, charcoal and margarine. Ropes snaked through rooms; electric wires wound shown a stategase. Nothing was framed or on pedestals or behind stanchions, and visitors trampled on work. though it was hard to tell where the art ended and the damage began.

Some damage was art. A piece by the American "earth artist" Michael Heizer consisted of craters punched with a wrecking ball into the pavement outside the museum. While popular reaction over all ranged from grumpiness to bilarity, officialdom took a more perious view. Certain hammingly stall manners WIFF to outraged that they effectively forced the emigration of the institution's director, Harald Secentary, who will also the exhibition's constor.

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Art's Future Meets Its Past

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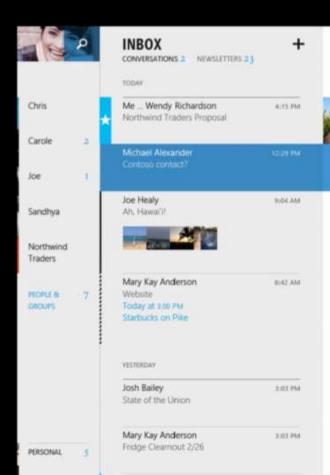
add Michael Heizer reference







recognition text



ADD A TITLE... ×

12:29 PM

Michael Alexander

Hi Kat, hope this finds you doing well. Do you know who I should talk to at Contoso about their videography needs? Mitch and I have been freelancing for the last 6 months, and while we've managed to land some good gigs, Contoso has been pretty opaque for us.

Thanks in advance for the help!

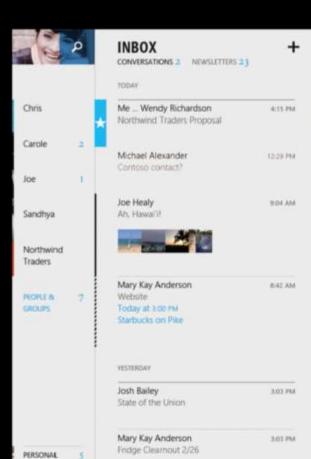
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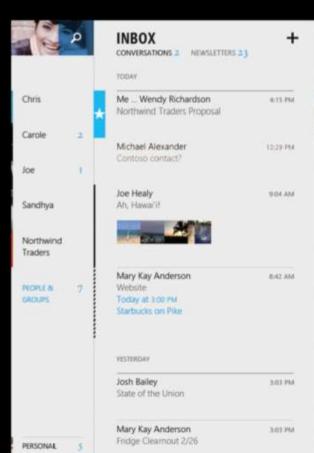
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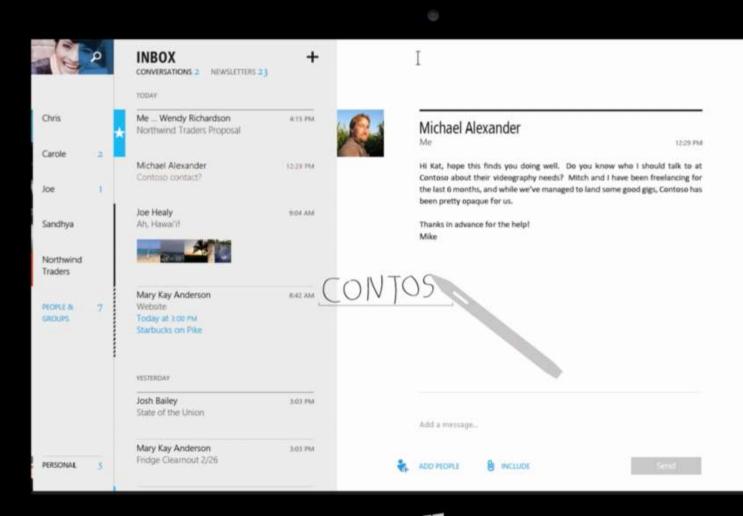


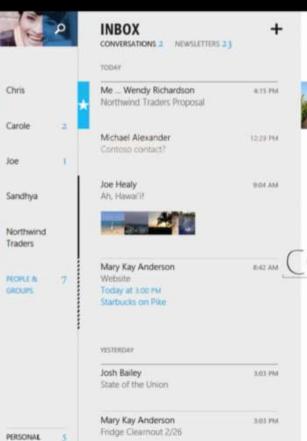
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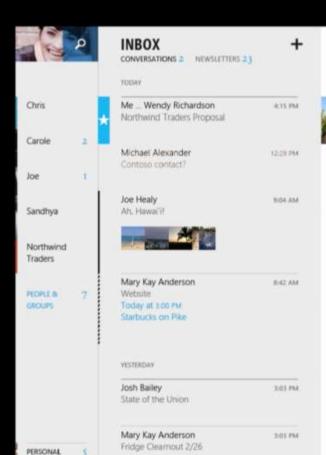
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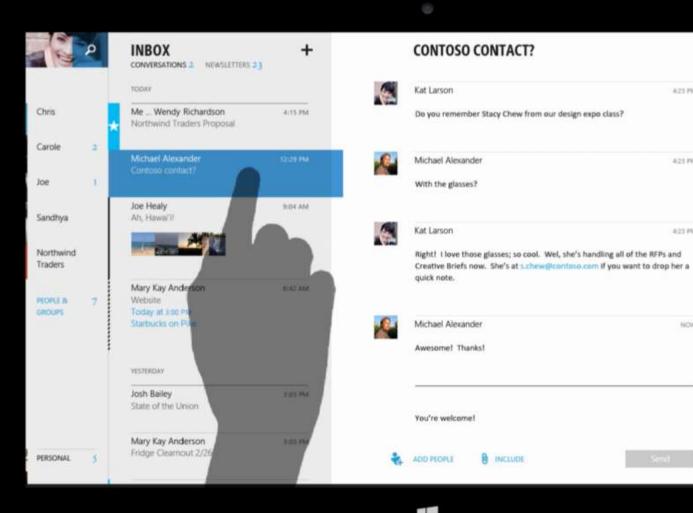
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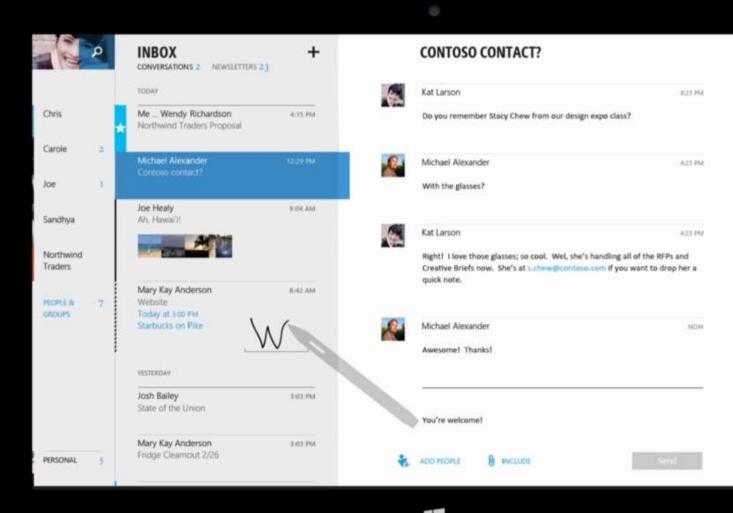


