The National College of Art and Design

Visual Communications

The Apple Macintosh Computer

Seduction of a Profession

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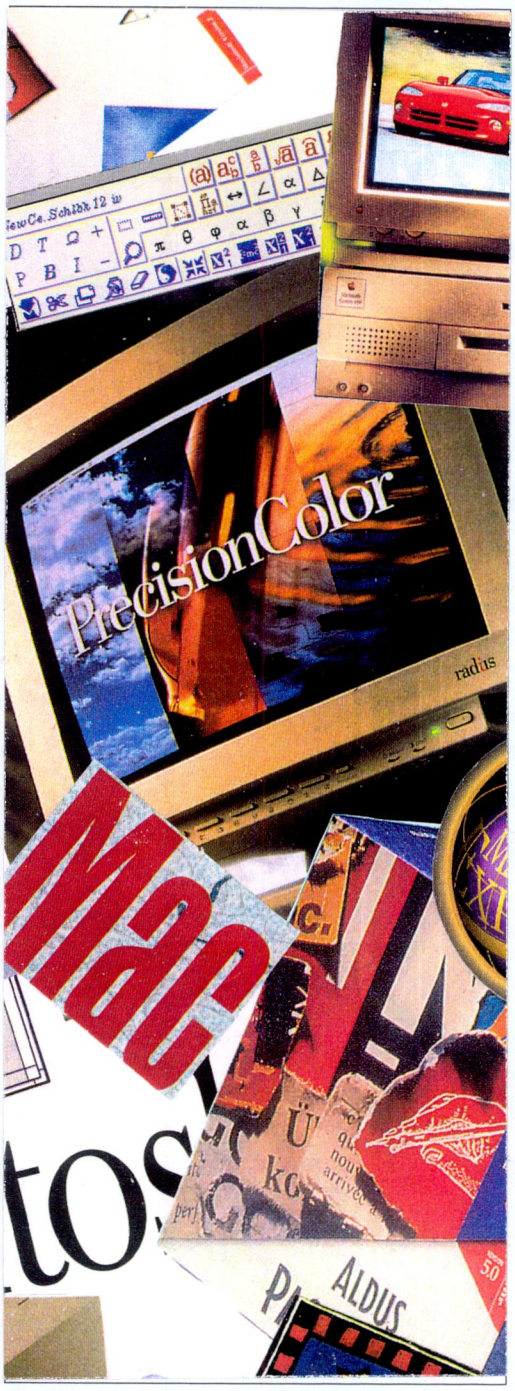
Contents



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Introduction

Launched in January 1984, the Apple Macintosh computer made one of the biggest impacts on the graphic design industry since Gutenberg's printing press back in the fifteenth century. Like never before, designers embraced with great enthusiasm this self-contained computer with its smiling face that seemed to be marketed towards the more creatively minded. Before this, graphic designers had very little exposure to computers as far as their work was concerned, which was probably fortunate since early systems, unlike the new Macintosh, were far from user-friendly and required a great deal of technical understanding to obtain the smallest level of assistance. The Apple Macintosh contradicted the expectations designers had of a personal computer. Although the technology behind the Mac (both hardware and software) were based on research often thirty years old, the Mac's use of these technologies in creating a very user-friendly computer was a major breakthrough in the world of graphic design.

With the arrival of the Mac ten years ago a whole new design world was suddenly opened up to the designer, leaving him spoilt for choice with its myriad of special tools and effects. With the Apple Macintosh came "Desk Top Publishing" or D.T.P., which soon replaced "word-processing" as the computer industry's best selling buzzword. Easily persuaded by salesmen cashing in on a boom-market, potential buyers, which included designers and businessmen alike, were convinced they could transform their designs, company reports, brochures and magazines overnight and all at a fraction of former costs. In reality, all D.T.P. was really doing was making a tool

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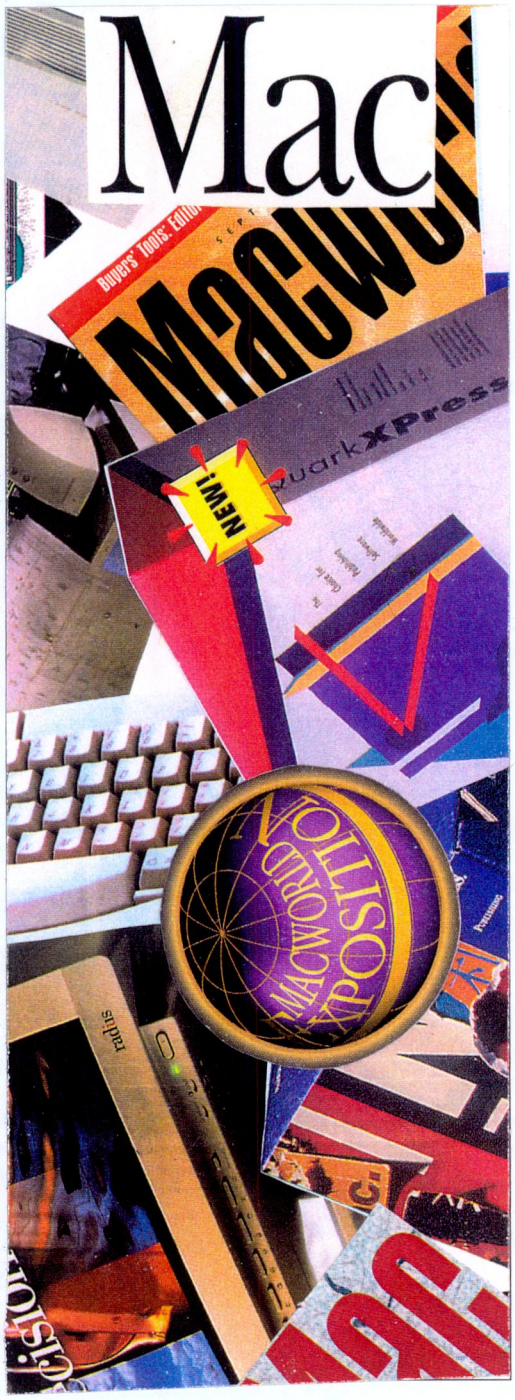

available. However, production of better quality looking material at a fraction of previous prices needed a lot more than just the right equipment. It was during these first few years that the mistake of presuming designs prepared on the Mac looked better simply because the equipment was better, was often made.

In this thesis, I plan to examine the effect of the Apple Macintosh on the world of graphic design, from its introduction in the mid-'eighties, to the digital revolution of graphic design, to see whether designers today have realised that the Mac is no substitute for good design and typographical judgement.

The thesis is divided into four chapters each covering the areas I wish to discuss, from the Mac's introduction in 1984 to its use today. I have gathered my information from various published sources, most notably magazine articles dating back to 1984, particularly those dealing primarily with graphic design. From these I have been able to ascertain the attitudes of designers to the Mac in the first few years and the designers' first reactions to it. Other sources include books published on the Apple Macintosh and the designers who use it and publications dealing with the digitisation of typography and graphic design in the 'eighties and 'nineties, e.g. Designers on Mac by Diane Burns and Typography Now by Rick Poyner and Edward Clibborn.

Chapter One of the thesis looks at the reasons for the Mac's overwhelming success in the graphic design industry and explains why graphic designers embraced this new phenomenon with open arms before long abandoning their old techniques in favour of this

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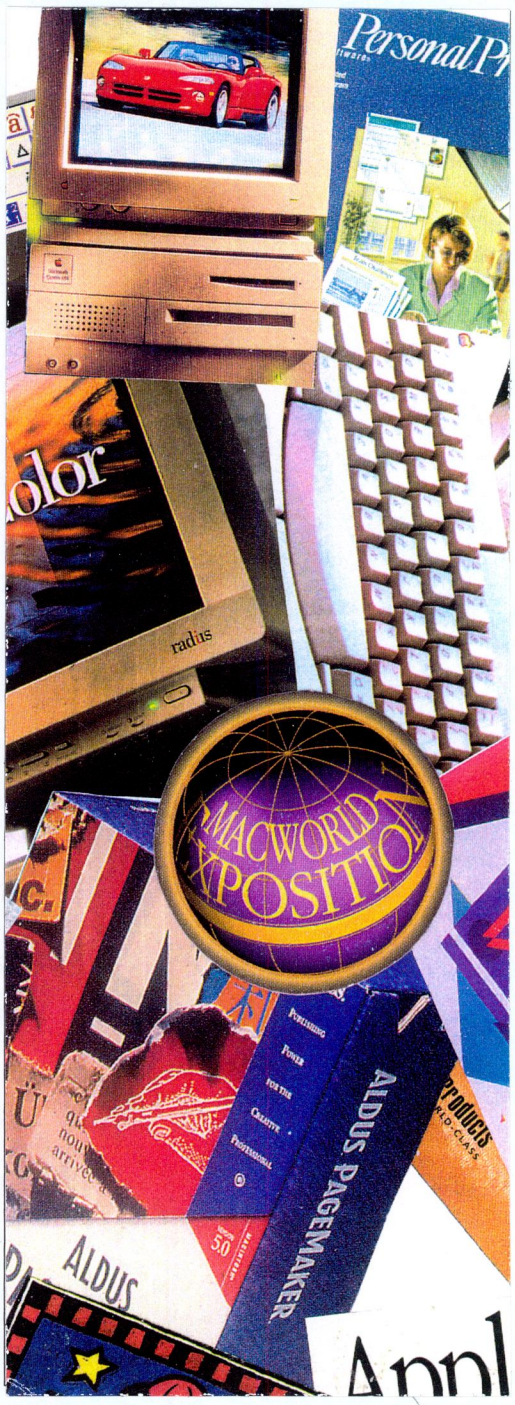

apparently limitless machine. Therefore, in this chapter I shall be taking a look at the Mac's user-friendliness, speed and infinite levels of control that made it seem like a partner to the designer rather than just a tool.

Chapter Two goes on to examine the Mac's overnight success in the world of graphic design and the vast changes this new design tool made to the design industry from its acceptance in 1986 to what we now refer to as the digital revolution in the late 'eighties. I shall first look at the initial changeover and the way most design studios saw the disappearance of the old graphic tools such as the T-square and paste pot and the way the Mac removed typography from the exclusive domain of the typographer. I shall also be looking at the broader effects the Mac had on the industry, like the demystification of design due to the Mac's user-friendliness and the decentralisation of the graphic design industry as it moved away from the big industrial and publishing centres to greener pastures. Finally, I shall examine the effects on designers and their designs, the clients and the sudden rise of the freelance designer.

After looking at the positive effects the Mac had on graphic design, Chapter Three shall be taking a look at some of the negative effects this great machine had on the industry, asking the question, if in some cases was the Macintosh too much too soon? Here I shall look at the added responsibilities placed on the designer as he found himself taking on editorial, typesetting and production responsibilities. The designer also found that the Mac stimulated an

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insatiable appetite for novelty. The tool began to seduce him and in some cases the medium began to take precedence over the message.

Chapter Four looks at the Apple Macintosh today and investigates whether designers have sorted out their initial problems with the Mac and have started exploiting its true possibilities. This chapter shall be looking at the realisations that came out of the Mac and the digital revolution, and the new views designers have on design. For this purpose I shall be looking at the opinions of designers who started using the Mac in the 'eighties and continue to use it today, like Neville Brody and Erik Speikermann, two such graphic designers.

This thesis primarily deals with the effects the Apple Macintosh computer had and is having on the graphic design industry. I have steered away from the technicalities of the computer and have avoided explaining all its facilities and revolutionary capabilities, since this was covered in some detail in a thesis written on the Apple Macintosh in 1990 by Colin Campbell, a student studying Visual Communications in N.C.A.D. For this reason I intend to concentrate more on the implications of all these technical facilities which were made available through the introduction of the Mac to the graphic design industry.

Chapter 1

Fig. 1

Design software like Adobe Photoshop and Aldus Freehand were often packaged in boxes showing the traditional tools of the graphic designer along with very graphic orientated images therefore attracting designers by using images they would immediately relate to and not shy away from.

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One of the most significant developments in the area of graphic design in recent years has been the impact of P.C. systems, most notably the Apple Macintosh, have had on design studios internationally. Graphic designers discovered a new design language in a world where no boundaries exist defining the end of one process and the start of another.

In this first chapter I shall be looking at some of the reasons for the Mac's overwhelming success in the graphic design industry. Unlike previous models, where there was a problem converting designers to use the new technology, the Mac brought with it a new problem, getting designers away from the new equipment.

