# EMIONE MIGHE

Graphic Designers and the MRCHNTOSK Computer Philippe Abeloin PARIS / John Weber COLUMBUS / Henk Elenga [Hard Werken] LOS ANGELES / Takenobu Igarashi TOKYO / Gerard Hadders & Rick Vermeulen [Hard Werken] ROTTERDAM / Rick Valicenti Thirst CHICAGO / Man Kisman AMSTEADAM / Clement Mok SAN FRANCISCO / Eric Spierermann BERLIN / Jeffery Keedy LOS ANGELES / Blenn Suokko MINNERPOLIS / April Greiman 105 ANGELES / Malcolm Garrett [Assorted images] LONDON / Rad v. Dommelen Proform ROTTERDAM / Matthew Carter

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Emittre II lesign and production. Rudy VanderLans. Editorial consultant: of supplicitions and methods. It's no weeder that ear first computer-processing Alice Polesky. Emigre #11 was designed and produced on a Macintosh Plus ideas allows as to reconsider the basic assumptions made in the creative design process, beinging entirement and creativity to aspects of design that have been using Readifields for page layouts. All typefaces were originally designed for Emigre mag. together since the days of temperem. We are core upon faced with evaluating azine by Zuzana Licko using Fontographer. Distribution & Promotion: Patrick Li. Printing: Lompa Printing, X-tra special thanks: Rople Computer, Inc., Bitstream Inc., Letraset USA, Optroxics, Lompa Printing, Willem Kars, Peter van Merriënhoer, Paul Structs. Herbum. The page numbers in this issue were designed by the graduate design stu- solid anticonsisting of fundamentals. tents at California Institute of the Arts, Valentia Calvelli 3 Johanna Jacob, 4 Barro Deck, 5 Kali Bikitas, 6 Wolfmann Blueggel, 7 Hobel Bariff Blias # Bennis Senryanski # Patricia Schorn # Rarbara Clauber # Robin Nacionals and Learthium are malescric of Apple Company; Inc. Professor is a malescric of Adobe 341-tion, Inc. Freesprader is a malescric of Miss (reposition Braddonties in a codemach of Nashanan Cottle, B G. LaRon. Emigre is published not more than four times a year by Emigre Graphics. Copyright 1989 by Emistre Graphics. All rights reserved. By part of this publication man be reproduced non-computer occlusions has made it feasible to creat a smaller audience more

## or call [ 4 1 5 ] 845 9021, or Fax [ 4 1 5 ] 644 0820 KEEP ON READING

Emigre write to Emigre Graphics, 48 Shattuck Square, #175, Berkeley, CR 94704-1140, USA

Six designers were invited to each create one page with the Micinton. The pages were placed troughout this Keep on Reading. Fage 7: John Weber, page 12 Green Sankko, page 19: Jeffery Keedy, page 23: Philippe Apolong, page 27: Max Kimman, back concer Bick Vallerant.

graphic designers running back to their T-squares and rubber cement. Knowing how and when to one commerce is difficult along we have only began to witness their canabilities. Some designers have found computers a creative salvation from "Impro-" we interviewed lifteen graphic designers from around the world, and

Computer technology provides apportunities for more specialization as well as intrevation. Today, less peripheral knowledge and skills are required to master a particular niche. For instance, a type designer is no longer required to be a creatise mind as well as a skilled rough cutter. There is also the prosplitts of hetter inservities or color separator. Test imper and larger all entry as manifestations of the same medium and the capability of simultaneously editing text and com-

The integration of previously isolated disciplines makes computer-aided design a seamless continues of activity similar to that experienced by children. In fact, leap into the fature that it has brought the designer back to the most primitive art usually resembles that of naive case paintings! This return to our primeral process, bringing excitement and creativity to aspects of design that have been

With companyers many antians of true combinations, sizes and searches can be stage is often spent viewing more design solutions. Thus today's designers must learn to discriminate intelligently among all of the choices, a task requiring a

to integrate various media. These individuals previously hinged between disciplines will find that digital technology allows them that crossover necessary for comes economically feasible to create letterforms for specific uses.

Ex making authinists and dissemination of information forces and less reacheffectively. It is no longer necessary to market for the lowest common denomiwithout written permission from the artists or Emigre Graphics. For information about measurements as decrease of some consequences of the consequence of the consequ and jearnals. Although this increases diversity and subsequently the chances of tailering the product to the consumer, we can only hope that such abundance will not obligative our choices by overwhelming us with nations. Computers are obsnumerally adept at storing information, but the current rate of its amazoment is making a frightening task out of distilling knowledge from these huge data banks. Faw information becomes meanineful only when we can access it in a

> The storage and transmission of text and images is also becoming progressively minals. Digital data is easily modifiable and it is difficult to draw the lines of eram development, true devices and (Destrution, for example, same (Unitration) soins digital media now out to submit hard copy artwork to clients rather than into a misrogresentation of their work, without deserved royalites. This beings up rights to use or even after it

But what separates digital art from its analog counterparts aesthetically? Mostly penerated images. Low-end devices such as the Macintosh do not viold a stronger inherent style than do the high-end Scites systems, which are often perceived as functioning invisibly and seamlessly. This merely shows what computer virgini we are! High end computers have been painstakingly programmed to mimic tradichines force us to deal with more original, sometimes alien, manifestations cannot, but our unfamiliarity with bitmaps causes us to confuse the medium with the message. Creating a graphic language with today's tools will mean foresting the styles of archaic technologies and remembering the very basic of design principles. This is perhaps the most exciting of times for designers. Dirital rechaptors is a great big unknown, and after all, a mystery is the most stimulating force in



Emager. Why and when did you decide to get involved with the Macintoshi Rick. It was peer pressure and currosity. I got seriously involved after a talk I had sown at Notes Dame. I was invited down there by a friend, John Sherman, who runs their design program. This was about a year ago, I had neet John through our original passion. letter press type. That was our common denomina tor. John had developed a program that was focused around a room where they had nine Macimosh computers. He had every piece of peripheral imaginable And his students, all undergraduates, were doing all kinds of great things, from 1 of feet Keeds. developing their own form to PageMaker layours, and he was teaching them how to design on these computers.

Emigre: Why did Emigre In combination with letter press? you get involved Rick. No. he abandoned that and found himself manned to the Mac. I was down. there for two days, and at the end | said, "jobs, I know I have to make the inthere? there for two days, and at the end I said. "John I know a nave to make the treesed essential; westment. I want you to tell me what I should get. With it down and I'll buy it." this was the direction of the cid. He give me a shopping bit, and I turned it over to a computer consulting exerciting was

going in. And being tant and said, I want everything on this list." Ferene Roy band faith!

intosh. rre: You felt a nume of the office, thanging the personnel, and changing where we worked. responsibility se-wards the seadents? Only a couple of people knew how to run the Macrotosh, Michael Giorniranco, a genteery, well fee see thise, this graduate from Gal Arts who had worked with April Greiman, joined us about a what all the stu-dent want to your ago, and Bob Sirko who has just somed working with Thirlt, are now exploring it every day. They are both becoming addicted to it. tenigres. The site:

feats demanded to? Feature You mentioned over pressure as a major to purchase a Mix. But I

leffery. Right. A good mamber of the secret wasn't as much pressure to being impressed by what you had seen tradeaths who come Rick Chi, exactly, And at the time I had been designing parts of my own type to school now say pen and ink. So I have never been able to play them out, never been able to see re's the demand. what they do, John showed me Tomographer, and I couldn't believe it! So I own flus, it would be orally irresponsible it but haven't tried it set. I haven't had any time to devote to it.

ceaching de-window using -Budy: During your lecture at CCAC in Oukland last December, you showed the T-window using -Shirt poser you did for the Museum of Contemporary Art and you mentioned oset.

