Graphic Designers and the MACINTOSH Computer
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CalArts

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KEEP ON READING
No designer can resist to check over every page with the utmost care. The printer is most likely to print his line with a little misalignment.

KEEP ON READING
Jeffrey Goldfinch

Emgee: Why did you get involved with the Macintosh?

Jeffrey: Well, my first Mac was the SE. Anyway, I got my first Mac when I was at Stanford. I was working on a research project about computer graphics design, and Mac was one of the computers that was compatible with the Macintosh.

Emgee: What was it like working with the Macintosh at that time?

Jeffrey: It was a very good experience. The Mac was a great machine, and it was fun to work with.

Emgee: What was your role in the development of the Macintosh?

Jeffrey: I worked on the software side. I was involved in the early phases of developing the software for the Macintosh.

Emgee: Did you face any challenges during that time?

Jeffrey: Yes, there were some challenges. One of the biggest was getting the software to work smoothly on the Mac.

Emgee: Did you work on any specific projects during that time?

Jeffrey: Yes, I worked on a project to develop a new typeface for the Macintosh. It was called "Helvetica Neue." I did the initial design and then worked with a designer to refine it.

Emgee: Did you have any influence on the design of the Macintosh itself?

Jeffrey: Not really. The design of the Macintosh was handled by the hardware team, but I did contribute to some of the software that made it work.

Emgee: What advice would you give to designers working on the Macintosh today?

Jeffrey: I would say to focus on developing high-quality software that works well with the hardware. It's important to ensure that the software is reliable and easy to use.

Emgee: Do you think the Macintosh has had a lasting impact on the computer industry?

Jeffrey: Absolutely. The Macintosh was one of the first personal computers to gain widespread acceptance, and it helped to popularize the idea of a user-friendly computer.

Emgee: What do you think the future holds for the Macintosh?

Jeffrey: I'm optimistic about the future of the Macintosh. It has a loyal following and continues to evolve with new features and capabilities.

Emgee: What advice would you give to designers working on the Macintosh today?

Jeffrey: I would advise them to keep pushing the envelope and to continue to innovate in order to keep the Macintosh relevant in the ever-changing computer market.

Emgee: What do you think the Macintosh means to you personally?

Jeffrey: It's a big part of my life story. I was there from the beginning, and it's been a major influence on my career and personal goals.

Emgee: Thank you for your insights.

Jeffrey: Thank you.
April 1984

**The Spirit of the New Office**

**Creativity is what matters most:**

**Change is inevitable:**

Erik Verlinde, Dutch

**Goed Gezelschap:**

**morgen**

In this issue, we introduce a new design for our computer, which is significantly different from the current model. The new design incorporates several innovative features that will enhance the user experience. Here are some of the key changes:

1. Enhanced processing power: The new design includes a more powerful CPU, allowing for faster computations and better performance.
2. Improved graphics: The graphics card has been updated to support more advanced visual effects, making your computing tasks more enjoyable.
3. Energy efficiency: The new design is more energy-efficient, reducing your electricity bills and reducing your carbon footprint.
4. Upgraded storage: We have increased the storage capacity of the hard drive, allowing you to store more data and applications.
5. Advanced cooling system: The new design features a more efficient cooling system, ensuring that your computer stays cool even during heavy usage.

These changes are designed to improve your overall computing experience, making your computer more versatile and powerful. We believe that these enhancements will make a significant difference in your daily usage.

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Jeffrey Rider
Announcement for Los Angeles Contemporary Exhibitions (LACE)

—

scanned, while at the same time you can beef up some of the more textural things that you might import from other tools.