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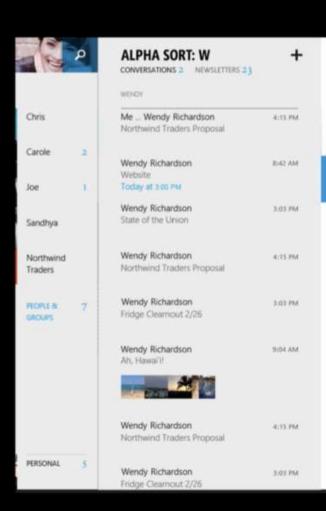
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CONTOSO CONTACT? Kat Larson 4/23 PM Do you remember Stacy Chew from our design expo class? Michael Alexander 423 PM With the glasses? Kat Larson 423 PM Right! I love those glasses; so cool. Wel, she's handling all of the RFPs and Creative Briefs now. She's at suchew@contoso.com if you want to drop her a quick note. Michael Alexander NOW Awesome! Thanks! You're welcome!

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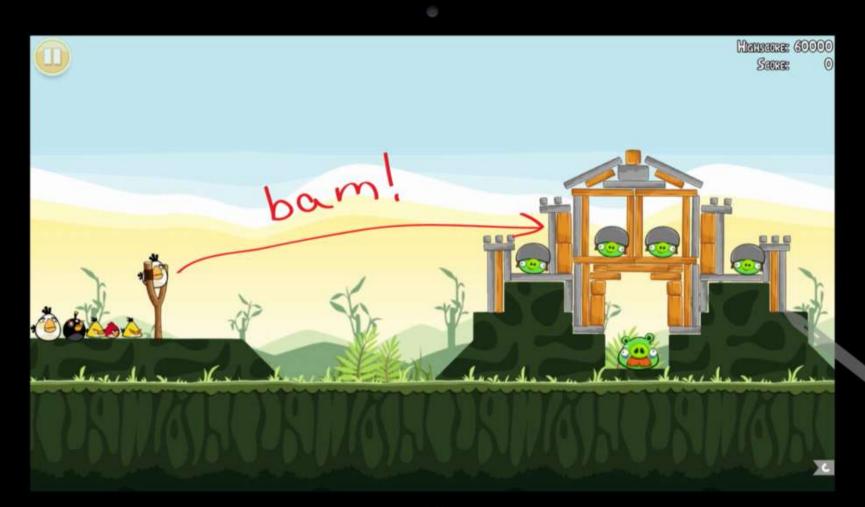
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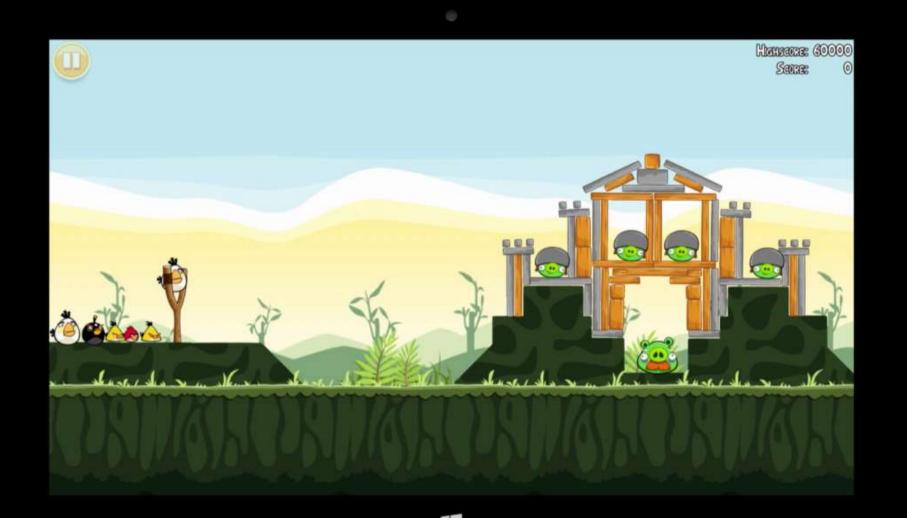




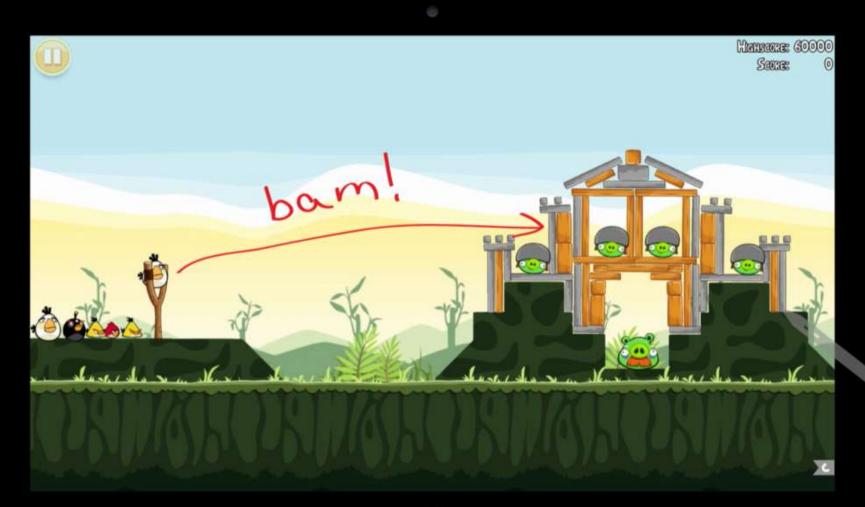








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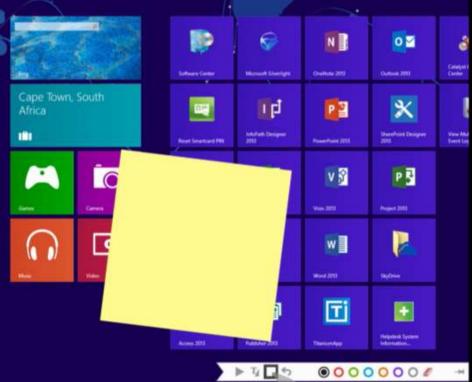
























































































































































