Intere: How do you you had used the Macintosh, which had lead to great frustration. What went

teach students to design on a comput-woorg? er? The Macintosh Rick The allows you so much Rick: Than's right. That was the first day. I had input all the copy and wanted to ou so much over very see it. During the course of that day, it seemed that everybody I knew decided to specific disciplines. come into the office. I nied to be friendly and say. 'Please leave,' and they or color sep- didn't leave. Finally it got to the end of the day and I was really passed because I pedier to use it cor-recely. Is it difficult: Barbara, "Just print out this Geneva type, yb point and FII cut and paste it tofacintosh?

effects: I think as the way I warned statted it down, and it was done. But it was the aesthetic of mit this, I was reprimarated by Michael and Bob, because I had found myself reas difficult time mit this, I was reprimanded by Michael and Bob, because I had found myself so new I den't think cutting character spacing, kerning characters, and changing word spacing, any of as have as lifety of Novi to real: Imager. You'll be doing that for a while considering the poor spacing you get on

teach with it yet. a Mac. by course which is yet. A Mic... We are still at a Mick: Yes, but you don't have to do that, because it doesn't belong to that ac-strying to figure it.

ing program diffi-cult for the stu-dents to deal with?





Serged Sadders and Lick Termenten (Sard Werken), Inneten 19900

Gerard: When you show the computer, by showing the low resolution bitmaps of the Macintosh, that's just like when you start tearing paper: it's a trick, a gimmick. And once you start doing that, everything starts looking the same. I have worked on the Macintosh, but I have a hard time designing on it. First of all, there is a limited number of typefaces available and secondly, it restricts your use of imagery. It's very difficult to freely move images around. And the look, its own personal character, is too powerful to do anything with. I mean, you can do things with it but it will always look the same. It's like when we all start making typefaces by tearing paper, like Sandberg did. Your type will definitely look dif-

leffery. But what you do watch is neohably more the kind of television you want Rick: Fearth, it's all part of its character. But at that time I thought I wasn't ready for that

Emigre 1 would like to talk more about that later, but first 1 want to ask you about your espectations of the Maximosh. At this point you have just started working on it and 1 would like to know

ten to that point yet. I recently saw this book. - I forgot the title - and typography looked like it was done on the Msc. The forts were all slightly distorted and stretched and condensed. The texture of that type was not only madable but was quite beautiful! It looked like they were able to monitor their rass and it just looked like the designers were expending their hands on to the point

Emure: How about the added responsibilities? Now you have to make decisions about how to break semences, correct typos, all very time-consuming work.

Rick, No. I'm not alraid of that I personally wouldn't do that answay. I would have somebody else do the leviboarding, but it would happen in the office, which means I still would have more con

ferent from Rick's and his design might look different from mine, but its all torn paper. Every time the technoloqu or the technique becomes dominant, you'll see mediocre design.

Emigre: Do you see this happening yet?

Gerard: Yes, everybody is doing the same stuff on the Macintosh.

Emigre: Is this any different from every other designer using Universe?

Gerard: That's just as sad. When designers, for some semirational reason, choose to walk the beaten path, it's often because they are lazy.

Emigre: What impact do you suppose the Macintosh has on design students?

Gerard: What I see happening with design students who finish art school and who have learned how to do conventional paste-up is that they have almost no notion about graphic techniques. They have a very faint idea about what is possible. I think that computers will add to the distance between them and the final product.

Emigre: I think the contrary. I think that the Macintosh allows you to reacquaint yourself with some of the basics of tupography. You can, and sometimes have to, make decisions about everything, including leading, kerning. spacing, even hyphenation. And you can see results immediately. There is no typesetter in between. You are the typesetter, you are at the controls. There is a possibility here for designers to have great control over all aspects of the production of a piece.

Gerard: Well, that's true but it's not happening. I don't believe that.

Rick: No. I don't think so either. I don't think that there will be a greater interest in letters, or how they look or how they are spaced. People just use defaults, they'll use the programs as they are. Especially students, I notice, are too easily satisfied with the results. They'll stretch some type or squeeze it and they're satisfied. It really takes great dedication and knowledge to get to the point you're talking about. Endorse. Are non disconnected by the results of depictus publishing? Rick: Ih new, were work, and the bispect disaster is that executable is a designer off a sudden.



But I would like to be able to sti down and manipulate my type, whether it's text time or headline type, and structure it in such a way that I can see it before it's placed out and I haven't not-

come in that already have a certain amount of computer literacy, from day one. Then there are other students who have no real connection to the computer at all and maybe won's ever connect with it that well, although that's getting more and more case. These isn't coally a abobin with students about compaters. They are used to them, to the point that most everyone is ready to go as soon as you sit them down behind one. Emigre: Does the Macintosh allow you to do things you could not do with tradi

tional tools? petrey; res, absolutery. That is one of the reasons to use it, and one of the reasons that N spoing to become all-pervasive, No one is every eging to take on a sool, especially an expensive one with a hefty learning curve to it, unless there is a good reason for it unless it's cost-effective in terms of time or money. It is important to me it—unless it's cost-effective in terms of time or money. It is

important to me that it does things more energy and taster of course, but more importantly, it gives me control over typography. I can use it set it and I don't importantly, it gives suc control were typography. I can see it, see it and I don't have to crosted an atyperenter translating any spece. And it ties are some control Engines it, this where the Maciatosh has influenced your work the most priferey. Yes, but it was not such the control over these disciplinate, it is also the fact priferey. Yes, but it was not to the control over the over the control of the control of the control of the control over the control of the control of the control of the control over the control of the control over t

variations. Emicre: Doesn't this create another kind of problem? Don't you spend more time

choosing from all the variations now? Jeffery, Yes, you do have more decisions to make. Emigre. Does this require a higher level of sophistication? Jeffery, When you have need excisions to make to when you have more choices, it brings you into a realist where you become more sophisticated. The need choices you have, the choosier was bream. It'd like relevation. When there were only

our. We are in a

ample, if you get

signers are not so

doing. Now, with

Emigre: Do you think the Macintosh

Jeffery: So many designers are mar ginalizing the im-portance of the

design things of

course will change Emigre: Could you

Emigre: When I first saw some of your typographic work, I thought it was produced on the Macrinosh. It was so immicate, with so many type variations and type sizes within a single test block. This is fairly easy to do on a Macrosoli and quite complex and expensive on a conventional typesetting system. Now that you do have a separations, illus Macintosh, do you expect your designs to change? Rick: Not really, because most of my designs are previouslized in my head.

Emigre: But now it's easy to look at options quickly. There are more choices possible. This won't influence

Rick: The way I do it now, without the computer, I have every face and size available to me. Before I start the process of producine a piece. I decide which faces to use and zerox samples of them and put them in front of me. Then, I take it a step further, because I want some parameters to work within. Most people who see my work think that it's done without much control. But actually, it's all very controlled. I know in advance what sizes I will use. So I set up the recipe and I just pick from it in different sequences. I know in my head what alize leading. I have a good ability to imagine or visualize what the thing will look like. And then it's just a matter of writing it out for the typesetter, and I produce pretty tight sketches. When I need to write in twelve point, my hand writes close to twelve point. And with the Mac, instead of writing it all out for the

864: No. 1 Assort think so, expect for the ability to make revisions, and to move type around more freely. I

would like to eliminate the cutting part. I did actually make corrections sometimes by cutting the type, even staggering to me to see people work with scissors pushing type around. For me it's just the opposite. The de sign is already drawn and the typesetter just renders it. Emigre How do you justify your typesetting bills to the client?