Emigre: Are there still things that you find are impossible to do on a computer, but that you would like to do? Apfel: I have one problem with the graphic painter, and it's not the fault of the equipment. The problem is that I can't afford, either for my client or even for myself, to experiment enough in order to get loose on it. A lot of the work on the paintbox is done with an operator. Now, I have one operator who just sets up the machine for me and lets me play on it, but mostly I have to give instructions like, "Oh, please a little more red, "Eh...could you just move that slightly..." So the graphic painter lets me do things that are wonderful and that I need, and the Macintosh does some things...
April Venus Featured Section

that are wonderful and that I need. I'd like to find an economical way to make the paintbox be more painterly and maybe be more ambiguous in the final result. Sometimes, accidentally, this happens because I am new at it, but don't feel like I'm really controlling that yet. I'm kind of missing that painterly feeling that you can get on a Mac. If you airbrush on the Mac, it's so rough that you always get these wonderful gestures out of things, because it is making decisions and approximations at every corner! With the graphic paintbox, the resolution is so high that it's all very accurate, there are no visible approximations. **Emigre**: Will the Macintosh contribute to a change in graphic design mostly in the area of production, or will it influence design aesthetics as well? **April**: Both. In principal, I would agree that the Mac saves us time and all that. But what I experience is rather than doing something quickly, *we're looking at more possibilities*. Instead of doing more work we are **seeing more possibilities**, now we spend more time visualizing and seeing things, and before the Mac, we spent more time doing things. You wouldn't look at twelve different sizes of a headline type because it would involve setting the type and then swapping it in your page and say, "Oh come on, I don't have to try this subtle difference." But with the Mac once the information is stored, you can just look at seventy-two thousand variations. And then the accidents happen and you say, "Oh that's so much better, why don't I go that way?" And then you are off on a whole new idea. This pioneering, where you don't have an aesthetic yet and you don't have tradition, is both time-consuming and wonderful. To feel lost is so great. There are only a few areas in this very controlled industry that you can feel like that. **Emigre**: Where will these experiments lead to? **April**: There are two ways that we are pushing this technology. One is by imitating and speeding up normal processes of different disciplines, such as production and typesetting. The other, **the technology is a slave** and is simulating what we already know. But I think that, if we all keep going the way we are going and other people jump in, all desperate for **new textures/new languages**, the other area in which it's going to advance is a new design language. Rather than get the language that's built-in to speak you in English, you say, well, I know it can speak English, it does that very well, but there's also a new language. What do digital words really mean and say? There is a **natural language in that machine** and I am interested in finding out what that is, and where the boundaries are. **Emigre**: How come you haven't done any type design on the Macintosh? **April**: There just isn't enough time to do everything. I am such a fanatic about type, and I am so critical and such a perfectionist about it, and there are so many great typefaces that exist. It would take me a year to come up with anything decent and I just don't have the time. **Emigre**: Do you think that there will be an increase in gimmicks and copying due the Macintosh? **April**: Sure, but that happens with any new technology. I don't worry too much about that. The Mac's so easy to use. It's going to be very scary. It'll be interesting to see what will happen in another three years or so. Kids know how to use this now and everybody will be **modem and using electronic bulletin boards** and what not. So yes, there'll be a lot of mimicry and copying, but it will make the people with traditional design backgrounds and the people with the high-end equipment who know what they are doing push themselves further. For awhile, communications may be really ugly and bad. There are going to be large cor-
A page full of text discussing the role of designers and their role in the modern design world. The text is a critique of the current state of graphic design and suggests that designers should take a more active role in shaping the future of design. The author highlights the need for designers to be more involved in the decision-making process and to work more closely with clients to ensure that their designs are effective and meaningful. The text also touches on the role of technology in design and suggests that designers should be more proactive in using these tools to create innovative designs.

The author argues that designers are often left out of the decision-making process and are not given the respect or recognition they deserve. They suggest that designers should be more involved in the planning stages of projects and should work more closely with other professionals to ensure that their designs are successful. The text also highlights the importance of designers in creating social change and encourages designers to use their skills to make a positive impact on the world.
"What I really miss now are the great accidents that happened when I first started working on the Macintosh four years ago. At that time, the Macintosh threw me into an area where I wasn't so much in control anymore. I could do things that I wasn't able to do by hand. Accidents, messy things, kept happening. I'd use the wrong keyboard command or the mouse would get stuck, and these things would start happening, opening up whole new roads of possibilities that hadn't been heavily trod upon by other designers. This too is such a profound thing about the Macintosh."

