

**Electronic technology brought its own practical and conceptual changes to the field. Desktop computers offered individual designers involvement with every aspect of production.**

**The digital revolution came to the desktop as a result of affordable yet powerful hardware and software during the 1980s.**

**Graphic designers helped sell the products of IBM, Apple, and Microsoft that drove the dot-com boom of the 1990s.**

**Apple Computer developed the Macintosh computer; Adobe Systems invented the pagelayout software and electronically generated typography; Aldus published Pagemaker, an early software application to design pages on the computer screen, Microsoft developed the Windows operating system, and IBM Developed IBM computers.**

**Introduced in the mid-1980s, Apple Computer aimed at the graphics market and succeeded. Their operating systems were designed for graphical processing, and their icons and applications, including MacPaint and MacDraw, which quickly established a direction for the industry.**

**By 1985, the Laser Writer offered 300 dpi print resolution for desktop printing. Postscript software enabled smooth rendering of fonts and increased the quality of home and office output.**

**We Read Best What We Read Most (Oakland 8)**

We Read Best What We Read Most (Emperor 14)

We Read Best What We Read Most (Modula)

We Read Best What We Read Most (Emigre 14)

We Read Best What We Read Most (Matrix)

24-7

**Zuzana Licko, digital typefaces, late 1980s.  
Oakland, Emperor, and Emigre were originally designed as bit-  
mapped fonts for 72-dpi resolution.**

**The availability of design technology on virtually any desktop meant that clerical staff were often charged with basic design tasks that had once required the skills of professionals. The accessibility of production tools undercut the design profession since anyone could make a flier or brochure.**

**The first system fonts for the Mac were designed by Susan Kare, based on a 72-dpi screen resolution.**

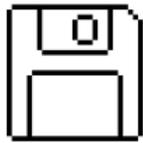


Geneva 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890



Chicago 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890



**Susan Kare, Chicago, 1984.**

**She limited the letterforms to vertical, horizontal or 45-degree lines, and the capital letters were nine pixels tall.**

**The practice of design for print changed. What had been specialized prepress tasks, entailing detailed knowledge of screen percentages, dot angles, and ink colors became the responsibility of individual designers.**

**Early digital design programs were clumsy, but as they developed, Photoshop, Pagemaker, and QuarkXPress proved well suited to the sophisticated layering and collaging of images and texts that had been characteristic of design in the 1970s and 1980s.**

11

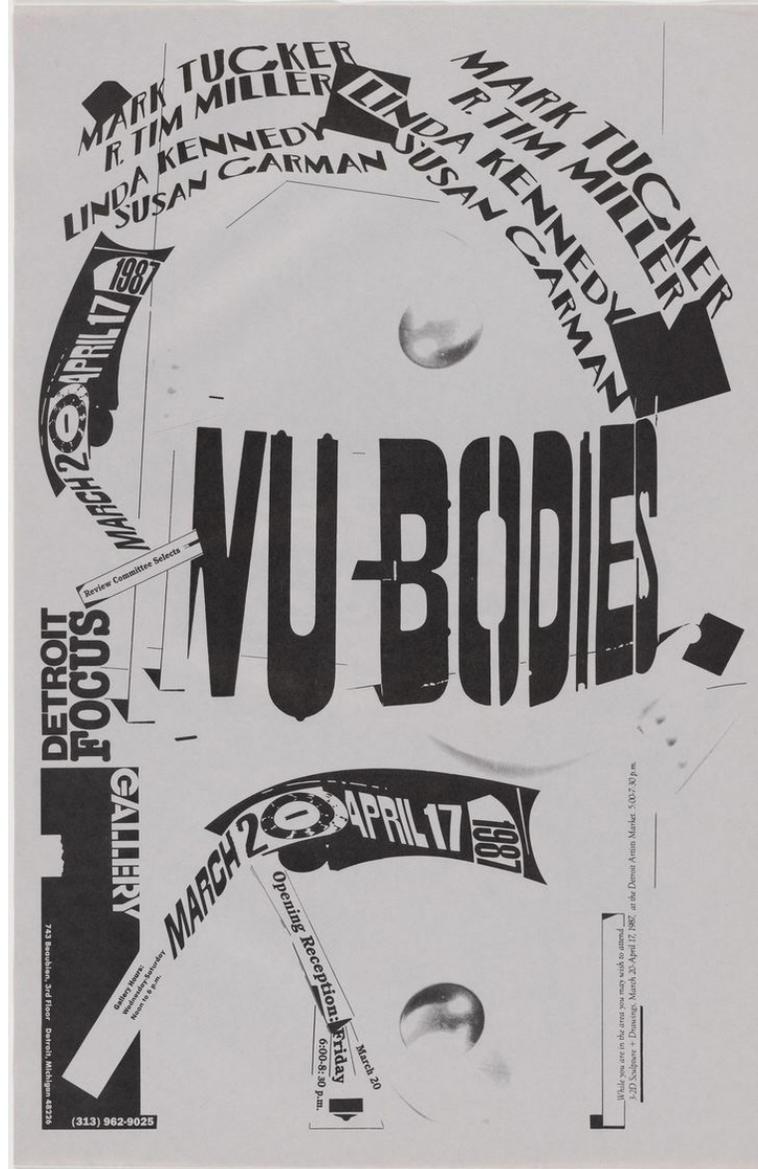
# EMIGRÉ

PRICE \$7.95

Graphic Designers and the **MACINTOSH** Computer

Philippe Apeloig **PARIS** / John Weber  
**COLUMBUS** / Henk Elenga [Hard Werken] **LOS**  
**ANGELES** / Takenobu Igarashi **TOKYO** / Gerard  
Kadders & Rick Vermeulen [Hard Werken]  
**ROTTERDAM** / Rick Valicenti [Thirst] **CHICAGO** /  
Max Kisman **AMSTERDAM** / Clement Mok **SAN**  
**FRANCISCO** / Eric Spielermann **BERLIN** / Jeffery  
Keedy **LOS ANGELES** / Glenn Suokko **MINNEAPOLIS** /  
April Greiman **LOS ANGELES** / Malcolm Garrett  
[Assorted Images] **LONDON** / Aad v. Dommelen  
[Proforma] **ROTTERDAM** / Matthew Carter  
**BOSTON**

**Rudy VanderLans, cover for Emigre 11 magazine, 1989.  
Three levels of visual information are layered in space.**



**Edward Fella, mailer for Detroit Focus Gallery, 1987.  
The transparent typography of mass communications yields to a  
typography that references its form and making processes.**



Edward Fella, announcement for a lecture, 1995. A medley of personal and eccentric letterforms is composed with connective logic and visual whimsy.