Rick: No client has ever questioned them. The typesetting bill for the "Holly Fabric" book was 9,500. Now

Rick: Yes, considering that it's only eight pages of roughly five lines per page Emigre Isn't that a little out of proportion, a little unrealistic maybe's

Rick Well, there were lifty-two font changes, and every time I made a different font assignment, it cost

Rick: They didn't flinch in this case. I haven't had anybody scream yet -- knock on wood. I think somebody will before too lone, because I'm becoming a little more flambovant. Expressive is a better word. Hopefully

Emigre: What are you going to do now that you will be cutting your typesetting bills to one twentieth of your earlier typesetting bills? With the Macrosolt, you will spend it on LaserWriter primous and mashe another fee on Linconcrete output. How do you explain that your transletting bill is fee instead of fe soo dollars?

April Greiman, fer tureles, Millett

Emigre: Do you design differently now that you work on a computer? April: This would be very hard to articulate. I think that I design completely differently since I've become Macfluent. Everything at one point or another goes through the CORE of my Mac. We're able to bring in 35 mm slides, scan them into the fluantel graphic painthox, bring in a Mac image or a digitized image, bring in live video, then put all these things together. This provides a whole **NEW TEXTURE.** And for sure, the most profound part of this is the Macintosh influence. Emigre: You used to combine imagery from various sources before... April: Yes, but the textures" are different now. **Emigre**: What "textures?" **April**: I'm talking about real texture. On the one hand, you can go for a very Seamless image with high-end equipment (like the graphic painthox.) What's a shame about that is that when you see the final results, you don't realize that it's created on a computer -- it looks like straight airbrushed photography! What's great about the painthox is that it's totally in communication with the printing process, and you have complete control over color separations, etc., On the graphic painthox, you can se-



Rick Valicenti. Sasklet for Hally Fabric



Annil Graiman Maracine second from Worksetzi



Rick: Well, the actual cost on type itself will be reduced, but the time of sitting in from of the screen, inputting it, manipulating it, etc., will take longer. So there is a

Erniere: But isn't it easier to account for production cost and typesetting than it is

cause we are really cheap. There's nobody driving a big black BMW in our office. Yet

it sour responsitions to give them something that is unique and of equivalent value. Ingl
Emigre: We're seet of drifting away from my game plan here, but you touched upon. Jeff are much smaller originalty and propuress. I den't hear too many designers discuss this topic, and and looking and I'm very much intrigued by this because there's a real lack of originality in graphic reading are become Rid: Exactly And that was the point I was trying to make during my lecture. As I

on should be honest to its intent- i.e. the client's message and/or objective, and should therefore be original. Unless the parameters are exactly the same, it can't look. there was a certain formal year wrote. Whether it is the relationship between the letterforms and the message, or whether it these things. And the people in your office, if they're plugged into the same thing, that means. the Macintosh's those explorations is original. It's the artist process versus the 'borrower's' or herent look, lew

nunctuation, use a lot of underliving, change typefaces often, it's a very visual inguage?

Herery, I think is rementation of test. It's very recognisable and actually already copied by other de-will be a part of

Rick-Tire afraid of a counte of thires. First of all, I'm afraid that clients will come here expecting a certain type of design, and be disappointed when I've moved be. the really interes yand it iroo sorrething else. This seems to have happened with Neville Brody, who has low resolution look admirred to be "laving low." What I don't want to happen is that this work, this attitude towards my personal experiment, is perceived as the product. And I hope that as kind of visual emnamed take the constituent into other directions than don't look at me and say. "The constant of what it is he's rust stuck in doing it the same old way." I am going to pursue the experiment also and I have I won't set forced into doors it differently than I've been done it so, is broken down into for Secondly, I would like to see that if others adopt the typographic devices, they apart that are then also adopt the internet concern for the devices' relationship to the coment. Other, and transmitted

Rick: Sure it will. Just as my wife will play a role in it. You know, all the influences embodies that prin will I just hope that we don't all set irro this leap-free mode, looking for the new of information in and nost, while failing to first come to heres with what it was. We have to seek the failing to first come to here to be seek the fail to seek fashion, you see it on TV, where series set canned after three episodes. That attitude used in the contex

Tonight I'm going to a lecture, where Michael Beirut from Nassamo Vignella's office is think so. But right speaking. And I know he is not going to look quite as hip as everybody expects Vic- new, it is really nell to look. And those people are not going to say. "Fuck him, his not done are-nell to look. And those people are not going to say. "Fuck him, his not done are-cast in making that thing hip?", when in fart Vignelli is constituted to his own vocabulars. Missimos of, bridge, and heighter fice really explores an evolving international vision. So, I hope that people won't say that writing and

bitmapping and dig-

Emany, Lot's set back to the Marietzah There are deserves that fear that the Marin. coming through the

lect an area by making a stencil, and indicate this area to be 100% white and remove all other colors. When you get back your digital piece of film, you'll see that where it is white, the film is completely clear. That's great if you want really tight control. But the problem with the graphic painthox is that it makes things too SPAMLESS. So I, in a way, like to use the video paintbox from Quantel, because that still has that fabric or texture of video. But the nice thing about the graphic paintbox is that you can import all these different kinds of images and you can retain that high quality seamlessness [like eight by ten photographs that have been laser-



am I going to lose

has so much con-trol. And I think that designers, or of ignorance and nothing to do with horses. They were an entirely new made of transportheir vision, which that many design-ers are looking for the computer to de things in a tradi-

resents compac

A street was a bossessment of duties. The first of Managed has no store a character and add therefore membrates and results be assure expression from the control post of the control engage

The Chairman and the County of never time has this too, you know it by how it feels. It's the difference has because when it's entologed it brings a meaning like a "nower" to become about the bound managing to a darker Vocality's discourse a beautiful is imper because you can see that it was manipulated. I there that the sentence of the Marrowsh will become as verneralist or as accessed as

more dramatic than the International State was and in your of the

new years of the conversion Designers are in an experienced phase State. That's sinks was bose por used the contractor or a consul execution some Westwork's work for instance it has his mark all over it. And in and Consequence a work. He come right The communities in just a posther based on he

May catalog of design are source designers. Those designers while evolve sion that they bring to their work are less experienced.

what we see now because they will bring much more past experience to the letter press typographer set type photomechanically. Their expectations of the process were different. Their typographic concerns surfaced Present A lot of the early work that was resolved on the Marentock was

to see those typefaces in print as well. How thy you find show that? tized type on public access stations. And nobody seems to want to turn

igned for lead, and were later redesigned for photographic reproduction the It doesn't marrier whose it came from We will always have att AD

teenth century. And just as those letterforms represent a certain actithem for those messages. Today, when we see such fores as Zuzura Lick

Emigre. Where will we use it? When is it appropriate to use low resolution type or imagery, or high resolution computer-generated type, such as Za-

Rick: That's a great question. It requires a crystal ball to answer. The tive vision of our design community will provide visual answers. Let me give you an example. If we assume that any typography that reflects coration or a healthcare facility will employ it for their armual

scanned), while at the same time you can beef up some of the more textural resolution typefaces that were mostly designed for across display. Now things that you might import from other tools. Emigre: Are there still things 80ck Actually, I already see some of this low resolution. Macinguist dithat you find are impossible to do on a computer, but that you would like to not because a water set in Garantond However, the applicate for the do? April: I have one problem with the graphic painthox, and it's not the fault the fault of the of the equipment. The problem is that I can't afford, either for a client or even for muself, to experiment enough in order to get will be said it's with the high resolution capabilities of the Mac, such as loose on it. A lot of the work on the painthox is done with an operator. Now, I had resolution type on a TV screen. It's about new letterforms And with have one operater who just sets up the machine for me and lets me play on it, calver but mostly I have to give instructions like, "Oh, please a little more red," ingrope for use in Peascage? Most of those typefores were constantly de-"Eh... could you just move that slightly..." So the graphic paintbox lets me do and now again they have been redesigned for digital reproduction. things that are wonderful and that I need, and the Macintosh does some things precision and a need for the letterform that were rendered in the sto







REading R



#### April Greiman Continued

that are wonderful and that I need. I'd like to find an economical way to make the painthox be more painterly and maybe be more ambiguous in the final result. Sometimes, accidentally, this happens because I am new at it, but I 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 options. 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 statting it and you would just say, "Oh come on, I don't have to try this subtler 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



Glenn Suokko. Back cover Emigre 10.

