



National College Of Art And Design

Faculty Of Design

Department Of Visual Communications

The Development Of The Electronic Process In Design

As Seen Through The Work Of April Greiman

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Chapter 1

a A brief Resume of April Greiman

b Introduction (The digital revolution)

c Greiman's early work(Layering and Texture)

d Summary



1

FIG 1:
APRIL
GREIMAN'S
PORTRAIT

A Brief Resume:

April Greiman was born in 1948 in New York City. She was educated in the United States and Europe and is an internationally known designer. Currently she is considered to be the leading American designer pioneering technology with graphic, environmental, motion and interactive design. Her work for numerous international corporations has received honours in every major show, with many works being in the collection of the library of congress, the Smithsonian Institution and the Museum of Modern Art.

Greiman has participated in Museum shows throughout the U.S. and Japan, England, Italy, and Israel. She was one of three designers selected by the United States Information Agency for participation in an exchange programme with Russia. This U.S.I.A.¹ tour saw Greiman's work visit cities throughout Russia. Currently there is a collection of Greiman's posters touring the United States.

The new formal vocabulary which April Greiman helped to introduce in the late '70s, has been referred to as the "New Wave", "California Swiss," and "Swiss Punk". Greiman was educated at the Kansas City Art Institute where she received a Bachelor of Fine Arts degree in 1970. After that she went for a year of post graduate studies in the traditional world of the-Swiss Basel Allgemeine Gewerbeschule, studying under Armin Hoffman³ and Wolfgang Weingart⁴. On her return to the United States she taught at the Philadelphia College of Art and freelanced in New York before moving to Los Angeles, after falling in love with the place. Once there she began to build her business and her reputation.

She worked for a variety of progressive clients and in 1982, Greiman became Director of Visual communication at the Californian Institute of the Arts. Significantly Greiman changed the program from "Design," to "Visual Communications," in order to stress the impact of technology and the proliferation of disciplines within the profession. According to Greiman, "The goal is to balance concept and tool with individual vision, to encourage designers whose skills and ideas transcend any particular medium." (Greiman, 1990, pp50) For the past fifteen years, April Greiman has been in the spotlight of the community. During that time, she has received widespread attention and acclaim - exhibitions awards, articles, lectures and clients clamouring at her door. None other than noted designer Massimo Vignelli⁵ has described her work as literally explosive.

1.. U.S.I.A. Design U.S.A: One of three U.S. design firms travelling to the U.S.S.R. 1989.

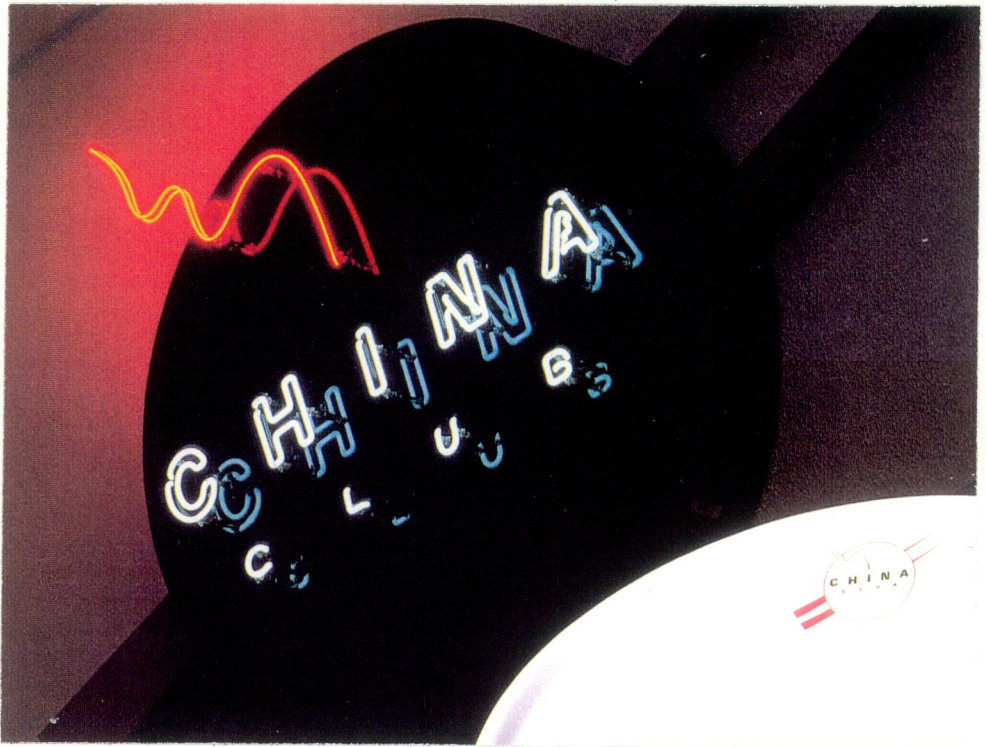
2. The New Wave: A combination of student learning in Switzerland and the influences of the Californian way of life helped cause this new design movement.

3. Armin Hoffman: Taught Greiman a quiet, intense, reductive approach and made her concentrate on the mastery of single details.

4. Wolfgang Weingart: Internationally acclaimed Graphic Designer who taught Greiman an additive, complex, emotional approach to her work.

5. Massimo Vignelli: From Milan, Italy - an internationally acclaimed Architect/Interior/Graphic designer

2



3

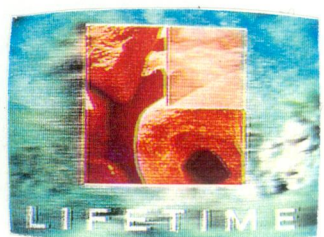
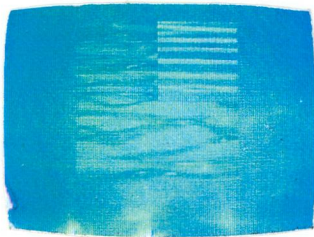


fig 2
The China Club.
A trendy L.A.
Restaurant and
Lounge.

She is by far the most daring and meaningfully
experimental graphic designer in the world.
Her work is extremely intellectual and emotional
at the same time. From the frontier of space
where her work seems to be, everything else must
seem remote and appears to transcend mundane
needs, while always performing its task.

(Vignelli,1985,pp25)

Not one to fall into and remain part of a single movement or look,
Greiman's work has continued evolving over the years as she has served
a diverse assortment of clients, from developing identities for trendy
Hollywood clubs(fig2) to creating television spots for Esprit and Lifetime
Television(fig3). Today April Greiman Inc.⁶ is a leading International
design firm. Greiman's Aesthetic, which she has dubbed "Hybrid
Imagery" has developed as a result of her daring, her intuition, and her
experimental use of a variety of technologies, particularly the Macintosh.

fig 3
Lifetime television
sequences

Currently "April Greiman Inc⁶" is made up of six designers and two busi-
ness people in addition to several freelancers and at least two interns.
Generally, Greiman likes to keep it streamlined so that she can keep
her "hands on everything" approach. According to Greiman, part and
parcel to her success has been her relationship with the new tools of the
designer and "The fusion of Graphic Design and technology". She was
one of the first in the design profession to expand the use of the com-
puter from book-keeping into the creative area. Presently both the
Macintosh and the Video Camera are totally integrated into her design
making process. Everyone in Greiman's office is Mac fluent⁸. "I am just
interested in growing," says Greiman, and somehow her growth has
always been involved with new tools. Experimentation with the technol-
ogy is essential, according to Greiman, because it is through experimen-
tation that "we develop new languages for the future that come out of
a different source of information, they come from finding the DNA of
these tools." (Vanderlans,1989,Emigre 11)

b Introduction (The digital revolution)

Within the Graphic profession there is definitely a profound identity cri-
sis which has come about as a consequence of a sudden technological
revolution. For many, the changing of photomechanical⁹ methods for
electronic methods threatens the standards of the profession. In
Greiman's case, she has simply designed differently, since she has become
mac fluent. She has made the new technology work for her. For

6. April Greiman inc., 620 Moulton Ave., NO. 211 Los Angeles, California, U.S.A.

7. "Hands on everything approach: "Greiman is the chief designer, meets with clients, defines the prob-
lem and develops the concept. She still develops the initial sketch whether its with pencil or computer
and hands it over to an assistant. They then work in unison until the project is completed.

8. "mac fluent." having full knowledge of the capabilities of the Macintosh.

9. Photomechanical methods. The traditional means of working (pencils, pens, paper, rulers, etc.)

Greiman, everything, at one point or another, goes through the cone of the mac. She usually, in her design process, brings in 35 mm slides, and scans them into the quantel graphic paintbox; brings in live video, brings in a Mac image or a digitized image and then puts all these things together. This provides a whole new texture (the most profound part of this being the Macintosh influence) and this is the purpose of this essay: to express an underlying attitude, to show how a variety of technologies may be woven together to express a common vision, a unity within diversity which is particularly contemporary.

(Greiman, 1990, pp13)

With this examination of April Greiman's work, it is hoped to illustrate the Hybridisation of processes which had become isolated into one common weave. (processes such as digital image, text, page composition, and traditional photomechanical processes.) In other words, the function of this hybridisation and the digital revolution is to bring many things much closer together: things such as idea and realisation, designer and client, creation and revision, word/image/sound/movement. The Digital Revolution is making obsolete the traditional printing technology and recreating a new format which combines sound motion and interactivity. Eric Martin¹⁰ states

The Computer is the device which collapses all conventional media into a common digital language of patterns of on/off electronical impulses. Greiman has coined the term 'Hybrid imagery' to describe the mingeling of digital image/text/ page composition technology with traditional photomechanical techniques for print production.

