



Apple's Birthday

Creative director, Clement Mok, developed and camera-ready logo art for Apple's tenth anniversary in 12 hours using the Macintosh computer.

When the current generation hears "apple," it is more likely to think of a friendly desktop computer than a succulent fruit. Apple, the fast-moving company, is celebrating its 10th year, and to create the logo for the ensuing observances, Apple's in-house creative director Clement Mok tried to capture the essence of the company, and, of course, relied on the Mac for his anniversary image.

Within its first 10 years, Apple Computer has revolutionized the way we work, learn, and communicate in our everyday lives. Apple has always believed that if you give people a computer they can use, they will. The ad campaign to introduce the Macintosh expressed it simply: "The Computer for the Rest of Us."

Ten years ago, Steve Jobs relocated his new and rapidly growing company from a Palo Alto garage to the California town of Cupertino—which was then mostly orchards and a couple of gas stations. Forty-five minutes south of San Francisco, Cupertino's flat, fertile valley, surrounded by distant hills, offered a pleasant setting and a good location for what became Silicon Valley (the home of the semiconductor industry). Cupertino is out in the middle of nowhere, yet in this isolation there's a richness of culture—a culture of entrepreneurs and innovators. It is in this environment that Apple thrives and grows.

Apple currently employs approximately 2,000 people in Cupertino, approximately 1,000 more in the surrounding Bay Area (600 workers in Apple's factory), with 1,000 more in the rest of the U.S., and 1,500 more worldwide each of who receives an Apple computer as an incentive to learn "on-product." Apple's

sales, beginning at \$774 in 1977, have increased to \$1.5 billion in 1984, to \$1.9 billion in 1986. And Apple anticipates more growth in response to the introduction of new products this year than in the last 10 years combined.

Any company that can boast such rapid growth and success would understandably tout itself as established, experienced, and historically significant—unless the company is in the computer industry, and unless the company is Apple Computer. The feeling at Apple is that it would be arrogant to dwell on its past, because success in the computer industry doesn't depend on a company's history. Success depends on its ability to listen to the demands of the market and to create and to provide products the market can and will use. You're only as good as your last mistake.

So, with deliberately muted fanfare, Apple celebrates its first decade. And the assignment to create a special symbol commemorating Apple's 10th anniversary was put to Clement Mok.

The Designer

Brought up in Vancouver, British Columbia, Mok was drawn to design, photography, and even architecture and film essentially because he enjoyed solving communication problems with people. While pursuing his BFA at Los Angeles's Art Center, Mok concluded that although "communication" has been design's major criterion in the past, "entertainment" has become a critical function in the 1980s. "The term is broad—perhaps benign," says Mok, "but it is a quality that must be within design."



1, 2. Clement Mok's initial sketches started on Wednesday morning. Here, he thought of 10 apples or 10 strokes to represent the 10th anniversary.

After Art Center, Mok worked in New York as a designer at CBS and as senior designer at Donovan and Green.

While vacationing on the West Coast in 1982, Mok heard about the developments of an in-house design staff at Apple, and he remembered having seen Steve Job's picture on the cover of Time magazine just two months earlier. Mok's curiosity about computers and the burgeoning computer industry led him to Tom Suiter, Apple's creative director. Suiter offered Mok a job on the spot. After the company relocated him from his Park Avenue apartment to San Francisco, Mok realized the 45-minute trip to Cupertino added up to 40 hours per month on the road. "It took me one year to adapt to the West Coast and one year to like it," says Mok. He also describes as "archaic" the task of ordering type and photographic services, in those early days, from Palo Alto, Mountain View, and even San Francisco, with two-day service and nothing overnight. "I asked myself, 'What have I gotten myself into?'" recalls Mok.

The Company

The office campus currently consists of 20 buildings. Expansion is slow but steady, and construction equipment and moving vans are a familiar sight.

Corporate culture at Apple isn't stuffy. Every day is blue jeans day. The only time to wear a suit is when there are visitors. Then there is the fact that the conference rooms of each building follow a theme chosen by employee ballot, such as "Soap Operas," "Vices," or "The Land of Oz."

The "Bandlely II" building (buildings are numbered in order of completion) houses the

By Thom Swartz
When the current generation hears Apple, it's Steve Jobs—the man who founded the company and who is credited with creating the Macintosh. But the man who developed the original Macintosh was Clement Mok, who worked at Apple for 12 years before leaving to start his own company, Mok Design.

Within the last 10 years, Apple has grown from a small company in a garage to a global leader in the computer industry. Mok, who worked at Apple for 12 years, has always believed that the company's success was due to the people who worked there. He says that the company's success was due to the people who worked there. He says that the company's success was due to the people who worked there.

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creative services department's writers, designers, and production staff, as well as the advertising and marketing communications department (account executives of creative services) and promotional services department (which distributes the print material). Consistent with Apple's innovative corporate structure, clerical and related responsibilities are handled not by secretaries, but by "area associates."