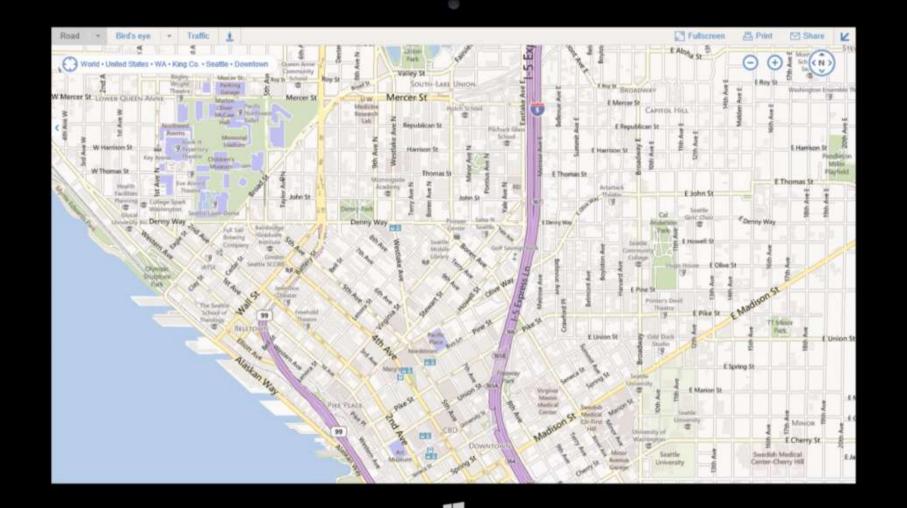


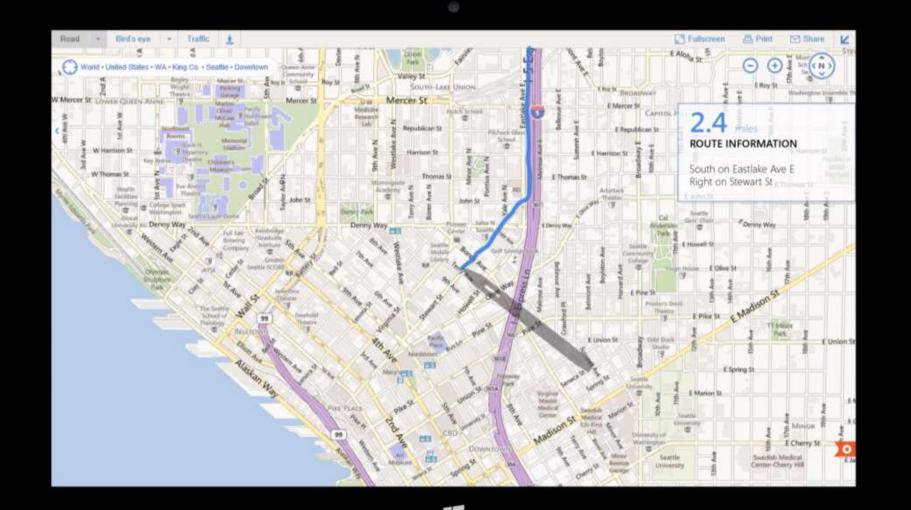


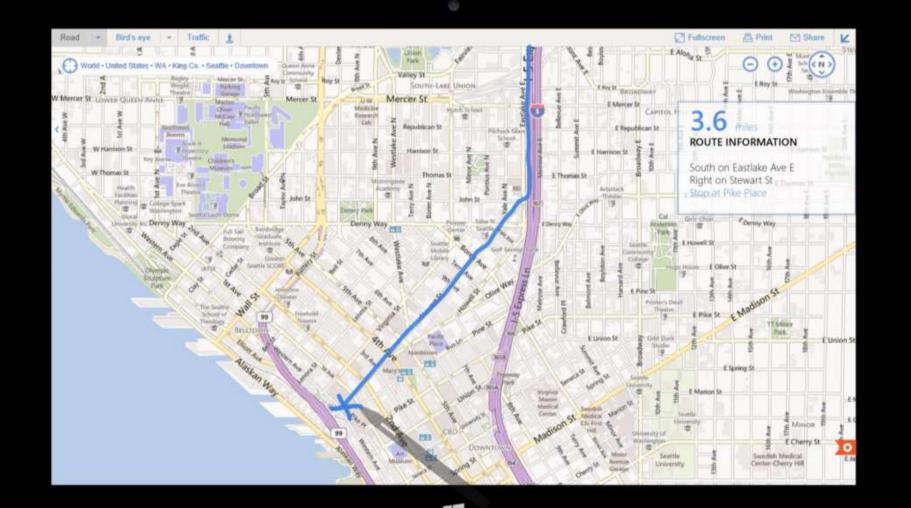


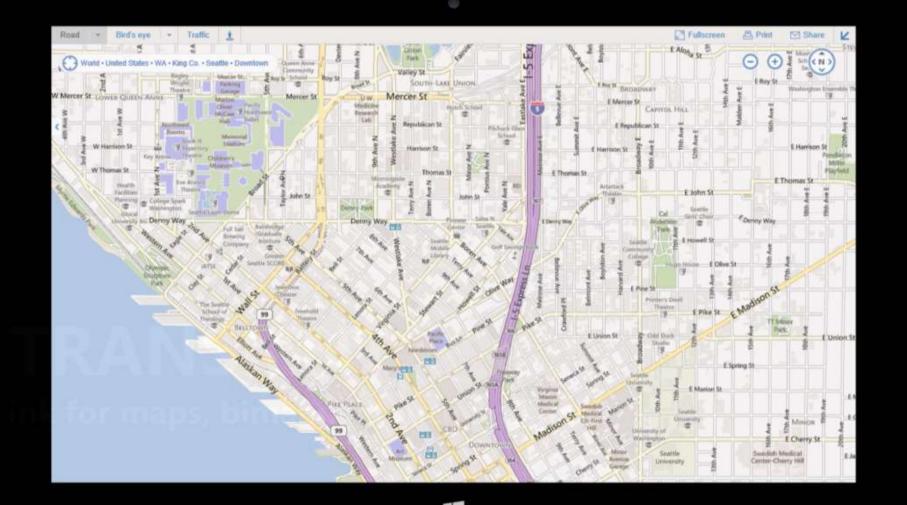


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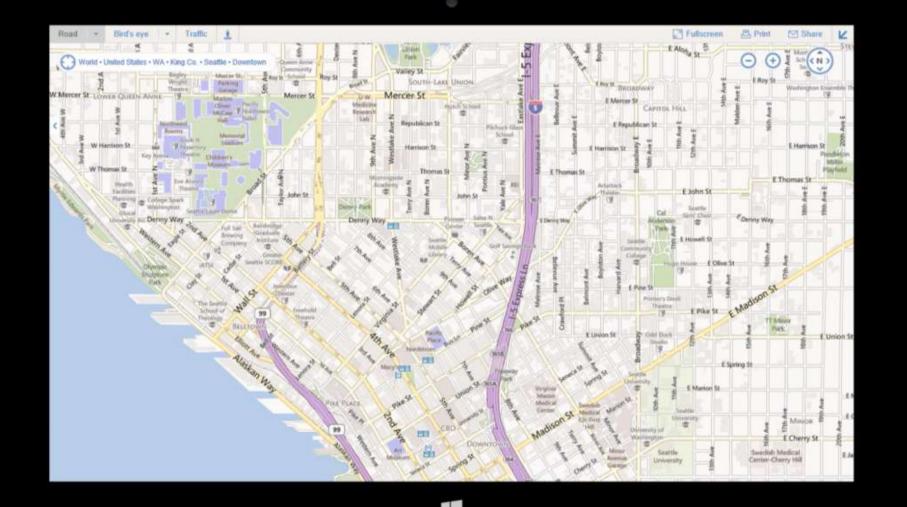