One of the reasons for the excitement about the Apple Macintosh in the first years was its ease of use, or user-friendliness. In an interview with **Graphics World** in November 1989, Tony Browne of ABA Associates says of the Mac that :
"In some industries there is a problem converting people to using electronic gadgetry, but that certainly wasn't our experience. Indeed, there is a problem getting the designers away from the equipment." (Browne, 1989, p.40). He goes on to say that material produced on the first day of training was used for actual production work, "that wouldn't happen with most other systems." This had never happened with earlier systems. Suddenly there was a computer available that was easy to understand and seemed specifically geared towards the designer. The software was often specifically written with the designer in mind (fig.1), so it operated in the way designers

Chapter 1

Fig. 2

The Mac was typographically aware from day one using typographic terms designers understood and symbols which depicted the traditional tools with which they were familiar therefore making the technology very accessible to the graphic designer.

bullets and others that were available. From the start the Mac had already begun seducing the designer to its way of designing.

This is of little wonder with all the enticements the Mac had to offer: objects could be moved around designs with just a simple movement of a pointer, controlled by the mouse (fig.3), which made the keyboard redundant in a lot of cases except for the inputting of type. (The original Mac keyboard purposely lacked arrow keys, scrolling keys, and function keys; that way, Apple would ensure that its customers would use the mouse.) The pointer could then be used to select tools and menus, as well as selecting the items to be moved, and would then drag them to a new position. Once a design was decided on, it could be either scrapped or saved, and the most favourable designs could be printed out for viewing by both the designer and client (fig.4). It was these capabilities more than any other technology that defined the Mac's reputation in the world of graphic design.

The most important stage in the process of design is the idea and the creative thinking around it. Every designer tries to spend as much time as possible on the initial idea, trying out different angles and variations on the one problem. Before the introduction of the Macintosh, a lot of this time was spent tracing outlines by hand in order to see how an idea looked; this was a slow and therefore time consuming part of the production. With the coming of the Mac, the time spent on putting thoughts into visual form was speeded up immensely, allowing the designer to spend more time exploring other

Chapter 1

Fig. 5

"It 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."

(Junji Ito, 1992)

Fig. 6

The design department of Freemans - the major mail order company - adopted the fastest computer-aided design system available in the late 'eighties. Developed jointly by Freemans and Astley Systems, it used greatly expanded Apple Macs.

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areas and ideas, therefore giving the designer more time for creative expression. For the first time a design-aid was made available to designers that seemed to act more like a partner in design than just simply a tool, at the very least it was a very sophisticated tool.

As I've discussed, it is important not to underestimate the unique role the Mac's user-friendliness played in its seducing of the graphic design industry. Designers have never been very interested in the technicalities of computers and have very little interest in what goes on behind the screen; all they are interested in is how efficiently it can do the job and how much time it can save. Therefore, the total control and amazing facilities that were easily and quickly learnt of the Apple Macintosh meant that designers were completely at ease with this machine and felt secure using the almost invisible hardware as the individual programme being used took over and acted more like a friend than a machine. Junji Ito, a Japanese art critic says that : "It is the first time in history that humans have had anyone but God to accompany them in their work. Now they have the Macintosh too." (Burns, Designers on Mac, p.7, 1992) Fig.5.

Soon designers found their projects that previously had taken days, if not weeks, completed in a matter of hours. This all meant that studios could take in more jobs than before, therefore increasing productivity and as a result increasing profitability. Paul Tuttle, designer for Freemans' catalogue in the late 'eighties (fig.6), said that the Mac, which they had recently introduced to their studio, had given them more time to design since it was "very easy to operate". I shall

Chapter 1

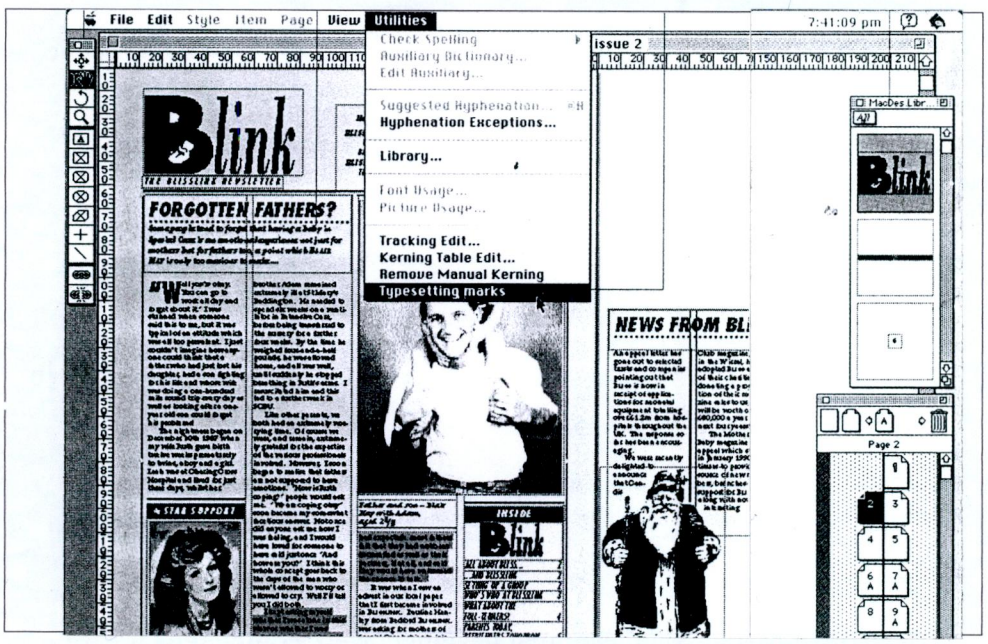

Fig. 7

A typical professional page makeup application allowed designers to combine all the functions of layout, typesetting and camera ready art. The ways in which these applications worked varied depending on the power of the Mac being used. This illustration shows one such application - QuarkXPress and shows a few of its features many of which could also be found in other applications. It was due to these features that designers were given the freedom to experiment with different typefaces, colours and formats and due to the Mac's almost instant response to these commands, the client could be present to view each individual alteration. The Mac's speed and flexibility gave both the designer and the client the ability to achieve and agree on a design which both had decided on having seen other variations on the screen.

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be looking at the Mac's effects on the designing of Freemans' catalogue in more detail in Chapter Two . (Tuttle, "Setting The Studio Free", Graphics World, Jul/Aug. '88, pp. .27-30.) All this, of course, meant that designers were stimulated by the Mac like no machine previously.

Along with the Mac's revolutionary speed, its amazing flexibility also appealed to the designer. The Mac opened up so many doors to the individual designer which up to this were closed due to either expense or because the facility was unavailable, that the design was never really finished in the designers mind. The Mac meant that there was time to change a typeface or colour, perfect a curve or simply try another format. No more did the designer have to redraw or repaint his design by hand to make sure he'd made the right decision. Now the Mac could provide infinite variations on his design, changing the colour and shape in seconds, allowing him to investigate as many alternatives as he wished. Due to this instant response of the computer to a certain command, the client could be present to view the various adjustments and, if they so wished, to make the final decision, fig. 7. (Campbell, The Mac Designers Handbook, p.62, 1992)

Another major factor that contributed to the Mac's overwhelming success in the world of graphic design was its affordablity. The Apple Macintosh's hardware and software cost a fraction of a typical designer's salary and, due to it increasing productivity, quickly paid for itself and then continued to be profitable

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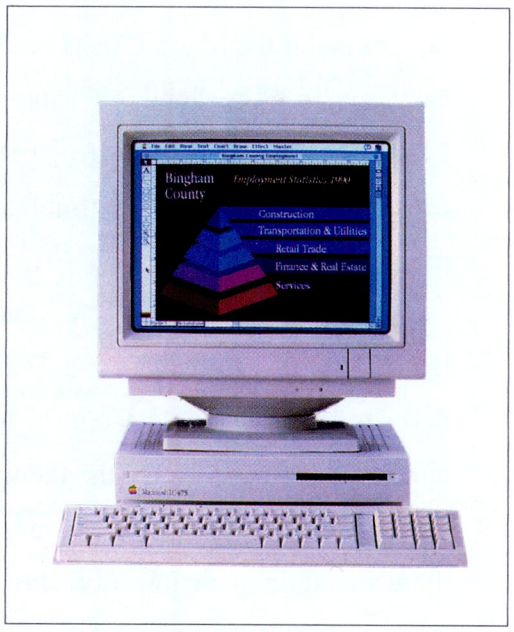

Fig. 8

The Mac's innovative features attracted attention and many designers went to computer stores to see this new machine. But initial Macintosh sales were miserable. The main reason was price - the Mac's initial £2,700 price was steep for the target users, although not at all bad when compared to its competition - the IBM PC XT at £3,683. It was in 1986 that along with additional technical advancements in the Mac's hardware the price of the Apple Macintosh was halved and its touch and go beginning was overcome as sales began to rocket, especially in the new found design market. (Heid, "Ten Years On", MacWorld, Feb. '94, p. 20)

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thereafter. Barry Smith says in an article on the Mac that: "Once the investment has been made - and it could be quite modest compared with the cost of typesetting and page planning equipment just a few years ago - there's the prospect of trimming the production costs and improving the turn-around time." (Smith, "Text and Image", Graphics World, Nov./Dec. '89, pp. 44-50) Not only was this new design orientated computer affordable to even the smallest of studios, fig. 8, but it also saved both time and money for the studio, therefore paying for its initial investment within weeks of purchasing.

It is easy to see from all this why the design industry embraced the Mac with open arms; afterall, its benefits were numerous. It enabled designers to transform their ideas into a more finished state; further down the line it eliminated the age old part of the design process that required designers to stick small pieces of paper onto larger ones; and it gave designers the opportunity to control and enhance all the tasks which before this either had been difficult to control, laborious, time consuming or costly. The Apple Macintosh had seduced a profession and they new it.

Chapter 2

The Mac Revolution

Since its introduction ten years ago, the Mac has had a profound effect on the world of graphic design. Junji Ito says: "In the field of graphic design, it is not going too far to say that the Macintosh is nearing deification. The Mac can be used through out the entire process of design, possessing the software and fonts to produce almost anything." (Burns, Designers On Mac, p.7, 1992) A decade ago graphic designers had very little exposure to computers but, in the intervening years with the development of the Apple Macintosh, the advanced digital technology has been adopted by nearly every design studio. In this interaction with the Mac, there have been some vast changes to the graphic design industry from its introduction in 1984 to the digital revolution of the late 'eighties.

With the introduction of the Apple Macintosh, many design studios saw the disappearance of the old graphic tools such as the T-square and the paste pot. The Mac brought with it the advantage of doing the entire process of each design from concept to final production on the one machine, with the designer being in full control. No longer was there the need for the old drawing and pasting tools; it was natural therefore, that the age old appearance of the graphic design studio would change. It seemed all you needed now was the computer linked to a high resolution scanner and colour printer. Studios were gradually being relieved of many of their former, more clumsy tools like spray booths and waxing machines. No longer were designers seen chained to their drawing desks tracing outlines of pictures by hand, only to be used for roughs, slowly building up an

Chapter 2

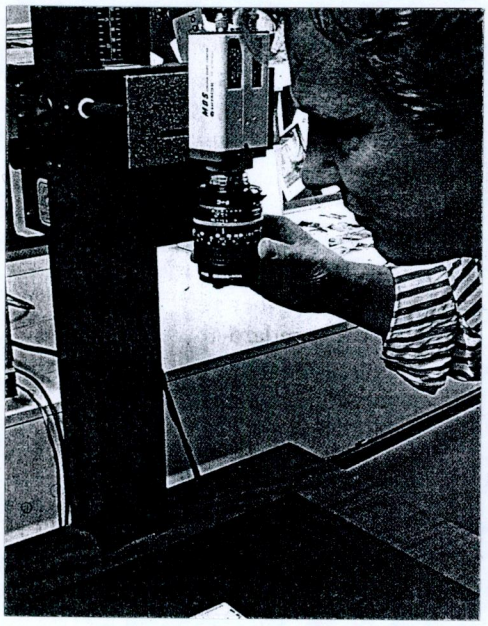

Fig. 9

Linked to high resolution video scanners and colour printers Freemans' new computer aided design system has certainly speeded up the mechanical side of their production.

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overall visual for a specific page. This old slow system, along with its age old tools, began to disappear as designers favoured the new speeded up mechanical side of design that the Apple Macintosh brought.