In July 1981, Apple had a five-person design department, and Steve Jobs didn't believe that Tom Suiter could assemble a first-class, in-house design staff; Jobs felt that Apple would always use outside firms and consultants, but Suiter accepted the challenge. In fall 1982, when Mok joined Creative Services, Apple was a \$583 million company growing at a frenetic pace, with 50 new hires a week. Since joining Apple in 1982, Mok has directed a myriad of communication projects, including strategic planning and creative campaigns for direct sales and education markets, promotional and administrative support for Apple's internal organizations, as well as all graphic, audio-visual, and three-dimensional support for historical museums, exhibits, and events. He has also been responsible for designing the annual report and developing executive presentations for both Steve Jobs and John Sculley (now head of Apple).

In 1982, he was involved in the planning and execution of all promotional materials for the introduction of the Macintosh. The challenge was to create the visual identity for a totally new technology standard and translate that identity into all packaging, sales literature, point-of-purchase displays, instruction manuals, video demo-stations, screen icons, signage, and multimedia presentations.



- 3-6. Now Mok begins to explore the number 10 in various compositions.
- 7. A Times Roman capital X that was printed from the 300 lines-per-inch Apple LaserPrinter.
- 8. Mok became intrigued by the low-tech Roman numeral with its strong graphic possibilities. He began developing a logo format.
- 9. Looking for inspiration, Mok browsed through a book about the computer industry. He was fascinated by the cover, which features, an actual computer chip.
- 10. Xerox of circuit board textures from the book that Mok thought might become an image for the symbol.
- 11. Mok considered ways to interpret the circuit pattern graphically and integrate the pattern into the X symbol.
- 12. A Japanese design annual offered the idea of fine parallel tapering lines, but Mok realized it would take at least 40 hours with standard drawing tools to achieve comparable fineness and measurement. Mok decided the Macintosh was the tool to use, and recruited Hugh Dubberly, creative director of computer graphics, to draw the lines on the Mac.
- 13. Dubberly used the "Illustrator" program by Adobe, conceiving each tapering line as an elongated triangle. He programmed rational numbers to describe the points of the triangle, which formed an outline. Dubberly then commanded the computer to "fill," creating solid tapering lines. Shown here are three variations of the tapering line.
- 14. Around 2 P.M., Dubberly changed the coordinate numbers in the program to achieve a very short triangle on one end of the row, and a very long triangle on the other, creating 32 progressively longer triangles.
- 15. The art was copied, flopped and assembled into a triangle; which was copied, then rotated 90°, and copied again for each section of the square. With Dubberly's first attempt to assemble the four sections into a square, the lines overlapped in the center.
- 16. The sections were realigned from the center out, rather than by the outside edges.
- 17. Dubberly tried a reversed version, and Mok saw the stronger X image, but felt that the fine lines would be difficult to reproduce.
- 18. Mok asked that Dubberly try only two of the sections in reverse, and Mok felt that these were getting closer to a more exciting image.
- 19. Dubberly and Mok at work on the Mac.

In 1985, he staged Apple's first event-marketing function: the Apple IIc product introduction. This \$3 million, one-day extravaganza-which included more than 100 exhibit booths was conceived and produced, start to finish, in 57 days. Since that time, Mok has served as producer and/or creative director for 35 major event functions ranging from AppleWorld conferences to sales meetings to tradeshows.

Today, Mok is responsible for Apples corporate, special projects, and higher education design groups. He has also just recently been named creative director of a new pilot design group that will market Apple's creative services to third-party Apple hardware and software developer companies.

Aside from being a designer, Mok says he considers himself a salesman and a "computing evangelist."