#### Glass Supiko Minerapis (120/98

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which were one of the original three design more who were one of the original three design mode chasses for the Apple Design School Contains. Apple generously donated both hardware of software to the Crathrools Design Department design way helpful in introducing as to this new owners and the Morrowshill high this believe.

and was very height in introducing us to this new pheromerous called the Misconson, Hingh Dobbyfrom Aggle came out for a few days to help use upthe network and offered serve valuable trinsing seminars. Karby and Make McCoy/GoChairs. Design Department were very entitionality. About the possibilities the companies of computer before, so classification and make the computer before, so classification and make the computer before, so

classrates had never used a computer below, so it represented to reich a new tool to down bus a new wijs of working Europe willow these specific classes taught on the Macrosoli? Generic Casterior down to each any sechical doesn't Casterior down to sech any sechical doesn't Casterior down to sech any sechical doesn't Casterior down to sech any sechical force as, the Palow second view of which armed to the bind size of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of Casterior to the computer of the second view of the computer to the computer of the second view of the computer to the computer t

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Cleff The propriet wer delay and so option the Most pass has a deep most and see all a week to be seen as a most of the seen as a most of

available in the studio to see when would happen! I be the various setchnologes take over, and through this process discovered some interesting formal qualities. We were eleved complete freedom in these projects and we were never told we had so see the computer evolutieshey. Using the Has at Cambrook was a matter of choice coerbried with a fix of encouragement. The computer

the of all, and we harmed tow in our either Merchanes. They device continuous pairs ago in continuous pairs ago in continuous and the second of the second o

completely addicted to using it. The Macintosh is not much different from the design tools we tratificously use, design its seemingly progressive capabilities. However, it does allow us firsthand control and the opportunity for endiess changes and experimentation.

mental way, when it comes to type, for instant year layer created new ketterforms that are not illustration than type. Will you continue these periners?—Gent. We have all seen the value of the Mac as production tool and have easy in a not spread, or struct and compart final page, but there are a lot of undocovered possibilities the comparer sug-

of undiscovered possibilities the computer suggests. A Crastrock, Sath MCCOy really peobled us to capture the other side: of the computer. I became very inneressed in developing typography as image, which came out of exploring this other side. "A Crastrock, we tried to push the computer in different was by using it unconventionally."



n n S n o k k o. Detail from Mediate ographic experiment.

earling that way? and then you are off on a whole new itea. 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 the that. Emigre: There will these experimentations lead to? April: There are two ways that we are pushing this exchaology. One is by imitating and speeding up normal processes of different disciplines, such as production and typesetting. Area, the technology is a slave and is simulating what we already know. But think that, if we all keep going the way we are going and other people jump in, all desperate for new textures/new languages, then 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 to 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 machines and I am interested in findings out what that is, and where the boundaries are. Emigre: Mow come you kneed the and it is not come up with anything deepel and I just don't have the time. Emigre: Bo you think that there will be an increase in ginunicks and copying due the Bacinatosh' April: Sure, but that happens with any how the the will be an increase in ginunicks and copying due the Bacinatosh' April: Sure, but that happens with any how the will be an increase in ginunicks and copying due the Bacinatosh' 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. Rids know how to use this now and everybody will be modeming and using electronic bulletin boards and what not. So yes, there'll be a lot of minicry 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 a while, communications may be really ugly and had. There are going to be large cor-



see what the control and the c

April Greinan Centimet

porations who will start to design their own reports, or a little corner shop where the wife does the accounting and she's got a Mac and she starts fooling around on it and before you know it she's a designer, and she's designing business cards and all that. Emigre: How do you feel about that? When everybody can try to be a graphic designer or at least try to help themselves? The tool is there and it's affordable. Will this lead towards a deterioration of graphic design? April: No, I think that it's going to be terribly wonderful. I think that we as designers are going to learn a lot. We're going to SEE PEOple empowered with our visual language imitate us, (a language that we have spent a lot of time learning and developing). We'll see them do everything from really terrible to very wonderful things and it will be a good learning experience for us. Everybody is visual, it's in the collective soul, and the Mac will empower and help a lot of these people to express themselves. I like the idea that so many people will have a common language using modems and electronic bulletin boards. And this tool has its own language! Its own viruses! And it's already spreading like crazy!

with people using computers nowe and more, do we as graphel designers have a resportability to explore a new design authest that is appropriate to the technoloty?

Genn The computer is very set for many symple designers. In general, so lie we have used It as a cost effective production out. We are only beginning to realize that the computer can be a design tool as well we are in the processed of warrang our network. uers an entirely utilization retribed of working with new probabilities (topo the computer will allow the designer to engine edges) in different ways whereby the computer becomes the medium. This environment was not become the medium of this environment of the computer, the final coups stall remains part. The computer as an environment of the computer was not to the computer, the final coups stall remains specific the computer as an environment of the computer as an environment of the computer of the computer as an environment of the computer of the computer as an environment of the computer of the

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same design too all around the worm, on you drived his right lead to a beengenisstion of design?
Given Low resolutions definitely a comform Low resolutions definitely a comtain the stuff looks all the same, since low that the stuff looks all the same, since low resolution has such a strong personality. But as software becomes more sophisticaled, and remains accessible, low resolution will eventually disoppear, and with it so will that torong look. Aryway, homogenisa-

Errigre 1 think that low resolution and th acceptance of the birmap is really the roa to a new design aesthetic. High resolution and I'm talking about design in print y, will ultimately result in designers things the some way as they have aldone them, only maybe faster or er. How do you feel about the generction of low resolution and bitmaps to unanimus demand for high reso-

Climent, low resolutions is the most otherscussign of the Macroniolis great consulting and asaneasthetic. In this Sorby changes per assoftware becomes more and more septimistic conflictions who are associated to the contraction of the most of the contraction of the contraction of the contractions and weed forms that develoption of the contraction of the condensity of the contraction of the conpregnant of the contraction of the conpression of the contraction of the conpression of the contraction of the conpression of the contraction of the co

programs there and see evidence of listtrapes West's some until home pool. Given I'm Instituted with them because they conce a format seathers, including a 10 Carlosol, I nearted to lot the enchancing yieldow through in every steps of the process. In case just of the list because the soft course, as software beloveres more and wasced, a different dough are above the software in the contract course, and the becomes more and wasced, a different dough are the soft wasced, a different dough are the soft seathers are simple, whether or make an annihilated whether dought are annihilated only the software annihilated on the software annihilated on the software annihilated on the software annihilated annih

an tourid a sherbiships, with commissions with a similar variety of the program o

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cess.
Emigre: How about pre-press and color s
anatomia Although still in its early stage
before too long, the Macintosh will allow
dealerser committee control in these area

the gener who bury a Maintenth can call themselved but through a specific designer. Unknown the second control of the second control of the three control of the second control of the second control of the University of the second control of the second control of the University of the second control of second control of

that down't mean that what they do with the Plas is grifted design? Gleen Darchy, Bat so many small businesses are opening up that older deskisppublishing services and coil themselves graphic designess. Many have probablymeer sistem a course in graphic design. Energy Well, you don't need a license to practice graphic design. Noold graphic design become a profession with a license resign become a profession with a license redigness. Accordingly, their markers that the Alba in ossestively working to instantiates. Alba in ossestively working to instantiates.