In 1987 the designers of Freemans' catalogue, along with 95 per cent of design studios in Britain, produced roughs by hand in the usual way, by tracing everything by hand, gradually building up an overall visual. This system was slow and often required many tracings of the same pictures, sometimes enlarged, sometimes reduced, until the balance of the page was right. Freemans realised that speeding up the mechanical part of this process, would leave the designer with more time to design. This meant replacing the old tools with the new computer aided design systems, the Apple Macintosh being the most prominent in its field and which was very user-friendly, extremely versatile and had plenty of room for expansion. Freemans got together with Astley Systems to develop a design system built around shared Apple Macs, along with high resolution video scanners and colour printers, fig. 9. Paul Tuttle, head of Freemans' design team says that: "This system, which is very easy to operate, has given us more time to design, we get to see very quickly what works on a page and more importantly what doesn't. In the past a lot of studio time was taken up in discovering what doesn't look right. Now an idea can be put together visually in a matter of minutes, not hours." (Tuttle, "Setting The Studio Free", Graphics World, Jul./Aug. 1988, pp. 27-30)

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Since Freemans' catalogue's primary aim is selling the fashions in each issue, the design is all important and must put the clothes first. Using the Mac, when a page is finished, a copy is produced and given to the buyer responsible for the clothes displayed in the catalogue. Since the copy is an exact duplicate of the finished page in every detail, the buyer can immediately see whether the design brings out the best features in each product. The designer can therefore get final approval on the spot, saving time, and can then produce camera ready artwork for the final design, still using the Macintosh system. Paul Tuttle had no regrets in changing his studios way of designing: "Our primary concern has been to introduce a modern based computer system that supports our design needs both today and in the future, which I believe we have achieved. Being based on Apple Macs gives a great degree of flexibility, which has what has enabled us to develop a system with Astleys, tailored to our needs. We can add new work stations very easily and economically. In fact the cost of the whole system has been very attractive and far less than any others we looked into." (Tuttle, "Setting the Studio Free", Graphics World, Jul./Aug. '88, pp.27-30.)

Newspapers and small publishers were some of the first designers to use in-house publishing on computer aided design systems, like the Macintosh. But as the end of the 'eighties drew to a close, there came a revolution in magazine publishing. Like their smaller friends, the larger magazines chose to move to the Apple Mac's way of designing and soon began to catch up with the

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Fig. 10

Marie Claire was one of the first IPC titles to go desktop. The majority of the magazine houses chose the application QuarkXPress as a make-up package, but IPC chose Aldus PageMaker. Today the most popular page make-up application for the Mac among magazine designers is still Quark.

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newspapers. Up to this the unions stood in the way of this cross-over for the magazine industry but, with the change in industrial relations laws, the unions bowed to the inevitable and began to accept first single keying and, finally, at the end of 1989, page make-up by non-members. In 1989 IPC, Britain's largest magazine publisher, accepted the use of the Macintosh and in-house publishing, fig.10. The floodgates had opened. (Eccles, March 1991, pp. 28-32.)

The reason for the union's initial fear of in-house publishing was the idea that the computers would replace people; but soon they found that in-house production actually represented a hefty extra work load and therefore led to a need for extra staff, along with consequent rises in wage costs. This extra cost was balanced out due to the Mac's ability to bypass the typographer and image setting bureau completely. Simon Eccles says in an article from 1991 that: "The publisher gets a one -stop shop for pre-press with reduced film costs and simplified labour charges. The repro house adds value to its service while cutting its labour costs (but increasing its capital investment). Everyone is happy except the typesetter." (Eccles, "Publishing Blues", XYZ, March '91, p. 32)

Before the digital revolution of the graphic design industry, graphic designers, photographers, writers, editors, and advertising representatives had to be in close physical proximity to each other since they depended on each other when carrying out various jobs, e.g. when all their various products coalesced into a magazine. Often

Chapter 2

Microsoft Excel
File Edit Gallery Chart Format Macro Window Help
APERTURE.XLS
Aperture Studios: Photographer Database
Last Name
First Name
Daily Fee
Frank
Larry
David
Doug
Tom
Anne
File Options Window Help
File Manager
MS-DOS
Window Setup
Personal Press

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designs, articles or photographs had to be hand-carried from one to another. Therefore, it was easier to have the various professions concentrated in the large publishing capitals like London and New York. With widespread use of the computer, this need for centralisation was lessened, and soon design agencies saw their products being broken down into electronic pulses and sent over long distances by satellite, microwave or cable transmission. This all meant that a design studio could now be located in the hinterlands of the country, enjoying the luxuries of a rural setting, while working on their Apple Macintoshes, providing they had a modem connected to receive ideas from the publisher and to transmit their ideas and designs. This ability to send pages around the world in seconds meant the studio could shop around for the cheapest sites to locate their business, with the cheapest repro houses and printers they could find, therefore cutting down on overhead costs.

One such design studio that took advantage of the Mac's flexibility was Spark Sales Promotion Ltd. In 1991 they moved their headquarters to the historic village of Theale in the rural setting of Berkshire, England. From this idyllic country setting Spark were able to offer a national design service due to the Mac's technical advancements in communication technology. Using a range of the Mac's design software, the company was able to offer a wide range of design services for the printing of posters, brochures and other various printed matter, designed completely on their Apple Macintosh computers. Mike Vince, creative director for Spark says that :

Chapter 2

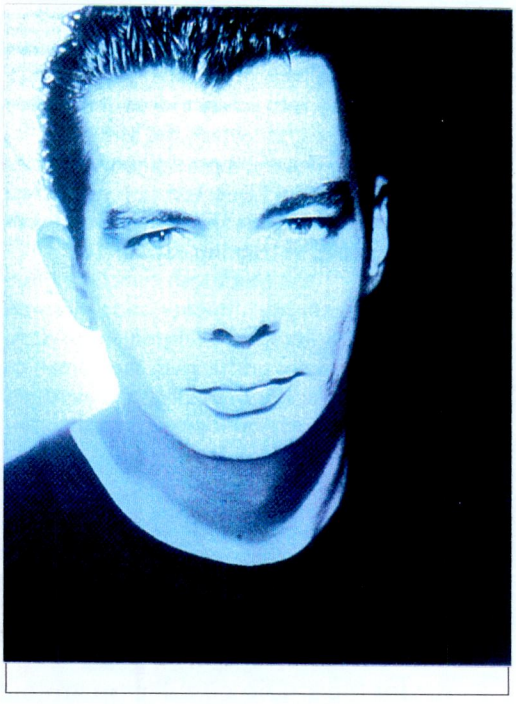

Fig. 11

"Most people can write but you still have great writers. So why not have everyone become capable of visual communication, yet still have great visual communicators?"

(Neville Brody, 1992)

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"Digital computer technology has enabled companies like Spark to quickly establish a reputation to provide a low cost design service with a rapid response time, where design quality is never compromised." (Vince, Graphics From an Electronic Age, 1993, pp.47-50)

The user friendliness of the Mac has broken down many of the barriers that made people shy away from design and has therefore, for many people, led to the demystification of design. It is this user friendliness that allows the user to learn the basic commands within minutes, the more sophisticated ones taking slightly longer. It is this feeling of total control of designing which has made even non-designers feel they are breaking down the mystery surrounding design on computers. This has led to the explosive growth of desk-top publishing, which I shall be looking at in more detail in Chapter Three. Since the cost of the equipment required for D.T.P. dropped from £250,000 to around £7,000 in the late 'eighties the Mac has certainly opened the doors of design to non designers. As Neville Brody says : "The mystique of design is broken down a bit, and the designer isn't in such a protected role anymore, which I think is the best thing that has ever happened. Most people can write but you still have great writers. So why not have everyone capable of visual communication, yet still have great visual communicators?" (Burns, Designers On Mac, p.16, 1992) Fig. 11.

Just as the Mac set the design studios free to move outside of their former restrictions, individual designers also found they could

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MAC
VIREX
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Claris CAD

now afford to go their own way. The low cost of the equipment required for freelance designing, due to the Mac's afford ability, and the advancements in digital communication allowed many designers to set up their own design services and become freelance designers. No longer did they have to purchase the expensive computer design aids. They could now afford the amazing wealth of the Macintosh hardware and software which cost a fraction of a typical designer's salary. With just one or two application packages such as Adobe Illustrator or QuarkXPress they could create book covers, record sleeves, business stationary, menus, business cards, packaging, technical illustrations and a thousand and one other possibilities, all equal in quality to those designed in the large design studios and all from the comfort of their own home. The Apple Macintosh and its counterparts had brought a freedom to the graphic design industry unheard of since the invention of Gutenberg's printing press back in the fifteenth century.

Obviously, we must still believe that the Apple Macintosh computer is no replacement for good design and typographical judgement but, as we've seen, it is a very resourceful tool that has had a profound effect on the graphic design industry. The initial fears of graphic designers loosing their jobs because of the Mac have been proven wrong over the years and as this fear has been dispelled. Graphic designers have more than turned the Mac to their advantage by trimming their production costs and improving their turn around time. It seems the graphic design industry has never had it easier.

Chapter 3

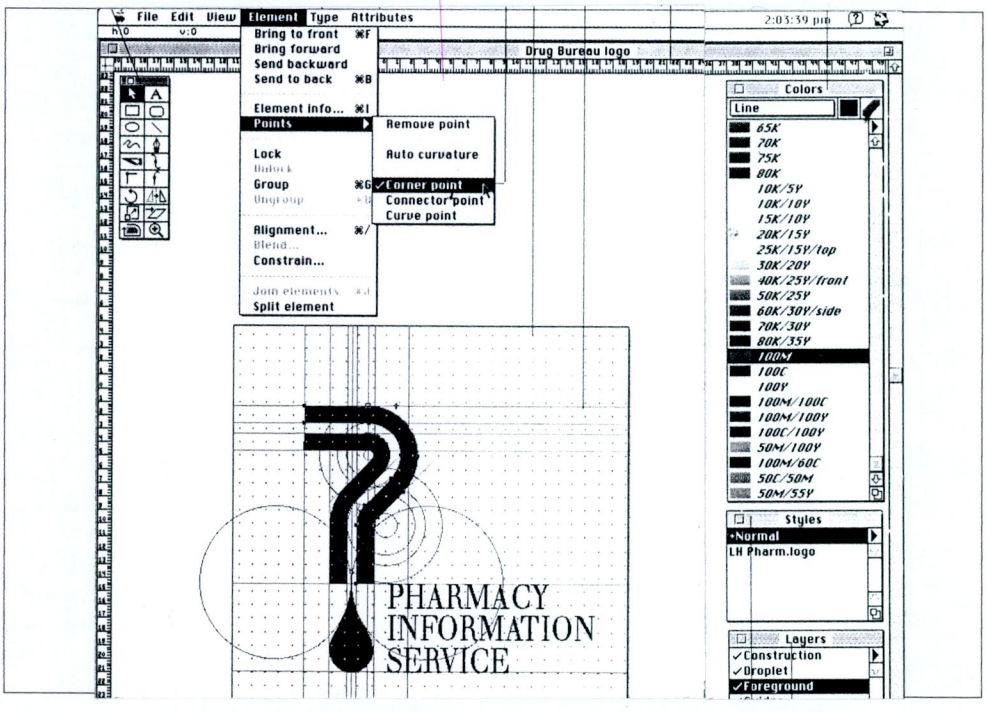

Fig. 12

Screens like the ones above show the terms and symbols used in most of the Macintosh D.T.P. software. Typographical terms like kerning and leading used in these applications were like a foreign language to the non-designer and the symbols for the various tools, which would be recognisable to a designer, were like abstract symbols to the untrained eye.

Living With The Mac

Everyone in the design industry is being effected by the explosive growth in the use of computers like the Mac and the sudden growth in desk-top publishing. This digital revolution of design has seen us all become voracious consumers of visual communications. Television has accelerated the rate of absorption of visuals in our culture, but in the field of graphic design the Mac, which lowered the cost of publishing, has led to a higher output of direct mail advertising, special interest magazines and newsletters. In this chapter I would like to take a look at some of the consequences of such a sudden upsurge in the output of graphic design and see whether in some ways the Mac has become more a curse than a blessing to the design industry.

