

## GRAPHIC DESIGN



Los Angeles



## CROSS ASSOCIATES

The firm serves clients from all disciplines — finance, consumer products, energy, the arts, high technology and medicine, to name a few.

Whatever the area, Jim's favorite kind of client is one who "knows and understands the value of good design... one who interacts with us and becomes a part of the process."

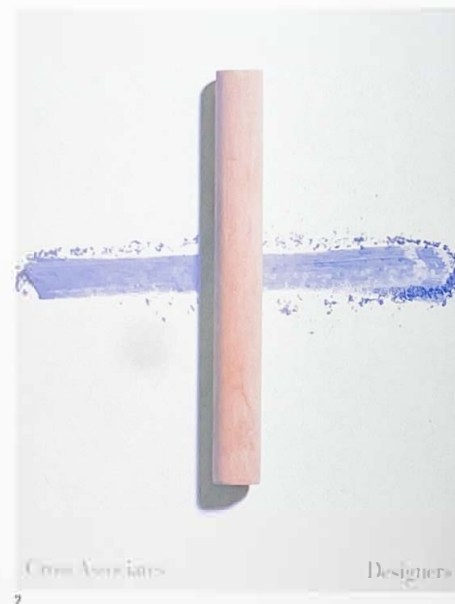
The firm, operating out of Los Angeles and San Francisco, creates corporate communications, marketing communications, corporate identity and environmental graphics. "Our approach to design is an honest one," says Jim. "We're not driven by fads or trends, but by solid and intelligent communication."

Cross Associates is part of Siegel & Gale, a Saatchi and Saatchi design company. The Cross office is one of an international network of design firms.

"This larger network will give us more opportunity to work on international projects," says Jim.

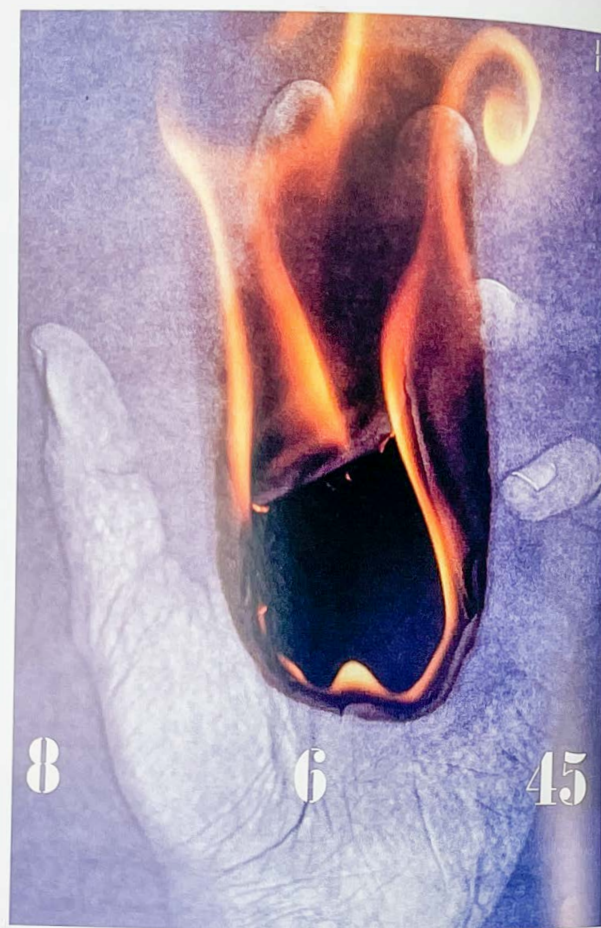


1. James Cross
2. Self-promotion poster
3. Annual report for Union Fed
4. Annual review brochure for Capital Markets Group of Bank of America
5. Symbol for a Japanese software manufacturer, Konami Industries Ltd.





1. Symbol for Poetry Festival LA 87
2. Peace poster for the Hiroshima Museum
- 3.-7. Promotional material for Simpson Paper Company
3. Reintroduction of a paper line with a new color palette
- 4.+5. Pages from a brochure titled "Tools of the Trade"
6. Poster for coated papers
7. Poster introducing a line of stationery papers

