

By Marty Neumeier

According to Richard Coyne this was the largest feature Communication Arts Magazine had ever done on a company or an individual — 30- pages in all.



The only national broadcast of Apple's "1984" TV commercial was shown during the Super Bowl in January of 1984. The commercial opened on a futuristic, but gritty scene, a monumental structure with the look of failed socialism. On a huge TV screen is a close-up face of Big Brother who drones: "For today we celebrate the first glorious anniversary of the Information Purification Directives (Cut to shaved-headed automatons marching in lock step as Big Brother harangues them over countless video screens) "We have created, for the first time in all history, a garden of pure ideology, where each worker may bloom secure from the pests of contradictory and confusing truths . . ." (Cut to a great hall where the automatons are sitting, row after row, listening to Big Brother on the screen) "Our Unification of Thought is more powerful a weapon than any fleet or army on Earth . . ." (Intercut sequences of a brightly-clad young woman being pursued by sinister looking Thought Police) "We are one people With one will. One resolve. One cause . . ." (Woman runs to the center of the great hall, her pursuers closing on her. She swings a sledgehammer around and over her head and hurls it at the video image of Big Brother) "Our enemies shall talk themselves to death. And we will bury them with their own confusion We shall prevail" (The screen explodes and the camera pans down on the rows of awed automatons. A super appears and the announcer (VO) says: "On January 24th, Apple Computer will introduce Macintosh and you'll see why 1984 won't be like 1984."

The commercial was an event. the impact matched any single ad in the history of advertising. Though it was only run once, nationally, everybody claims to have seen it, and maybe they did. It was picked up on local and national news programs as well as the Today Show. Newspapers and magazines described it. In our industry, it has been given the top award in every international, national and local show where it has been entered. The latest was the "Best Business Advertising 1984" sponsored by Nation's Business, where the magazine's readers are the jury According to Nation's Business, the readers called the commercial "revolutionary, memorably risky," "the most effective, intriguing and timely ad in American history," "extremely courageous advertising that demonstrates company attitudes." One reader said the ad was "better than the Super Bowl." That's a minimal plaudit, the game wasn't very exciting.

Imagine entering a dark room. As you explore the blackness you realize the room is much larger than you had originally supposed. And just when you figure the room is probably endless, you bang your head against a wall.

Such is the problem of being Apple, according to co-founder Steven Jobs. "We're still trying to find out who we are — it's not like Apple is a 75-year-old company with tradition etched in the granite lavatories." Jobs, the sometimes brash, often philosophical chairman of the board, is himself only 30 years old, which also happens to be the average of Apple's 5,000 employees.

"In many corporations 30 would be years of service instead of average age," says president John Sculley. Perhaps youthful enthusiasm accounts for Apple's whopping productivity record: \$300,000 in yearly revenue for each employee. "Unlike companies run by professional managers, where the original fire has long since died out with the founders, Apple is still running hard on vision."

And oh what a vision it is. From sales of only \$200,000 in 1977 all the way to a projected \$2,000,000,000 in 1985, the company is riding a technological wave of unprecedented size and power. A hungry market for personal computers has swallowed up more than two million Apples thus far, and the Cupertino-based manufacturer has been scrambling to produce 40,000 Macintoshes a month in anticipation of an even greater demand for the smart little machines.

Naturally, all this success has attracted competition. In 1981 IBM jumped into the pool and splashed nearly everyone else out, save for Apple. Since then everyday has become a struggle to outmaneuver the giant

computer maker, and to somehow communicate Apple's vision of the future to a world accustomed to spelling computer I-B-M.

The task of spreading the world on a day-to-day basis falls on the shoulders of Tom Suiter, Director of Creative Services, and his 42-person staff. Members of this group known as Apple's "In-House Design Consultants," are called on to produce brochures, manuals, identity materials, packaging in-store items, exhibits, audio-visual aids and product design. Says Suiter, "There's no dictum from Sculley or Jobs that says: "You Must Work With Creative Services," It bothers me, yes, when our people go to the outside world for design, but I'd much prefer that they come to us because of our reputation, instead of having our services rammed down our clients' throats."