In the late 'eighties both the design and business world discovered a cheap and powerful design tool - desk-top publishing or, as it became known, D.T.P. The Apple Macintosh led the field in D.T.P. (D.T.P. is defined as the use of a personal computer to typeset, layout and print camera ready pages of text with display text and graphics.) In the late 'eighties desk-top publishing was sold by salesmen with the promise that it would enable even non-designers to design, giving them that professional look they always wanted. Businessmen snatched up the equipment in the hope of transforming their company reports, stationary, brochures and newsletters overnight and all at a fraction of former costs, or so they thought. Many soon found that after they had bought the equipment and set it up, the software was very design-orientated, fig. 12 and what might have

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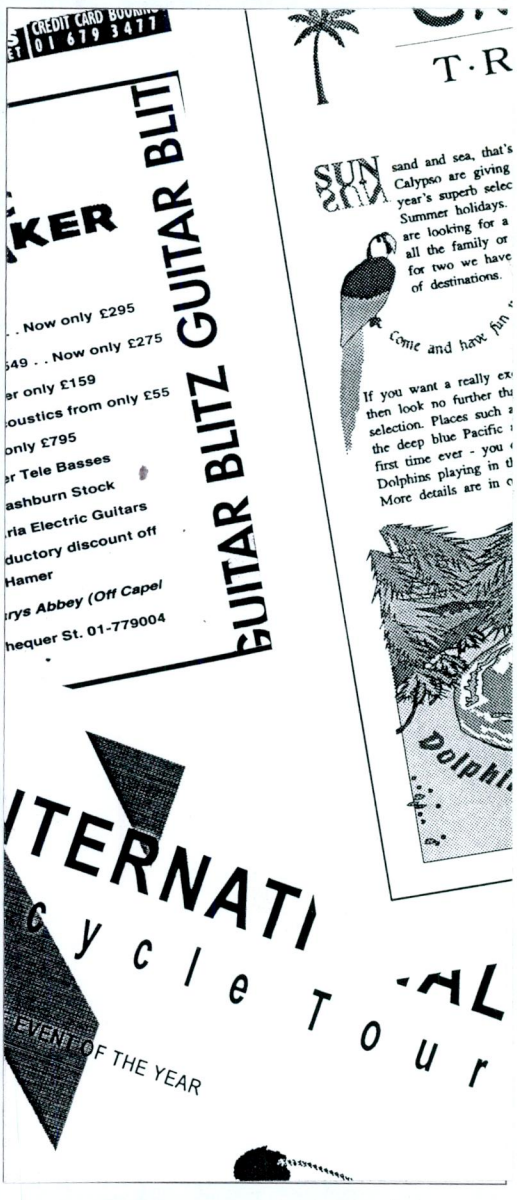

Fig. 13

Some of the travesties perpetrated by desk-top publishing.

been easily understood by a designer, was not by the ordinary businessman. Even when they learnt how to use the equipment, the results in design terms were often far from satisfactory. Jim Allen, a graphic designer says that : "All D.T.P. is doing is making a tool available. The benefit is better quality looking material at a fraction of the price. But it needs to be properly managed. If it's abused then it falls down." (MacGrath, "More Is Worse", Graphics World, Jul/Aug.'88, pp.20-24.)

Allen goes on to describe a letter he received that year. Because the letter had been overly designed and laid out, due to someone's over use of D.T.P. facilities, it took on the appearance of a leaflet, as a result he didn't bother to read it: "It had the reverse effect on me because it didn't communicate to me as a letter. You have to present information in the way you wish it to be perceived." This lack of design awareness, when form started to take precedence over function, became very common with the misuse of desk-top publishing. In fig. 13 you can see some of the travesties perpetrated by desk-top publishers, where so-called designers use the computer to hide their own creative inadequacies. There's an assortment of dressed up material, pixelated images, distorted type, every font on the menu especially the dinky fonts, dreadful kerning, appaling justification values - and so on.

Unfortunately when the computers were being marketed the sales people and manufacturers never informed the buyer that the equipment they were selling was and always will be a design aid. It

Chapter 3

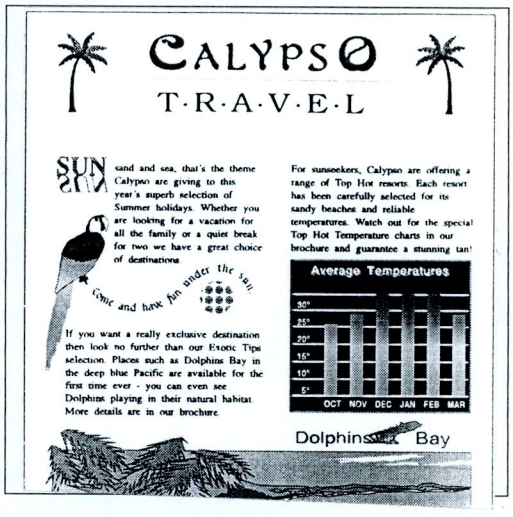

Fig. 14

The overuse of D.T.P.

could only ever be a tool which undoubtedly did speed jobs up and provide certain effects which to some might of made the end product appear professional. But in the end of the day, it was the person using the equipment that made the decisions on how the end product should look and, since it was merely a design aid, only a designer could bring out the equipment's true creative possibilities. Looking back, it is true to say that this realisation didn't come about too quickly. Afterall, desk-top publishing was sold to businesses as a replacement for the type of thing their secretaries used to do on the office golfball and photocopier. Business men and secretaries alike began to exploit the equipment as much as they could, playing around with its myriad of tools and special effects. The novelty of all this caused them to over-use fancy typefaces and graphics, dressing up otherwise serious documents, simply because they now had the facility, fig.14. They didn't realise that there was more to designing than having the right equipment and were not aware of the effect it would have on the viewer. They just wanted to experiment and too often the results looked like an advert for a type foundry, with every possible font being used.

The other side of this coin was the new appreciation of the designer which came out of such mistakes. The same businessmen that had decided to bypass the designer a couple of years earlier, gradually began to become aware of the differences between good and bad design and soon, realising their mistakes, began returning to the designer. As Martin Locker, of design consultants A.J. Vines says :

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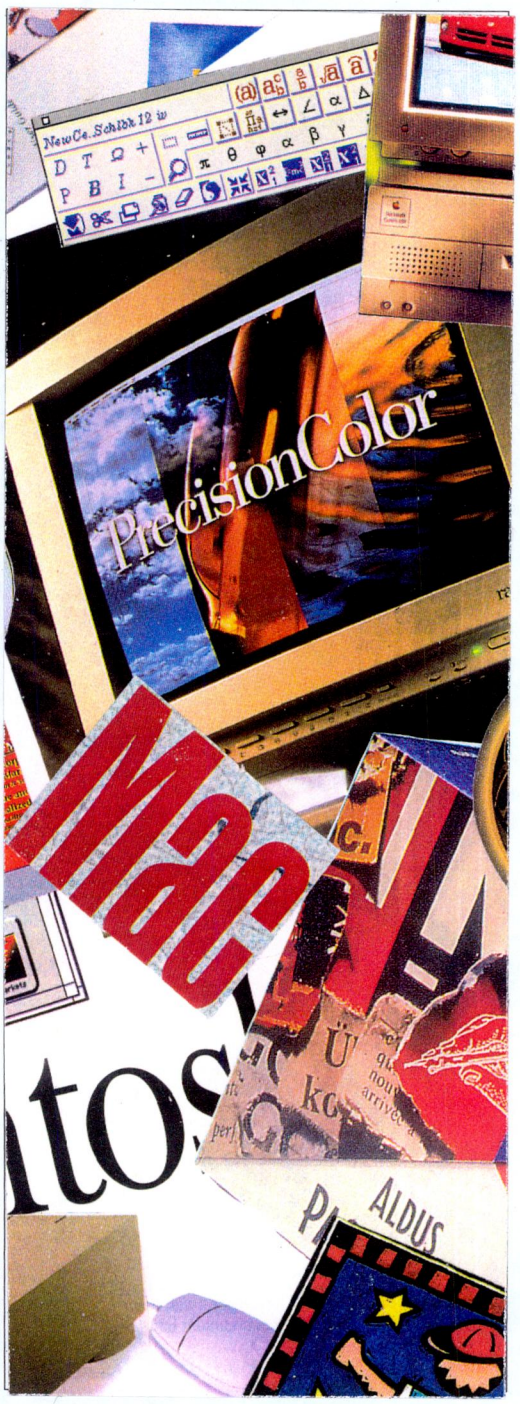

Living With The Mac

'People are beginning to realise what it is a designer does. Design tended to be something that was taken for granted but if a client has had a go himself, he then appreciates you more. People now know what typography means. A simple word processor is one thing but complex graphics and page layout is another. The general standard of work is not going up because people do not know how to raise the standards of presentation with the tools they've bought until a designer comes in and shows them.' (MacGrath, "More Is Worse", Graphics World, Jul./Aug. '88, p.23)

Most designers, though, did not see D.T.P. as a threat to their jobs. When questioned for an article appearing in Graphics World magazine 1988, they rejected the notion that D.T.P. represented a threat to their livelihood or would cut them out of the publishing process. Instead, many found that corporate clients were actually seeking their help in using D.T.P. By 1990 the problem of non-designers coming to terms with D.T.P. was finally solved by the widespread introduction of both basic and advanced courses in the correct use of D.T.P. equipment. This obvious solution of getting them to learn it for themselves had been practiced on a small scale previously, but with the outcry from frustrated owners and users of D.T.P., various colleges started to offer the long overdue practical guidance that those who appreciated the importance of design were looking for. (MacGrath, "More is Worse", pp.23-24)

The designer, on the other hand, had his own problems arising from the Macintosh. The new digital tools that the Mac brought with it,

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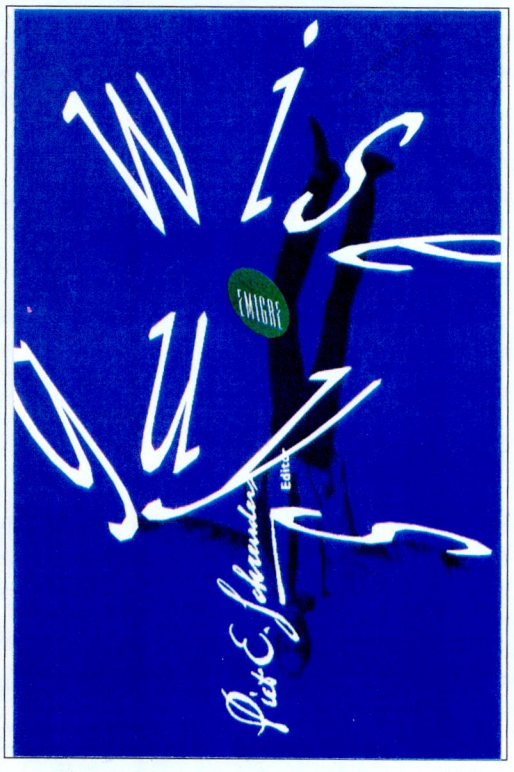

Fig. 15

The illustration shows the cover of Emigre #17 and is a prime example of the new fluidity in type which stemmed from Mac designers. Rudy Vanderlans designed this piece as he does most of his designs - spontaneously on the Mac.

removed typography from the exclusive domain of the typesetter, type designer and type foundry, and gave it to the ordinary graphic designer, whether he liked it or not. The consequences of this sudden shift, are and always will be a source of intense and emotional discussion. On the one hand, you have the traditionalists who believe that the Mac has led to an immediate decline in the standards of typography due to the way its technology has made typography so accessible, like desk-top publishing has led to the demystification of design. On the other hand, you have the young designers who are very enthusiastic about the Mac's effect on typography, like Neville Brody: 'One thing companies using the Macintosh means is that more people have access to a means of printed communication and the standard is higher because of the defaults on the Macintosh.' (Burns, Designers On Mac, 1992, p.16)

Typography produced on the Mac and its counterparts reflects a freedom that the new digital technology allows, fig.15. It is important to remember that a new technology like the Macintosh, never produces the same finished product as its forerunner. 'Printed books were at first seen as bad imitations of scribal ones' (Stone, "The Type Craftsman in the Computer Era", Print Magazine, Mar./Apr. '89, p.84); today some see typography produced on the Mac as something which is inferior to "real typesetting" by a qualified typographer. This, of course, is a natural part of the process of technological change and there will always be those who see the Mac as the death of true typesetting. In an article entitled 'Give The Man a Mac' in the XYZ

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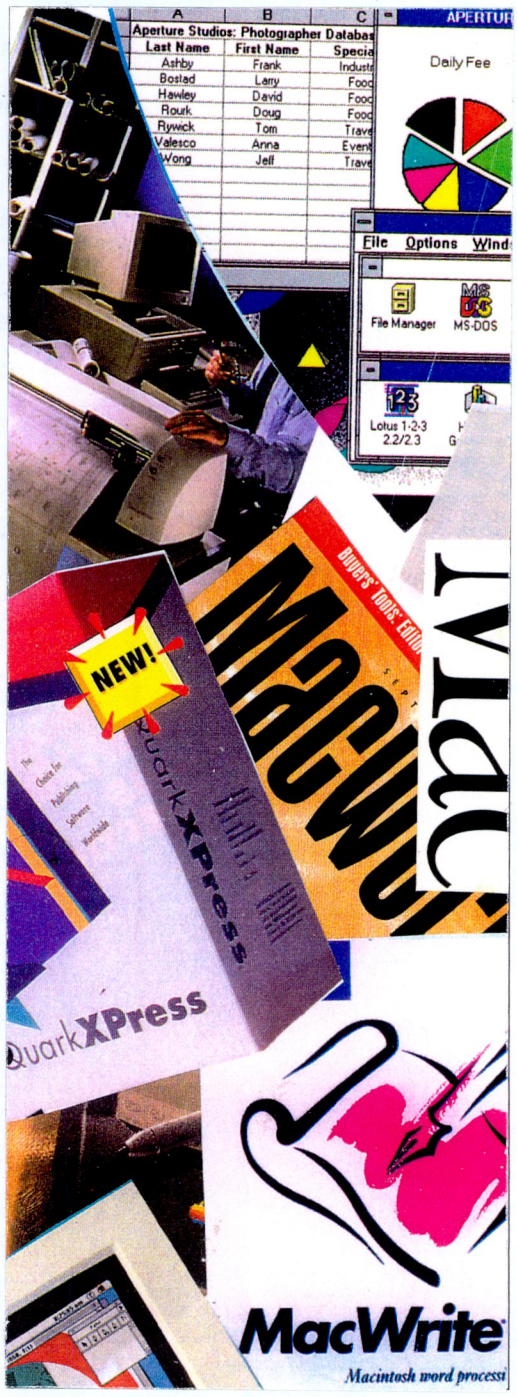
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Anna
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Jeff
Daily Fee
File Options
File Manager
MS-DOS
Lotus 1-2-3
2.2/2.3
NEW!
QuarkXPress
MacWrite
Macintosh word processi