Genn Actually, I bear namon that the AAAA in presently and owner on legarization where you'd media activate to present where you'd media activate to present the region of the present range. That most add thou, although it may be a supplied to the present rail for you'd present to study as the rail for you'd present to study as the rail of what is position as to study as the rail of what is position as to study as region, and that you'd but proposed noverable what propher deeper ready in Israely who raily need you'd grather design will go to designer. And when the I begreen the Australia, the creative who raily need you sugger. December the clear known a little sugger. December the clear known a little more about the grate.

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Image: Personal computers, such as the Macintonic have brought type design within the reach of graphic designers and oven acoprofessionals. Will the charge the assess of the lessedness or will it clearly assessing traditional production progresses

Erik: Serry, wrong question -- PCs brought foot production within the reach of graphic designers. Type design is a different process, although for name people the design process cannot be reparated from the production (Emigre, for example). Designing himsegged foots is an example, where at the end of the design process you have also finished the production of a fore. Straightforward type design just needs a pentil and a brain, but PCs

Emigre: Are shere any specific qualities that you have seen in digital type, both high and low resolution, that point towards a new type design are therir or will the medium be subservices to traditional forms and should it? Ends Our transferre have had five thousand years to develop into the present shape - there's no reason why they shouldn't go on developing. The

feer of make to come one decimal to accompany to the end of the secretary to describe a character) - but sometimes visual more is nice, now ... is decoration as buildings, clusbes on negative etc. You need to stick to creditional forms of was ward to communicate without discrecting ordinary readers - prejudice is just another word for traditional values, and certain people have certain prejudices about what is legible and what is not -- depending on cultural background, age, language, expectations, etc.

.. and the successfully, by the way, Otherwise, no.

Trik. I have having my work risped off by arouse who are too dies or too greedy or too lary to have their own ideas, so I have other designers being

part of graphic design. Who are there so few that have attempted type design? In there some specific aesthetic that sets type design apart from these

asher disciplines, or is it because it is depoly recent in tradition? Erik. There are a lot of little-known rules and details that make a face work, and setting to know them takes a lot of aractice. It is also extreme

"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 Preima at Taning the Journe, Bartery, Bertine



# KEEP



\* see also celebrate.

APE]

EI



Philippe Apeleig.
Associatement for Festival d'Val.

Philippe Apriloig, Peri, ulu98

Ensigne Are there things you can do now that you couldn't do before you

Philippe. The Macintosh has contributed essentially four things to my work.

These are completely, speed, Embeldy and Cognitions (IV) you'de this become more complex and sternicals with the Microsoft. The Microsoft allows you so do ( e. complex designs and yet maritans very high quality. I can superimpose traige. Ear ex, as well as develop and change them more easily. Also, what I readly like call allows it is how it enables me to work on wereal properts at once. This has de-

really increased the speed at which I work. If come to a mental block on one to the property can move to the each while keeping such project organized. Thus it is a project, I can move to the each while keeping such project organized. Thus it is need to be a project, I can move to the each while keeping such project. Perhips to be I project, I can move to the pressure I may feet to complete different projects. Perhips the I provide the project is the project of the Maic in this it almost complicitly estimates the interest possible and the project of the Maic in this it almost complicitly estimates the significant project of the Maic in this it almost complicitly estimates the significant project.

most positive asgect of the Maic is that in almost completely climinates the droughtry of penie up, which is my least fevente part of graphs design. Using the presenter for production and mechanicits series rise a great deal of smo. and it is much more precise.

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The grade designer construct, controlled the boundaries of the grade designer construction where previously appropriate of the controlled the grade of the titles a whole to be on the controlled the product of the controlled the product of the controlled the title of the controlled the c

Internance, not science, so I did not have much consect with computer think that is why it now the about so morths to get accurrenced to the M And I still work with only two or three programs. It is exciting that there is much to form. But for those graphic designers with mathematics but

Intakely, live contractly heatset as our the Note in my work; I only standed using it after mostly gentle consumpremen from April Generias, with whom it worked this passet year in loss Registes. I ower her mostly praisable for more the ring the computer is not my work. Ethe and her stall habit a Solvent me the confession work that can be done on the Micercosh, I would not be using the COCCOUNT LINE CONTRACT OF THE MICE AND A SOLVENT AND A SOLVENT AND IN THE COCCOUNT LINE OF THE MICE AND A SOLVENT AND A SOLVENT AND IN THE COCCOUNT LINE AND A SOLVENT AND A SOLVENT AND A SOLVENT AND IN THE COCCOUNT LINE AND A SOLVENT AND A SOLVENT AND A SOLVENT AND IN THE COCCOUNT LINE AND A SOLVENT AND

hunds. I made many masakes, but I found that in making merakes, I was actually opening new doors to my work. A design might man have curred out the way I warred but what did turn out wesn't too bad.

The Microton is very not in its capabilities and can enselt one's designs. But

the Macritish is not a mixede. The Macritish will not make anything you do itoo a great design. It is a tool, like a period or a broat, though granted, it is a very sophisticated bool. And once you learn how to use it, it serves time and allows for experimentation without hours of research.

Aad van Dommelen (Proforma), Rotterdam, 8/25/88

Emigre: Apple Computer is selling the Macintosh by making everybody believe they can produce professionallooking 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 produced by nonprofessionals, 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 liked and later figured out

were done on the Macintosh?

that you didn't recognize as such, but

Aad: Well, I recently read in "MacUser" that Neville Brody has just started using the Macintosh. The work that made him famous was not produced on the Macintosh, but it looks like it was.



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Emigre. Are you comfortable with doing all the manual functions of hyphenators and so time the nanomials indents, exc. which used to be done by the nanoenter?

range for assembly release, e.e., which would be be done by the proposation. "Allege When for some use of the Sections." In a pulled interestable by the typesetting flattens. The addit is work with type and in here a high head of correct is an obtail for me. That if me work do that with type is for in the first from the proposation of the me. The section of the section of the section of the contraction of the section of me are a profilers." With developed the proposation of the section of the

"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."





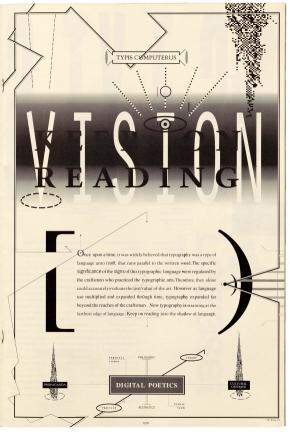


self. But I got discouraged by its complexity and thought, fuck it, I'll go back to my drawing table. And that's what I did. I drew the logo manually, by hand, and that went much faster. I regret not doing it on the compater, but now at least, it has some "soul" to it. Emigre: What did you think you could achieve on the compater that one country in his property of the property of

ou couldn't achieve by doing it by Henk: Well I just didn't want to ing a new age and there will be new methods and processes that I wanted the logo to fit into. I have wanted the togo to lit into. I have this friend who works at an adver-tising agency, kind of a mainstream type of agency, and they use the Macintosh for everything. and they send all their designs over do locos, soucere them blow them up, reduce them, and it all works arey fast. That I like, It's ridiculous find out they're not the right size and then have to send them back. I lon't like to see messengers come into the office sures ton minutes ropping off type and stats; it drives me nuts. I want to see us do everything by telephone or Fax. Emigre: You think it will actually come to that? Henk: Well, I would like to see it work that way, and I believe it will eventually. I used to play the around, so I designed an electronic drum machine with amplified drum pads. This was before all this stuff was out on the market. Two years later you could buy these things exerywhere. So if the idea is there it just takes time and some waiting until it is available. until it is available.
Emigre: Why do you want things to
go faster?
Henk: I'm getting older and I don't
want to work that hard. No, I'm just kidding, of course. The thing I like about the computer is that it can do the mechanical part of a de sign faster. I don't think it will speed up your thinking process. an, the machine is not going to create miracles, you still have to program it. It'll do whatever you make it do.

sign faters; I don't think it will use proceed by our banking process. I work of the process of

oretically, but that there was no program available to do it! Emigre: After you buy your Macin



April Greinan at "Continuing the Journey," Manterey, 1879/188.