The in-house group was established by James Ferris in 1979 to handle the various rush assignments that plague any fast-paced enterprise. Before Suiter took over the department in 1984, Jobs had expressed a lack of confidence in the future of any such group. "Steve didn't believe we could recruit major-league talent or achieve any real quality in-house," says Tom. "We've tried to prove him wrong," Suiter began by persuading a number of designers to abandon their secure positions on the East Coast and elsewhere to come and apply their skills to the cause. "I think they were a little shocked by Cupertino," he says, referring to the general absence of cultural activities in the Silicon Valley. "A lot of our people are commuting from San Francisco because, let's face it, this place isn't exactly a draw. It's really just the work—the company—that brings people here."

Last year the in-house group completed

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Counter-clockwise from above:

Steve Jobs and John Sculley.

The Chiat/Day creative team.

Back row: Steve Beaumont, Lee Clow, Steve Hayden, Steve Kessler, Richard O'Neill. Middle row: Penny Kapousouz, Christine Donohoe, Elaine Hinton, Laurie Brandalise, Marc Chiat, Steve Rabosky, Joe Sosa. Bottom row: Diana Barton, Gary Johnston, Marten Tonnis, Harry Ray

From Apple's creative team: Tom Hughes, Tom Suiter, Denys Gilmour, Clement Mok, Susan Kare.

The entire Apple Creative Services Group.

283 projects, some of which comprised dozens of components, and most of which were done in a feverish sweat." A good example was the Apple IIc rollout in San Francisco's Moscone Center. A design team headed by Clement Mok was given only 57 days to complete all the support materials for the occasion. One of our challenges was to convince our dealers that it was worth a trip to San Francisco," continues Suiter. "We could have whipped out a two-color invitation, sure, but we wanted something hot, something that conveyed the romance of the City, that dealers would put up on their walls. Somehow we managed to design and produce a full-color piece in only nine days, including printing."

Even without these fire-breathing deadlines, the consultants have their hands full. Their overriding concern is determining a graphic style for a company caught in the midst of constant change. As corporate creative director Clement Mok puts it, "It's like trying to hit a moving target."

The problem of identity is felt just as keenly at the management level. Says Sculley. "We're living in a world of time compression, things are happening so rapidly here. We're right at the junction—the point where the information age is replacing the industrial age."

John Sculley had been a marketing whiz and later president of Pepsi-Cola. After a 4.5-month courtship by Apple, Jobs finally said, "Are you going to keep selling sugar water to children when you could be changing the world?" Sculley was wooed. Before heading up Pepsi, He had been an architect and industrial designer, disciplines that now inform his style of management. "If you're a builder," he says, "you want to shape things, create

thing. I don't want to build factories. I want to build cathedrals."

"When you're moving as fast as Apple is, people look for signs as to what we are, what we stand for. There are so many opportunities to use avenues of communication other companies take for granted. For instance, most companies don't put a high priority on their point-of-purchase materials. They don't put a high priority on their package design. They don't put a high priority on their shareholder reports. For us, each one of those is a statement about what Apple is, and each one has got to express the cleanest of thought. It's got to have a certain elegance which represents the respect we have for great products."

Most industry watchers would agree that Apple's identity got off to a flying start with the Apple name itself. Back in the garage days, when Steve Jobs and Steve Wozniak were faced with filing a fictitious name statement, Jobs tossed out Apple and it stuck. "We like it because it was simple," says Jobs, "And because Apple, juxtaposed with Computer, was something people wanted to know more about. Plus it put us ahead of Atari in the phone book."

The banded Apple symbol, which came later, is no doubt the most expensive bug that ever afflicted a printer. In many cases, the mark is laid down in six matched colors, and this in addition to Apple's usual four colors plus varnish.

"Sure, we could've done it cheaper," says Jobs. "We could make a Commodore 64, too, but that wouldn't be right. We choose to do things at a level of quality that's right for what we're trying to accomplish. The color version expresses something about the spirit of Apple.

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Christine Donohoe, Elaine Hinton, Laurie Brandalise, Marc Chiat, Steve Rabosky, Joe Sosa. Bottom row: Diana Barton, Gary Johnston, Marten Tonnis, Harry Ray

From Apple's creative team: Tom Hughes. Tom Suiter, Denys Gilmour, Clement Mok, Susan Kare.

The entire Apple Creative Services Group.