April Simeone at "Continuing the Journey," Monterey, 10/30/80.
Emigre: Apple Computer is selling the Macintosh by making everybody believe they can produce professionally-looking graphic design quickly and cheaply. Do you feel this endangers your profession in any way?

Aad: Everybody can produce graphics on the computer, but that doesn't make them graphic designers. In general, I don't see a big problem with that. I do occasionally see pieces that are obviously done by non-professionals, but interestingly, there are people and companies that will turn around and ask us for advice and help with their Macintosh designs, because they can't really figure it out by themselves. I think that eventually, the
novelty will wear off. Making up a page is initially fun for nonprofessionals, but after repeating this fifty or sixty times, they'll get bored with it and come to us.

Emigre: Have you seen work produced on the Macintosh that you think is really new and innovative because it was done on the Macintosh?

Aad: Yes, I do see a lot of work that is unmistakably Macintosh, but it's not necessarily good work. There's a resurgence of ridiculously squeezed typefaces that I attribute to the Macintosh. Most often, these are the ugly designs that you see. The moment it looks ugly, you can recognize the Macintosh. The beautiful designs you don't recognize as Macintosh.

Emigre: So can you tell me there are designs produced on the Macintosh that you didn't recognize as such, but that you liked and later figured out were done on the Macintosh?
"The Mac is a great slave. But I feel personally obligated 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 way 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."

A lot of companies are setting standards for design software. Unfortunately they’re all different, so making their software work together can get between you and your design. So consider the benefits of a single source for graphic design software.

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Available for demonstrations at authorized hardware and software dealers throughout the country.
Enlarging our perspective to consider the historical and technological context of digital photography, we can see that the development of digital photography has been driven by a series of technological advancements that have made it possible to capture and manipulate images in ways that were previously impossible. The history of digital photography is one of continuous innovation and evolution, driven by the desire to create more efficient and powerful tools for capturing and processing images.

The first digital cameras were introduced in the 1980s, but it wasn’t until the mid-1990s that digital photography began to gain widespread acceptance as a viable alternative to traditional film photography. The key breakthrough came with the development of high-resolution digital sensors, which allowed for the capture of images with a level of detail and clarity that was previously impossible with film.

In the years that followed, digital photography continued to evolve, with the introduction of new technologies such as mirrorless cameras, which allow for the capturing of images without the use of a traditional mirror system. This has led to a new level of speed and flexibility in photography, allowing photographers to capture images in ways that were previously impossible.

Today, digital photography is a vital tool for photographers of all levels, from amateurs to professionals. It has opened up new creative possibilities and has revolutionized the way we capture and share images. As technology continues to advance, it is likely that digital photography will continue to evolve and adapt to new needs and challenges.
"One of the profound things about the Macintosh is that it's multidisciplinary and affordable. All these "high-end" half a million dollar computers are very good, but are predominantly single task pieces of equipment and, ironically, are really very limiting."

April Sweeney in "Continuing the Journey," Software, JANUARY.
Emigre: Tell me about how you got your job at Apple.
Clement: It was by accident that I ended up at Apple. During the summer of 1982, I was on vacation in San Francisco when a friend of mine suggested that I check out an Art Director position at Apple. Apple what? And where was this godforsaken place? I was working in New York at the time and the thought of relocating to the "outer outer suburbs" of San Francisco was like moving to Timbuktu or to Siberia. No way in hell would I consider it. Yet I was intrigued by what I had heard about Silicon Valley. Steven Jobs had just appeared on the cover of "Time" magazine, and I thought, wouldn't it be great to work there and maybe even work side by side with this great entrepreneur? Anyway, to make a long story short, I paid Apple a visit and I was hired right on the spot. It took me another two months before I took up the offer. I had never worked on a computer. Closest I'd ever been to a computer was MacMan. Tom Suer was Creative Director at that time and he told me I would have an option to work on one of two projects: either the Lisa or the Macintosh. I had no idea what either computer was about and at that point in time I couldn't have cared less. No matter what, it would be a great opportunity to be exposed to this new technology of which I was absolutely terrified. I was very intrigued though, by some of the early animation graphics such as those in TRON, and the Scitex had just come out. The first design work I did at Apple was all promotional material for the introduction of the Macintosh. Nothing was actually done on the Macintosh at this time. The first thing that was demonstrated to me on the Macintosh was MacPaint. At this point, there was no printer for it, and all you could do was bitmaps. I still have some of the early development material and much of that early vocabulary was all bitmap. Susan Kare was also hired by Steve Jobs to come in and help design the screen displays and screen typefaces.