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leasest programs, ward processing software, and forvoice that is necessard as disiral or hirman?

ings to the furniture they make. Shavings do indeed throsometric theory of architecture. by-product, was hate to sween them up and throse, aline prometry as recognize the solder cube of auto-or-

Bitmap technology is historically unique in treating copyright to other protection as a solution, or are these necessary at all? unising buildings of Bichard Rogers and Frank in the States, the situation is as follows: The Industrial Innovation and Jechnology Obery, in which you can very plainly see the con- Act, which specifically includes type design for protection, will go before the next

Image: Are there any specific qualities that you have seen in digital type, both night cause to oring its more to imperior.

Matthew I see two different paths of development for type design. The first, fol-consider it their intellectual property, with lowed by independent "digital punchcusters," leads to the creation or revival of an artistic content that is not overvidden by types of great variety and questioners, often for particular publications, and more in stitutaries expect. Are they not weathly be for disease. I are these force or a second for models declarated backing for a last, of the same degree of acceptance that sales. ly for display. I see these faces as a resource for graphic designers looking for a less of the table degree of proceeding that subset

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type has been within everyone v reach since it gives surpress shaped in your party with digital reproductions. Now, Prettype rells me, he de-has made it easier in case of the control of Negotier management have executed trees to be required trees to be specified to be to

type designers can no sunger predict - let accor control - where their faces will season for copyring in the doubters market, segment of marters and anapprocessoration make. Sure up in the digital spectrum, the super-ording systems, or according to American designary may endure the tray. IDAG S. the executing

apart of it. To paradiary on a computer screen than on paper. What PO have and typestiers, film recorders, set, with widely differing earnest characteristics. Europe, while those of European devisioners benefit of the second of the s FORES, A first made on a report of revision or a first part of the The second will see the second a magnerational will work just as well, in the feeth of t PCs and software such as Feetgrapher are indeed, closed-stop systems received both the most advanced inchestory and a mare final; charging the traditional areduction concesses. At the lineal arealestic, Suffice traditions in the four will enable up for one thirs to remove the traditional areduction concesses. At the lineal arealestic, Suffice traditions in the four will enable up for one thirs to removed trans when proceedings in the standard processes. Same time, page description largueers such as Past. same num, page overgrass inspinger, yets in rest. record to the title descript page of saminers called at type tilaction in the control of the control of the title descript page. Series are charactered pages of type tilaction in the control of the control o

cesses of type by liberating fast supply from equip-reduce type from a single matter. It a specifies of raising the translated of the fer-decay record in tradition? cause of tips by the rating half supply from entary recover type from a stage matter, it is agreement of timing the standard of the few overpay recover interactions are not supply. We have now both the information for the matter type in the foundation for the "material" at Number Combin desirems' and in cause ments of making type, and the regular market for it. The difficulties of comparing type in the case of them, or has always been the case in germe the difficulties of designing type. I'm not suce if this will charge "the experient of the the creation because originality and conference in two design an one over 1 mes was thange the covered on the time creative tension between originality and contribution by in type design. the raw material, rather than designing the tension material, rather than designing the raw material, rather than designing the rather than de remeries. On the one mane, pair changes in typeon this subject, two speciations. They reflecting to the control stupes made to 25,600 ffeet and the feet and the control stupes from the control stupes. I once make one of the goar
tenths tracked for the control students and the control students from the control students from the control students. graphs between the members, to photographs, to the company to the members are proportionally the company to the type design. Each new technique remained in the sentence of the least numerous very little consideration. Others (arrest) hadded of seponence of the add method and was used. How can be less centions now it's because type designers, if nor more skillful and painful initiation rites, long approximation, to replice what it realized. No based socknology, on only slighly more numerous, are more situate and readers are certainly more viv- bard work, low pay ... Besides, roa deed's

the other hand, because more presently annexate, to sany sware,
and both by emphasize who say in it a more efficient. Emigre: Do you feel that the companie restricts personal expression? mean to the same end, and by newcomers with no. Matthew I would maint to make a distinction here between computers in general. There are, of course, graphic designers like

debumanizing and reconnected in the Orwellian sense. No deads some of this simister gong Weingart, who consider six transform continuing it. A break is professional continuity can have users "paration by replacing by the professional continuity can have users "paration by replacing by the professional continuity can have users "paration by replacing by the professional continuity can have users "paration by replacing by the professional continuity can have users "paration by replacing by the professional continuity can have users "paration by replacing by the professional continuity can have users "paration by the paration by th period results. Look at the impact of the invention of spice of this, I think PCs have loop that their inventors inventors inventors inventors are some support of the inventors of the inventors of the inventors in the contract and inventors inven fer transfer lettering on the spacing of type, letters in aid to personal expression native than a restriction. Not room the most former month and the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type in the space of type is the space of type in the space of type were rubbed from much the three time experiences represent some representation and the contract made and other supples have given concern-

trans who have no better. Professional tonocrophers, the cult of the PC is essentially based up with endarging the copy of infinitely its graphic designers with road even for type. own militative, became very influenced by spacegies. As Iric Mertin has nearly pointed out, what is ultimately difficult almost community, annhancemble. Docume of our, and force, is not the restrictions but the scale of assurances. Graphic designers, used to deal, how're loss not use they not use the procedure to There are official languages, and there are dialects. Ing with test, static images and color, will suddesly find themselves with a soul marketing close rather than intrinsic trop

Sometimes the less rehibited offshoots grow faster that does round, video and animation as well this is exciting that also dounting, graphic quality, than the mother torque and feed back to it more sig- Engire the year thinds that geometrically constructed interferent that date back to the constitution involvement of enables do oreas and colorful usages. There is orthodox typogra- Direct and Tory, and that are still being pursued by decisions that decisions that decisions are supplied to the control of the cont

Green the related of the leading course participation for the ballooner, many hard and strate any apparatual resemblance horsean the expensively course for the ballooner. As the course of the leading to the leading t can have now been intend to the deveters of page structed interferons of the Semissance and today's deput authors, but they are Paris is outstanding in intermittee true

consister. This books more and more like a critical. I have never really studied Molle, Paciali, Facts, Verini, Darer et al, but my feeling, commissioned faces from Eagène Grasse, mass. The sense of what is secred and what is profuse is that they worked from a faith in absolute form that was almost religious (Pacia-George Aurisal and A.N. Cossendor, among about apportunity is under pressure, if nothing vice. If a book was called "On Drive Properties". They looked to pressure for the "art" others. Linearous the a "suserum" others. Enigre: How should designers cope with the streng to the inscriptional letters of classical Rome in the belief that ideal form must be a few years ago that produced Chrone Buf haved on the abstract and timeless perfections of the circle and the square. Tury fals and Batchen Boss, but it seems to have Marthew: Decisions, who use digital bits as images took this Scoplaterist idea to an abound length by rationalising his letters to conseem to me like woodworken who prefer the shar- form to the proportions of the prefer human help, in initiation of Vitrovina' as- A few designers have combined the rea-

have very assessing against a first some rate carly. You find a similar faith is generally in the very different circumstances of the for one front care manufacture to mind. shipps, advanant smell, associations with good honors: "stackine age" of the 1500s Report, Technically and Remort looked to it as a sort of their process, type design is seen as some tool and skill in the use of tools that you don't neces: parifying agent to noise their letterforms to a state of hallowed universality, thing best left to specialists. I hope this perseries get from a finished chair or table. But you though in their case they invoked it to break free of the opposite buritage from regions will charge. In the true design can't hit on them or eat off them. Finals are a similar the past, quite the appealse of the Reminance Secretary has not been used the same days: course I much to the traductor results de-

them away, so scatter a few on your design, they But few designous today believe on a steple timeless truth. Perfection has its risk. Passegrapher to do practical exercises with look pretty and peculie will think you have a good after all what do you do for an excess? We are glassifies namedays, and every- the aim of making the whole publics loss honest grasp of computers without actually being a thing about the digital media encourages us to be so. Emigre. How do feel about the most piracy of typefaces and do you see providing and the individual assitudes were varied.