The print advertising for the launch of Macintosh began with 20-page inserts in a number of business and consumer magazines. The cover and opening spread are shown here. On our following spread is a "simplicity of Macintosh" statement spread which opens out to a four-page fold-out which has the "Point. Click. Cut. Paste. And Print." demonstrations. One of the other spreads is also shown. Brent Thomas and Lee Clow were the art directors, Penny Kapousouz and Steve Hayden were the writers.



Besides, it's probably the most recognized trademark in America today," he contends. "And I would say that the most recognized trademark in America is easily worth \$100 million, wouldn't you? In the end I feel this was a very cheap decision."

Defining a corporate look hasn't been easy. In the past, Apple relied heavily on outside designers, but the result was a fragmented company image. According to Suiter, "We're still working with a select group of consultants outside. But they're people who can understand what we're trying to do here, not people who are merely intent on making a name for themselves."

A newly created graphic standards manual has put a number of identity questions to rest. "We considered having the manual designed on the outside, but there was no way. It's just that the thing is so damn complex—you've got to live here. I used to work for a large design firm where we could knock these manuals together all the time. It was just a boilerplate kind of process. When you work inside a company, though, you find that designing a good manual is much more difficult.

"We used to have the same ultra-high graphics as the competition," says Suiter, alluding to the decorative rainbow stripes and doo-dad patterns that had become prevalent in the Bay Area. "Now we've washed all that stuff away, leaving a nice white background and a little six-color jewel. Let the competition try to emulate that."

One of the first product lines to get the

clean treatment was Macintosh. Under Macintosh creative director Tom Hughes, a former art director at Polaroid, the printed materials have become more informative, clear and focused than the old Apple II materials. Hughes and his team introduced ITC Garamond, optically condensed to 80%, which formed the basis for the new logotype and gave the company a unique tone of voice.

"Even though we have a very clean look now," says Hughes, "I think through all this whiteness some personality survives. One of my goals is to help the company maintain a very pure presence in the world. It'll always be somewhat out of control, but a lot of the collateral being done in other countries is nearly verbatim with ours, at least visually.

The Macintosh line is strategic to Apple's long-term success, not only because it symbolizes the company's innovative edge, but because it represents their best shot at the office market. The Macintosh Office includes the Macintosh itself, a smallish computer with a paper-white screen, "icons" to help you choose among functions, and a "mouse" that rolls along your desk and enables you to point at your choices. Up to 32 Macintoshes or other devices can be connected with each other, allowing office workers to share information. To ensure a smooth entry into the business world, they can now be interfaced with IBM PCs. The whole assortment can then be connected to a revolutionary printer dubbed the LaserWriter. With the Macintosh Office, Apple expects to capitalize on a new-age phenomenon, the small work group.

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Caption:
The television commercial on the near right opens with the announcer saying, "With Macintosh from Apple, you can do all of this . . ." and then shows a selection of various activities on the screen. The announcer continues with "...by simply doing this." as a finger touches the button on the mouse. The announcer says, "Macintosh" as the Macintosh super appears on the screen.

In another commercial, the Macintosh simplicity of operation is presented in a head-to-head comparison with IBM. This opens with a product shot of the IBM PC and then three large manuals drop in front of it with a heavy thud. The announcer says, "Why learn all of this ..." (cut to product shot of the Macintosh) when you can use Macintosh by simply learning this? The small Macintosh manual drops into the frame and then there is a dissolve to the logo as the announcer says "Macintosh."

The art directors on both commercials were Lee Clow and Brent Thomas, the writers were Steve Hayden and Penny Kapousouz, the director was Mark Coppo. Unfortunately both of the film prints we separated from were heavy on the blue.

The manual is small, 7" h x 9,166 pages including appendixes and index. The design is functional and attractive and the information is clearly and simply presented in words, pictures and diagrams. Clement Mok, Tom Hughes and Ellen Romano created the format for the manuals, but the actual design is done by Chris Espinosa, user education manager, and his team, obviously a close collaboration between designers and writers to present information in the most direct and understandable manner.

Apple expects this system to make inroads on IBM's territory, especially within the small offices — "Fortune 5000," as Jobs call them.