(Greiman, 1990, pp.13)

c. Greiman's early work

April Greiman's work, from the start, has had this hybrid aspect. It begins with her layering process which she was putting into practice in 1982 at the Californian Institute of the Arts. Greiman produced a series of slides shot from a monitor of a number of manipulated video images. These Video Textures, or "landscapes," as Greiman likes to call them were the first in her personal library of electronic images.

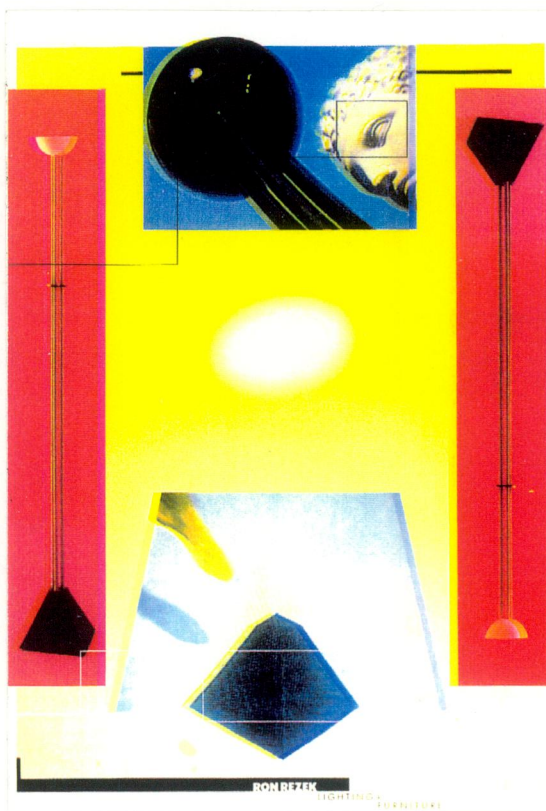
She began to merge video imagery with print graphics, shifting from the illusion of 3-d space on a 2-d surface to a non conceptual "layered" suggestion of space through overlapping imagery. The term 'information/texture' came to symbolise this

10. Eric Martin is a designer of interactive media on the macintosh computer. He has taught for many years at Harvard University and at the California institute of The Arts where he was Dean of the school of art.

4



5



Chief transitional period in which the open weave of the video roster (the grid of horizontal scan lines which make up a regular video image) began to redefine Greiman's conception of the hybrid image.

(Greiman, 1990, p45)

fig 4 The Society of
Typographic Arts
Poster

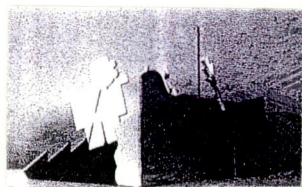
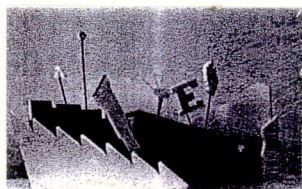
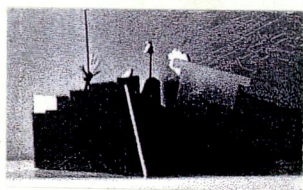
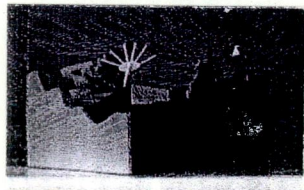
Two examples of April Greiman's "Layering" work which include Video Imagery are the "Society of Typographic Arts poster (fig 4) and the "Ron Rezek" poster (fig 5). These posters were completed in the early 80's before Greiman's discovery of the Mackintosh in 1984.

The poster for the "STA" (fig 4) in Chicago was to announce a symposium on "The Challenge of educating Designers for the 1990s." This was the first time video imagery was used in a printed piece from the Studio. The Black Plane with the white squiggles is a section of a radio wave map of the Andromeda nebula. The small male and female silhouettes at the right hand edge, as well as the solar systems are from materials included in a N.A.S.A. space probe. This is an attempt to communicate what and where we are to other possible civilisations, according to Greiman. The nine stacked video images are stills from a tape of a miniature set constructed using actual geometric shapes and a strip of type, produced in the Cal Arts video-synthesis lab. Each variation is a separate 24" X 24" colour slide shot off the screen after colorizing the image on screen with a video synthesiser.

Fig 5 Ron Rezek
Poster

The silk-screen promotional poster (fig 5) for Ron Rezek, (designer and manufacturer of lighting fixtures), seemed to be a simple solution at first but was in fact quite complex. There is an airbrushed oval in the centre of the gradation background of luminous yellow to white. The standing lamps on the outer edges are coarse halftone colour separations from colour slide originals. This is the case for the top and bottom images (lamp, classical head, foot and lamp pedestal) but these slides were taken of freeze-frames from playback of a videotape shot in the studio. Tissue outlines on the final paste-up indicate the particular silhouette, or cut-out each video image was to conform to. All colour separations (separate mix of colour in silkscreening) were deliberately misaligned and tinkered with after viewing the initial proofs, sometimes holding back part of a black screen, sometimes shifting one run of colour out of register with another.

In 1985, In the beginning of April Greiman's extraordinary relationship with the Macintosh she didn't think it was a profound tool; she thought it was just a interesting object to know about. Greiman was more inter-



6a



6



6b

Fig 6
Pacific Wave
Sculpture

fig 6(a)
Foamcore model
views.

fig 6(b)
Poster for the exhi-
bition. Generated
using Full Paint,
MacDraw, Quantel
Graphic Paintbox.

ested in video at the time and used it like an instant camera, whereby you had to experiment with it in order to get any sort of a decent image out of it. For the most part, she was not trying to imitate traditional disciplines, but was trying to explore the real texture of the computer - the digital pixelized look and attempting to combine that with other traditions like hand set type and other non-digital textures. Greiman actually won her first colour Macintosh for her "Pacific Wave Sculpture" which was entered in the Fine Art category in Macworld magazine's first art competition. This sculpture (fig 6) is made up of plywood letters "w", "a", "v", "e", with a separate "eye" and "waving hand", sprung off a plywood and Astroturf base with flexible rods. The waving forms and base were painted white, then silkscreened with Macintosh generated textures and imagery. The art for the specification and a set of digitized images of a small foamcore model of the sculpture were printed out on a Macintosh in Los Angeles, then Faxed to Venice (The Fortuny Museum in Venice, Italy was the exhibition site) where workmen constructed the Sculpture with only this information. The model and the Macintosh served as the translator to the workmen and the job was done exactly according to Greiman's specifications .

Summary of Chapter 1

The progression of April Greiman's design process, ie-learning the traditional Photo-mechanical process and the development and love of new technology, has enabled her to be a leader in the development of the digital revolution and her being labelled as the "Queen of the New Year". In the late 70s many American designers went to study at Basle in Switzerland. On returning many settled in California (which had little design tradition and offered refreshing freedom, energy and new ideas with its sun, sea, bright warm colours and eccentric lifestyle), The fusion of the Californian and Swiss Schools caused the New Wave.

April Greiman's whole work aesthetic consists of a concept known as Hybrid imagery. This is the term used to describe the joining of digital image, text, xerox, photography, video, and traditional photomechanical processes, into one digital language. This process of working goes hand in hand with the new technology which has become available to her, namely the Apple Macintosh Computer: Greiman brings all the required elements she needs for a project together. For example, 35 mm slides, live video, digitized text etc., puts these elements through the "cone" of the Mac and creates a "Hybrid Image". In the process of doing this Greiman has created a whole new "texture". These "Video textures" as she calls

them can be added to a personal library of electronic images for future compositions. Greiman's methods of overlapping imagery (as described in the Ron Rezek 'fig 4' and STA 'fig 3' posters) have come to be known as her conceptualised "layering" process, an integral part of the creation of a textured piece.

Chapter 2

a The Macintosh itself

b Does it make sense"

c Summary

The Macintosh itself

In the present day, at April Greiman Inc, the Mackintosh has become an integral part of every project at many different levels; brainstorming, camera-ready art, typesetting, electronic page composition and on in ever-expanding applications.

A single mackintosh in the studio has grown to several including a number of peripheral devices, like a Fax machine and modern to converse with sophisticated printers, clients and co-workers at remote sites. Everyone in the studio is fluent with the macintosh as well as with the traditional tools, using them interdependently.

(Greiman, 1990, P55).

Greiman says she is well suited to her approach because she has a relentless spirit for learning and experimenting. She is willing to spend time energy and money on things that are not necessary directly applicable to client related projects at the time.

The thing that I think is most interesting about, technology is not having a result in mind; to suspend making judgements about things; to use it as a watery, intuitive, playful form of primary consciousness, where you allow yourself to do something over here and associate it with something over there. To drift and float is the profound aspect of the dialogue between you and that tool and the language of that tool.