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magazine of March 1993, Simon Eccles talks to Roland Schenk, who invented the way modern trade magazines look, about the 'incoherent anti-computer backlash' in some sectors of the design community who sneer about the 'Mac style'. Schenk disagrees with the opinion that computers lead to bad design: 'I think in the end designers design, whether they use a Mac or not. What makes designers is judgement - if you are considering the hand versus the Mac, the versatility of the Mac just allows him to produce more variations, experiments, but the final choice is still a design choice. It goes back to artistic judgement. I wouldn't say that there is a Mac style, but if you have a bad designer it becomes even more obvious on the Mac.' (Eccles, "Give The Man A Mac", XYZ, Mar.'93, p.14)

This opinion holds true in the case of typography , as well as design. We cannot blame the Mac for the apparent drop, as some see it, in typographic standards. Like desk-top publishing opened up design to a wider inexperienced audience, it has also opened up the world of typography to those who previously had little experience in it. Therefore, it is up to the designer to learn and appreciate the skills of the typographer, as the craft has been placed in his hands. The Mac has seen ordinary graphic designers take on editorial, typesetting and production responsibilities. Since it has done away with typesetters, clients and printers alike need to understand that the responsibility and the workload of the designer has actually greatly increased with the technology, and therefore it is bound to take some time for the designer to come to terms with this extra workload without it effecting

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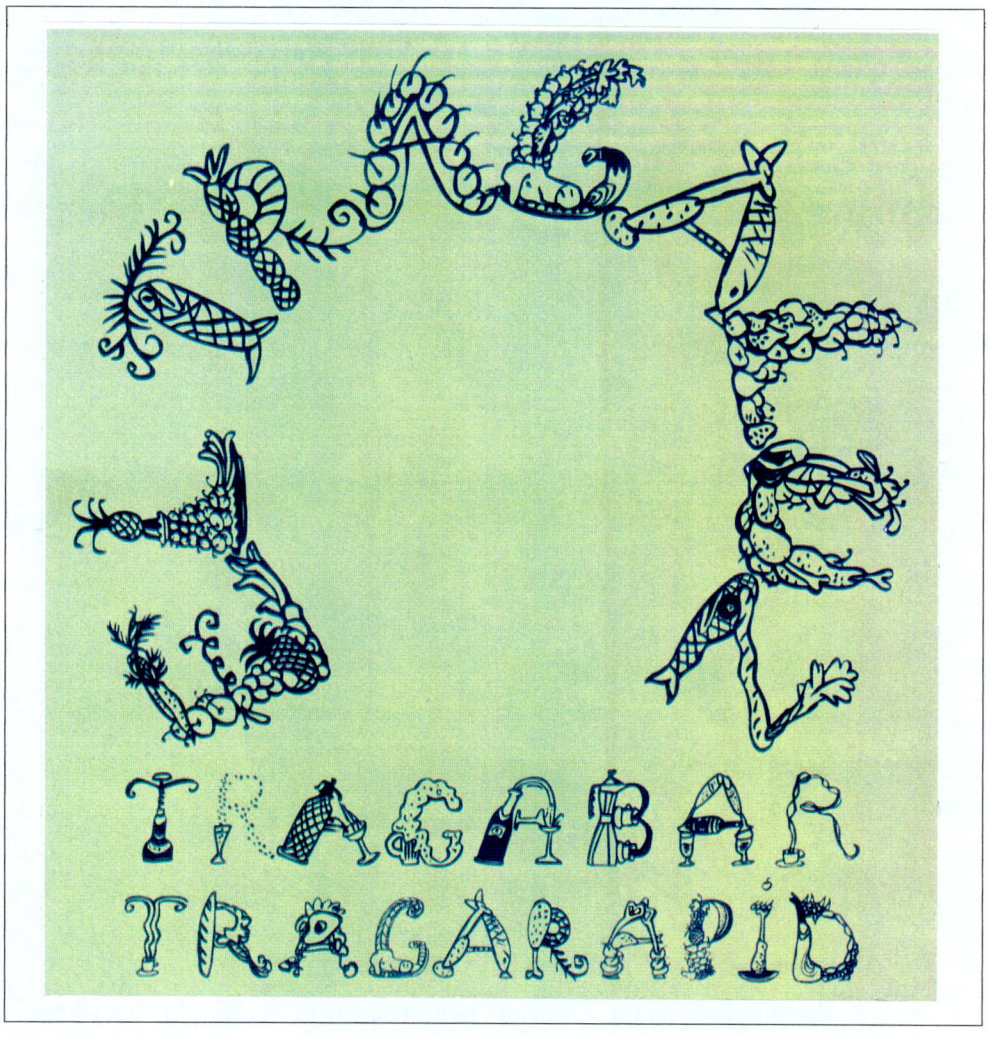

Fig. 16

The above illustration shows a typeface designed in Aldus Freehand on the Mac by Javier Mariscal, a Spanish designer. The typeface was created for a logotype for the Tragaluz Restaurant, 1990.

his creativity and judgement.

But it is true to say that in some cases, this move away from the typographer has seen a slight drop in typographic standards which, as I've discussed, isn't completely the designer's fault. Erik Speikermann of Meta Design mentions this while talking about his own work in 'Designers On Mac': "There are problems come up because of the shift in who is actually responsible for the typesetting - it's now done by designers not typesetters, and attention to typographic detail has gone down tremendously. With the Macintosh it's so easy to make lots of little mistakes because most designers don't have a person who just proof-reads." (Burns, Designers On Mac, 1992, p.171)

All the intermediary stuff that the typesetter used to do, like proof-reading, has now to be done by the designer. Before this the designer always blamed the typographer for being late, now they have to blame themselves when the client calls. The designer suddenly found himself rushing off to the printer as soon as the stuff came off the machine, without even checking for mistakes anymore Speikermann goes onto say: 'We've basically lost the two or three day buffer that we used to have in the typesetting process. So we are stuck with the responsibility, and that is one thing I don't like about this Macintosh business." (Burns, Designers On Mac, 1992, p.171)

One major effect the Macintosh has had on typography is the increasing use of fonts designed solely on the Macintosh. A lot of so-called fun fonts are being used in today's graphic designs, fig.16, which it seems everyone can create, from scanning in their own hand-

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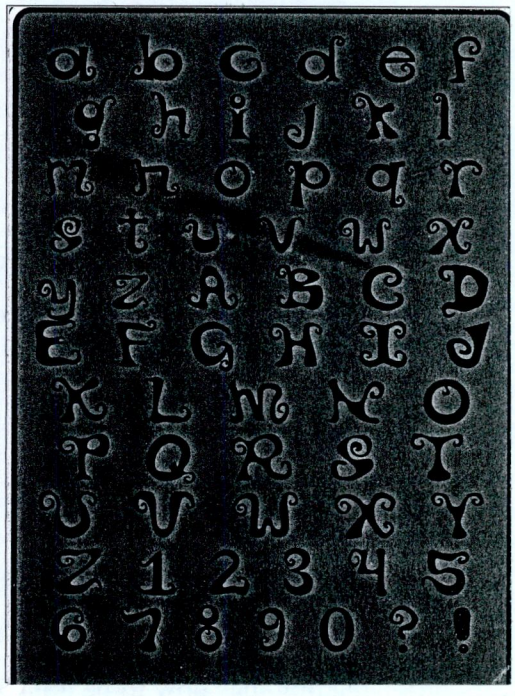

Fig. 17

The typeface 'Marvellous' designed by Elizabeth Dunn of Emigre was designed in the Mac's Fontographer - the leading Macintosh font design package in 1991.

writing and using it as a font, to making a font that looks like old typewriter print. Meta Design even came up with a random font, designed on the Mac, which changes each time you open up your file on the computer. It seems the rule, as far as font design goes, is there are no rules. The ability to design a typeface has been taken away from an elitist minority and has been opened up to anyone willing to have a go. The days of spending years designing one typeface are slowly coming to a close. No longer will we see centuries of a craft tradition, years of training and practice, and hundreds of hours of careful and painstaking design going into the designing of a single typeface. Typography, the very foundation of graphic design, has become available to the masses.

Elizabeth Dunn, promoter, distributor and editor for Emigre, came upon Fontographer's type design software in the early 'nineties and discovered how simple it was to create a typeface on the Mac and decided to design one herself, fig. 17. Dunn's typeface 'Marvellous' was designed in 1991 on the Macintosh and was featured on the inside cover of Emigre #18 . In an article accompanying her typeface , Dunn describes how she has paid as much attention to detail as any traditional typographer, only in a very different way, not being as confined to rules as her predecessors it seems : 'Of all the things I have been called in my life, anal retentive has never been one of them. Attention to detail is not my forte. Typographers, on the other hand, are cut from a different cloth than I.' (Dunn, "In My Face", Emigre #18, 1991)

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It seems that Dunn has succeeded in doing exactly what many expected to happen with the Mac's ability to bring font design to all. As the traditionalists believed a highly personal range of fonts are stemming from the Mac users, like 'Marvellous. Hopefully this fetish for personalised fonts won't lead to the degradation of typography as promised by some of the traditional graphic designers but, instead, will be used for a particular purpose and serve that purpose well. As yet, I don't see that there is much cause for alarm since these new wave of fun-fonts are keeping to what their name suggests, used as fun bringing a breath of fresh air to graphic design. As Dunn goes on to say: 'When I designed my fabulous typeface Marvelous, I was but a child in the world of typography. I got out the old Fontographer manual, got bored immediately.....and leapt without looking. Now, I look at typefaces a lot more consciously and understand better why I think some are good and some are bad.' (Dunn, "In My Face", Emigre #18)

Neville Brody says of font design: 'I think these font creation programmes are the next creative step in digital technology. They give us the ability, for instance, to scan in an object, turn it into a PostScript outline, and turn that outline into a character of the alphabet that you can just type in from the keyboard.' (Burns, Designers On Mac, 1992, p.16)

It seems we now have to ask the question, when a lot of the fonts created on the Macintosh lack the aesthetic quality of their forerunners and in some cases are quite tasteless, is the Macintosh

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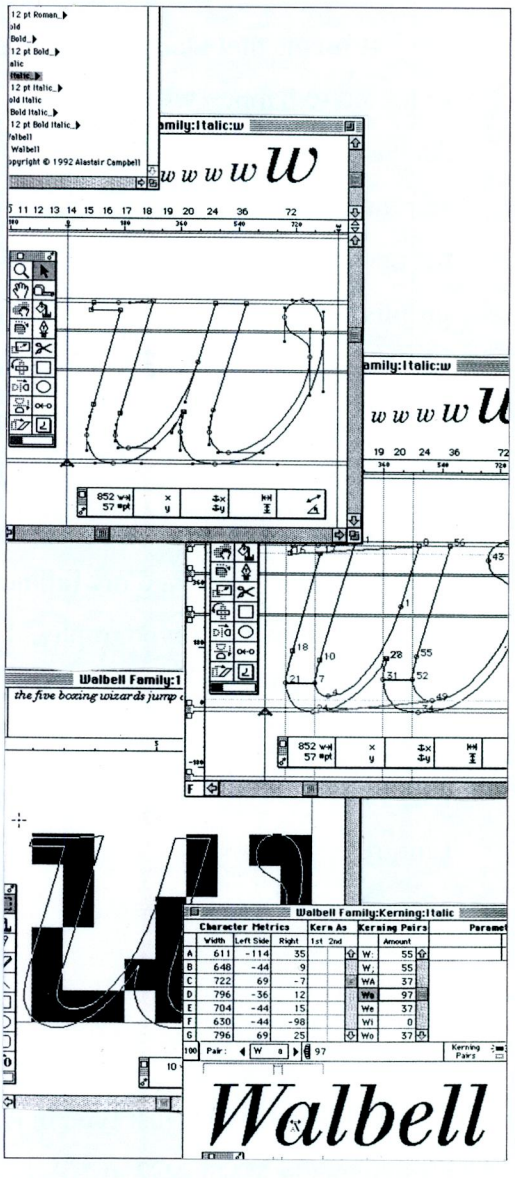

Fig. 18

The above illustration shows Fontographer, one of the Mac's most popular font design packages.

risking undermining the very core of the graphic design industry - typography? The Mac has not only enabled designers to become typographers, but it has also turned many into manufacturers of typefaces. Whether or not they are qualified, the design industry has seen an increasing rise in the amount of designers manufacturing, distributing and selling their own typefaces. Erik Speikermann, head of the Berlin based Meta Design, is one such designer that has enjoyed the luxuries of font-design on the Mac. In 1988 MetaDesign set up 'FontShop', a catalogue distributed to design studios comprising the latest in fonts, designed on the Macintosh's font design packages, fig.. 18. Speikermann says that their catalogue, which is regularly updated, lists fonts by the fonts name not the manufacturers : 'Most people don't care who makes a typeface; they just want the typeface itself to use, and they also need it today, or tomorrow at the latest.' (Burns, Designers On Mac, 1992, p.172) It seems that the new fonts, designed on the Mac, are designed for today's use and typefaces have become like most other things in our throw away culture, designed with greater speed, only to date even faster.