This special emphasis on Macintosh put Hughes under pressure to make every job tell. "The nice thing about working at Apple is that if you have an idea or opinion on a piece of collateral, and you don't particularly align with the product manager, you can always bring your reasons right to the chairman of the board—it's a great way to break through the MBA barrier. It's almost scary the way Steve can criticize a piece and be very much on the money. I'm sure he's the highest paid art director in America." Hughes partly credits the new, cleaner style of design to the influence of Lee Clow and Chiat/Day. The agency acquired the Apple account in 1980 when it bought out of the advertising portion of Regis McKenna Inc., Apple's longtime PR firm. During their five-year relationship, agency and client have worked so closely that the usual chasm between advertising and graphics has almost completely knitted together. Guessing the origin of an ad or brochure, for an outsider, would now be an act of pure divination.

"We've had to operate very much as a team," explains Clow, the recently appointed president of Chiat/Day. "For one thing, high technology is so volatile that it's difficult to make annual plans. Steve Jobs will call us in the afternoon, and that evening we'll be flying up to discuss a change of direction over dinner."

Last minute shifts and elbow-to-elbow teamwork certainly haven't hurt the quality of Chiat/Day's performance. On the contrary,

says Clow. "It's kind of a dream come true for an agency; first, to have the desire to do great work; second, to have the talent to do great work; and third, to have a client like Apple who demands great work."

Chiat/Day received a good deal of attention, and rightfully so, for its "1984" television commercial, a 60-second spot which appeared only once during last year's Super Bowl. "We knew the Super Bowl buy was brave, and we knew that Macintosh was important, but we never expected the response we got—the coverage on the Today Show, the news programs running it over and over, the newspaper write-ups. Customers were lined up outside the stores. Within 24 hours the product was sold out and backordered. By any yardstick of advertising—by sales, by free PR, by talk—it was ten times as effective as we'd ever hoped. It even caused Apple II sales to go through the roof."

The "1984" TV commercial is an example of what Apple terms "event marketing." The concept involves building a series of mini-campaigns around important events, like the release of a breakthrough product. As Jobs explains it "If you bunch together enough information of consumer importance, you achieve a sort of critical mass. Then if you announce it loud enough, you start to get advertising about your advertising."

Apple's ad budget of \$100 million seems hefty enough to wage a conventional advertising war, but when you consider that IBM is over 20 times the size of Apple, you begin to see the need for guerrilla tactics. Adds Clow, "Event marketing is a cost-effective way to rise above the ongoing mush of advertising."

Other examples of event marketing

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The shareholders meeting on January 24, 1984 had been used as the vehicle to stage an event for the launch of Macintosh. With no ready-made launching pad to introduce the Apple IIc, management decided to lease Moscone Center in San Francisco for April 24th and create an event from scratch. The Apple IIc, with its expandability and huge software base was selling very well. The new addition to the Apple II line was not meant to replace the IIc, only to expand the market. The compact design, with ability to use the Apple II software would attract the impulse buyer, style-conscious family and the highly-traveled types that would want to take a computer with them. Naturally, the development of the IIc had been done in utmost secrecy. Even rumors might hurt sales of the popular IIc.

From the go-ahead signal to the target date of the event, "Apple II Forever I", the Creative Services Group under James Ferris and Tom Suiter had less than two months to get ready. The project required a theme design, invitation, collateral print and identification devices, posters, historical exhibit, stage sets and 109 counters and booths for third-party developers. Graphics for these had to meet the needs of the companies but maintain a uniformity of style. Paul Daddino of Daddino/Marsh was commissioned to prepare these.

Clement Mok art directed the event and designed the invitation. The art was by Michael Schwab. Because of the time crunch, the original art was augmented with pick-ups and modifications of existing Schwab art relevant to the San Francisco motif. Secrecy was still in effect. The Apple IIc was not mentioned in the invitation, only a promise that "Apple executives will present an overview of the Apple II product line and discuss future directions." But the excitement inherent in the design of the invitation and the fact that the limited number of visitors-by invitation only-not only included Apple dealers and third-party software and hardware developers, but analysts, consultants and press, indicated that something of importance was happening.

Virtually all of the dealers came, and the TV and newspaper coverage was heavy. In one day, Apple introduced a new product, took 50,000 orders and sent every Apple dealer home with a new Apple IIc.

included "Lemmings," a 60-second spot which introduced the Macintosh Office during the fourth quarter of Super Bowl '85. A few days later came Apple's annual meeting, wherein Jobs, amid popping strobe lights, walked on stage blindfolded like a lemming.