(Vanderlans, 1989, Emigre no.11)

April Greiman has still not forgotten her training at Basel. "The Computer is just another pencil," according to Greiman and she indeed still uses pencils. Sometimes she uses a camera to generate an image. Usually she makes a sketch and turns it over to another designer to work on from there. This usually entails creating a new file on the Macintosh. Later she will return to that designer as she will do with every designer she has working for her and she will work with them on the progress to date. When Greiman works in this fashion her aesthetic blends with theirs, and vice versa. This method of working can cause tensions. As it is, Greiman, more or less has the power to point the direction of a project and the last say, sometimes suggesting a different direction, the "assistants/professionals" may feel it slightly in their egos, but more often than not, according to Greiman, there is a "Strong collaboration and a feeling of strong collective energy." (Greiman, 1990, pp156)

Snow White + the Seven Pixels

Visual Presentation
8.00 pm
Thursday, November 5,
1998
The company
Mount Royal Station Auditorium
Mount Royal Avenue + Cathedral Street
Downtown Vancouver

Presented as part of the **Visual Arts** program
An evening with **Art & Culture**

fig 7 Snow White
And The Seven
Pixels

Fortunately the Macintosh is a relatively quick and easy computer to learn to use due to its simple iconic language (in comparative computer terms.) The "Undo" function allows you to take back something you just did without a trace; or with another click, restores a trace; or, with another click restores it. The traditional way of thinking would call this a great way to correct mistakes. According to Greiman you learn to think of it as a means to attempt them. Mistakes are accidents and accidents often reveal unexpected possibilities. It is true to say that April Greiman has built an entire career on accidents-accidents which have occurred purely by experimentation on the Mac. This point can be seen in reference to the poster: "Snow White and the Seven Pixels". (fig 7) This was a poster announcing a talk given by Greiman at Maryland Institute College of Art. The image of Greiman's face was produced on video Camera at a party. It was remembered and saved on disk by using a "digitizer," which is a software device which changes a video camera image into a pattern of black and white dots (pixels) on the Macintosh screen. The white scribble across the face was a joke but in the end it worked to great effect. This is what Greiman really misses about her work today; the great accidents that happened when she started working on the Macintosh seven years ago. Accidents and messy things kept happening. Greiman would use the wrong keyboard command or the mouse would get stuck, and accidents would start happening, opening up whole new roads of possibilities that hadn't been trod upon by other designers.

The poster "Snow White and the Seven Pixels," also gives an indication of some of Greiman's other work methods such as the orange swirl, which she borrowed from her library of digitized images and which was also used in her "Does it make sense" magazine layout (to be discussed later). Also to be seen is Greiman's liking for blowing up single gradations which are generated from the Macintosh. These are the blue bars running from bottom to centre of the poster. The yellow and green background is a digitized photograph of sand dunes. Individually, these elements are really quite meaningless but when layered by Greiman, they prove to create some quite appealing "textured" imagery. The area around the "Swirl" with its blanket like effect is interesting, particularly with the addition of the "Pixel" type. However the type on the bottom right hand side of the poster, which contains the essential information, seems to be insignificant and lost. This seems to be the case in much of Greiman's work although Greiman herself says that she is psychotic about type.

There were many things which were once very difficult to do but are now simple with the aid of a computer. This, for Greiman, emphasises the need

to have a good basic idea. How good was the original idea?

What I experience is rather than doing something more quickly. We're looking at more possibilities instead of doing less work we are seeing more options. Ordinarily, you wouldn't try twelve different sizes of headline type because it would involve setting it and statting it for each variation. Its too expensive and takes too much time. But with the Mackintosh,once the information is stored you can look at 72,000 variations immediately."

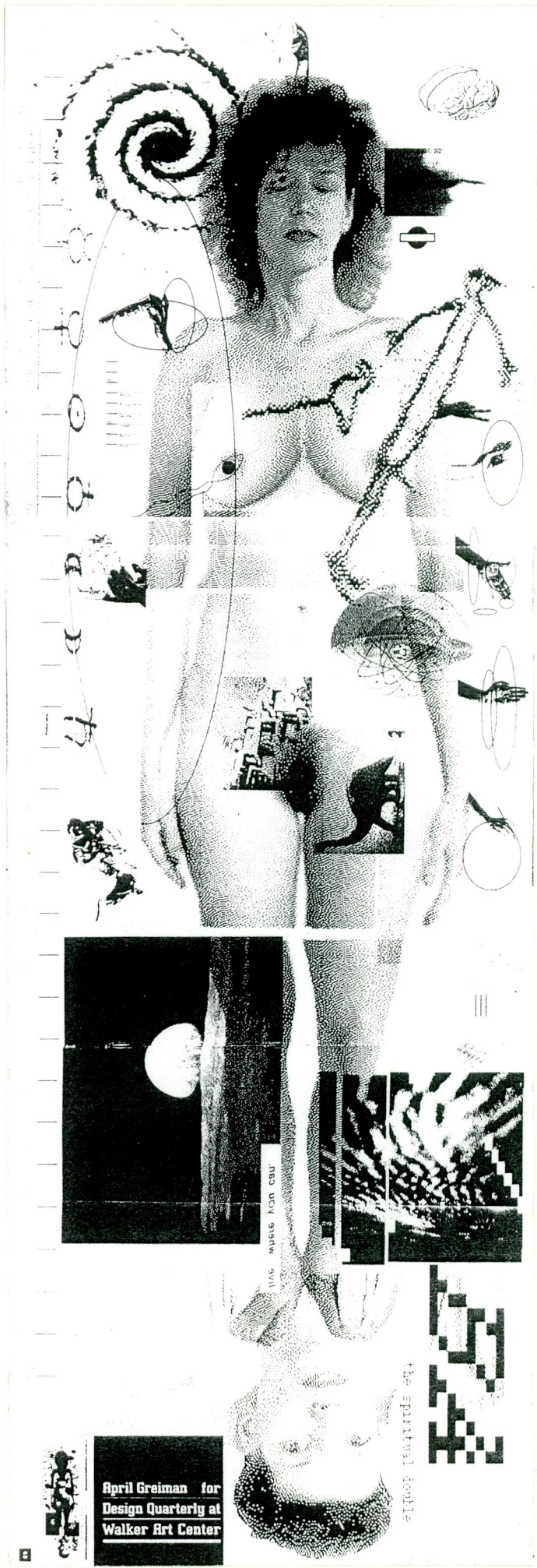
(Greiman,1990,P57)

Nothing is ever "finished" in the conventional sense. You may leave a file for as long as you want, and perhaps you may come back to it someday and start manipulating again. Editing, too, has childlike simplicity with the beauty of it being that it can be done as you design rather than as an after-thought. This case of editing together with the sense of "immortality" of the images you create encourages the collection of a personal library of your own. Greiman claims "the ability to build an electronic visual library creates a kind of personal image language which enhances the imagination."(Greiman,1992,pp45)There are no originals when it comes to outputting your particular image from the printer. Every copy will be identical and this "copy" is also, by definition, in the exact form to be electronically communicated to others. As if to put the icing on the cake, everything, from the very first thought tapped into that computer will have a high resolution, finished quality, so that even your first idea looks finished. Eric Martin,a longtime companion, (designer of interactive media on the Macintosh computer) sums up the implications for the future:

Digital technology collapses all media into a single desktop tool speaking one digital language, it is really a single metamedium. A sound is generated, edited, and remembered as a unique pattern of the same computer 'bits'(on/off electronic impulses) that describes a colour, for example. This is why the generic Mac "Cut and Paste"¹¹ function is so effortless. Previously separate media begin to diffuse, to merge with others. Cut a picture, paste it into a song. A word is a colour is a sound is a movement. The new significant media are hybrids. The age of the specialist is replaced by the age of the dedicated generalist.

(Greiman,1990,P57)

¹¹ cut and paste function A way of taking a chosen element and transferring it to a different location on the computer screen.



April Greiman for
Design Quarterly at
Walker Art Center

the spiritual double

b. "Does it make sense"

fig 8 "Does it
make sense"

In 1986, April Greiman, produced a bold and fascinating piece of graphic design. She was invited by Mickey Friedman, editor of *Design Quarterly*, to submit something for the magazine, which usually devotes an issue to an individual topic or in this case a single designer. Instead of doing a retrospective of her work to date, she instead chose to declare her personal philosophy of design. She did a 2' X 6' poster which folded down to fit into the specification for the size of a regular copy. She named the poster: "Does it make sense?" (fig 8) The first thing to be said about it is that it is arguably not even a magazine, due to its folding nature. The central image on one side is that of Greiman's naked lifesize body. Beside the head images include a galactical vortex and brain. Images of a brontosaurus and stonehenge are to be seen on either side of the genitals. Images of space and movement are superimposed over the legs. At Greiman's feet there is another image of Greiman's face, this time with eyes open (eyes are closed at the other end). This face is fainter, however, and is labelled "The spiritual double." The body is divided just above the navel. The other side (fig 9) relates to the origins of mankind and the continuing journey of mankind. This side attempts to describe the meaning in the imagery and the thought process Greiman went through. Greiman describes her theory of quality (of order and chaos) and she also tells a zen parable which she relates to a description of how she produced the magazine. She seems to have been inspired quite a lot from Zen philosophy. The Zen parable goes as follows:

The Zen monk starts on his daily walk through the forest. A young student follows behind, hoping to discover some secrets of his master along the way. Deep in the forest the master comes across a giant boulder fallen across the path, making it impossible to continue forward on the journey. The monk meditates for a few short moments and then goes into the forest and gets a large tree branch, which he then uses as a lever to gently roll the rock out of his path. The master continues on but the young student, terribly excited to have witnessed this, grabs the stick and runs back to the monastery to impress the others with the discovery: When you encounter an obstacle find a stick. The moral of this story is that it is not about the stick, it's about how to continue the journey.