Emigre: This is when you designed the manual for MacPaint, with the robot drawing, etc.
Clement: Yes, we designed all the early manuals but also all the screen displays such as the menu bars for MacPaint and MacWrite. Steve Jobs had certain suggestions about the graphics and we did, too. And on hindsight, I'd say we made some bad decisions, because we were constantly defaulting to what we knew worked in print. Some of the stuff is really funny, but it did project a personality and reflected the people who created the computer.

Emigre: Those first screen layouts became a standard for many software programs that followed. Did you realize you were creating a solution that would be copied for years to come?
Clement: No, we had no idea, although we realized there was an opportunity here to define some standards. We were trying to come up with solutions for some radically new notions. How do you show "dragging," or "double-clicking"? In print, this does not exist. You understand how the machine works, but how do you visually explain these things to people? So there was an incredible opportunity to do something new.

Emigre: Was there proper time to test these things?
Clement: Hell, no! The MacPaint manual was designed and printed in one month. The first draft was very long and Bill Atkinson said it shouldn't be that long because it was such a simple program. So it ended up being only thirty pages.

Emigre: I think it is still the best manual I've seen for any Macintosh software. I only had to read the first six pages and I was able to work with it.
Clement: Yes, I think it's the best piece I've produced there. It's simply because I fully understood the product. In order to deal with these projects, you have to live and breathe them for a while.

Emigre: Correct me if I'm wrong, but it's my observation that Apple was always the last to utilize their own technology in the design and production of their print work. Why was this?
Clement: It's true. Part of it has to do with growth and, also, they were too close to it. It's like the cobbler's kids. They are the last to look at the shoes. Having all these computers around you and trying to design all this stuff for it, there was just no time to sit down and explore and use the computer.

Emigre: How do you feel about the early explorations that were done on the Macintosh, the low resolution bitmap graphics? Do you expect any of this to survive?
Clement: I've been thinking about this. There have been instances when new visual vocabularies were introduced and some have been accepted by the general public and some have not. The Dada and Futurist movements were not accepted or even regarded in the past by the general public. But over time, they were accepted. Right now, people look at this low resolution stuff and they think of it as another one of those crazy movements, or as a new style or trend, and they don't like it. A lot of the work that was produced between 1984 and now on the Macintosh, such as April Greiman's, with the exaggerated jaggies etc... is in a new visual language, but it is one of those things that people just don't feel comfortable with yet. They will have to slowly familiarize themselves with this. Designers will have to adapt it and change it a bit or do different things with it. But I do think that low resolution has created its own language and it's definitely a very viable quality that hasn't been properly explored yet.

Emigre: In an earlier conversation, you mentioned that low resolution will disappear because of the demand for high resolution computer screens and output devices, and you said that the industry is working towards these rapidly. Will this contribute to the eventual disappearance of low resolution graphics?
Clement: Low resolution is just a result of what was possible at a given time. The fact that it happened was determined by all sorts of social and economic factors. If you look at the psychedelic sixties for instance, they had all these great dayglow colors which were new and people loved them. Out of this came a look which was represented by the psychedelic and paisley patterns. Or look at "Memphis," for instance. It was tremendously popular. The time was right for it and then it sort of disappeared. But that doesn't invalidate what it represented. And those styles are not going to go away. I see low resolution as an art form in the same context as I see other art forms that existed in a certain time period, and which still exist and are still legitimate in the context in which they were created.