Living with the Mac seems to have created an instability in the graphic design industry; it has changed the way we view typography and even design. The Apple Macintosh computer, which in many ways is a blessing to the industry, has, in making the world of graphic design accessible to all, subjected the industry to some appaling design experiences. Up till now technology has evolved at a pace that has allowed us to absorb and understand its strengths and weaknesses,

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Bostad
Larry
Hawley
David
Rourk
Doug
Rywick
Tom
Valesco
Anna
Wong
Jeff
APERTURE.XLC
Daily Fee
File Options Window Help
File Manager
MS-DOS
Windows Setup
Lotus 1-2-3
2.2/2.3
NEW!
QuarkXPress
MacWrite Pro

Living With The Mac

whether it was the coming of movable type or, more recently, photomechanical type. This evolving of technology in the graphic design industry, has certainly, taken more than a few leaps forward with the invention of the Macintosh and, therefore, it is natural that it should take some time for the industry to come to terms with the sudden advantages and disadvantages that the Apple Macintosh has opened up to graphic design. Personally, I see all these problems with the Macintosh as something which has been due to a case of too much too soon, and in the next few years we will certainly see a lessening in the amount of bad design coming out of Mac users as desk-top publishers and designers alike begin to return to the fundamentals of good design.

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Fig. 19

Neville Brody, the leading British graphic designer of his generation.

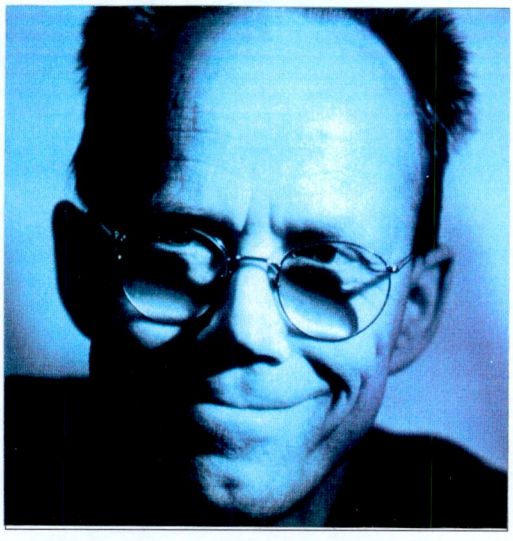

Fig. 20

Erik Speikermann, a world-renowned typographic authority.

The Nineties And Beyond

Ten years on, the Macintosh has experienced such devotion and excitement and such a firm belief in its importance among the graphic design industry that it begs the question : how are we settling down to life with the Apple Macintosh in the 1990s? Whether practically or creatively speaking, this design tool is having a profound effect on the way designers like myself work and the work we produce. As I write this thesis the design industry is still going through an immense evolutionary change, influencing the way designers work, think and even influencing their environment. Never before has such pressure and responsibility been placed so firmly on the shoulders of the graphic designer to keep control over the technology and uphold the standards of good design which were steadily being forgotten about in the late 'eighties by the sudden rise in amateur designers brought about by the "progress" in technology.

In this chapter I would like to take to a look at two designers whose ideas and work have been have been profoundly effected by the Macintosh in recent years and who are currently doing imaginative and creative work on the Mac, Neville Brody and Erik Speikermann, fig. 19 & fig.20.

Neville Brody is the best known British graphic designer of his generation. His record cover designs have been highly regarded but most notably it is his work on magazines, like The Face, fig. 21, which has transformed the way designers and readers approach magazines. Brody's early work at the London College of Printing in the late 1970s was considered too experimental but, after graduation, he

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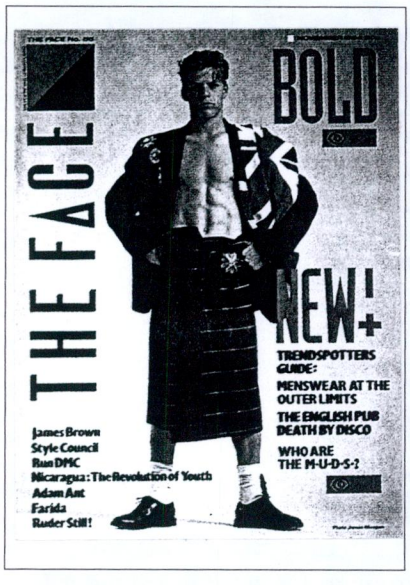

Fig.21
The Face magazine

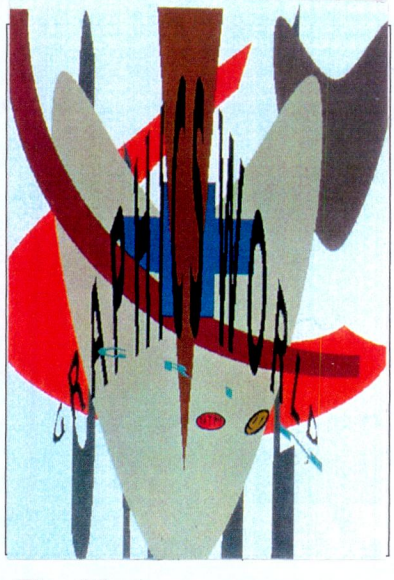

Fig. 22
Brody's illustration for Graphics World.

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became involved with designing record covers and in 1981, joined the staff of The Face. It was his hand-drawn typography and other graphic techniques that helped changed the way designers viewed the medium of magazine design. Since then Neville Brody has become visual director of several magazines, designed international corporate identities and created volumes of posters and book covers. He has also become a technical wizard on the Macintosh, which has changed the way Neville Brody designs today.

Brody says, "I knew about the Macintosh for a while before I started using it, but my attitude was if you could do something by hand, you shouldn't use a machine. I always felt you would loose something in the translation from hand to machine." (Burns, Designers On Mac, 1992, p.13) In 1987, Brody finally forced himself to use the Mac, but he still felt it could not do anything for him that he could not do by hand. Brody says in Designers On Mac that he couldn't take the machine seriously until he got his first game; it was then and only then that he realised he could become reliant on it. Around this time Brody had to produce an illustration for the graphics magazine called Graphics World. They had asked him to create an illustration, fig. 22, to test out two new design packages for the Macintosh. It was during this project that Brody slowly learned how to design on the Mac and realised he was hooked : 'There's a point when it clicks, when you see you are actually in control; the machine's not controlling you anymore. It's strange, I can even remember the moment it happened, I suddenly thought to myself : "I'm in control of this."' (Burns, p.14)

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Fig. 23

Speikermann's studio, Meta Design, based primarily around the Apple Macintosh.

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Erik Speikermann, on the other hand, has become a world-renowned typographic authority. After attending Berlin's Free University in the late '60s, Speikermann emigrated to London where he taught and wrote as a typographer for several years, producing his first type designs in 1979 and returning to Berlin in 1981. After spending years training and working in the traditional methods of typography, Speikermann is currently at the forefront of computer generated type design. The Apple Macintosh has played an important role in helping him and his design firm, 'MetaDesign', fig.23, to become one of the world's leading exponents of fonts and also designers of "information" products such as forms and signage.

'I've always had a very structural approach to my work and so, when I saw the first Macintosh, I knew it was what I always wanted for type.' (Burns, p.169) Speikermann first discovered the Mac while visiting a type foundry in late '84, while he was there the head of typography had a 'little box' on the table, a 128k Macintosh,: 'I could see that this little machine now made it possible for type to be something I could put on a disk and ship anywhere. I could control it. I had no idea of what it really implied but I thought it was perfect for my use.' (Burns, p.169)

It is interesting to see that in the case of both Brody and Speikermann the first thing about the Mac that seduced them both was the way they could have complete control over the machine, a feature of the Macintosh that has held its pre-eminence in the world of graphic design to this day; the designer is now in full control of his

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Anna
Wong
Jeff
Daily Fee
File Options
File Manager
MS-DOS
Lotus 1-2-3
2.2/2.3
NEW!
QuarkXPress
MacWrite

designs, while extending and enhancing the creative options available to him.

Since the Mac has given the designer such control over his designs it must obviously, therefore, have changed the way designers design. With the Macintosh Neville Brody used to have the idea first and then made sketches, and only used the Macintosh for certain things that he knew the machine was capable of. But, as he became more fluent with using the Mac, Brody found himself going straight to the computer and experimenting on the screen, soon he found himself not making sketches at all and became completely engrossed in the Mac's capabilities. He found the machine was seducing him but didn't mind : 'I didn't regret this because it was an opportunity to learn and challenge the machine.' Brody, today, still feels he hasn't challenged the machine properly. I myself, as a student studying graphic design, see this as one of the biggest problems with the Mac today. Nearly every designer regards the Mac as 'only a tool' which definitely speeds the design process up and provides some unusual effects that their other tools are incapable of. But at the end of the day they seem to shy away from pushing the machine to its creative limits. After all, the Mac is a very powerful tool but few designers seem to appreciate this and, therefore, as I find myself doing at times, have an unwillingness to experiment with the machine, treating it as purely a tool, a design-aid. Therefore, never allowing the Mac's true creative possibilities to enhance the design to its full potential.

Erik Speikermann, on the other hand, sees the Mac as purely

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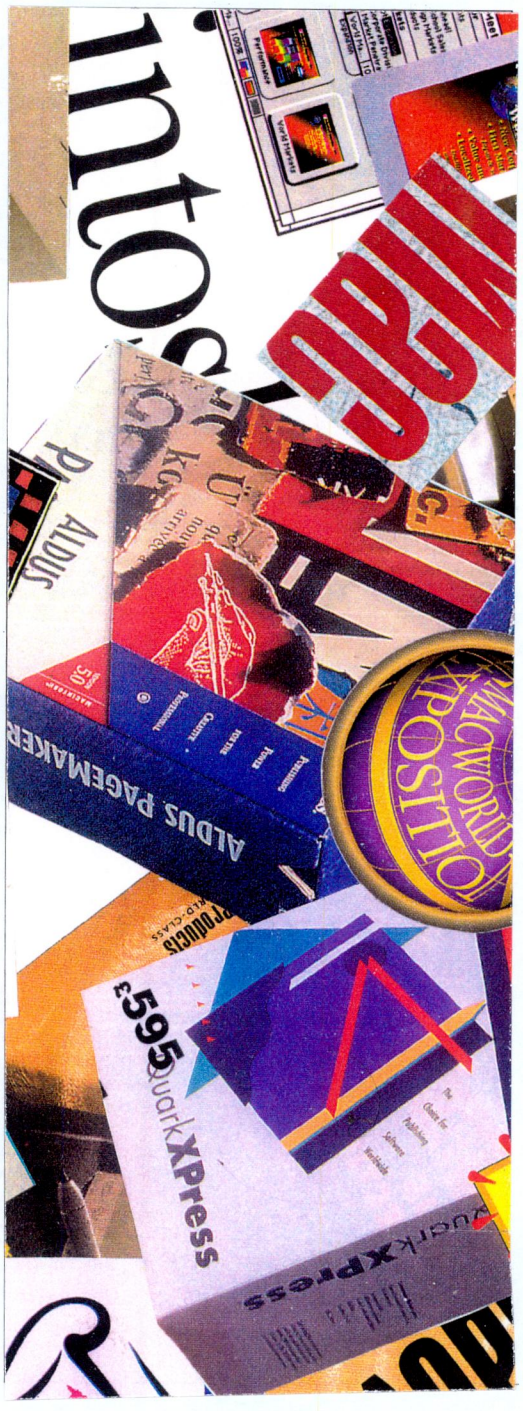

a very efficient tool, which should only be used from start to finish on the more simple projects that his studio tackles, like brochures, when one of his designers will sit at the Mac right away and do some sort of layout . On their larger projects, Speikermann believes that the structure of the idea should be cracked first , before any of his staff go near the Macintosh : 'I like to think we are concept based and not style based. Unfortunately, with the Macintosh, the one thing it does is offer you immediate physical solutions if you are accomplished and versatile with it.' (Burns, p.170)

It seems that even today, designers still fear the Mac's seductive power to convert them to its way of designing, offering them alternative visible solutions on screen that look great but have little thought behind them. Designers are still feeling the responsibility that the digital revolution placed so firmly on their shoulders to police this new technology and uphold the standards of good design. One thing Speikermann has learnt is that his best designs are concept based and therefore MetaDesign always likes to have an idea first without worrying about the visual aspect of the design. That will come at a later stage, after the initial thumbnail sketches, and finally, the Mac is brought into use. In this way, Speikermann has made sure that the Mac has helped their designing while not taking away from the concept behind the designs.