(Greiman, 1990, P65)

This coincides with the journey April Greiman undertook in order to complete this piece. In the beginning, when the Macintosh was introduced in

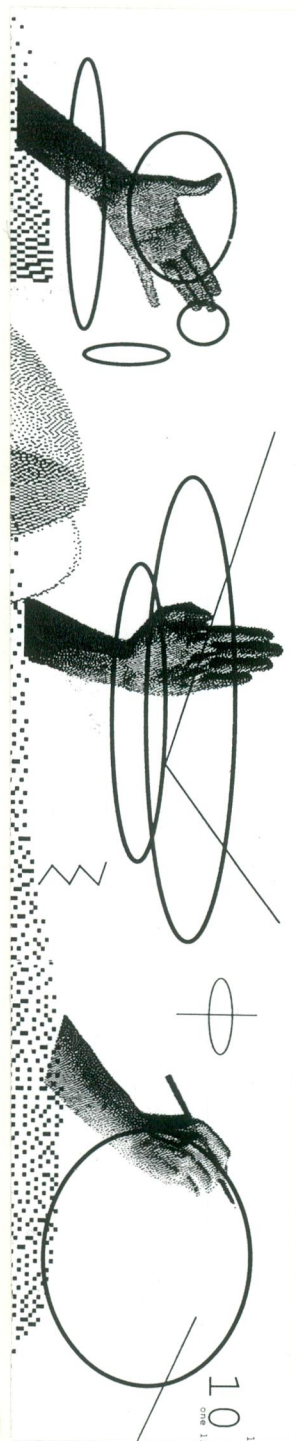


fig 9 the other
side of "Does it
make sense"

1984, the obstacle was simply to master the Macintosh technology and software used to generate text and image. The image was composed in the Mac Draw Software package, a program which permits large scale (up to 4 X 8 foot) collageing of digitized and drawn images electronically cut and posted from Macintosh paint. There was no conventional paste-up; It was composed on screen and outputted on printer on 8 1/2" X 11" sheets of bond paper which are then assembled together. Macintosh draw was the obvious choice for a project of this magnitude for a number of reasons. Firstly, you can input an image/idea/object and can stretch, alter, layer, and try different forms of compositions; changing meaning and form, all within a couple of seconds and all with the click of a mouse. You can move things around freely on the surface at any scale you like, in a complicated or simplistic form. Text could also be added in Macintosh draw from the very start and manipulated in the same way. With Macintosh Draw, any element of the composition can be highlighted and further manipulated at any time. A block of text, for example can be edited in the style, size, or orientation, to be read from any angle and all changeable instantly.

An interesting element of the design is the use of the digitized images such as the hands (fig 10) which protrude along Greiman's left arm. Digitized images are possible from a Mac vision digitizer, which changes a video camera shot into a quasi-photographic dot (Pixel) image on the Mac screen, which may then be edited with Mac paint tools. These hands have been reduced in Mac Draw so that Pixel texture is not so obvious.

Fig. 10
Hand signals on
"Does it make
sense" Poster

The speed of this creative process due to the new technology encouraged April Greiman to work with more and more speed causing the technology to go into overload. System errors kept popping up, making it impossible to print up the finished piece. It was left to print all night, to produce the mosaic of pages for the final piece, (due to the amount of information) but the next morning it was discovered that half of Greiman's body was left out. It was lost forever, proving the importance of always having a back up disc, in case of emergency.

April Greiman resolved to use this poster to demonstrate her experiments on a computer, which was not the standard practice of design studies at that time. She addresses, not the condition of the condition of mankind in general but of graphic design in particular. She has been criticised for such a self-indulgent piece, but has nonetheless, made a bold statement about the potential of the electronic age, the power of the layering process, The abolition of the designer to succumb to a preconceived standard and of course, the future of visual communication.

c.summary

The introduction of the new "metamedium," the Computer, has had a profound impact on Design to date and will certainly continue to do so in the future. Digital technology has enabled all media to be brought together into a single tool; the Mac which speaks the same digital language. The same computer "bits" (on/off electronic impulses) are used to interpret sounds, colours, words, movements. And so; these separate media can merge (Hybridise) with each other. This leads to the development of a whole new set of ideas and imagery which can be stored forever.

April Greiman hopes to expand the traditional 2-dimensional surface of graphic design into a multi layered 3rd dimension. She attempts to accomplish this by applying a creative mix of old and new technologies to graphic problems. She demonstrates this with her submission of work for *Design Quarterly* in which she uses the computer to create a large format montage which defies the magazine norm. The usual thirty two pages of *Design Quarterly* are re-organized into a single page poster filled with ideograms and thoughts about the creation of man. Due to a mixture of Mac Draw, Mac Paint, and Mac vision programs, video and Macintosh-texture imagery in the creation of this concept, April Greiman has managed to achieve a type of visual poetry.

Chapter 3

a.Wolfgang Weingart

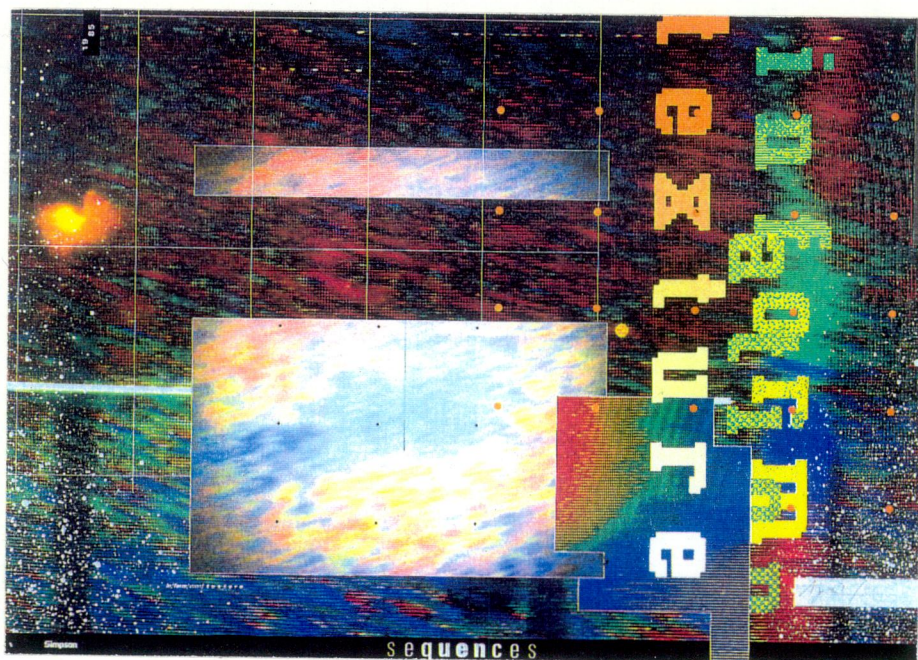
b.Neville Brody

c.Why Not Associates

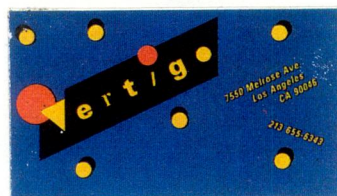
d.Yukimasa Okumura

e.summary

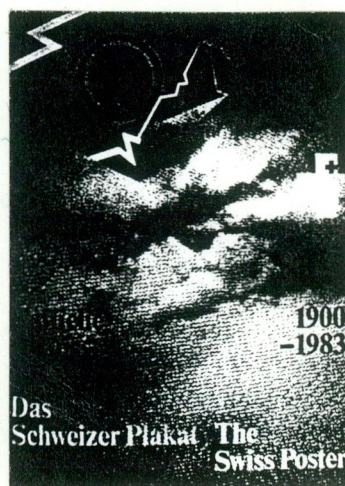
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13



14

a.Wolfgang Weingart

fig.11 Textured
piece

Clearly there is evidence of the teachings of Wolfgang Weingart, and the Swiss style in Greiman's work. Weingart once said that the illusion of the photographic image produced by four colour process printing was a lie. To avoid this lie he made the dot obvious. There is no longer an illusion and the dot itself becomes a design element. Greiman uses extremely blown up Pixels in her work (fig 8). She says: "High resolution for its own sake is meaningless. It is too perfect, too seamless. It reflects light. I like to show the process behind what you see" (Burns, 1992, pp85). Greiman also uses the horizontal grid of seam lines which make up a video image in order to give texture to her images (fig 11). Weingart encouraged Greiman to build up layers of images to form complex results and also to do lots of variations on the one theme in order to investigate its infinite possibilities. The Vertigo business cards (Fig 12), are an example of this. Weingart also served as the background for Greiman's multilayering approach whereby she packs as much information as possible into her work and it was up to the viewer to find their way around. Eurodidac cover, fig 13, is an example of Greiman's use of Weingart's media combinations. She also of course went on to develop her own vocabulary and personality:

fig13
Eurodidac
magazine
Cover by
Wolfgang
Weingart.

Few have squeezed a personal style from the Basle dogma as successfully as Greiman has and that will stand as one of her biggest triumphs.