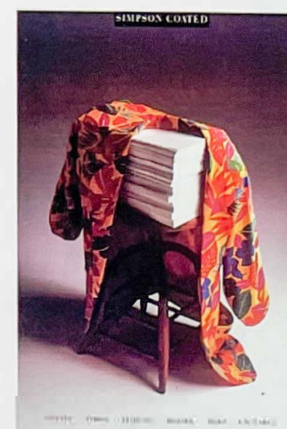


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## CROSS ASSOCIATES



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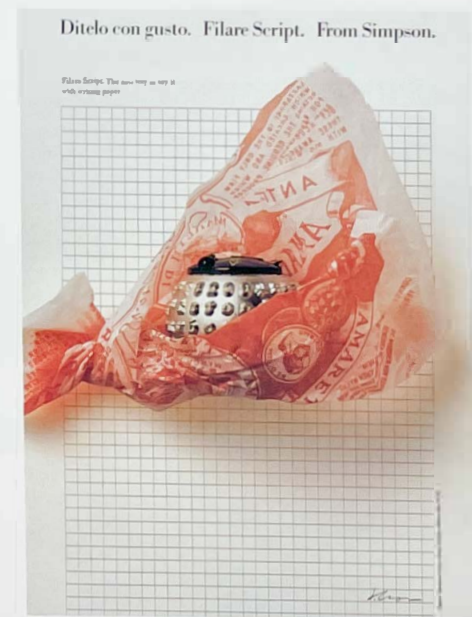
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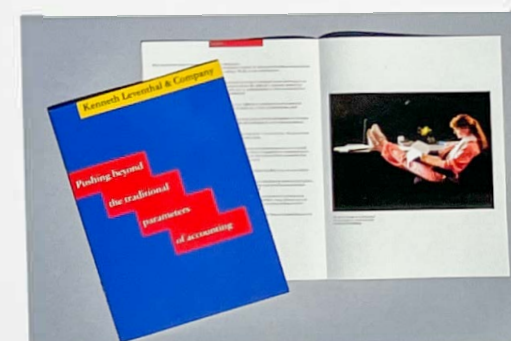
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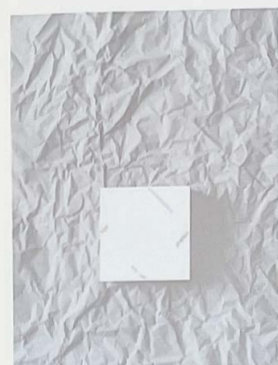
1. Bi-lingual brochure promoting the development of a Disney property in Europe
2. Annual report for McDonnell Douglas Finance Corporation
3. Signage, a 3-dimensional representation of the symbol for a fabric company.
4. Brochure series, announcing showroom openings for a furniture manufacturer.
5. Annual report for Measurex, a company which creates measuring devices for industry.
6. Recruitment brochure for an accounting firm.
7. Symbol for Bernards Bros., a construction firm.





# CROSS ASSOCIATES

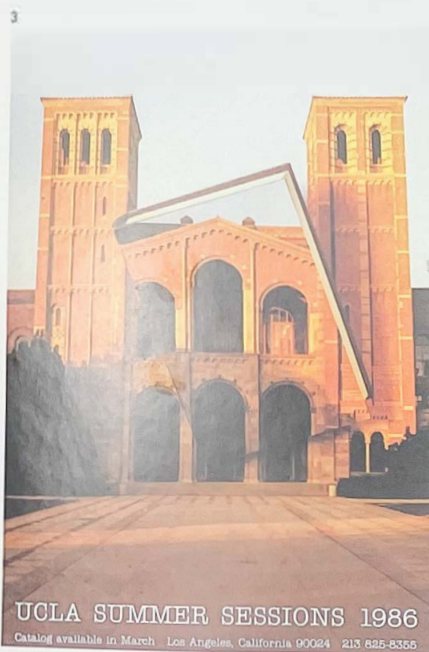
10513 W Pico Blvd Los Angeles, CA 90064 213/474-1484 FAX 213/474-4718



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UCLA SUMMER SESSIONS 1986

Catalog available in March Los Angeles, California 90084 213 825-8355

1. Call-for-Entries poster for American Institute of Graphic Arts.
2. Symbol for The Los Angeles Festival, a celebration of the performing arts.
3. Poster and catalog cover for U.C.L.A.







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MS140 1992

Low-Mobility  
personnel and equipment

  
CARDINAL  
Brothers, Inc.  
C113

Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207 775-3052  
FAX 207 772-5069

Maine's  
Independent  
College  
of  
Art and Design

January 15, 1992

Margot Halverson-Heywood  
180 High St. #42  
Portland, ME 04101

Dear Margot,

Your contract for the Maine Summer Institute in Graphic Design is attached. Please sign and return in the envelope provided. By signing the contract, you are agreeing to comply with the policy statements and information enclosed with this letter.

Instructors generally receive two checks -- one at the beginning of the course and one upon completion (the Business Office issues checks on the 1st and 15th of the month). Please see your contract for pay dates; if you would prefer a different disbursement schedule, please let me know and I will make adjustments.

I have also reworked your job description, attached. The **burning priority** which falls in your court right now is a) reservation of space for ads and b) designing of ads. Ray has the copy for the poster; you can distill ad information from it. I have attached Ellen's research on ads in Print and ID, which should give you a head start. Our goal is to make it into the March/April issues, so you will need to call right away to reserve our space. Please send all POs through me, as I am the queen of the books on this one.

Please don't hesitate to let me know if you have any questions whatsoever. I am sure we will be able to answer some of them at our upcoming meeting.