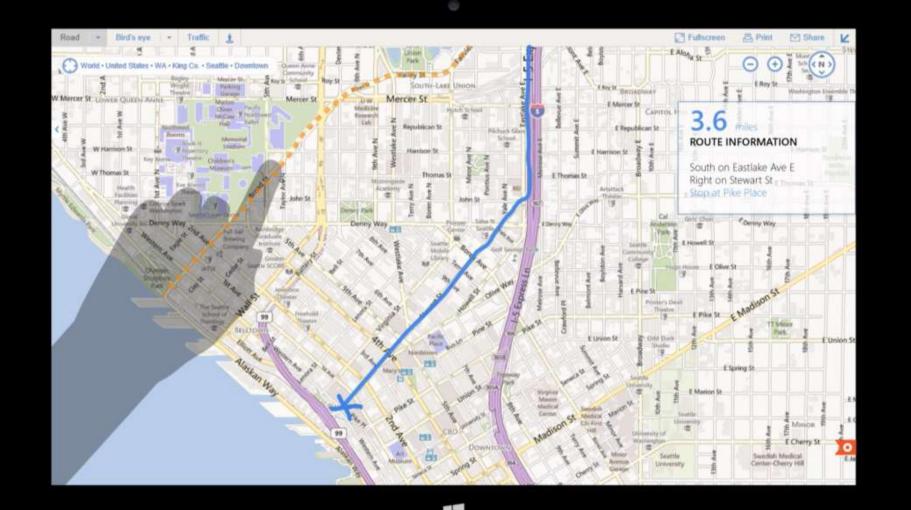


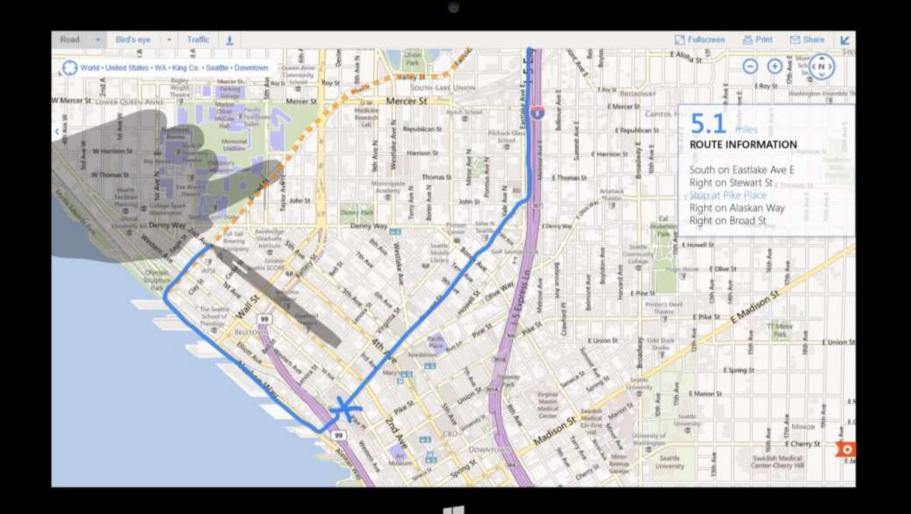


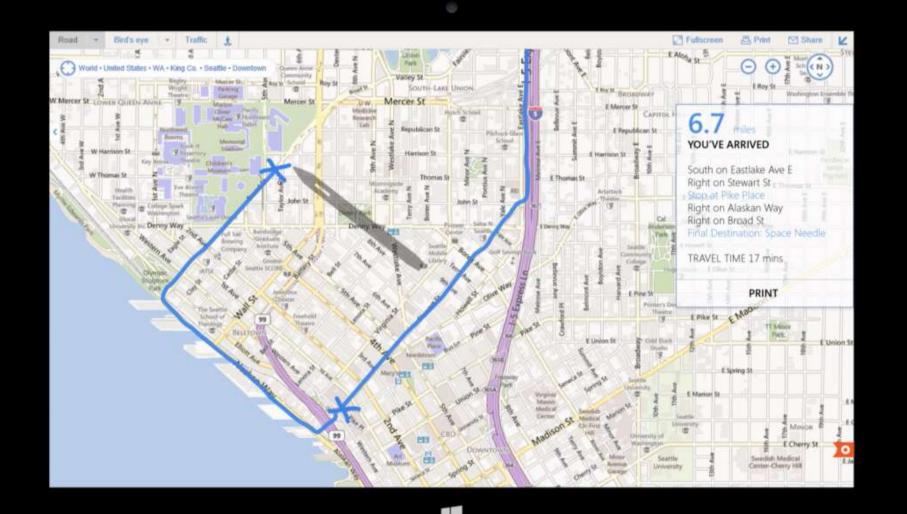


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10			1:1 Outside					
			Peter Stevenson			Design Review Focus Room 1		
11	Lunch with Mom					March Rogers		
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12PM				Anderson Park Field Nick Johnson		El Rinconsito Rick Christianson	Brunch	
							Portage Bay Cafe Jamin Smith	