(Morris, 1989, pp52,)

fig.14
The Swiss
Poster by
Wolfgang

Weingart was also encouraging in the area of experimentation. "With the computer you can produce quantity-100 sketches instead of 10. With it comes the potential of producing quality as well." (Weingart, 1990, pp184,)

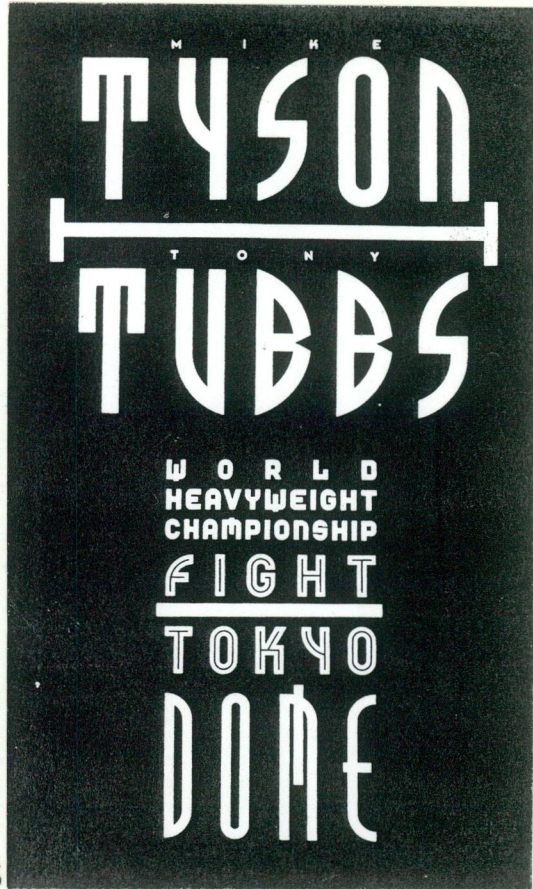
Is the Mac really the "God?" It is so far being made out to be. In fact the Mac is still a most unreliable machine at times. The greatest fear for many designers is that the computer will inexplicably "crash" at a vital moment or that for other inexplicable reasons, a file will not print out for you correctly or even at all. Why do designers continue to use the Macintosh in spite of its known weaknesses? Jungi Ito¹², claims the answer is that its appeal has nothing to do with high performance, or the capacity to reliably process raw material:

Designers like the Mac because It acts as a partner in thought and imagination, a muse, so to speak. It is safe to say this is the first time in history that humans have had anyone but God to accompany them in their creative work. Now they have the Macintosh, too. In our interaction with the Mac we rediscover that "Hi-tech" is not a product

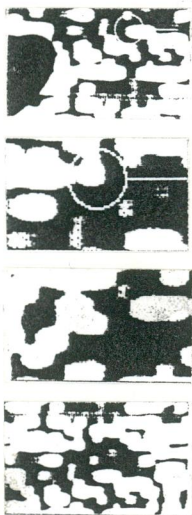
12 Jungi Ito, Art Critic from Tokyo, Japan



15



16



18



17

of machines, or advanced civilisation, but instead of the
'Low-tech' world of our own imagination.

(Burns, 1992, P7)

Fig.15
Tyson "v" Tubbs
fight, Tokyo
Dome, original
drawing by
hand, reworked
in freehand by
Brody.

There are many balanced designers, like Greiman, who are a part of the continuing digital revolution. Although their reasons and methods of using the computer may be different, and each is unique in their own right they all share the same human creative spirit. What follows is an account of some of the designers who share this creative spirit with Greiman.

b. Neville Brody

Fig.16
Promotion for
Neville Brody
exhibition done
using clay,
pixel paint,
Imagestudio,
Quark express
By Brody.

Neville Brody¹³, Britain's best known graphic designer, like Greiman has become a technical wizard on the Mac. In the beginning Brody wouldn't go near Mac due to his belief that if you could do something manually then what's the point in using a machine that will probably lose some of the quality of the work anyway. He soon became hooked on the Mac, (1987) slightly later than Greiman perhaps, but realising like Greiman, that it was a tool to be mastered and controlled. According to Brody:

The most important thing to remember being the designer traditional training. The only way of getting anything new, and exciting out of the machine is to challenge the machine, to enter into battle with it, otherwise you always end up with the default solutions.

(Burns, 1992, pp14)

Fig.17
Fuse: A new
venture in type
design contain-
ing 4 experi-
mental Fonts
digitised for
Macintosh.
By Brody.

The point is that The computer makes design seem easy and this gives licence to bad designers-Rules are there to be broken, but you have to understand the rules first.

Fig.18
Some experi-
ments as a
result of a
grant from
The National
Endowment
of the Arts.
By Greiman.

Brody presently is forcing himself to use his pencil to create his initial drawings (Fig 15) rather than going straight to the Mac. Greiman has also adopted this approach. What happens a great deal is the inclination to create hundreds of variations of the same idea. Greiman claims that what she experiences is: "rather than doing something more quickly, we're looking at more possibilities. Instead of doing less work we are seeing more options..." (Vanderlans, 1989, Emigre. 11). However, there is a possibility of overdoing it, confusing yourself and basically wasting your time, although it may be true to say that if you sat at the computer long enough trying different options, you are bound to come up with something good.

Brody feels that all designers are "Morally obliged to learn as many computer programs as possible," in the interests of your range of choices. One of the single most important complements to work is experimentation (Figs 17 & 18)¹⁴

¹³ Neville Brody Studied at the London College Of Printing in the late '70s. He joined the "Face" magazine ('81-'86), followed by "City Limits" ('83-'87), and is currently the Art Director for Men's magazine "Arena." He also runs a successful London graphic studio. He shot to fame after the release of the book "The Graphic Language Of Neville Brody.

¹⁴ A grant for Greiman to explore the capabilities of the Graphic Paintbox without a specific object in mind.

one

admit

The Friends of the Royal Academy
and the Young
Friends Committee

REQUEST THE PLEASURE OF YOUR COMPANY
AT A PARTY ON A BLACK AND WHITE THEME
TO CELEBRATE THE EXHIBITION
THE ART OF PHOTOGRAPHY
AT THE ROYAL ACADEMY OF ARTS,
PICCADILLY, W1

The Negative
image

Reverse the Trend

THE ART OF PHOTOGRAPHY

Meets the Art of Partying

at

The Negative
image

at a party at

The Royal Academy of Arts
Piccadilly, London W1, Saturday 30 September

Fig.19
Party Invite
and ticket by
Why Not
Associates.

If you don't experiment, according to Brody, "there's no way to feed into the jobs you're doing, apart from reference to jobs that other people have done or your own other jobs" (Burns, 1992, pp15). Brody also possesses a library, like Greiman, a library of experiments which are useless on their own but which Brody has used as a learning process. One of Neville Brody's latest pursuits was to launch a digital magazine called Fuse with the purpose of demystifying digital technology (fig.17). Brody states:

People are using the Computer in a very rigid, pseudoreligious way and we are trying to say that the technology is simply a tool of communication and should be treated as organically as any other tool. The keyboard itself is like a painter's palette or a Musical instrument and we feel that in the future the Computer will be treated far more seriously as an artistic medium, as a way of getting back to expression and emotion.

(Poynor, 1992, P13)

In many ways Neville Brody is a painter: not a painter using traditional brushes and paint, but a painter using digital technology. At the moment Brody is obsessed with electronic communication and the mixing of what he does with type: "With the process of digital publication you can publish a magazine as a multi media file on a disk and this is undoubtedly the future. There is still a place for printed work, but I think we have only just begun to explore the potential of Electronic media." (Poynor, 1990, pp14)

Neville Brody has now reached a point of fluency with the computer and can even remember the exact time it happened. "It was 11.30 and I had been sitting attacking the machine. I suddenly realised that I was in control and there had been a definite switchover." (Poynor, 1992, P15)

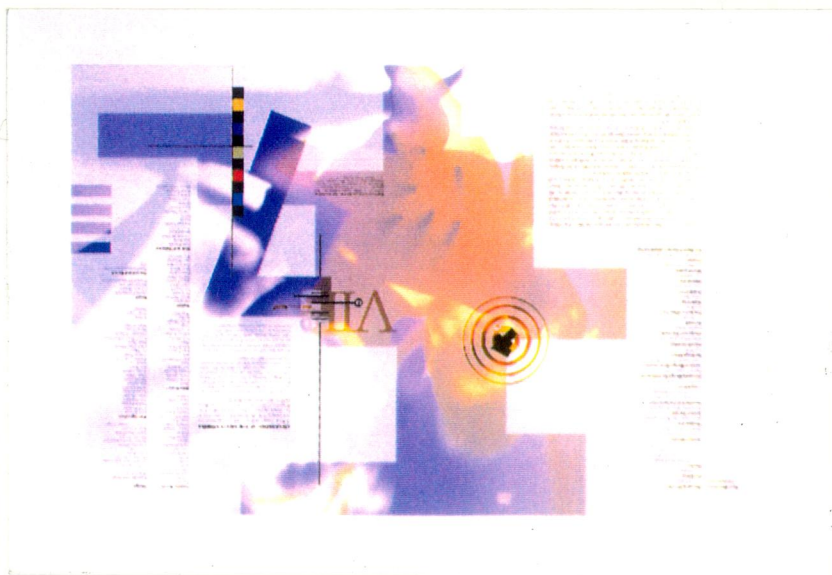
If you are going to use a computer you have to really struggle with it, otherwise it will make all the decisions for you. The default mechanism means that if you don't specify the angle of a line, it will draw a straight vertical line. If you don't select a typeface, it will select one for you.

c. Why Not Associates¹⁵

Another business who endeavour, like Greiman, to expand their horizons with what technology has to offer are the "Why Not's." Why Not Associates (Fig.19) was set up in 1987 by Andy Altmann, David Ellis and Howard Greenhalgh in a Soho studio in London. The name of the group occurred naturally because of their general "Why not?" attitude to graphics. Their work includes photographic images and a very special typographic treatment. They decided to start developing and became really interested in the Macintosh in 1988 because, as Andy Altmann says, "It seemed that we had to get one. There just didn't seem to be any reason not to." They use the computer in quite an

14. Andy Altmann, David Ellis, and Howard Greenhalgh, founded in 1987. They all graduated from the Royal College Of Art in 1987. Their work includes billboards for Smirnoff vodka, identities for trendy shops in London, and production of videos for music corporations like CBS, EMI, and, Virgin