Neville Brody has also felt a need to guard against a Mac style arising in his and his studio's designs. Due to the seductive power of the Mac's effects, Brody has made sure that each effect is used once

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Fig. 24

'We think the Macintosh effects are great, but we tend to use them once, then that's it. For example, the new version of Freehand has some wonderful options, especially the ability to "paste inside". You can convert type outlines into artwork and paste objects inside, which up until now has been a bane for me. And so I'm sure we'll do two or three jobs that really utilise that process, and then never use it again, unless it's just part of something else.'

(Brody, 1992)

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and that's it, fig.24. Brody also tries to overcome the default settings that are built into the Mac. These settings mean you are always dealing with lines of constant thickness and the majority of Mac programmes have inherent grids, sometimes based on points, which everything locks to. These grids are generally linear which means you can't place a grid at an angle or use a soft grid. As a result of these default settings on the Macintosh designers are sometimes constrained, like Neville Brody, and find it hard to set up an organic grid since the Mac's grid system is mostly based on a mathematical system. As a result, Brody feels he has to constantly push the Macintosh to new limits, so he feels he is challenging the system : 'The feeling has been the more times you could make the machine crash, the more successful you were.' (Burns, p.15)

It is at this point we see the differing attitudes towards the Mac and the varied responses it evokes in different designers. Speikermann, on the one hand, who has 'one foot firmly planted in the traditional and historical roots of typography', knows the capabilities and restrictions of the Mac and stays within them, constantly aware that the Mac is only a design tool. Brody, on the other hand, is also aware of these restrictions but feels the need to overcome them, forcing the Mac to do things it wasn't supposed to do : 'I've been feeling recently that a lot of the work I've been doing has come from trying to make the Macintosh respond as an emotional vehicle.....I've been trying to use the Macintosh language and make it never look like Macintosh.' (Burns, p.15)

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Fig. 25
Poster for Fuse fonts promotion designed by Neville Brody, 1991.

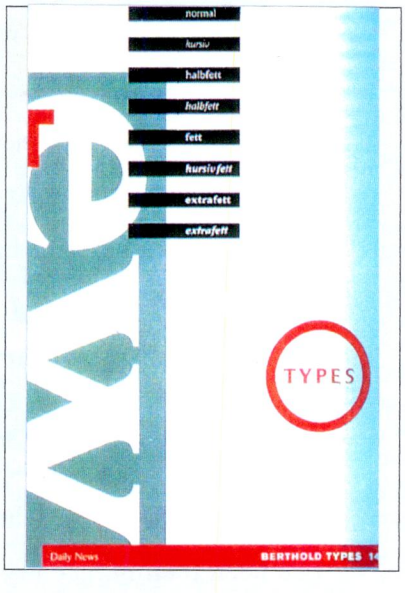

Fig. 26
Cover for type specimen booklets designed by Erik Speikermann, 1990.

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If we look at the designs of both Brody and Speikermann, fig.25 & fig.26, we can see this difference in the way each has used the Mac. Brody's poster for Fuse fonts exploits the effects of the Mac, creating an image from pure type leaving us wondering was it done on the Macintosh or in the dark room. Type is manipulated with a rebellious yet aesthetically pleasing streak leaving a perfectly readable poster which has escaped the labelling of 'Mac style', yet possesses the excitement that the new technology allows. Speikermann's cover for a type specimen booklet shows us a rather conventional use of the Apple Macintosh. Type is laid out in perfect alignment contrasting the different weights, fonts and sizes to one another; the presentation is ordered, clear and precise. Here the Mac has been used purely as a very effective design aid, allowing Speikermann to design a very ordered cover. There's no pushing of the Mac's creative boundaries, just an acceptance for what it is and how it best suits his typographic style.

In my opinion the Mac has served its purpose equally well in both designs. One is no better than the other yet neither look as though they have been designed on the Mac for certain. As Schenck said in 1993 :'I wouldn't say there is a Mac style, but if you have a bad designer it becomes even more obvious on the Mac.' (Eccles, "Give The Man A Mac", XYZ, Mar. '93, p.14)

If there is one conclusion we can draw from the attitudes and designs of Brody and Speikermann it is that in the graphic design industry it is the young designers who are getting the most out of the technological advances of the past few years. The traditionalists like

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The Nineties And Beyond

Speikermann are quite happy to have the Mac suit the style they have been using before they adopted the Macintosh. In this way, the Mac works for them as they feel the benefits of the new speeded up design process but, believing that the rules of good design and typographical judgement are chiselled in stone for all time, will not let the new technology change their typographic values.

The younger designers, on the other hand, have not lived with the pre-Mac values for quite so long. They see the technological advantages that the Mac has brought as a chance to change the face of graphic design. Like Neville Brody, they feel the need to push the Mac to its creative limits and evoke some emotional response from the technology. In this way we will be seeing a slight change in the attitudes of designers to the rules of graphic design in the next few years. We are already seeing a freedom in the graphic design industry like never before; graphic designers are discovering a new world with a new design language where the technology has broken down most of the barriers defining the end of one process and the start of another. There is a growing awareness in the graphic design industry that at long last a more integrated industry is evolving for the digital creation, manipulation, transmission and reproduction of high quality images previously unattainable for designers. I myself find that even with the basic Mac software that our college supplies I have the capacity to make real almost any idea that I think is the best solution possible to a given brief. Even the limited range of technology in the college provides a wealth of sources from which I can generate any image.

Chapter 4

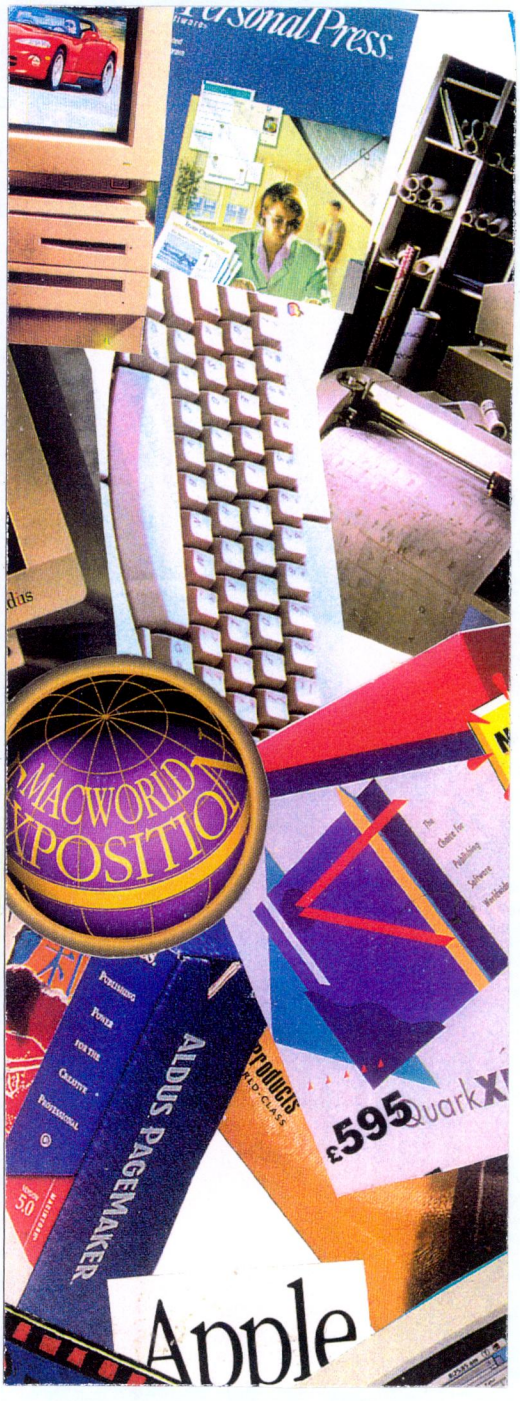
The Nineties And Beyond

John Sculley, Chief Executive Officer of Apple Computer, the man in ultimate charge of the future of the Macintosh, said in 1992 to XYZ magazine : 'Well I think we are about to see incredible explosions in multimedia technology. The most important thing is not just the creation of technology itself, but the revolution in terms of how people will use the technologies.' (Sculley,"The Big Apple", XYZ, Oct.'92)

In my opinion we are currently seeing one of the greatest revolutions in the history of graphic design. The Mac's friendly approachability and other ease of use aspects have encouraged designers to take advantage of their computers and the more they find the Mac can do, the more they want to it to do. We are even seeing graphic designers engross themselves in the technology to such an extent that they are becoming designers of software, wanting even more from their personal computer. At the same time, I feel the need is still there to police this amazing growth in the capabilities of the Macintosh. There is the fear that designers might become too absorbed in the phenomenon surrounding the Macintosh and, as a result, have trouble distinguishing between what serves them well and what fails them.

In the end of the day we should tackle this problem at its root - the education of the new graphic designers of the future. Neville Brody says of this - 'My advice to people just starting out in their design education is that for every hour they put in on the Macintosh, they should put in an hour of hand-craft.' (Burns, p.16)

Chapter 4


Personal Press
MACWORLD
XPOSITION
ALDUS PAGEMAKER
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Apple

The Nineties And Beyond

Brody feels his traditional education has served him well and the years of experience he's had using traditional methods has among other things taught him to draw things by hand. He says without this experience - 'I would have been very limited when it came to using the Macintosh.' (Burns, p.16) 'People forget that one of the basic elements necessary to good design is the knowledge of drawing. With the Macintosh you don't need to draw; but you need to draw, really, in order to design, because you need to be able to understand things about harmony, weight, light and shade. Those things can only be learnt by observation.'

It is here where future problems could lie. Change for the better is great but it can also undermine the very core of industries. At the moment in the National College of Art and Design, the graphic design course runs for three years. The first year students are not let near the Macs. If they need type they must hand render it themselves and it is only in the second year that the students are slowly eased on to using the Macintosh, having been warned by the tutors not to over use its effects but to appreciate the rules of good design and typography that they have learnt. Since I have been educated in this tradition I, as a designer, can now at least have some idea how to create a good design with or without the Macintosh and when I do use its facilities I am constantly aware of the pitfalls to avoid. We must all realise that although learning how to use the Mac can help you render a typeface in seconds, the machine does not tell you what size, weight or colour it should be or where to place it. In the end of the day the

Chapter 4


Macworld
JUNE 1993
New Column: Guy Kawasaki • Star Ratings: Over 400 Produc
Chart Windows
Meeting-3
Precision Color

The Nineties And Beyond

Apple Macintosh cannot replace the thought process in your head and your given talent to put these thoughts into a visual form.

The Apple Macintosh computer has allowed millions of people to communicate in ways they never thought possible : 'The greatest Macintosh idea was that computers should be designed to fit human needs and ways of perceiving.' (Heid, "Ten Years On", MacWorld, p.45) It is hard to imagine a future in the graphic design industry without the Mac. But one thing is true: it wasn't solely the technology that seduced this profession; it was also the designers who dared to use it when the industry dismissed it as a toy, it was due to designers like Neville Brody and Erik Speikermann whose work on the Mac showed us all what a powerful tool this could be. The future of the Apple Macintosh in the design world is one of uncertainty and excitement; I wouldn't even dare predict the next ten years. We have seen such amazing technical advancements in the last decade that the future for the Mac could consist of everything and anything. One thing is for certain, the Mac will leave behind it a legacy in the graphic design world that no machine previously could even try to match.

Conclusion


PrecisionColor
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Mac
MACWORLD
ALDUS PAGEMAKER
ALDUS

The people who created the Apple Macintosh wanted to bring computing to those who had little interest in computers and that they did, by creating a machine that was easy to operate and in some ways fun to use and that challenged the creative side of us all. In doing so they captured the imagination of a complete profession and changed the nature of that profession forever. From the first self-contained computer in 1984 the phenomenon of the Apple Macintosh has managed to seduce the graphic design industry to such an extent that nearly every design studio in the world now revolves around a Mac.