With best wishes,

  
Elspeth Brown  
Director of Continuing Studies

*Handwritten note: Please see attached for details on Jan 22, 92*



Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207.775.3062  
FAX: 207.772.5069

August 28, 1992

Bruno Monguzzi  
6866  
Meride, Switzerland  
091 46 61 07

Dear Bruno:

On behalf of the staff, myself, and the students of the 1st Maine Summer Institute in Graphic Design, I am writing to thank you for taking the time to travel so far and teach in the Institute's second session. In spite of the economy's somewhat dampening effect on the program's overall enrollment, we deem the Institute to have been a great success- due in no small part to your enthusiastic involvement. All of the students were extremely excited and gratified by the extraordinary quality of your teaching as well as your indefatigability. I hope your trip to New York was rewarding and that the flight home was smooth and uneventful.

I am pleased to announce that after appropriate review at the program's conclusion, we have received approval to begin planning for another such program for the summer of 1993. As you know, a large part of our discussions needed to center on what the Summer Institute's ongoing organizational philosophy would be, particularly in regard to its faculty. We felt that the three week structure and the potential for taking the Institute either as separate five day units or as a three-week program worked well and provided a necessary flexibility if we were going to continue to attract both advanced students and working professionals. What we had to determine was whether we should commit to inviting the same faculty each summer or seek new faculty for each successive Institute. While the former is a time-honored model, we ultimately determined to support the latter since it would permit us to incorporate into the Institute's philosophy a recognition of the diversity of gender, generation, and aesthetics within the contemporary graphic design community. We hope that you are able to support our vision for the program and would consider returning to teach in some future session. In the interim, we thank you for your suggestions as to other faculty and ask for your endorsement and support among your colleagues.

Again, it was a great pleasure meeting you. I enjoyed your slide talk very much and I am glad we had a chance to talk a bit. I look forward to a continued professional relationship.

Sincerely,

Ray Allen  
Dean of the College

Margo  
Maine's  
Independent  
College  
of  
Art and Design

Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207.775.3052  
FAX: 207.772.6069

August 28, 1992

James Cross  
Siegel & Cross/Cross  
3465 West Sixth Street  
Suite 300  
Los Angeles, California 90020

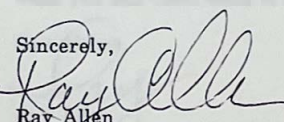
Dear Jim:

On behalf of the staff, myself, and the students of the 1st Maine summer Institute in Graphic Design, I am writing to thank you for taking time out of your busy career to teach in the Institute's first session. In spite of the economy's somewhat dampening effect on the program's overall enrollment, we deem the Institute to have been a great success- due in no small part to your enthusiastic involvement. We hope you and your wife had a pleasant time and that your return trip was relaxed and uneventful.

I am pleased to announce that after appropriate review at the program's conclusion, we have received approval to begin planning for another such program for the summer of 1993. Naturally, a large part of our discussions centered on our need to decide what the Summer Institute's ongoing organizational philosophy would be, particularly vis a vis its faculty. We felt that the three week structure and the potential for taking the Institute either as separate five day units or as a three-week program worked well and provided a necessary flexibility if we were going to continue to try and attract both advanced students and working professionals. What we had not decided was whether we should commit to inviting the same faculty each summer or seek new faculty for each successive Institute. While the former is a time-honored model, we ultimately determined to support the latter since it would permit us to incorporate into the Institute's philosophy a recognition of the diversity of gender, generation, and aesthetics within the contemporary graphic design community. Consequently, we are discussing who we might invite as the faculty for next summer's institute. We hope that you are able to support our vision for the program and would consider returning to teach in some future session. In the interim, we welcome any suggestions you might have for other faculty and ask for your endorsement and support among your colleagues.

Again, it was a great pleasure meeting you, and I look forward to a continued professional relationship.

Sincerely,

  
Ray Allen  
Dean of the College

Maine's  
Independent  
College  
of  
Art and Design



Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207.773.3052  
FAX: 207.772.5069

August 28, 1992

Rudolph de Harak  
RR1  
Box 357CC  
Ellsworth, Me 04605


Dear Rudy:

On behalf of the staff, myself, and the students of the 1st Maine Summer Institute in Graphic Design, I am writing to thank you for your extensive and passionate involvement in the program's inaugural sessions. In spite of the economy's somewhat dampening effect on the program's overall enrollment, we deem the Institute to have been a great success- due in large part to your participation and advice. I am glad that the experience was as positive for you as it seemed to be for the students. I apologize for not responding sooner to your letter of August 4 but I wanted to take the time necessary to meet with appropriate staff and faculty before writing you.

I am pleased to announce that we have received approval to begin planning for another such program for the summer of 1993. As you know, a large part of our discussions at the conclusion of the program needed to focus upon what the Summer Institute's ongoing organizational philosophy would be, particularly in regard to its faculty. We felt that the three week structure and the potential for taking the Institute either as separate five day units or as a three-week program worked well and provided a necessary flexibility if we were going to continue to attract both advanced students and working professionals. What we had to determine was whether we should commit to inviting the same faculty each summer or seek new faculty for each successive Institute. While the former is a time-honored model, we ultimately determined to support the latter since it would permit us to incorporate into the Institute's philosophy a recognition of the diversity of gender, generation, and aesthetics within the contemporary graphic design community. I know that this position is contrary to your counsel but I do hope that you are able to understand the considerations which led us to our decision and can support our vision for the program. We regard our professional relationship with you to have been an important and unanticipated benefit of this endeavor and hope that we can take advantage of our mutual proximity and shared educational values to continue to involve you with Portland School of Art in any one of a number of ways.