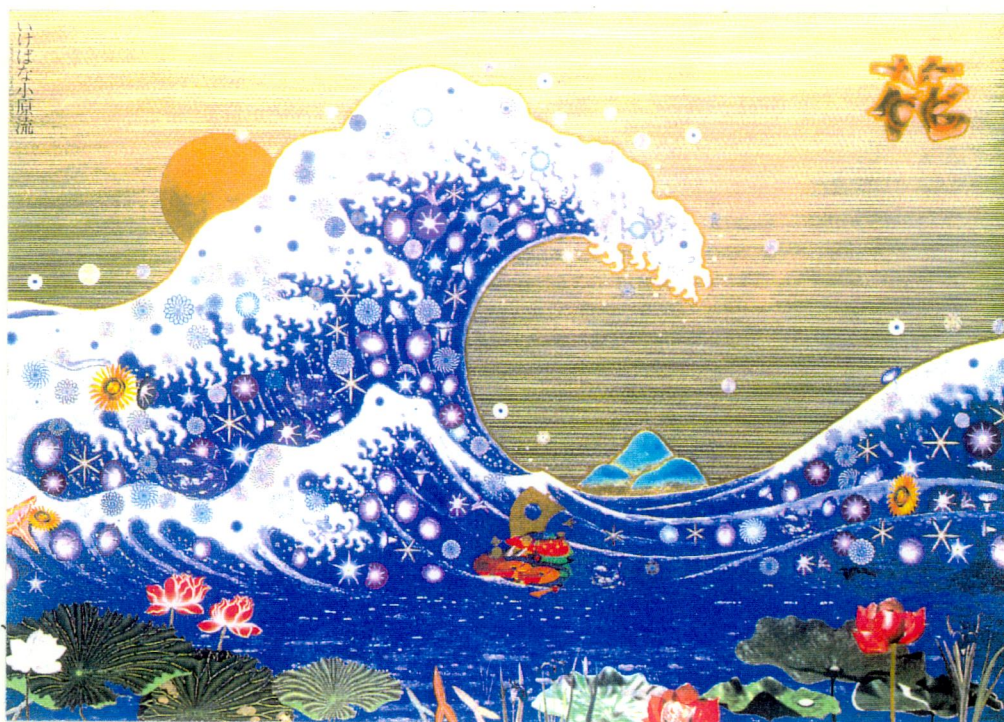
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21



22



Figs.20
Credits page
for a "Next"
cataogue,1990.
By Why Not
Associates.

unconventional way. Why Not Associates like to use everything at their disposal. The Macintosh is used sometimes (but not all the time) to create some of the elements of their work. This point is similar to Greiman's idea that the Mac should be "Woven in and out of the design process," Some of "Why not's" more interesting uses of the Mac includes; Working out typography on the mac and putting this on photographic film, by not exposing the film onto photographic paper correctly in the darkroom they achieve some very interesting effects. They also may output type from the Mac and make a 35mm slide from it, then they will project that slide onto some other that is used as the final piece so, "Why not" also place major importance on experimentation. According to Altmann:" I think the worst thing is to become completely addicted to something, even the computer.... Its important to not treat the Macintosh as the end all and be all; it's just part of what you can see."

(Burns,1992, pp195)

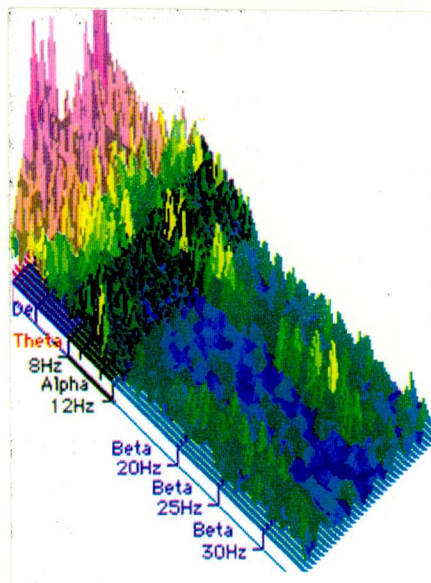
Fig 21
Another page
from the
"Next"
cataogue
By Why Not
Associates.

The Mac certainly has been an opportunity to explore new ideas which would never have been considered before. One of the ways it has helped "Why not" is in the use of colour(Figs.20+21).Before the Mac, they would have limited themselves to a number of colours which they knew combined well. But now due to the ease and speed of trying different colour combinations they can go for something more wild eg (Fig 20) and see it on screen in front of them immediately. There is also the availability to see any colour you can imagine. The only thing to be wary of really is the Mac's hypnotic effect.As Greiman says: "The paint never dries up in the Mac universe" (Vanderlans,1989, Emigre 11),and so you must be aware and to know when to stop. Why Not Associates,(as is the case with Brody and Greiman),believe in the importance of constructing a good basic idea before going near the computer. Altmann claims:

I think theres a danger when you have a job of going straight to the computer withuot actually thinking about what you're doing. I still like to draw my ideas, even though very roughly before I begin. I at least like to start with a sketch of a general layout. Even though I may have no idea about colours I know what I want to do with type and image before I sit but there's still thought behind it. We like an element of surprise and surprises can and do occur even when we start with a plan. But the plans still the most critical part.

(Burns, P96, 1992)

Fig.22
Odhara school
of Ikebana.
An example of
Okumura's
work.



d.Yukimasa Okumura¹⁶

Fig.23
Okumura's
brain waves
hard at work
as represented
on IBVA soft-
ware.

More often than not, the designer is, and naturally should be inspired and influenced by local tradition and culture. This is certainly true of all the designers mentioned (Greiman, Brody, Why Not Associates) but the best example lies with Japanese design and designer Yukimasa Okumura¹⁹ (Fig22). There is a unique way that Okumura's studio uses the Macintosh. There is a program called IBVA, (developed in New York by a friend of Okumura) which has the capability by attaching a sensor to your head, of racking your brain waves and receiving a 3-d representation of your Alpha and beta waves on the Mac monitor (Fig.23). Everyday Yukimasa Okumura and staff get a read-out of their brainwaves this helps them to harmonise their subconscious activity with their creativity in design. Over time you are able to harmonise your subconscious activity with your creativity in design. Okumura states;

I often paint with this attachment on my head, and watch my brain waves on the Macintosh. I think this kind of technology will become more and more important in the future and ultimately very useful to designers and other artists.

(Burns, 1992, pp150)

e.summary

All the famous designers discussed: Wolfgang Weingart, Neville Brody, Okumura and the members of Why Not Associates are clearly; like April Greiman, tremendously influenced by the effect that the Macintosh is having on graphic design. All of these designers share fundamental ideas and approaches in common. All of these people were educated the traditional manner of design, and each of them advocate the importance of mastering the traditional methods before the magnetism of computers attracts you. All of the designers (except Okumura who paints) like to sketch their ideas with pencils and pens on paper and to have a general idea at least about what they want to achieve before actually going to work on the Mac (whether they do or not is a different matter). For all of them the computer is a new medium to explore and experiment with as well as being a tool which can substantially quicken up the process of design. The key element of design always remains the same no matter how much technology advances and that is the natural creativity within the individual.

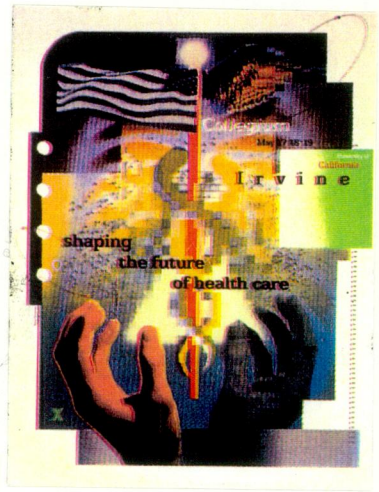
16. Yukimasa Okumura: A sought after graphic designer in Japan today whose work is a combination of traditional Japanese painting and computer technology.

Chapter 4

a. The Quantel Graphic Paintbox.

b. The Future

c. Summary



The Quantel Paintbox

April Greiman Inc. have been able to develop further the idea of Hybrid Imagery (i.e. to combine a variety of sources and techniques into individual compositions.) With the introduction of the "Quantel Video and Graphic Paintboxes," introduced in 1988. These are similar to the Macintosh in image creation and editing but with many additional, more sophisticated features such as : the entering of imagery from still photographs, slides, drawings and freeze frames from video (live or prerecorded) into a stored library, at the beck and call of the designer. This feature, with its painting and image manipulation tools enables complete images to be built speedily, and accurately. What you get is the printed resolution on the spot. The traditional methods would have included things like overlays of layers of tissue indicating gradations, type knockouts etc., which can get confusing, Whereas here the final result is there for you immediately. Eric Martin Sates:

The paintbox brings all tools together into a single new engine of graphic opportunity. Digital technology Whether Macintosh Quantel Next Inc. or something we haven't yet seen is simply an implosion or 'bursting inward' of separate image technologies into a common language a single creative environment. A fundamentally new medium tends to be mistaken, at first for the medium it appears to replace. For instance, photography was incorrectly thought to remove theatre television was to replace film, and so on. None of this has happened. It's also fascinating that a new tool may be invented which is almost perfectly designed for its ultimate purpose, which its inventors mistook. Edison thought the photograph would be used primarily to play-back vocally recorded letters. The discovery that motion pictures constituted a new form of narrative had to await artists who found that inter-cutting separate shots resulted in an entirely new kind of storytelling, with an almost dreamlike power. The same holds true for digital technologies. These aren't simply new tools for old tasks. They ask for a new kind of artist with an unconventional vision combining ordinary separate media into new hybrids ad hoc. The age of the specialist is over.