Last November, also to promote Macintosh, Apple bought every advertising page in a special post-election issue of Newsweek. And shortly after running "1984" the company inserted a 20-page ad for Macintosh into several major magazines.

"In the beginning our role was to help educate the world about an unknown technology," he says, "but now it lies in differentiating Apple from the competition. We've often talked about the Volkswagen ads of the '60s, and how Apple could benefit from that kind of thinking. The VW was an alternative that wasn't readily embraceable by an audience who drove 18-foot-long cars and got four miles to the gallon. So they had to state their case in a fairly charming and approachable manner. We need to make people think of computers as simple tools, like telephone or bicycles or toasters."

"The people's appliance," quips Sculley. "What Volkswagen did so beautifully was to take the automobile, once considered a family product — you only had one per family — and turn it into a personal product."

Sculley was recently named "Adman of the Year" by Advertising Age for "his remarkable role in orchestrating Apple's dramatic recovery." Sculley's experience in marketing together with Job's interest in advertising, may account for the absence of any advertising manager at Apple. Instead, upper management works directly with Chiat/Day.

"We don't have people in some back

room making these decision," says Jobs. "We really agonize over our communications, because we want to do the right thing, and we want to do it well. We see design as a four-fold effort: one graphics; two, advertising; three, what appears on the screen; and four, the design of the product itself. We feel we're breaking ground in all four of them."

The products have certainly grown more elegant since the Apple II was first released, but some critics have expressed fears about the smaller, lighter machines. They suspect the Macintosh might not appear macho enough to satisfy the public's perception of a computer.

"As with Volkswagen," says Sculley, "the people most likely to buy a Macintosh are those willing to try new things. They're probably going to be younger. They're probably going to be better educated. In fact, they fit very well with the demographics of the baby boomers. People have to readjust their thinking about what a product should look like, because things are changing so rapidly in society today."

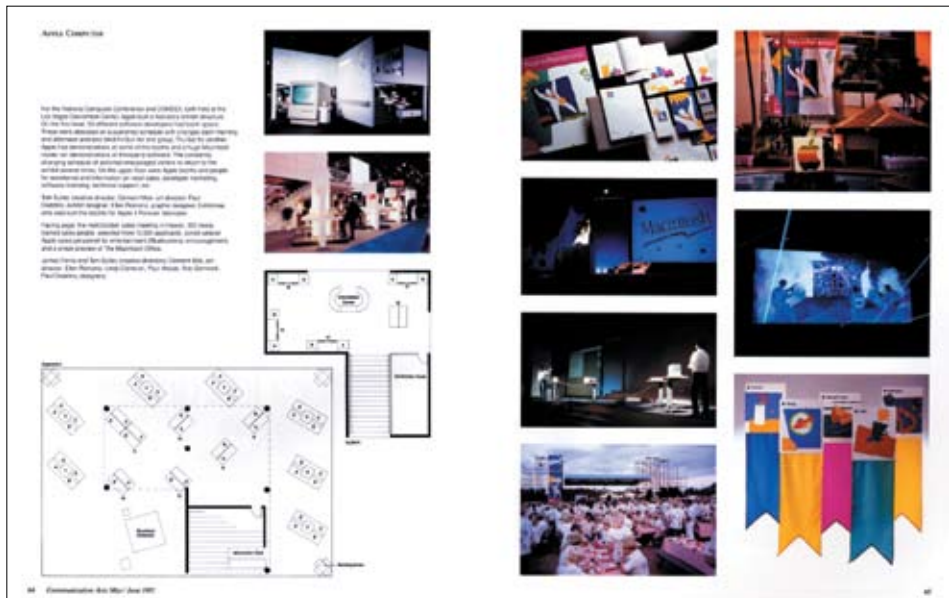
"We can't help but feel that the next eight or ten years will be Apple's time," says Jobs. "We're either going to do it or we're not. And if we don't, it's our own fault. History has given us our chance, which is why we're so passionate about doing it right. We have an opportunity to set the standards for the whole next generation of communicators."

For the National Computer Conference and COMDEX, both held at the Las Vegas Convention Center, Apple built a two-story exhibit structure. On the first level, 53 different software developers had booth space. These were allocated on a published schedule with changes each morning and afternoon and also Wed-Fri-Sun for one group, Thu-Sat for another. Apple had demonstrations at some of the booths and a huge Macintosh model ran demonstrations of third-party software. The constantly changing schedule of activities encouraged visitors to return to the exhibit several times. On the upper floor were Apple booths and people for assistance and information on retail sales, developer marketing, software licensing, technical support, etc.