1		BBQ; Julie's house, N.				All Hand Rm 9042		
						Josh Pollock		
2:40PM					Website Starbucks on Pine	Pizza Partyl 3148		
3		Swimming			Mary Kay Anderson	Mike Hay		
	Coffee with Jane Stumptown							



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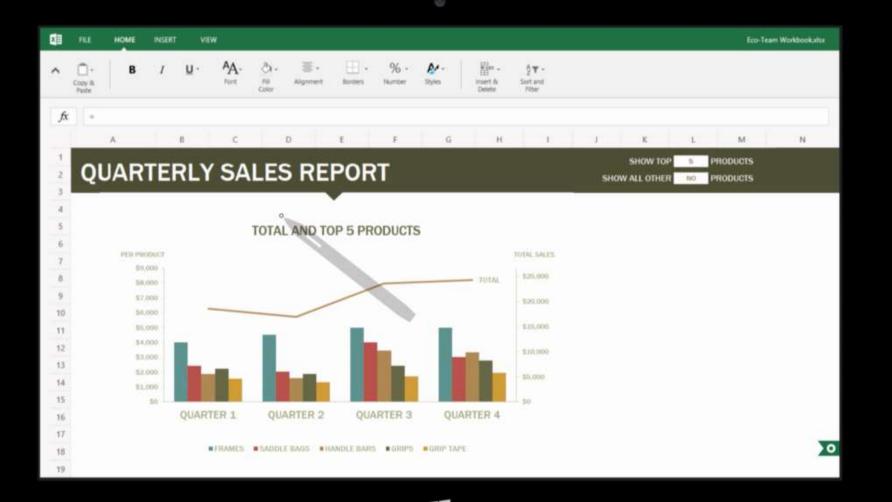
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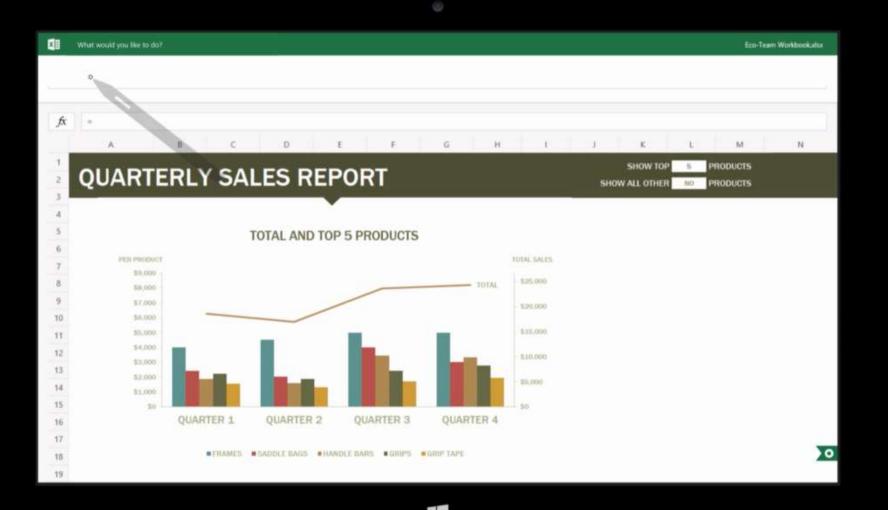
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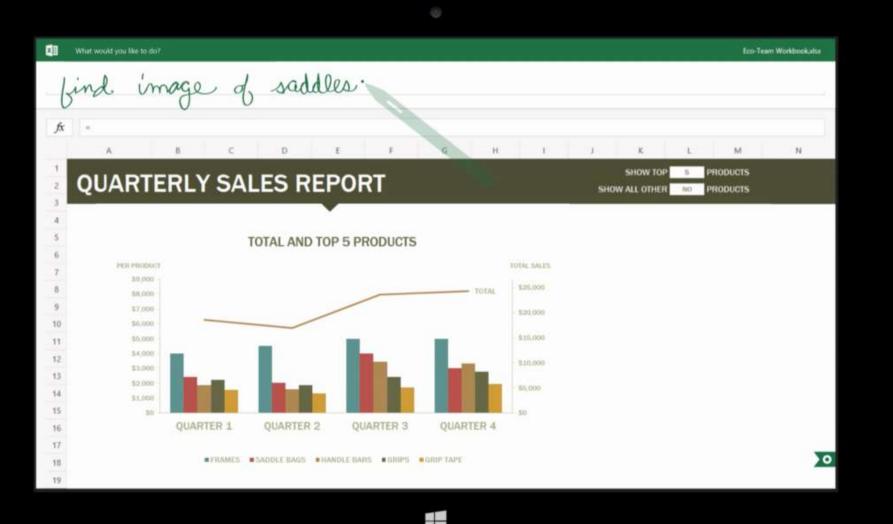