As we've seen, the Mac and its digital electronics revolutionised the industry, causing dramatic changes at all levels of graphic design and in some instances totally eliminating traditional modes of production such as the age old technique of hand cutting and pasting for layouts. Yet we've seen that in some cases the graphic arts industry still needs and uses traditional methods of design. The Macintosh can still not match the speed and freedom of just picking up a pencil and drawing. Graphic design education must adapt to this period of transition. Students today need the professional skills necessary to create and produce their designs with both the Mac and traditional methods. If the Mac has taught us anything it is that we should never let the medium or technique dictate to us what approach we should take to solving a problem. In this way the Mac has made designers realise that no amount of technology can replace the human creative spirit. By the initial mistakes made with the Macintosh we are all beginning to look again at the fundamentals of good design, and that I

Conclusion


Personal Press
File Edit Gallery Chart Format Macro Window Help
APERTURE.XLS
Aperture Studios: Photographer Database
Last Name
First Name
Ashby
Frank
Bostad
Larry
Hawley
David
Rourk
Doug
Rywick
Tom
Valesco
Anna
Wong
Jeff
APERTURE.XL
Daily Fee
File Options Window
File Manager
MS-DOS
Lotus 1-2-3
2.2/2.3
radius
MACWORLD EXPOSITION
NEW!
QuarkXPress
£595 QuarkXPress
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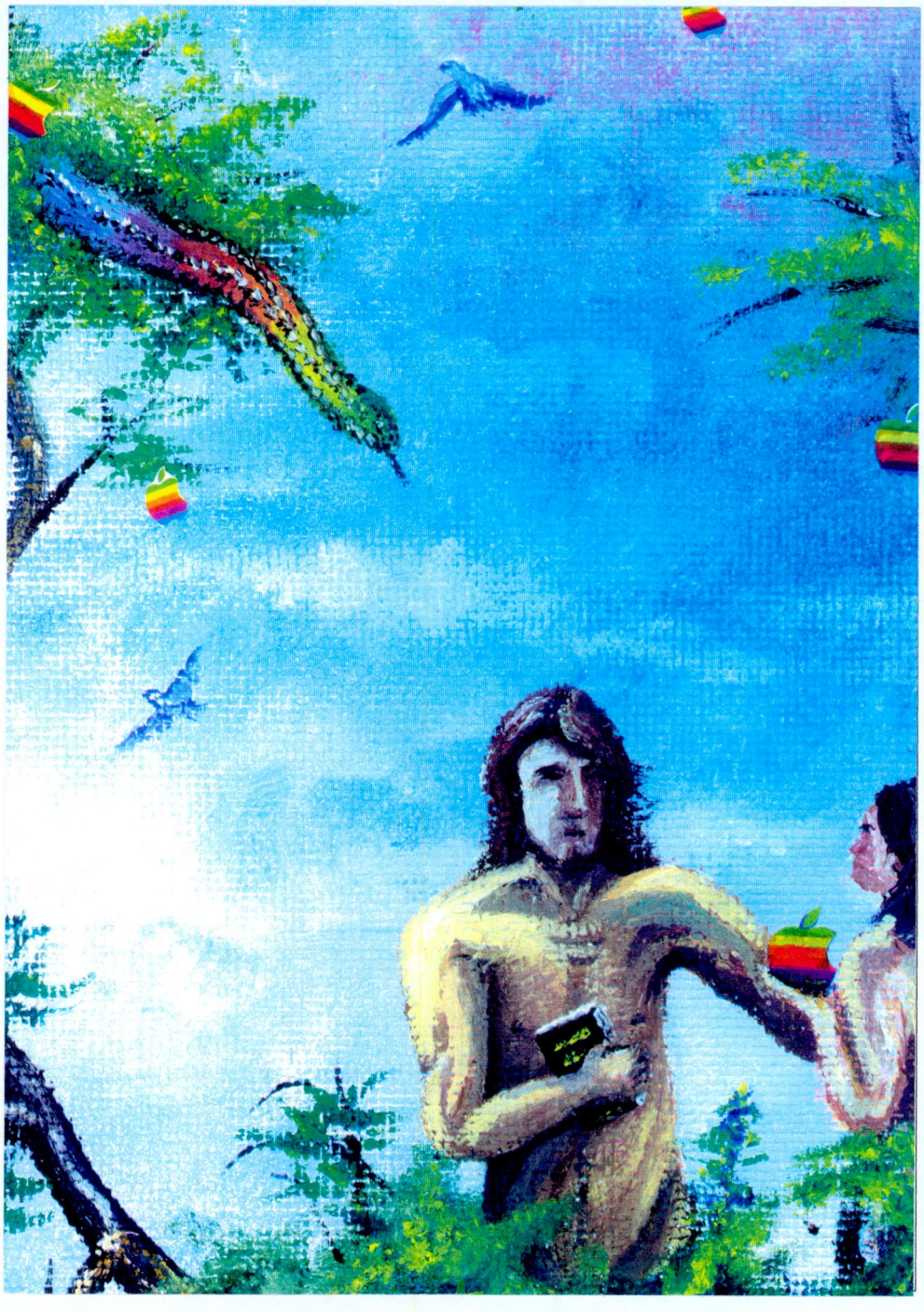
consider to be the most reassuring thing to come out of the Mac revolution.

Although no computer will ever be exactly like the Mac again, and although the Mac we all know and love today will eventually fade into the abyss of outdated machinery, the legacy of its userfriendliness will live on in every design and information tool we shall use, well into the twenty first century.

'It's appeal has nothing to do with high performance, or the capacity to reliably process raw material. Rather, designers like the Mac because it acts as a partner in thought and imagination, a muse, so to speak. It is safe to say that 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.'

(Junji Ito, Art Critic, 1992)



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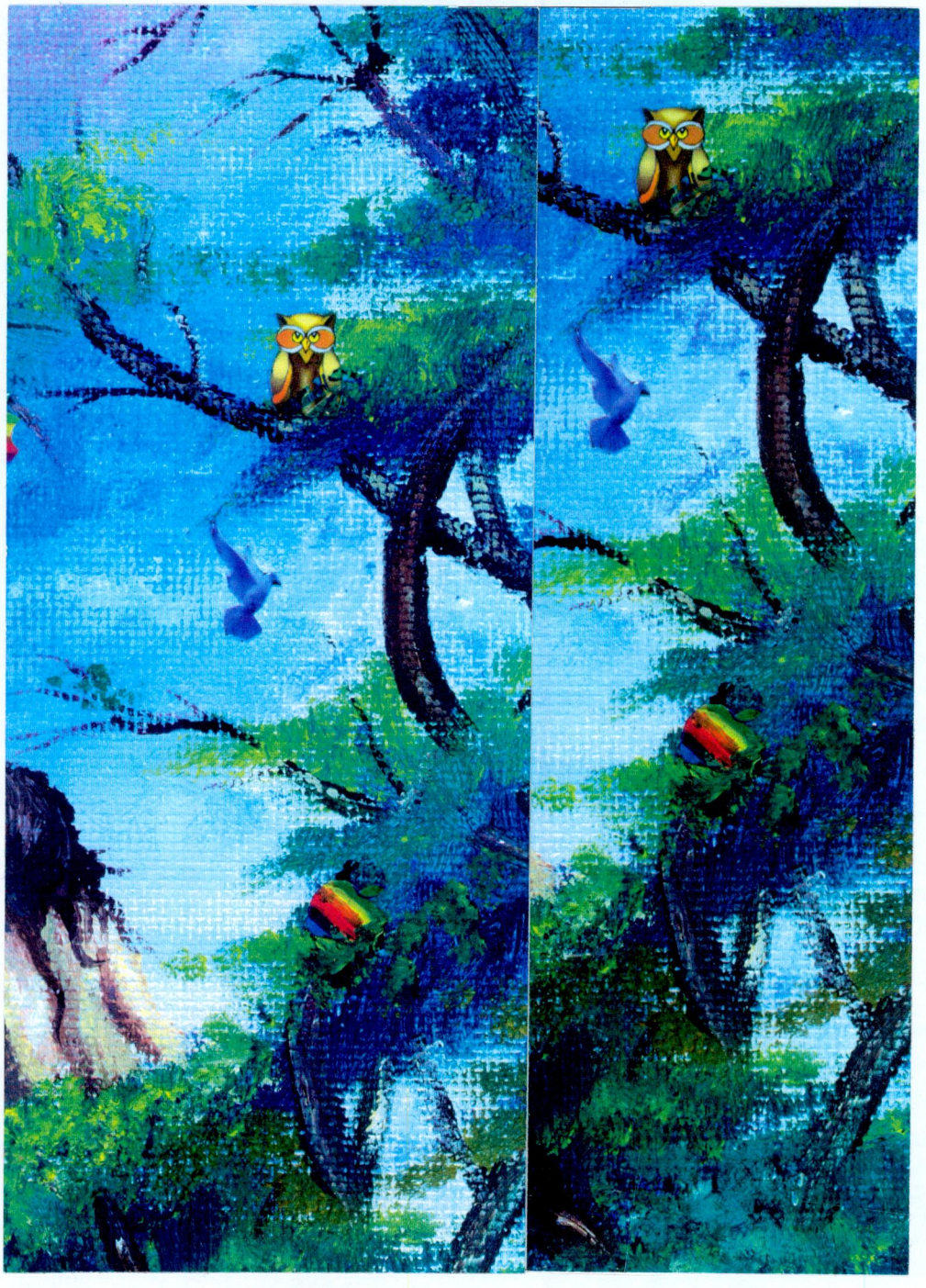

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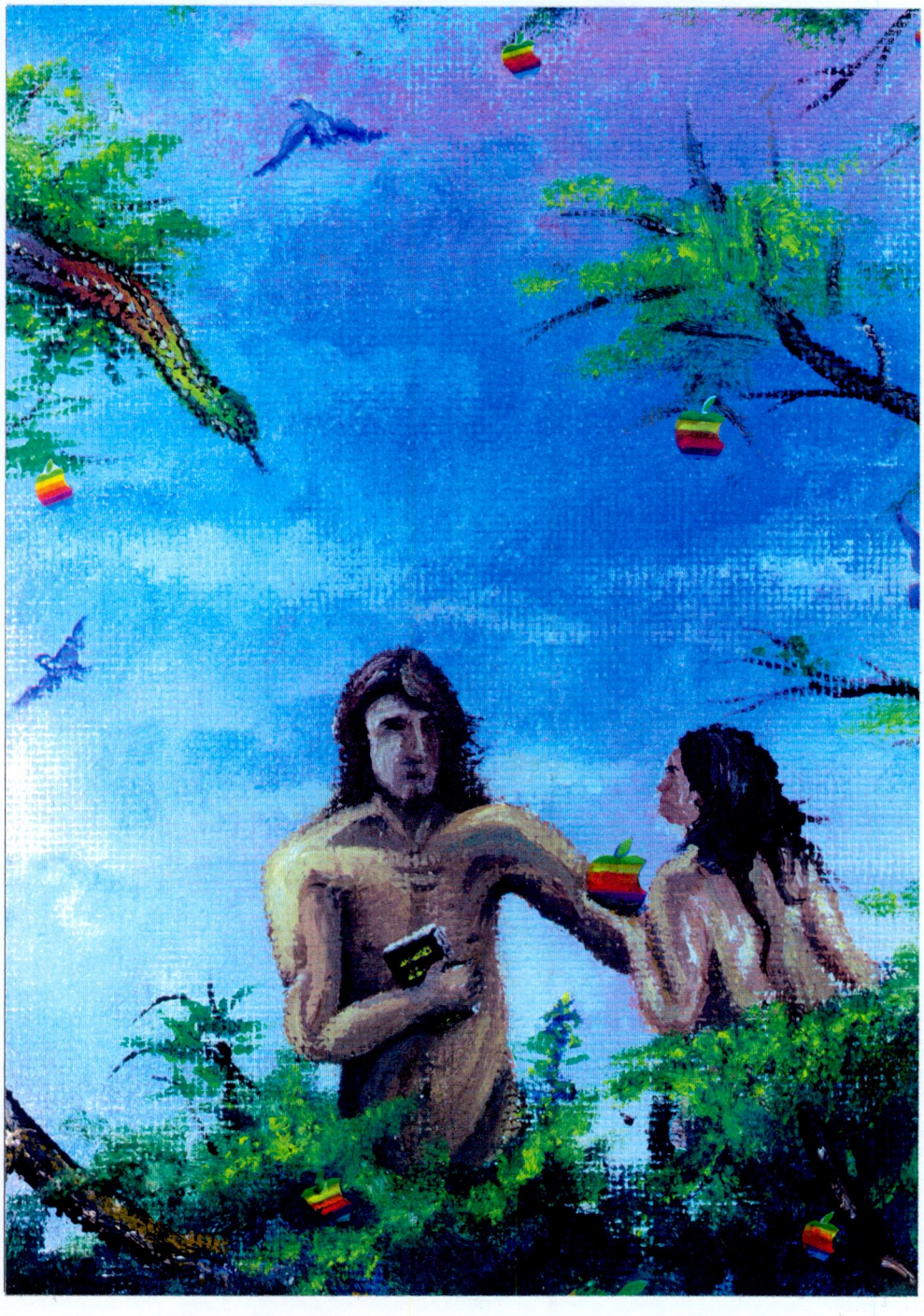

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