Tom Suiter, creative director: Clement Mok, art director, Paul Daddino, exhibit designer: Ellen Romano, graphic designer: Exhibitree, who also built the booths for Apple II Forever, fabricator.

Facing page: the mid-October sales meeting in Hawaii. 350 newly trained sales people, selected from 12,000 applicants, joined veteran Apple sales personnel for entertainment (Bluebusters), encouragement, and a sneak preview of The Macintosh Office.

James Ferris and Tom Suiter, creative directors: Clement Mok, art director, Ellen Romano, Lindy Cameron, Paul Woods. Rob Gemmill, Paul Daddino, designers.



Christmas season ad for Apple IIc offers rebate certificates for equipment and software Harry Ray and Gary Johnston, art directors: Steve Kessler and Laurie Brandalise, writers. One of the certificates from the promotion package Ellen Romano, designer.

Below: Apple Christmas card. Tom Suiter, creative director; Clement Mok, art director. Lindy Cameron, designer; James McMullan, Brad Guice, Michael Patrick Cronan, Kalsu Kimura, Lindy Cameron, and Milton Glaser, artists.

Right: examples of packaging Tom Suiter, creative director. Apple IIe and IIc. Denys Gilmour, art director and designer. Macintosh. Tom Hughes, art director: Clement Mok and Ellen Romano, designers: John Casado, illustrator AppleTalk, Tom Hughes, art director: Gary Maddocks, designer.



The 1984 annual report (Apple's fiscal year ended September 28) featured the "1984" commercial on the cover, although the image shown did not actually appear in the commercial. The message in the TV commercial came on after the woman's sledgehammer had exploded the huge screen with the image of Big Brother. The copy is extremely well written in a simple, direct, almost personal style, frequently with the same enthusiastic, confident and excitement-building manner that Jobs and Sculley display in their presentations at shareholders meetings and other special events; e.g. "Whatever the event, we want it to be so innovative, so perfectly designed, and so interesting that it becomes talked about all over the world."

Below right: charts of the financial highlights and a classroom computer photograph by Will Mosgrove who also took the front cover photograph.

Top, facing page: spread on the "Apple II Forever" introduction of the Apple IIc. Photographs by Julie Chase.

Below, facing page the photo page from a spread on the Apple II team Next to it are photographs from the spreads on the Macintosh team, the Sales team and the Human Resources team (employee development). A spread on the Creative team was also shown.

A copy page on each spread described the efforts and accomplishments of that team during the past year. The calendar diagram below the picture indicated the timing of major events in that particular team's area. Photographs by Norman Seeft.

Tom Suiter was the creative director on the annual report, Clement Mok was the art director and designer. Art and production was by the Creative Services Group.

Below: photograph from the cover of the 1983 annual report graphically portrayed the turmoil in the personal computer industry and Apple's view of what will happen in the future: Apple, IBM and possibly an entry from Japan Photograph by Cheryl Rossum.

Not only did the '84 report discuss Apple management's concept of event marketing as well as describe their events of the past year, the report staged an event Twenty-three pages were devoted to an experiment that was introduced with this statement:

"Even the inventors of Macintosh are only beginning to perceive what can result when a great imagination encounters Macintosh. On the pages that follow, we present eleven great imaginations that have already encountered Macintosh, and some results of those encounters." Two of those spreads are shown on the facing page The other nine people were Bob Ciano, Dianne Feinstein, Milton Glaser, Lee Iacocca, Maya Lin, Peter Martins, David Rockefeller, Stephen Sondheim and Ted Turner Each was given a Macintosh and a brief instruction on its use by Susan Kare, the artist who designed the icons, type bitmaps and other graphics that appear on the Macintosh screen. Each participant then created something for use in the report Photographs by Cheryl Rossum.

The cover of the first quarter report has a video image of the Apple IIc, photograph by Will Mosgrove. The report had a spread featuring Audrey Zelicof, national winner of the Westinghouse Science Talent Search, with a project she executed on the IIc. Photograph by Cheryl Rossum, design by Clement Mok.