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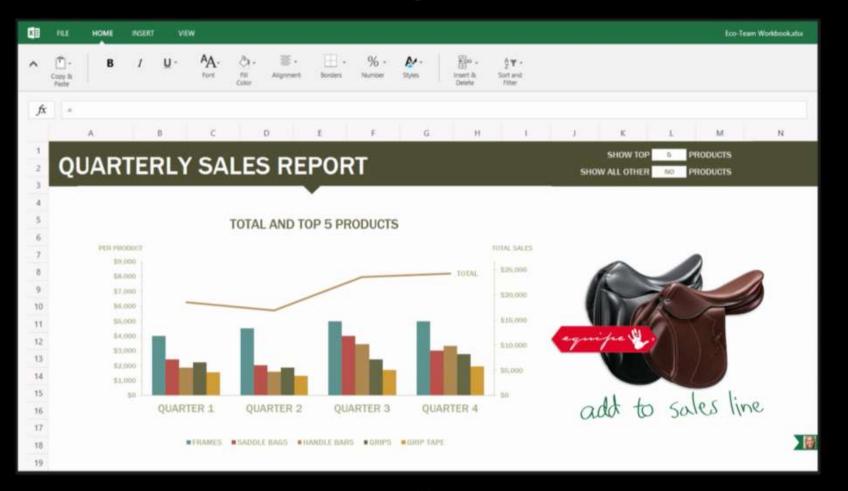














INK COMMENTS

review and editing

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Published: August 13, 2013, NYTimes

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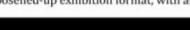
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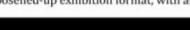
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Has the art industry, noted for its nanosecond memory, suddenly become history-conscious? Is the art market, like Hollywood, nervous about anything but proven brands? Is art just plain out of ideas? Whatever the answer, the replicants keep arriving, a recent and particularly ambitious one being an ultrafastidious reconstruction of the 1969 show "When Attitudes Become Form," at the Prada Foundation in venice.

The original version, which took place in Bern, Switzerland, has a near-mythical reputation as a late-20th-century landmark. It brought together some of the most adventurous young European and American avant-gardists of the day, exponents of post-Pop, post-Minimalist, supposedly anti-market trends like Conceptual and Process art. It presented them at a high moment of political and cultural turmoil internationally, and in what has been perceived as a radically loosened-up exhibition format, with art created communally, spontaneously, on the spot.









Prada Foundation Remounts a 1969 Exhibition

By HOLLAND COTTER

Published: August 13, 2013, NYTimes

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Art's Future Meets Its Past

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By HOLLAND COTTER.

Published: August 13, 2013, NYTimes

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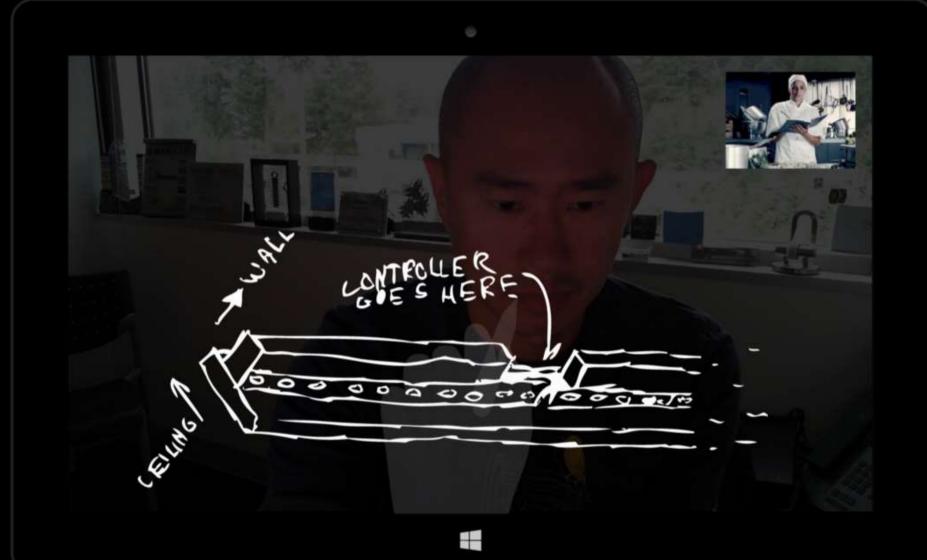
ink sketching over video





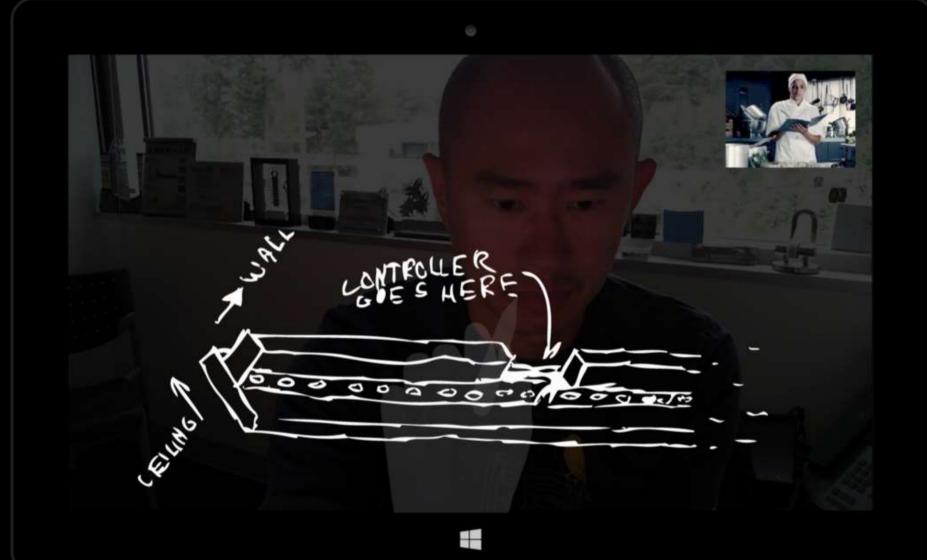










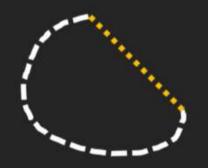


SELECTION

Selecting, manipulating and repurposing ink should be as reliable, delightful and powerful as the ink itself.

- Button activated
- Gesture enabled
- Convertible to ink
- Context menu enabled

A simple inking solution requires a simple selection model.







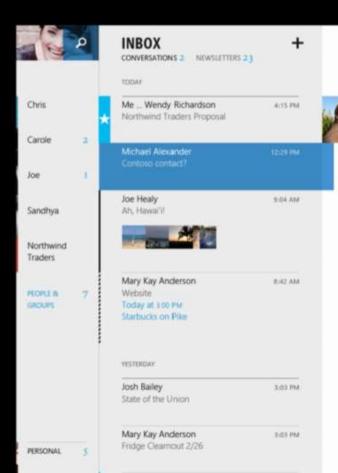
LASSO RECT-ANGLE

Selection in any direction where the marquee breaks from a straight line. Bungee line completes the selection on pen up.