I am particularly grateful for your help and have enjoyed our working relationship. I hope that when you and Carol come to Portland, you'll consider giving me a call.

Best wishes,

  
Ray Allen  
Dean of the College

Maine's  
Independent  
College  
of  
Art and Design

Rudolph de Harak  
RR1 Box 357cc  
Ellsworth, Maine  
04605

207 667 8346

October 5, 1992

Ray Allen,  
Dean of the College  
Portland School of Art  
97 Spring Street  
Portland, Maine  
04101

Dear Ray,  
Please excuse me for not responding to your kind and thoughtful letter of August 28. My brother passed away just four weeks ago, making it necessary for me to put everything on the back burner.

I am of course delighted that the program has been considered a success and that you can now plan for the next summer. I am grateful if you feel that I contributed in some way towards its success and continuation. I have always felt it was a great idea and an important one for the school and students everywhere. I thoroughly enjoyed working with you and being involved in it.

I have come around in my position regarding the concept of a permanent faculty or one that changes. I am now in agreement with you that diversity is preferable. Your point regarding gender, generation and aesthetics within the graphic design community is well taken. This is particularly so regarding gender. In view of the number of women attracted to graphic design and programs such as this, it is urgent that women be brought into the faculty.

Any time you want to bounce an idea around, feel free to call on me. You can be sure I'll let you know when I am planning a visit to Portland.

Kind regards,

*Mr. de Harak*  
Rudolph de Harak

*Margot*

*F91*

*Carrie*



Notes with Rudy de Harak 6.1.92

1. Talk/lecture: can't decide if he should do a retrospective of his own work or a lecture on the history of design. I suggested he do one on the history of design, and incorporate some of his own work--under the assumption that Bruno and Jim will be doing stuff on their own work and that it would be nice to have a chance to contextualize some of this stuff. I told him to let us know by June 11 so that Margo could do the poster. I'm sure he would be happy to do his own work if you think that's better--let's tawlk.

2. Supplies: students should bring:

- 11 x 14 tracing pad
- type specimen book of complete alphabet
- T square
- Triangle
- ruler with typographic measurements
- PMS papers with their favorite colors
- assortment of pencils

3. Design Problem: (For our info only; Rudy doesn't want this to go out to students, unless he changes his mind.)

Theoretical/fictitious Mobile Museum under sponsorship of the Portland Museum of Art which is going to travel to small Maine communities to introduce art to an audience not usually exposed to art. The vehicle is a 40 foot trailer, with the art inside, accompanied by a docent. Students are to: do an interior design of the space and exhibit; do a logotype and/or symbol for the outside; Name the portable museum; do the design treatment of the trailer, including colors, etc; do elevations of front, side etc of the truck. Also, the fictitious exhibit is a photographer's work, and students are to choose which photogher it is.

4. Travel: Bruno will be flying into Bangor and will be staying with Rudy for a few days before he checks in on Sunday July 19. Rudy wonders if a student could drive Bruno down from Ellsworth. He will call Majo Keleshian, whom he knows, to find out if she will do it. The same thin needs to happen for Jim Cross and his wife on July 12. I said I would ask John Kramer if he wanted to drive up there and pick them up. If John says know, we will go from there. Rudy is not adverse to driving them down if nec.

5. Darkroom: we'll wing it--we should have enough people around to act as monitors if nec. (E opinion--don't think Rudy will actually need darkroom that much, if at all.)

**Maine Summer Institute in Graphic Design**  
**Bruno Monguzzi**

***Which parts of the week were most educational?***

- Bruno's philosophical metaphors and discussions.
- The first day half of the lecture was very thought provoking, and will lead me into future study of perception and its place in design.
- The actual working process.
- Both the group and one-on-one meetings with Bruno were invaluable. He had a way of unfolding his "lessons" that took you to unexpected places. He imports a way of seeing and being not just a narrow methodology. He wants you to keep your eye on the microcosm. A very liberating approach.
- I think the most educational parts of the program were two-fold. 1) The time Bruno took to discuss process and points to lead you to see the "truth of an image". Secondly, I found Bruno's discussion of his own working projects fascinating and extremely educational.
- Everything was educational. Bruno is very prolific.

***most enjoyable?***

- The relaxed quality of his teaching.
- Making the images match after selection was the most enjoyable.
- The actual working process.
- The language and sensibility of the instruction were most enjoyable and I was very moved by his generosity of spirit.

***most exciting?***

- The whole concept of studying image alone.
- Creating a story, a theme with the successive images was the most exciting.
- The actual working process.