(Greiman, 1990 P101)

fig 24: Shaping
the future of
healthcare

Greiman's first attempt to use the Quantel video paintbox in a real job she feels, in hindsight, was a disaster. This poster is called "Shaping the future of Health Care (fig 24) and it seems that she allowed the layering process and



25



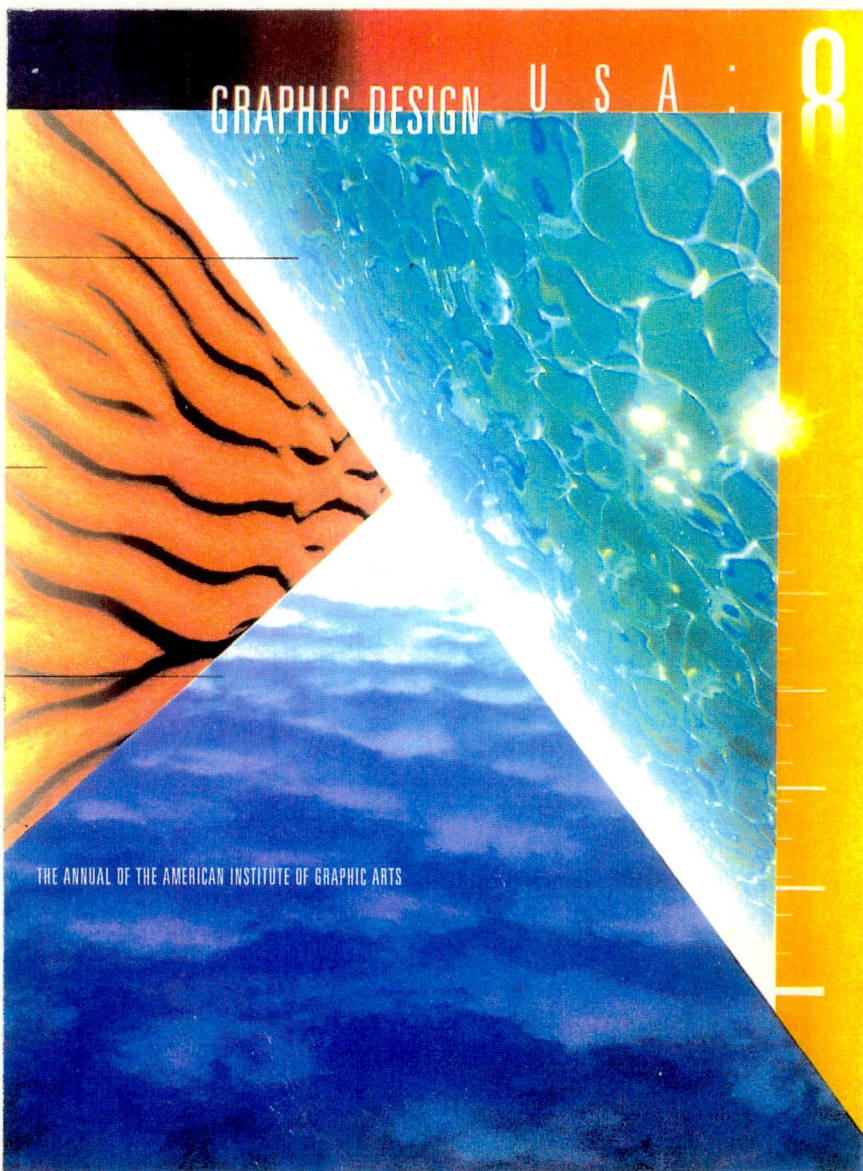
26

fig 25:
Workspace '87

power of the computer to get out of hand. For this health-care symposium poster included images of a chest X-ray negative; photographs of a flag and an eagle; a drawing of a caduceus (the ancient symbol for the medieval profession); and a pair of hands which were shot live on the video paintbox. All of these images were put together but also were further manipulated on the paintbox. (i.e. the caduceus is "mosaicized" to be almost indistinguishable) This makes the end result look very contrived. Greiman found that the ease with which you could layer encouraged her to go into "overdrive" with the process. She certainly should have stopped at a much earlier stage of the layering process. In science and computer related jobs this method of work could work (although not in this case) but for jobs such as advertising furniture for example, this process simply comes across as being contrived. In the poster: "workspace 87" (fig 25) (A poster announcing an annual convention symposium on office furniture and interiors) there appears a "mish-mash" of different elements such as the sun and its rays; a city-scape scene; an open hand; a chair; an eye; and type scattered all over the place. It is a habit of Greiman's to apply images that have no real connection with subject matter being dealt with. The only direct reference in this case is the chair which has been upturned and looks almost camouflaged in the poster. The composition also fails to come together as a unified whole due to the typography which does not appear strong enough to bring the piece together. A strong case could be made here that Greiman may tend to allow the Macintosh and other technology to dictate her work and become an end in itself.

fig 26 Sci-Arc
Poster

On the other hand a large number of posters using the "Hybrid" technique work very well. "Sci-Arc" (fig 26) is the title of a poster for a lecture series at the southern California Institute of Architecture. No one image dominates this poster. There's no way of telling what element of the poster the viewer will first set eyes upon. It could be the strong colour background, the central images, or the large "Sci-Arc" type. The dramatic central image print of "tumbled architectural elements" (by the Baroque Architect and designer Pozzo) is specific to the architectural theme. The type - 'Sci-Arc' is achieved in coarse computer terms but gives across the necessary mathematical type look. The bit-mapped version of DaVinci's "Ideal man" is also related to the job. The physically and mathematically proportioned man which Leonardo drew relates to the idea of perfectly proportionate Architecture. There are many inserts of different buildings and interiors which are too small to be noticed at first sight but can be explored further at close inspection. This is the joy of much of these Hybrid images: That the viewer is always able to find plenty of new images that were previously unnoticed. The trick, of course is to also pass the necessary primary message across at the first glance; the primary message of this poster being that there is a series of



Architecture lectures taking place at the Southern California Institute of Architecture which you should go to if interested.

fig 27:
Annual for
the American
Institute Of
Graphic Arts.

The Quantel Video paintbox was originally designed to produce art for television, however it could be used for printed images if you used a camera to shoot off the screen. The new updated paintbox is specifically designed to produce art for print as the final product, automatically producing colour separation art from the finished screen composition. This new device produces an image which seems as sharp as a magazine page. In fact its a possibility in the near future that the images generated by these machines could exceed photography in sharpness and resolution (or D.P.I. dots per inch). In 1988 Greiman completed a high resolution cover for The American institute of Graphic Arts (Fig 27). She brought together details of water, sand and clouds which came from colour slides. These images were digitized with the slide scanner and entered into the graphic paintbox where they were cropped, sized and composed on screen. The only real addition was the highlight in the water; an image which was done using the airbrush tool on the paintbo. Also added was the rear purple to yellow gradation. After these images were set appropriately on screen they were changed back into colour slide format using a "digital frame recorder." The typography was produced separately using traditional means due to the fact that the choice of typefaces on the paintbox is still limited, also, the resolution of the type would be: very high, yet not with the subtlety that can be got using classic letterforms. Another factor was the cost. In 1988 it was \$500 per hour to arrange your type from the graphic paintbox library. If you bought a paintbox it would cost several hundreds of thousands of dollars. The good news however is that the price of technology goes down and down as new technology is constantly being brought out. At the moment certain applications on desktop computers are nearly equal to the sophisticated capabilities of the graphic paintbox. In a lot of ways Greiman still prefers working on her old paintbox with the low resolution due to the grain or texture which she loves to achieve. Greiman likes to show the processes by which she achieved her ultimate goal. The newer technology is slightly too seamless.

Greiman sees it as a shame that when you see the final results(i.e. a seamless image using high end equipment like the graphic paintbox) you don't realise that it's created on a computer: It looks like straight airbrushed photography. What's great about the paintbox is that it's totally in union with the printing process, and you have complete control over colour separation. For example, you can select an area by making a stencil and indicate this area to be 100% white and remove all colours. When you get back your digital piece of film, you'll see that where it is white the film is completely clear. You can import

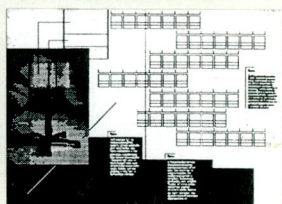
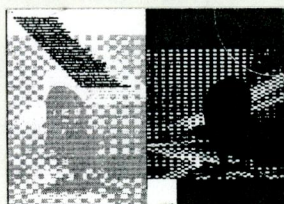
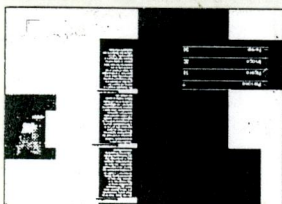
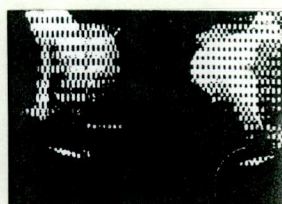
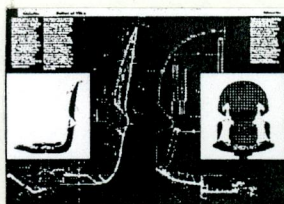


Fig.28
Bellini Office
Furniture-
Rough layouts
faxed to the
client

all sorts of differently "textured" images and you can retain that high quality seamlessness while at the same time you can beef up some of the more textural things that you might import from other tools. It's very important to have a good operator to help when using the paintbox (mainly due to the massive costs involved in renting time).