Selection in a straight diagonal line. Breaking the line converts selection to LASSO.

Selection in a straight horizontal or vertical line, and grows from center out at point of contact. Breaking the line converts selection to LASSO.

SQUARE



CONTOSO CONTACT?

Michael Alexander

12:29 PM

Hi Kat, hope this finds you doing well. Do you know who I should talk to at Contoso about their videography needs? Mitch and I have been freelancing for the last 6 months, and while we've managed to land some good gigs, Contoso has been pretty opaque for us.

Thanks in advance for the help!

PACES STILLY PAPAMENT SETTING SEALUR DESERV (SEALUR)



Add a message...



ADD PEOPLE





Start













CRYSTAL BALL READING ROOM

CALENDAR TICKETS NEWS BARBOZA MOEBAR HISTORY CONTACT/GENERAL INFO

BACK TO BACK NIGHTS OF BUILT TO SPILL



Neumos Presents Built to Spill Friday December 27 and Saturday December 28, 2013 \$25 ADV // 8PM if 21+ Friday 12/27 Scient: Saturday 12/28 Scient: Tyo Night Pass (Friday 12/27 + Saturday 12/20) 6UILT TO SPIL I/ builtiospil com

JASON ISBELL // AMERICAN SONGWRITER



Check out Jason Isbell on this morth's cover of American Songwriter out now and don't reas him perform here two nox1 Tuesday September 10th! Neumos Presents Jason isbell with Amanda Shires Tuesday September 10, 2013 \$17 ADV // 8PM // 21- JASON ISBELL // jason/obell.com

Sep 2013

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SELECTION

add space



Welcome to OneNote

Sample trip plan

Sample shopping list

OneNote: one place for all of...

Welcome to OneNote

Sample trip plan

Sample shopping list

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Sample trip plan

Sample shopping list

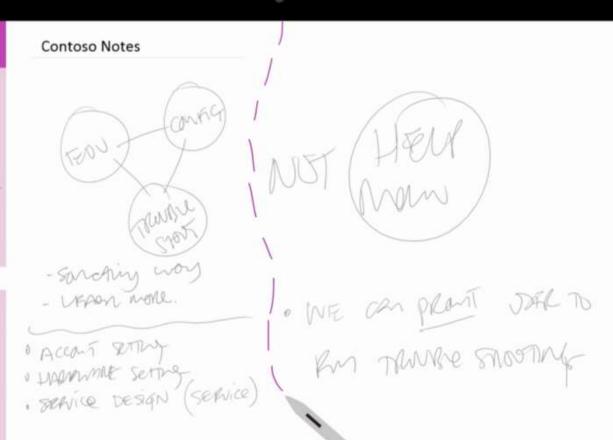
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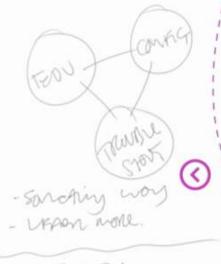
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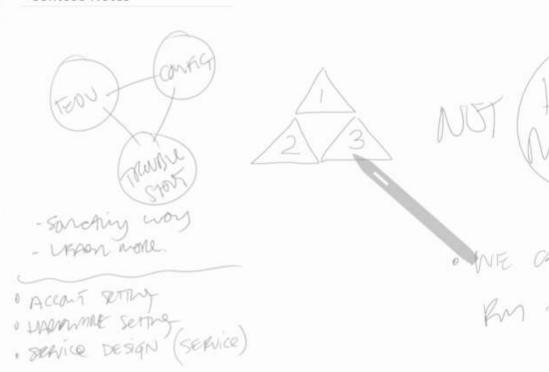
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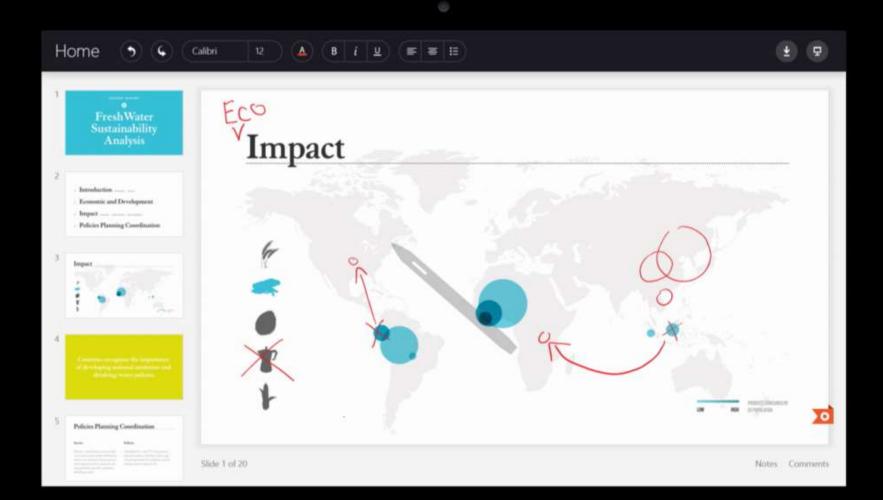
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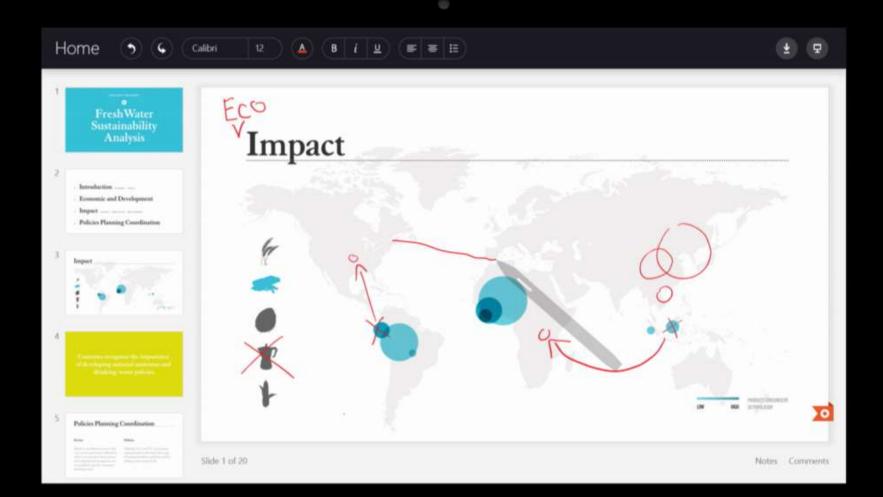
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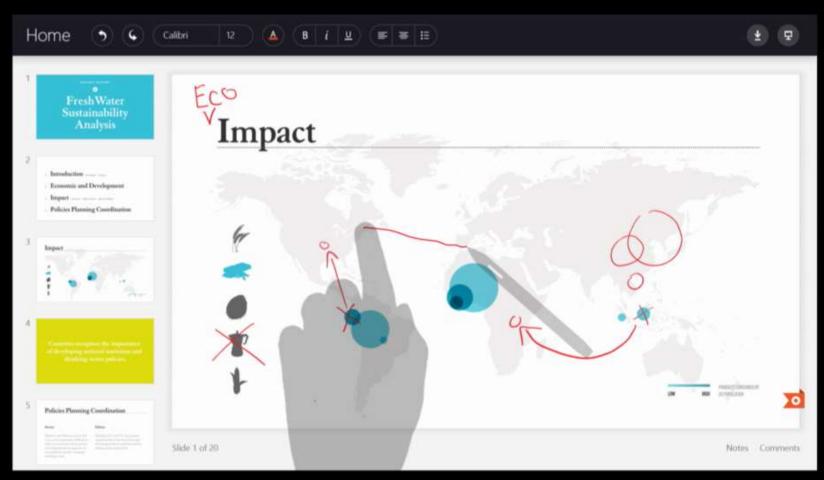