The Work Ethic

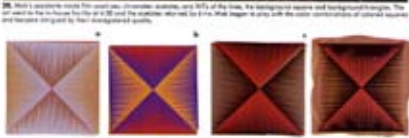
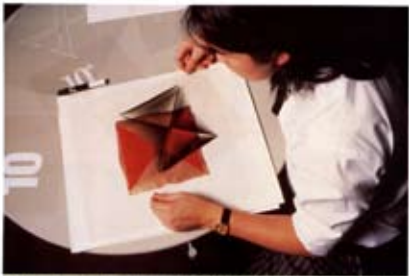
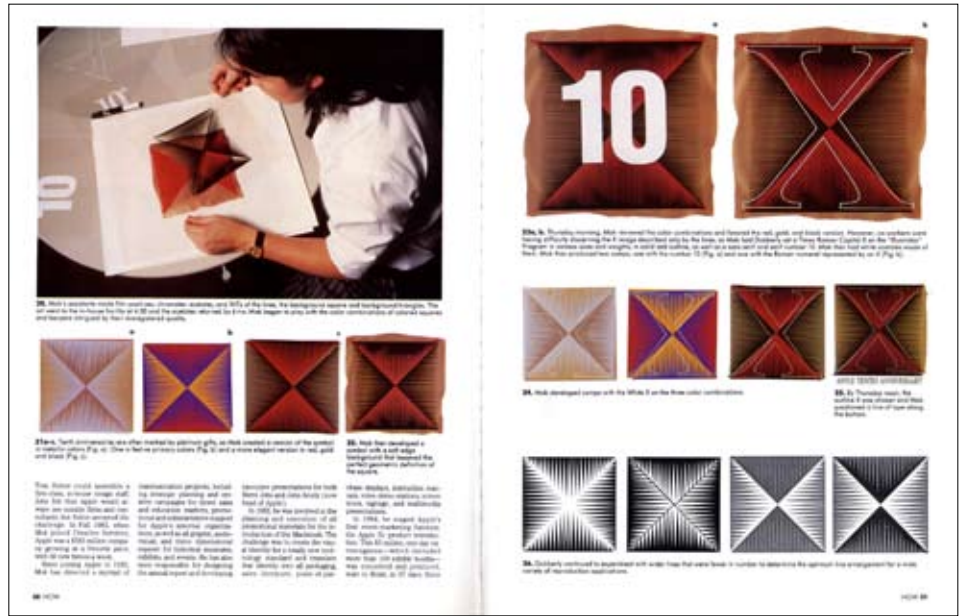
"One Apple year equals one dog year," says Mok, "because of the industry's incredible growth and pace." Such a pace, coupled with long hours and high industry standards, contributes to the high burnout rate among the MBAs, computer hackers, engineers, and designers as well. However, there is a sense of limitless opportunity, and, combined with their own enthusiasm, the staff members develop a high level of self worth. "You might say that the journey is the reward," explains Mok. "You feel you're there to change the world, not because you're better or smarter necessarily, but because you're there at the right place at the right time, and you're given a chance.

"Apple provided me with the opportunity to design and to entertain. I am responsible for the entertainment element in Apple's corporate culture," says Mok.

One thing that computers may in turn have brought to Mok is a new appreciation of words as a form of communication along with design's visual elements. "I've discovered in the last four or five years the power of the printed word. In this relentless environment of advancing technology at Apple, I am literally forced to examine the most effective ways to fully communicate these new and foreign concepts to the "techno-phobic" public. Daily, I deal with ideas never before expressed visually; these ideas have been abstract or unknown in the past. Words can express and clarify a concept where visuals can't. There's always a balance. It seems that words are a gate through which I arrive at the visuals," observes Mok.

Creating the Symbol

Designing a commemorative symbol for such a special company at such a significant milestone offers Mok a challenging set of design criteria. It took the anniversary planning team four or five months of gestating ideas to define what the company is all about. "The question was how to address 10 years of great accomplishments," says Mok. "You don't. The logo must reflect the company's spirit, its point of view, and its character. Apple represents a humanistic perspective on technology. It's an innovative company, which has been able to combine powerful computing technology with case-of-use human interface. The individual is at the very center of the business; every product and every program we do builds on the one fundamental thought empowering the individual to be at his or her best. And to do this well, we need artists and philosophers of the silicon genre-people who really care how computers should be and can be used. How do you incorporate such an abstract thought in graphic form?"



20. Mok's assistants made film positives, chromatic acetates, and INTs of the lines, the background square and background triangles. The art went to the in-house facility at 4:30 and the acetates returned by 6 P.M. Mok began to play with the color combinations of colored squares and became intrigued by their misregistered quality.

21 a-c. Tenth anniversaries are often marked by platinum gifts, so Mok created a version of the symbol in metallic colors (Fig. a). One in festive primary colors (Fig. b) and a more elegant version in red, gold and black (Fig. c).

22. Mok then developed a symbol with a soft edge background that lessened the perfect geometric definition of the square.

23a, b. Thursday morning, Mok reviewed the color combinations and favored the red, gold, and black version. However, co-workers were having difficulty discerning the X image described only by the lines, so Mok had Dubberly set a Times Roman Capital X on the "Illustrator" Program in various sizes and weights, in solid and outline, as well as a sans serif and serif number 10. Mok then had while acetates made of them. Mok then produced two comps, one with the number 10 (Fig. a) and one with the Roman numeral represented by an X (Fig. b).

24. Mok developed comps with the White X on the three-color combinations.

25. By Thursday noon, the outline X was chosen and Mok positioned a line of type along the bottom.

27. Dubberly then reversed two of the sections to create a more graphic quality to the square.

28. A breakdown of the elements that make up the symbol. The Roman numeral X, the computer drawn patterned background and the loosely painted colored background.

30. Anniversary stationery, sticker, and invitation to the celebration.



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The symbol had to meet broad production demands, ranging from digitized art for the computer disk, to banners, to newsletters, to video animation; all of which had to be produced on a very tight schedule.

In visual terms, the symbol had to suggest Apple's attention to the balance of technological concerns with the humane. "Being surrounded by dehumanizing electronics," says Mok, "there is a strong need to return to artistic, fundamental thinking."

A purely high-tech symbol for a computer company may perhaps be a redundant solu-

tion, and for Apple, it may be downright inappropriate. Mok feels that the imagery of Matisse and Picasso captures technological images in an appropriately artful manner. "If at times I can avoid the computer image, I will, because we're not just selling computers, we're selling ideas—a way of working."