***Which parts of the week were least educational?***

- N/A
- I was educated more this week than I can remember. It was packed with things to consider. I felt like I was only beginning to scratch the surface in regard to design, and my own personal process....

***least interesting?***

- N/A
- Some of the lectures took off on too many tangents.
- None.
- There never seemed to be a dull moment. I was never bored.



***What could be improved? Why?***

- The time factor, there was so little time to produce.
- I think that for this project, it should be a two week course. There needed to be more time. And be sure to keep the class small, because for me, a lot of teacher-student communication was needed.
- More work time on the project and also the consideration of typography too. A more detailed course description would be helpful with a clear picture of the project to be explored (I would have thought about the project differently). Also, a more specific materials list would be helpful.
- I think an improvement would be to allow more time with one instructor, possibly two weeks. I wanted more time with Bruno to learn more about typography and layout. One week's time was not enough when you have a man that can offer ~~so~~ much.
- I think this course could easily have been longer.

***What could be omitted? Why?***

- Nothing that I know of- it was all very relevant, and for the most part, fascinating.
- Nothing.
- The emphasis on a three-week program with priority gave those who signed up for the whole deal. I personally could not afford a three-week program, but the one week I could afford was invaluable. I know there are financial considerations for the school, but, I hope you will encourage one-weekers.
- I can not think of anything that could possibly be omitted. Everything Bruno talked to us about and shared with us: experience, history, stories, were all very important to the process of communication.
- There did not seem to be any extraneous elements.

***What could be added? Why?***

- A stat camera.
- Another week, it's a complex project- it could take six months.
- Just more direct time on the project and also the consideration of typography too.
- A planned group activity to museum, gallery, or even a jazz club or a film would be great. The trip to Sabbath Day Lake was a wonderful concluding event and something like that would be a valuable regular addition to the program. Also a group meal earlier on in the week.
- I can't think of anything.

***What are your feelings regarding the pace of this program?***

- A good pace, but so little time, maybe two weeks per instructors.
- It was fast- but that's just how it is, I guess. I wasn't unhappy with the pace, you just have to stay focused.

- A little slow.
- I was happy with the pace of Bruno's week. He created a very flexible pace that allowed individuals, at varying levels to work and learn.
- Again, I wish that I would have had more time with Bruno. The pace was good. I felt his lecture on theory and process were integral parts of the development of our projects.
- It was very intense, but I liked it. It was a good pace.

***Has your attitude toward Graphic Design changed? How?***

- Certainly, a more involved view of a designer's responsibility towards photography.
- Yes, I think in this week I have learned about a field I knew nothing about; photo.
- My working process has been re-directed and influenced by a new professor. I have discovered a new part of my style and workings as a beginner artist.
- More fun than it was. Bruno's just so funny.
- Yes, broadened. Specifically, one message I got loud and clear: The material dictates the form. Let the material speak to you and listen to it. Don't superimpose your own preconceived notions, solutions, style, etc.
- Yes!! I have a new way to look at imagery and I am a little skeptical, questioning, of Swiss Design's application.

***Would you recommend the MSIGD to others?***

***Why or why not?***

- Yes. It's a program with morals. No computers and clean design sensibility.
- I would recommend it to anyone that I felt I could keep up with the pace and be open to criticism. I don't believe that this is a program for the immature artist.
- Yes. Great exposure and stimulation.
- Yes. I already have. A friend in San Francisco is very interested in a week with Bruno next summer. As a writer who has some background in visual studies, she was excited by Bruno's approach as I described it . (I think non-designers could learn a lot too.
- Definitely. I would recommend this because there is so much to learn from teachers like Bruno; you can only gain perspectives and ideas from people such as he.
- Yes!! This course was novel and personally very affirmative.



***Did the course met your expectations?***

***Why or why not?***

- Yes, although the level of the students should be consistent or at least high. Lower level students should not be allowed to participate if the program is going to remain credible and competitive.
- It exceed my expectations. If only by osmosis I know that I have soaked up some good work, in a new way, and I was really challenged.
- I didn't know what to expect.
- It exceeded my expectations. Bruno is a rare individual. I did not expect to have someone with such excellent professional credentials who would be as honest, direct, open and communicative.
- I had expected to be studying typography and the use of typography in graphic design and layout. I feel the programs content should be more clearly communicated in the promotions and previous to enrollment. Although my expectations may not have been met, I did meet a different kind of expectation that was not preconceived---layout.
- The course exceeded my expectations. I did not expect to have a new way of seeing, a new visual vocabulary.

***How did you hear about the course?***

- Local alumni.
- Rudy's poster at PSA.
- PSA
- Newspaper and amplification from Rudy deHarak.
- I heard about this course from my supervisor at L.L. Bean (Paul Maddrell)
- Richard Mehl

***Please evaluate. Complete these sentences:***

*"Something that I learned was..."*

- How to draw conclusions-how to try alternatives-how to 'work through' frustration in the work-HOW TO THINK IN A NEW WAY.
- How the eye perceives the book and image.
- How to see again!!!