type and graphics in the same way. I would goess that Matthew. I think protection for type designs in necessary, indeed vital, although I'm progress of the projects. Experience like this the "strong voice" is a celebration of this much de- not convinced that the above amount to "mass piracs" - voi. layed union between scribe and illuminator - some "A very modest grade of art has in it something irreducible, which is one man's report creating or commissioning transfaces

thing well weeth celebrating, after all, it is still navel. alone. That samething he may copyright unless there is a restriction in the words of an a reasonable part of professional life. I and self-conscious as an aesthetic, and may wear off. the Act." So wrote justice Holmes, unfasturately, as far as type design is con-known electrone planeering graphic studio I mass admit five never really believed in an neighbor corned, and as far as the United States is concerned, there is a restriction, and a that has its own type designer on walf. it based on tools in typography of the kind that court decision that upbeld the restriction. The same is not true in France West works, for example, in architecture. I like the un. German and (1904) Britain, where true desires is preservable

struction. But showing the east and bolts in typogra- remion of Congress. The Typeface Design Coalition, made up of concerned compaphy in the interest of "truth to materials" is less nies and individuals, has been actively lobbying for its passage. The U. S. Copyright convincing, perhaps because the act of reading is one. Office has rejected an application to protect type in the form of digital data (in the strained by much stricter conventions than the use of way that computer programs are protected), but this decision will certainly be contested. A number of type companies, normally competitors, are making common

consider to force of the board blancing of

are and previous some recent, the installant

geran he amazan a senjung the many tree desire has a farhibbles seen of

They prefer earlier versions that are now

here the result of antishaned autonomic into the prevailing wearbly culture; they

tien students at Yale, we use Mary and inhibiting Although the course it very there I'm always alreated by the rance and Will I have recommend months declared as







London, 109/89

Majorim. For some years we used the Robo com system, which is Apple lie-based. We also have a couple of Macintosh Plus com-Emigre. They are quite expensive in Europe

what you get it's worth the expense. These influence that the computer has had on Sympetrision system, which is an image ma- Emirre No, not just stylistically, but you

Malcolm About five or six years ago when we hought the Bolycom system Malcolm Because I am obsessed with sechpolory. The first computer I came across

hundred pounds. My colleague at the time is that is appropriate to this new technoloimmediately bought one because because It was something you just had to hard Erriere What do you achieve by working on come about by default a computer that you cannot achieve by Shortest lead tional methods? can do different thoses. But the main those - the computer will make a name for itself

can output it in quickly and easily modifie. Malcolm Both The computer does allow you. Emerc And what do you see as the alternable form. So it allows you, very quackly, so to do thirm faster and more cheaply, than's inherent with the computer. It also allows fairly fireshed level. You don't have to commit yourself to a final design at an early trigues me about the various advances in technology is the ever-increasing ability that bine them in a hitherto unseen manner. I collistes "Nettrevalism". The real design age-

Emiere. What has been the most similicant - the role of painting from being document

ad Painthon It's PC-hased up it's as easy to. Majorder That's not an easy experience to an

nomical than Paintbox. Eve also done a fair - affected my work in many ways. Different have been anyway. The computer just alaspects of the kind of work that I am doing

where I see design drange, aesthetically.

more so than our of the inherent stylictic

more and more sophisticated, allowing the

Emigre. Since we are emering a new era. with people using commuters more and more, do we as graphic designers have a re-Malvolre Yes obligated the seatherin act Emistre Are there any specific qualities that

Emigre: I understand that, but can you

The next true creative development we will see will be in artificial intelligence. At the have a significant effect on markind as a

the notestial of the stage we're already at.

cation it is finished." First I would like to Malcolm: I'm talking about the printed word - ing minute, there are more and more elec-

books for communication or for reference. I amkind of overstating it when I say that the book is fireshed. What I mean is that conreprovally it's on the way out. The only reason for retarrene books will be for pleasure masons, first as the camera replaced the role. of the painter, what I call the 'world informarion library," or 17 medicar the basis Front though parrame stall exests, its role has changed significantly. The 'New York Times' photographer. So the documentary aspect of

Malcolm: It will all be electronic.

screens, panallel processing, transputers that Fix machines? The fax machine is practical ly replacing the aeroplane. You don't need to travel apyreore. A telephone and a Fax. machine, and you're in visual communic viole instarraneously. Energy If that is the future, and if you look day, do you think that today's design sta-

at how graphic design is taught in schools to only teach you what to look for or how to look and honefully in the visual arts, they encourage you to develop your drawing

Emigro-But there are still a great number of to set type by hand. Do you feel this is still valuable for future designers who will have to deal with Fay marhines and snehotroped pre-press computers and who will produce a great many designs for the electronic me-

Makelin-Yes and on Research area the

methods and tools which led to the peculiariuneful to designers. Rut of course to impreor miss the electronic advances currently going on is nothing less than Luddite. A de-Signer must advanwinder and be familiar

"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 Greinen at "Stationing the Journey, Manterey, Medicine.

Gary Mount (Assorted Images).







Malcolm Garrett (Assorted Images)







Emigre-Apple Computer is selling the Macintosh by making everybody believe that they can proly and cheaply. Do you feel this endangers you

Majorim: It's definitely deceptive. People who this is absolutely not so. However, what the Mac

they'll never understand how to use it because will not into designers who even refuse to let rse show them how the computer works, because they think they won't understand it, an need to understand it or how it works. Erriere: Do you think that the Macintosh as a popular and powerful graphic design tool contributes in any way to a degradation of graphs

Malcolm No. I don't think so -- did rub-off type: our clients to understand what the hell it is we graphic design into their scheduling at a much desktop publishing produces more and more way I like to think that desktop publishing will triction between the merely ordinary desarror

But I am also realistic about it. I don't think

thirtes. The role of a designer as I see it is to be a

tions and there is no job that we have ever done





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 1082. 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 codforsaken 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 lobs had just appeared on the cover of "Time" mayazine, 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 PacMan. Tom Suiter was Creative Director at that time and he told me I would have an option to work on one of two projects: ei. ther 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 techpology of which I was absolutely terrified. I was very intrigued though by some of the early animation eraphics 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 hitmans. I still have some of the early development material and much of that early vocabulary was all bitmap. Susan Kare was also hired by Steven lobs to come in and help design the screen displays and screen typefaces.

Emigre: This is when you designed the first manuals 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 bare

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 funky, 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 still 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. Graphic design is about mixing. Designers will take a bit from Mondriaan, a bit from Dada, and will eventually mix in some of the

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Max Kisman, Amsterdam, 1/8/89

Emigre: Is there anything that you do now on the Mac that you so

Max: Most everything 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 responsibilty? 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 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 intrigues me 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 Not just in maripulating tiple. 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. Now, 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 work 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 there, it facilitated a 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.

Emigre: Do you feel that computers restrict personal expression in any way? Max: No, I don't think so. Personal expression lies beyond the tools or techniques that you use, or at least it should. The computer has become one of the many tools that I use to express my ideas. It has added to a whole variety of ways of working and expressing myself. I can't imagine life without computers anymore, even if they are not always dear to me.