April Greiman Inc. often take a Macintosh to the client, or bring them to their studio. It is a policy to involve the clients in the work and the communication and collaborations between designer and client are therefore reinforced. April Greiman also does her best to develop a new "texture" to communication and her dealings with International clients are an example of this. One such client is a job for "Bellini Office Furniture" where Greiman Inc. were asked to design a brochure for the Bellini line for the Vitra Furniture Company(Fig 28). Vitra was involved at every stage of the design even though they are located thousands of miles away, in Switzerland. The world is constantly being made smaller, unified by a global electronic network.

Summary

The Quantel paintbox is a sophisticated new tool which is part of the ever increasing technological advancement in the digital revolution. It serves as a 'Visual Mixing Valve' like the Macintosh but there are also some additional features which includes the ability to see and work on an entire layered composition as is it were the finished piece. This means we are coming even closer to the goal of bringing all tools available together into a unified graphic opportunity. This calls for a new type of designer; an "Unblinkered" type of designer who can deal with the combining of separate media and the creation of new Hybrids.

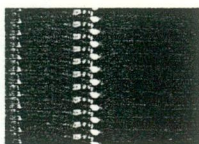
Chapter 5

a.TV is the new Poster

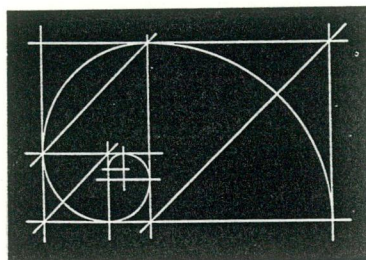
b.The future

c.Conclusion

Process for the Modern Poster



Colours of the Video landscapes (brought into Quantel Paintbox)



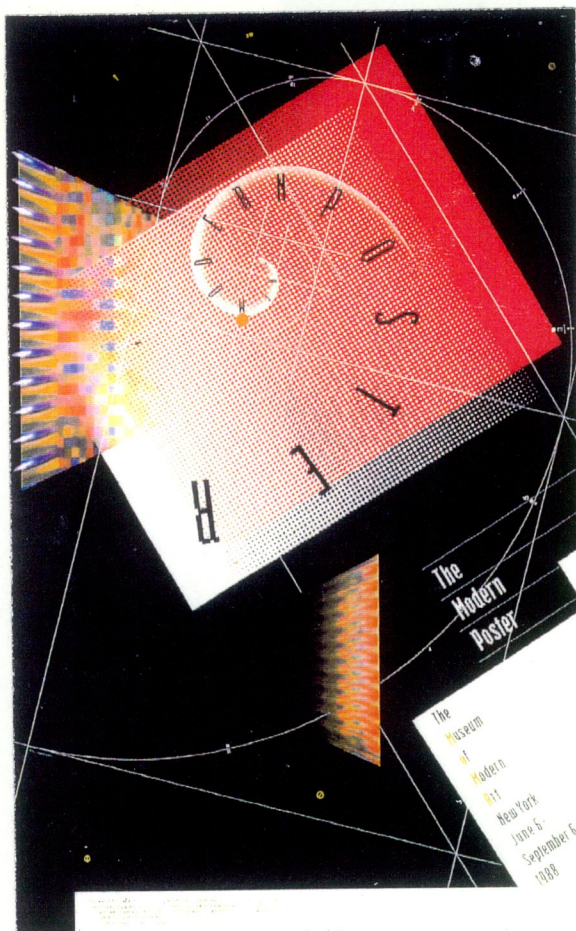
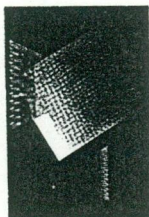
The spiral form(The underlying idea)



The type,small icons,spiral,and airbrush elements all generated by the Mac.



Positioning of Type done by hand and added to the colour stat composition



The completed Poster. 30

a.Tv is the new poster

Fig.29 Your
Turn,My Turn
3-d poster

Malcolm Garrett¹⁷ four years ago suggested to the world that the book, as we know it, was dead. This bold and sensational statement served as a point for discussion in view of emerging technologies. "I was questioning the validity of the printed word", he claimed (Garrett, 1992, pp43). Garrett sees his primary function as a communicator of messages, rather than a creator of beautifully produced designs. Technology he believes, brings with it the scope for effective communication. Garrett's vision of a digital tomorrow is simply born out of what he sees around him. Television is the dominant medium and, "Kids are much more interested in screen based information," adding, "Whether that means the decline of civilisation is almost irrelevant" (Garrett, 1992, pp45). The Macintosh has already bridged the gap between design and television and the two worlds are set to merge even closer together with the emergence of interactive television systems like Commodore CDTV and Phillips CDI. These are computers which enable you to play multi-media computer programs on your television at home.

Fig.30 Modern
Poster

Multimedia programs can mix video with graphics, text and audio, and let you navigate interactively through a vast list of options. So, for example, a CDI disk on humpback might have video sequences of the whales feeding, graphics of their migration routes, digital recordings of their songs and text and graphs detailing their near extinction due to whaling. Each sequence would present a list of options so the viewer could find out more about subsidiary topics, like Jacques Cousteau or Melville's Moby Dick. "It's a new way of presenting the information in a way the viewer will naturally require graphic design expertise," Garrett believes (Garrett, 1992, pp45). The overview of this is that the audience, for information, will want it on television; and the whole nature of broadcasting will change with the development of interactive TV.

April Greiman said that "t.v. is the new poster" (Greiman, 1990, p122). The first time Greiman experimented with the dynamics of the "moving poster" was back in 1983 when she did a piece called "Your turn my turn" (Fig 29) with which you needed a pair of 3-d glasses in order to see completely. Greiman then went on to produce the "Modern poster" (Fig 30). The idea behind it is to show time and evolution and how it relates to the changes in design. This refers also to Greiman's evolution in time from her traditional learning which was later to integrate with various media and technology. The form of the poster goes back to pythagoras and the idea of the "perfect proportion" which is supposed to unify the whole poster and the philosophy behind it.

17. Malcolm Garrett set up a graphics company: "Assorted Images," who are 100% behind the use of technology for design.

The first stage of producing the composition involved taking colour slides of the "video landscapes" and, then laser-scanning them into the graphic paintbox as a library of images. On the Quantel graphic paintbox they are manipulated into position on screen. Retouching and editing and other effects can be achieved using the paintbox tools such as the "Mosaicising" of the upper left video landscape into a video image. The copying, flipping, colourising, and positioning of the overlaid dot graduations is completed using these graphic tools. The composite image was then output to an 8"x 10" colour transparency. There was a whole series of generic icons created on the macintosh which were greatly reduced photographically and pasted on by hand in many separate locations throughout the poster. The function of this is to create a sense of discovery for the audience and to, in a sense give the viewer a larger role in the work if he/she so wishes. The final composition for the client was produced by hand combining a colour stat of the graphic paintbox image with the icons, spiral the airbrush elements and the type which were all done in the studio. A few, small hand rendered changes and retouches occurred at this stage necessitating one more session on the graphic paintbox so that these changes could be electronically registered.

b.The future

Evidence of April Greiman, her company, and the other designers mentioned suggests that you can make a real workhorse of the Macintosh, but it's also vitally important not to lose sight of the traditional processes. These machines are there to expand your capabilities, not to replace your intuition. The computer is there to be "woven in and out of our working process; that's why we call it 'Hybrid imagery.'" (Greiman,1990,pp85)

The idea that currently inspires me the most is that this technology provides continuing expansion of creative opportunities. I've just begun to explore the rich possibilities of being able to design in space. By this I mean that a document, a file, is not 'site dependent' but rather is a global object capable of simultaneous creation from many different locations and sources. I am convinced of a future for collective expression. As long as we tie design to familiar tasks and tools we are in fact forming our future role as designers.

(Burns ,1992,pp85)

In terms of Greimans future plans for her Mac she says:

The Mac is a great slave, But I feel personally obliged to take on the challenge of continuing forward toward a new landscape in communications. To merely use these tools to imitate what we already know and think is a pity. For the most part it doesn't take less time or less money to use them and yes I think we should use them to lay out type and look at this and that and make decisions about should it be this or that way or this size or that size. But I think there has to be another layer applied here. And that's about ideas .

(Vanderlans,1989,Emigre 11)

Brody is also similar on his thoughts too in this respect. "In the future the computer will be treated far more seriously as an artistic medium, as a way of getting back to expression and emotion."

(Poynor,1992,pp8)

c. Conclusion

April Greiman Inc. is an example of a company which has greeted new computer technology with open arms. Throughout the companys progression it has been found that this new mode of communication, the Macintosh, need'nt shove aside the traditional methods of design, that the technologies should overlap.

Greiman has developed a continuous layering process in the studio which involves the use of diverse image sources which help to create a new texture to Greiman's work. The next stage is the hybrid process. Greiman has integrated the digital technology with video images, photography, text and various other media to form a single digital language.

April Greiman and all the other designers mentioned throughout agree that the technology has added a new facet to creativity but the technology is still at an early stage of evolution. Eric Martin sums it up:

The work in progress at April Greiman Inc. reflects the impact of technology on the design process. Whats become obvious is that new techniques typically overlap rather than replace old techniques. Certain traditions seem to be timeless. Its just the balance that changes.... The transition from photomechanical to digital formats is a gradual one, however abrupt or disorienting it may seem at any given moment as it evolves. This means that there is no 'right' time to enter the digital stream. Any time is as good as any other. Its not a particular product which you are deciding to buy but an ever-transforming process that you decide to join.

(Greiman,1990, PI33)

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