- I have the tools to develop a catalog. Professor Contrary can be a fine teacher. Listen to your red lights and recognize the possibilities for change- try the contrary.
- How to look at images in a new way.

*"I enjoyed..."*

- Bruno Monguzzi as a person.
- Working with the photographic imagery>drawing creative conclusions.
- Listening to Bruno.
- The group of students as a whole. With ears and eyes open you learn from everyone.
- Bruno's witty, high spirit, meeting new people, sharing ideas with those around me, creating a project based on my own ideas, and hearing Bruno's process in developing his projects.
- Bruno and his stories.

*"I had problems with..."*

- The time factor. Long days and a short week.
- The financial production- making 'the design' a physical piece.
- Not enough time.
- The disparity between the levels of knowledge/experience of the participants. I would have been challenged more by people further along in design/ artistic experience.
- Some members of the class not having the patience to listen to Bruno.
- The students who only completed one year slowed down the pace by asking more elementary questions.

*"I wish..."*

- I could have completed a project.
- I had more time to do this....
- We had explored typography.
- The MSIGD continues next year beyond as a regular program. If Bruno would return, I think he should be invited again.
- I could have learned about typography in Graphic Design. I had the opportunity to study with Bruno again. I had more time with him.
- The students who had only completed one year were not part of the program- the standards for this caliber of a program should be higher.

*"I think that the week was..."*

- Very educational and stimulating.
- Challenging, provocative and educational.
- Fun.
- Invaluable. The northeast, maybe the world, needs this program.
- Inspirational.
- Brilliant!



***And furthermore:***

- I feel very lucky to have studied with Mr. Monguzzi- I think my vision has been broadened tremendously.
- Special thanks to Margo for being organized and keeping things informal and fun. She was a terrific, unifying presence.
- BRAVO!!!

**Maine Summer Institute in Graphic Design**  
**Rudy deHarak**

***Which parts of the week were most educational?***

- Hearing informative things about the business of Graphic Design from someone who has seen it all.
- All of it.
- The crit and just walking around desk to desk- suggestions during work process. Rudy's personal anecdotes are fascinating because of who he knows.
- Tuesday night's lecture, smaller talks in class, studio time, concentrated time to create and explore the process of putting together the final piece!

***most enjoyable?***

- All of it.
- Lobster Shack.

***most exciting?***

- All of it.
- When I realized I could be neat.

***Which parts of the week were least educational?***

- Having to go over technical information and production issues for those students not equipped with the information.
- Initial discussion.
- The redundant personal issues of other students that kept getting in the way of learning and change.

***least interesting?***

- Rudy has a tendency to ramble, reminisce, without a point. Also, the lecture was too long. The first 45 min. of GD history was dull (for me) and something I could have found in a book.

***What could be improved? Why?***

- The selection process (student selection).
- After school hours/events planned ahead: Lobster-bake. (If it had been on the schedule- I would have made arrangements to go.
- More guidelines for project with the different levels. I think more structure was needed.
- Rudy is very opinionated and set in his ways to the extent that it seems closed minded and overbearing. Rudy also seems to make a lot of assumptions that are wrong and get in the way of seeing work and someone's individual process.
- Be more selective, I would like a class full of professionals. Too much time was spent dealing with the issues of the younger, less experienced students.



***What could be omitted? Why?***

- Nothing.

***What could be added? Why?***

- More casual instruction amongst the students and also with the instructors.
- Nothing.
- A work study student who would be on call to set type. I felt a lot of valuable time was spent reinforcing 1st year GD skills that I was already proficient with, I would have preferred more design decision time, not production skills.

***What are your feelings regarding the pace of this program?***

- A bit restrained.
- Good- Nice blend of students and professionals. The students had a nice, pure, fresh-out -of -school approach that was refreshing.
- Very challenging.
- I liked this project because it has the potential to go further, but can be completed in the time that we had.
- Very good, the week felt like it progressed at a fine pace.

***Has your attitude toward Graphic Design changed?***

***How?***

- By having older, more established designers in the program we are forced to return to our roots (pre-computer), and realize that there are reasons for slowing down and taking the time to work.
- No, just enriched.
- Yes, I'm more excited and want to explore more.
- No.
- No, just rejuvenated! The way I was taught to "see" in the undergraduate program eight years ago, has resurfaced.

***Would you recommend the MSIGD to others?***

***Why or why not?***

- Yes! To improve quality of your work and process.
- Yes, especially those who have skills but need direction.
- I question if this workshop is the best forum for Rudy, while my experience was okay, he showed bad judgement I felt when he yelled (yes, raised his voice in anger) at several students, letting his frustration and bias come out- he was very unprofessional in his behavior (repeatedly).
- Absolutely!