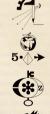
early low resolution explorations. There is room for low resolution graphics, but how much acceptance and how comfortable people will feel with them depends on their viability

Emigre: You are one of the first designers to explore and design Hypercard stacks. Do you realize that, again, because you are out 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 in the context of where you are in this thing, this stack. With a book, you can see whether you're in the middle or at the end. With stacks, you don't know. With a computer, you're looking at the screen and



Max Kinman Teneface design Litera





Lohn Weber Vertes less

the textural feet of my work

Ernere: Do you think that the

John: Well, they have spelling Errore. Yes, but the spelling from coes it in into the design? It's all design! Emigre: Do you think that graph

Erragre: What did the client think John They liked the idea that I

Birk Valice at a continued

report or business graphics. The unspoken message to their public will be that they do not waste money needlessly. Emirre-Can you see the two tymographic heritages morth-Rick: Absolutely! Just as you could hear in one sone a live. string quarter combined with a fuzz-tone quitar. So the little bit benevolert. I say it should all happen. And we sion those hybrids that we create that makes the state-

ments of the designer much more appealing and richer. carries with it a secondary topographic meaning it will make the designer's messages that more provocative.

Rick: They might not know it in the front of their brain. Just like when you get a wedding invitation, you know that it applies to a weddine when it has script type on it. al report for a bank, you also feel comfortable and you say "One, this means money." When you take the same means expensive, this means relined and formal." Now the audience, the readers, they don't know exactly when or by where that script type was designed but they do common hend on some level the meanings or the codes attached to

Emigre. These people who are now experiencing these able to buy a Macintosh and design their own letterhoads and previetnes without any real knowledge about the from this issue are lawyers. things you just talked about. How do you leet about the? people either. Everybody was able to put their words down on a sheet of paper. And the typewriter expanded possibilihad different colored ribbons, so you could work with col or You could underscore and use quotations. All these desome name destinant to allow the nerson to add nunctual emphasis within and meanings of their message

surrers are a little more expressive with their typographs solutions and don't just use type as stylistic matter. any number of forms. So there's been this explosion of po-

you have no idea where you are. All along, an arrow has meant "go someplace," but all of a sudden, now we have to build a new meaning upon these symbols. And we are just learning how to approach all these issues. We are in the process of learning to understand the hierarchy of information, how to group things together. It's like baseball cards, do you sort them by age, by teams, by year? It doesn't give me a lot of time or opportunity to explore a different visual context. And because it is a presentation medium. it needs to be addressed as such. The visual presentation is important but so far we have not addressed this extensively. So far, we have applied what we know in print and this has worked for the time being, but in some instances it doesn't work at all.

Emigre- In the near future, a large portion of all available information, both visual and text, will exist in digital form. This will allow people to obtain information easily through computers and television. But this also means that information can be easily "borrowed" or manipulated and re-used. Ownership will sometimes be hard to prove. How do you feel about this?

Clement: It's certainly an issue that needs to be dealt with. And everybody is guilty of "borrowing," even Apple. And Apple understands this issue of "look" and "feel" better than anyone else. They are actually in a lawsuit about the look of their screen display with another computer manufacturer. But at the same time, they re-use illustrations without proper consent. I think that there is a danger that before too long, there won't be any creators left, there will only be "borrowers."

Emigre- Well, there's something to be said for re-using some of the information that's out there instead of creating more and more. Maybe we should just not be so uptight about such things as ownership and convrights. The only people who end up making money

Clement: I think that designers have always re-used images, but lick the appendix was never assigned to one class of when you get to a level where you don't have to create anymore, you get lazy. The recycling of images and sounds and words is a double-edged sword. It makes certain things richer, but it also makes people that are not as well trained abuse the things they borrow. And that's certainly not good.

"It is somewhat of a much that computers save time and money. They save clients time and money, but they end up costing the designer more time and money Mostly because you are pioneering or trains 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 them how much time it really took you to do it." April Preiman at Continues the Joseph. Mostere, 1881

> aved revenues level such as a conswitters, who don't really function as graphic designers, exploring the words and messages that they are generating. They are been ring to liberate the meaning of their words. And that's a nest thing. I'm excited about the fact that everybody can explore these things on a Mac. When graphic designers complain and say things like 'Now evershody can be a graphic designer," I get pissed. Because it's not true. Not everybody can conceive a project, or get it printed, or Those are the jobs of the graphic designer. If somebody is





Emigre: What do you use the Macintooh for?

Igarash): We are using the Nacistash for the design process, production process, and as a word processor system at our studio Emigre: What do you achieve by working on a computer that you cannot achieve by working with traditional methods?

Spanish Working on a computer enables us to do what is impossible by hand. Also, we can let the computer perform difficult or troublescene chorer. And finally, the computer

baseds Sevelle, the Marierosh has not contributed to any charges in our desire approach. This is because we have, for the past tre years or so, here working on our desires will

Enters. Since we are experient a new era, with people using computers more and more, do we as graphic designers have a responsibility to explore a new design porthodic that is an

learnshi. I think that it is an important duty of graphic designers to be involved in the development of graphic design both in terms of prophetics and methodologies. Graphic design

Igarachis Production is merely a matter of efficiency. The significance of the Mailitisch is that it represents the birth of a computer for designers. Specialised techniques can now be John William Wood All The Control of the Control of

Enigre. Apple Computer is selling the Macistash by making everybody believe they can produce professional looking graphic designs quickly and cheaply. Do you feel this sedangers. Poppagity have be

tion. The designer is able to find out what a client's reeds are, solve grablems, and apply his or her own sensibilities to the design. Design as a public service will her work above the average, and so I think that the Mar's accessibility to the makin will not reducer the professional designer

> phy. I just haven't scratched that surface. So right now my preconception of imagery people equate all Mac images is that it has to be a fine line screen. You know, if I can't get that, then I might say forget it. But you are right! There are endless possibilities in that area as well. Errogre. I think that if graphic designers will allow themselves to get involved with

just parting words on paper, that in itself does not make him or her a graphic designer that makes them an extra special derical person. Imagination becomes the varia-

hie like time impringrion along with a commitment to a personal vision separates the practitioner from the artist. Technicians will be exposed as only technicians. This happened in photography within the last two decades. Empire: Another area where the Macintosh will allow the designer to have more coned from each other. As a graphic designer, you produce your mechanicals and togeth-

Rick. Yes, actually, because I didn't get the design experience that most students you can produce besides birmage. In in school. I would invite myself to printers and learn to stop on the weekends. This another effect to call on tool experience changed my way of designing. You're a better specifier when you know like enlarged dot screens are what's going on beyond your drawing board. Most designers, who have no idea who:
Emigre is there anything that happens after their mechanicals lease the office, make the worst specifications and really bothers you about the

Emigre. One last question. Do you think that graphic design, or communication in general, will move towards the computer screen? Will people start reading their inforHa a short time, I know that the
Mac technology is still in its tech-

mation from computer screens more and more? Rick: Well. I think it's like this. Who would have over imagined that we would be lis-machine speed, memory or out tening to synthetic or electronic music and be dancing to it? So naturally now we put devices, but I know that in a ask the question. "Who would ever be reading a book from a TV screen?" But the short time, show problems will be remedied by which it is a first time. sume people that listen to electronic music will also enjoy a little classical acoustic years we will all talk about how of holding a book in our hands, reading it, patting it down etc. That's just a different kind of relaxation or experience. And all this will be available to us. I don't think it will make our culture psychotic. It's going to make us more exciting. We're going to be able to choose from this rich buffet and there will be something for everybody

er with a list of instructions, it goes oil to the printer. The printer then has to figure - was emphasizing certain points out what it is you want. He hires our separations and next time you see your design is: than just having a plain para

knowledgeable real fast. If they don't, they'll be lost in the shuffle. For myself, if the look very important and other

Environ So when it comes to color separations, you would nather see the Mac match existing high end results, than to experiment with its defaults, or its inherent limitaing to arrange the type in this fack: That's a good question, and I think I'm just being shocked with that notion as: way Once it was presented to

cause people had a hard time reading it, and since then we ha

computers more and more, you will see all these disciplines, that are now so strictly as an arbrush it's not the ma

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