Emigre: Graphice design is about mixing. Designers will take a bit from Mondrian, a bit from Dada, and will eventually mix in some of the...
Emigre: Is there anything that you do now on the Mac that you couldn't do before you had a Macintosh?

Max: Most things that I do now I couldn't do before! But what is more important is that now you have complete control over whatever it is you're making. Finally, you can make all your fantasies come true. You're able to bring together a variety of disciplines and have complete control over them, but it does require a certain amount of talent. You can be typesetter, designer, writer, illustrator, photographer and in a sense printer as well.

Emigre: Isn't that an incredible responsibility? Doesn't that complicate your working methods? I mean, you have to be good at all these things in order to make it work.

Max: Yes, of course, but that's a great challenge. It's a challenge to find out whether you are good at any of these disciplines, but that's my personality, I like these challenges.

Emigre: Do you think the Macintosh will lead towards more specialization?

Max: Yes, because at a certain point, you have to choose what you like best. Right after you buy your first computer, you get all this software and games and you buy everything, but after a while, you will become more selective. Before too long, you'll have to figure out what your preferences are, what it is that you actually want to do with this computer. I use the computer in my work, it's not a hobby. Now in my case, my work is my hobby but that's another issue. The computer has helped me to figure out how I want to work. I am able to express my ideas with the help of the computer. I was always able to express my ideas without the computer, but to me it's a challenge to figure out a new way of working in the field of graphic design. This digital era intrinsically means very much and not just in graphic design. Music too, like the compact disc, or digital video, telephone, sampling music. People don't realize, although they should, that life around them is changing, or has already changed. Working with a computer in graphic design has given me the chance to be part of this "silent revolution." Although, at the moment I am a little too overwhelmed by it all. At one point I actually didn't want to look at the computer anymore. Day after day, I was sitting behind this screen and it was getting to be a routine, it had become too much like normal work. Some of the early excitement had worn off. You know, I would sit down behind the computer and say, "Let's make another typeface." No problem. It was getting to be too easy.

Emigre: That leads me to my next question. What are the drawbacks of working on a computer?

Max: After working on a computer for a while and trying all these different things that I could do on it, I felt I had to be more selective. I had to shift emphasis. Graphic designers who got involved with the Macintosh at an early stage did a lot of pioneering. We had to find out how things worked. Nowadays, there are a lot of people who use computers in graphic design and we can tell them to do things this way or that way, so they can go on and make things without having to experiment. In general, things have stabilized. Now we don't have to spend so much time experimenting with software, etc. We can spend more time working on the designs and this has increased the quality of the work produced on the Mac. We can once again approach design in a more intellectual or philosophical way and be less concerned about the technology. It's not about the computer anymore, whereas in the beginning it was all about the computer. My responsibilities as a graphic designer don't lie in repeating myself, and I felt that with the computer, this had started happening. Emigre: Sometimes you might have ideas as a designer and you're looking for a medium to express them, or you might find a new medium which gives you new ideas. Are there certain characteristics that you feel you have added to your way of thinking as a designer because you use the Mac, or has the Mac just facilitated needs that you had already?

Max: Well, with the Macintosh it was both. In the beginning, the Mac gave me a lot of new ideas about the medium, the computer as an interface for all the separate disciplines of graphic design. The idea that you can do everything that you can think of in graphics was baffling. I used to be Art Director of an alternative music magazine called "Vinyl." We used a different typeface for each issue, and there was so much manual labor involved each time; we would draw our own type, and xerox it or stat it and then paste it up. The Mac gave me the opportunity of doing these exact things, only much quicker. So far, it facilitated a new need I had. On the other hand, the Macintosh gave new life to working with icons and pictograms, images like traffic signs or Neville Brody's idea about every person having his own personal logo. And the computer can give you an identity as long as you recognize the identity of the computer.
early low resolution explorations. There is room for low resolution graphics, but how much acceptance and how comfortable people will feel with depends on their visibility.