***Did the course met your expectations?***

***Why or why not?***

- Yes
- Yes, went beyond them. I learned things I didn't realize I needed to know.
- Sure, I didn't learn anything new, but I stretched my design muscles and got a portfolio piece which was nice. Rudy is a good instructor and is articulate, but he is extremely short-tempered and arrogant which got in the way. (I sensed that an 8 hour day may have been too much for him)
- Yes

***How did you hear about the course?***

- Mailing
- From PSA
- Richard Mehl
- Poster in mail

***How was your communication with the school?***

- Good
- Good
- OK
- Very good

***Was the information informative?***

- Yes
- Not as much as it could be.
- OK
- Yes

***How about the supply list?***

- Yes
- Could be better
- OK
- It covered just about everything, I would have included bringing more type books.



Please evaluate. Complete these sentences:

*"Something new that I learned was..."*

- Tracing paper is your friend.
- Don't forget about typography.
- How to organize my space and work more efficiently.
- The personal side of famous designers, Rudy's memories and knowledge of them makes GD come alive.
- That I could modify type and its OK.

*"I enjoyed..."*

- Interacting with Rudy and his wealth of knowledge.
- Being in a classroom again.
- Seeing my ideas clearer.
- Rudy's personal remembrances and his crit was very good.
- Talking with and meeting Rudy deHarak, a person I've always admired.

*"I had problems with..."*

- Slower students.
- Initially with no computers- only to end up loving the lack of them.
- My craft and initial communication with Rudy.
- Rudy's arrogance. Yes, he has done some incredible design, but that doesn't excuse rudeness, especially when students are writing checks.
- Nothing

*"I wish..."*

- I had 3 weeks with Mr. deHarak.
- I could get paid for being a student until retirement.
- I had more time.
- I could be a student all of the time.

*"I think that the week was..."*

- Very educational.
- Terrific
- Helpful in giving me concrete ideas of what to explore.
- Very productive, there was some very good work, but at what expense? Rudy sent two people out of the studio in tears.
- Enlightening, insightful, the best thing I could have experienced at this point in my life and career.

**And furthermore:**

- I hope PSA does this every summer, at some level. I would gladly take a week per summer to learn so much!
  - I walk away with a sense of confidence and inspiration that I intend to hold dear for a long time to come.
  - My concern with Rudy is his absolute rules of GD concerning typefaces, spacing, process. He mandated a lot this week and made a lot of comments that reflect he is out of touch with where current Graphic Designers are coming from, current market conditions and he ends up alienating people and inadvertently slandering people (and PSA). Some examples:
    - "Anyone who assigns work larger than 11X14 that you can't put in a portfolio is doing a disservice to you."
    - He suggested to a young woman that she include a photo of herself with her resume when applying for jobs.
    - He dismisses the computer as having "worthless typefaces" and mandated a list of what to use.
- I think Rudy has a lot to offer, but MSIGD is not the best place. I see him giving GD lectures, being on a panel discussion or maybe doing portfolio reviews and discussions where he reminisces about the past which makes GD come alive. My experience with him was positive, but his behavior with some other, weaker students who are not knowledgeable about GD or their own work process I thought was detrimental. Perhaps if students were more evenly matched and a high caliber, this would not have been as much of a problem.



January 27, 1992

TO: Margot  
FROM: Elspeth  
RE: Application Packet for MSIGD

Dear Margot,

Seems to me the application packet should have the following components:

- ray* - • cover letter (signed by you and me?) - Thank you for your interest, etc.  
• Introductory piece about PSA, the program, and application instructions. Seems to me this piece should be short, and would include information of interest to the student which is not on the poster, such as housing. Would also include refund policy for the program, deadlines, etc. I envision it all fitting onto one 8 1/2 x 11 page. *eligibility faculty*  
• Application Form  
• Statement of Purpose  
• Financial Aid Form  
• Poster

I have included some rewritten pieces here to give you a head start, but I think we should talk on Thursday about the design of the pieces, which would really be up to you....design might determine how we present information relating to deadlines, etc.

Everything I have written on the enclosed pieces are a starting point--please jot down ideas as they occur to you. Thanks!!

MSIGD Lingo--possibly for intro short piece to supplement poster.

**Refund policy:**

Applications fees are not refundable; however, 100% of tuition and dorm charges will be refunded for withdrawal from the program before June 15 and 90% refunded for withdrawal from the Institute between June 16 and July 1. No refunds will be made after July 1. All withdrawal requests must be made in writing to Registrar, Portland School of Art, 97 Spring Street, Portland ME 04101.

**Supplies:** Some basic, consumable art supplies will be provided for all classes, although students should bring some of their own materials as well. Accepted students will receive a list of items to bring with them.

**The MSIGD Residence and Dining Services:** Portland Hall is a comfortable college dormitory two doors from the Portland School of Art's Baxter Building. The residence was originally built as a Best Western Hotel, and offers double rooms, a common socializing area, laundry facilities, and a cafeteria. MSIGD students are responsible for bringing their own linen, towels, and desk lamps; the residence hall provides necessary furniture.