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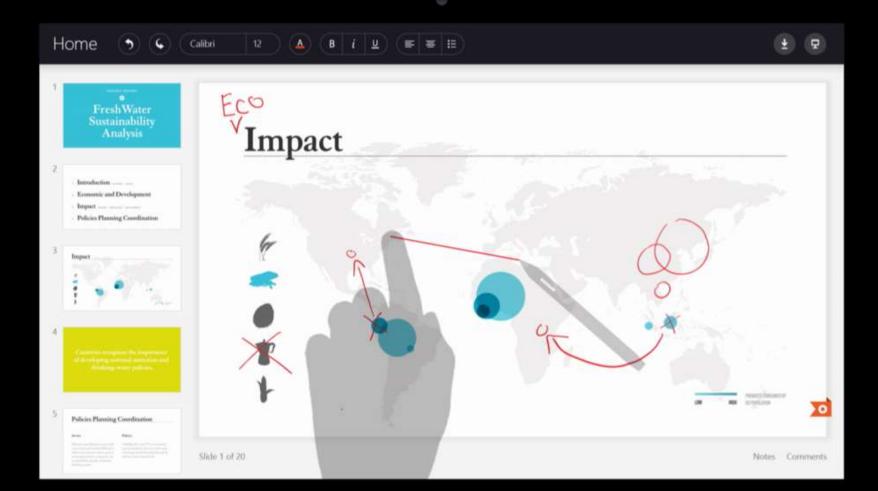
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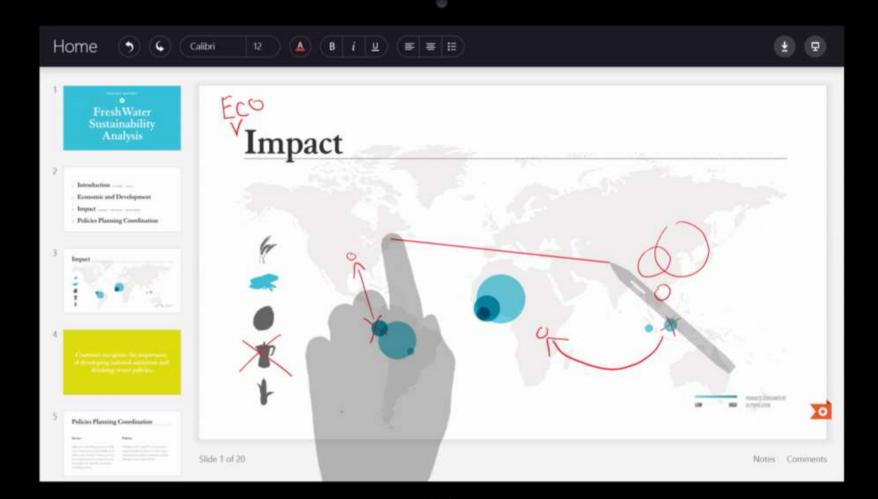


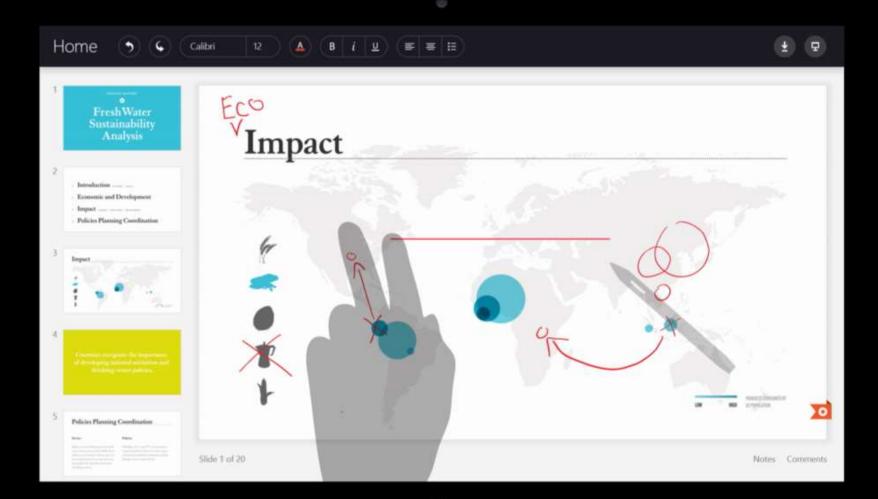












Pen is absolute.

Ink is fast and fluid.

Drawing is human.

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