Emigre: You are one of the first designers to explore and design Hypercard stacks. Do you realize that, again, because you are cast on a new frontier, you will be setting certain standards in terms of design?

Clement: Yes, and this is kind of sad, because I realize that what I am relying on is my print background. I am relying on my understanding of traditional typographic and design structures. This is what I know, this is how I know how to set the structure of information. When I am designing a Hypercard stack, most of my time is spent organizing and understanding the information at hand. You deal with such things from your background of where you are in this thing, this stack. With a book, you can see whether you’re in the middle or the end. And with stacks, you don’t know. With a computer, you’re looking at the screen and report or business graphics. The command message to their public with that they don’t need more money nowadays.

Emigre: Can we see the two typographical heirlooms together, and live now in such work?

Clement: We can hear by reading a song live in a small quiet conference with a fine music speaker. So the message is live, and they are free independently. I’m just a little bit embarrassed. I say I should stop happening and we should all be free to not be the butcher. And it is the fun.

Emigre: These habits that we create, that make the reader every more acute and then. And hopefully, because each of these type opportunities comes with it a secondary typographic meaning, it will make a designer’s messages that more innovative.

Clement: Are the readers going to pick up all these hidden messages?

Rieh: They might not know it themselves, but the in the back of their heads they will be able to feel it. Just like when you have a wedding invitation, you know that it is going to be a wedding, but you see a very small script type set in it. But when you take the script type and put it on an annual report for a bank, you also feel comfortable and you say, look at the script type, it’s very sophisticated. And when you take the same script type and put it on a bumper and say, “Oh, this means expression, the means real and formal.” Now the audience, the readers, they don’t know exactly why but when that script type was designed, they do comprehend on some level the meaning of the ideas attached to those letters.

Emigre: These people who can now experimenting these opportunities in the letter at all is the same time able to buy a Macintosh and design their own business cards and newsletters without any real knowledge about the things you just talked about. How do you feel about this?

Rieh: The typewriters were never assigned to some class of people either. Everybody was able to use those words down on a damned paper, and the typewriters expanded possibilities by allowing you to find your own voice which then allowed people to make a typographic emphasis. And the typewriter had different colored ribbons, so you could write with red, you could understand and you question. All these decisions were designed to allow the person to add punctuation where they wanted it and to help increase the emphasis within and meanings of their message.

Emigre: We often say in your work, and organized, there seems to be a recognition of experimental graphic. Designers are a little more experimental with their typographic solutions and don’t just type as an ontological manner.

Rieh: That’s more. And not only have these decisions occurred, but now we have the Mac, which provides us with any number of fonts. So there’s been this explosion of possibilities. It is a myth that computers save time and money. They save clients time and money, but they end up costing the designer more time and money.

Clement: It’s a myth because you are pioneering or trying to figure out how to solve problems on the computer. And also, you have so many solutions to choose from, which is great, but very time-consuming. It all looks easy and you tell everybody you did it fast because you are too embarrassed to tell how much time it really took you to do it.”

I'm listening to your question. I don't perceive imagery the same way I do type- 
graphic. I just haven't scratched that surface. So right now my perception of images is
that I'll be like a one-time frame. You know, I can't get that, then I might not
get it. But you are right. There are endless possibilities in that sense as well.

Design: I think it's important that graphic designers allow themselves to get involved
countermined. More often than not, you will see all these designations that one may come
among them, come back together again.

Richard: Yes, absolutely. Because I've found that you're the kind of people that we
have a lot of fun working with. We're always looking for new ideas, and new
to approach things.

Design: We're trying to break into areas that we think are exciting, and we're
always looking for new ways to do things. We're always trying to find new
technologies and new tools to work with.

Richard: I think that what Apple Computer believes is the "design" is to a public service.
Moreover, designers always should be the first to consider. Design is, on the other hand, to
innovate and create. The designer is able to find out what a client's needs, artistic problems, and apply it to or even visualize it.

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We could run an ad for the next 5 years, and still not show you all our faces for
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