Meals in the dining hall are prepared by a professional culinary staff and include vegetarian options. Students enjoy breakfast, lunch and dinner during the week, and brunch and dinner on Saturday and Sunday. Commuting students are welcome to purchase meals on a cash basis.

Cc Ray, Judi

Date: 13 June, '92  
From: Margo  
To: Doug

Subject: Baxter Preparation for Maine Summerer Institute (July 13-31)

Here's the compilation of Richard's & my list.  
There is really no priority, all seems equally urgent...

- 1) Clean, repair, & paint all studio walls, ceilings (spot painting OK), & desks
- 1) Repair, replace flourescent lights in both majors areas
- 1) Fix floor in crit area near computer room to eliminate tripping, new linolium?
- 1) Strip & wax floors
- 1) Move or shorten sprinkler pipe in crit area in front of screen  
(or move screen if this isn't possible)
- 1) Replace glass in doors
- 1) Repair hole in ceiling in my office
- 1) Repair woodwork on beams
- 1) Paint ceiling pipes white in crit area by computer room & in my office
- 1) *carpet clean hall, RDM's office*

*"Silvergray" - paint color*



**Bruno Monguzzi**

- Sunday: arrives; Sunday night dinner with Margo and ???
- Monday: ✓ lunch: lunch, tour PSA stuff with Connie  
 ✓ dinner: ~~Ray and Margo~~ Ray & Margo - Ray to Ray's after work
- Tuesday: lunch: Ray Richard @ studio  
 lecture + dinner/drinks: Charles Altchul and CCI crew; Roger
- Wednesday: lunch: ~~don't~~  
 dinner: presentation with Imageset; dinner John Cramer
- Thursday: lunch:  
 dinner: with group of students - Dave & John with / p. 100 PT?
- Friday: lunch:  
 dinner: ~~Robert and Margo~~ w/ group of students
- Saturday: breakfast: Margo (and airport)

Brad Woodworth  
 #) 443-6217  
 (bus) 774-0166  
 774-0185

for 1774-8394  
 1412 hughes

Charles Altchul  
 236-7400

Ray  
 799-4193  
 725-6768

John Cramer  
 Imageset  
 775-4738  
 H) 775-2748

David Pyle / John / Jamie

Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207.775.3052  
FAX: 207.772.8089

June 19, 1992

Katy Stenhouse  
4417 Bay Shore Rd.  
Sarasota, FL 34234

Dear Katy,

Welcome to the Maine Summer Institute in Graphic Design!

Registration for the program will be at 8:30 am on the first Monday of your workshop in the bottom floor of the Baxter Building, 619 Congress Street ("4" on your map of the area, enclosed). Students who are participating in all three weeks need only register once on July 13, 1992. I will be there to greet you and give you keys and any additional information you may need at that time. Please also find enclosed a map, supply list, and calendar for the program.

Students who will be staying at Portland Hall (the residence hall) should plan to check in at the dorm, located at 645 Congress Street, between 7:00 and 9:00 pm on the Sunday evening before your workshop is scheduled to begin. Simply stop in at the Front Desk and let the Resident Staff person know of your arrival; he or she will provide you with keys, ask you to sign the residence hall agreement, and show you to your room. Students expecting to reside in the dorm should bring their own single sheets, towel, and pillowcase. Students who have requested a roommate will be contacted with additional information at the end of the June.

For those of you who will be flying in to the program, taxi service is easily available from Portland International Jetport. If, for some reason, you will not be able to check-in at the dorm between 7 and 9 pm, please give myself or Elspeth Brown, the Director of Continuing Studies, a call and we can make alternative arrangements.

Meal times for those on the meal plan are: breakfast 8 am-9 am; lunch 12-1 pm; dinner 5-6 pm; brunch (Saturday and Sunday) 11-1 pm. The first full meal for all students registered in the meal plan will be Monday breakfast; the last meal will be Saturday brunch (except for those staying on for the following week).

I hope that the remainder of the month is pleasant and productive. If you have any questions about the program or the Portland area, please don't hesitate to give me, or Elspeth, a call. I am looking forward to seeing you in July!

Sincerely,

*Margo Halverson Heywood*

Margo Halverson Heywood  
Coordinator, Maine Summer Institute in Graphic Design

Maine's  
Independent  
College  
of  
Art and Design

Margo -  
mt to all, plus the bags -  
I forced your name + initialed it  
-E.



78883039 10150N DULL LIPS  
Kendall Hotel 773-11402

Maine Summer Institute of Graphic Design  
Portland School of Art  
July 13-July 31, 1992

Schedule

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	July 13	July 14	July 15	July 16	July 17	July 18
	J Cross 8:30 registration 9-12 studio 12-1:30 lunch 1:30-5 studio	J Cross 9-12 studio 12-1:30 lunch 1:30-5 studio	J Cross 9-12 studio 12-1:30 lunch 1:30-5 studio	J Cross 9-12 studio 12-1:30 lunch 1:30-5 studio	J Cross 9-12 studio 12-1:30 lunch 1:30-5 final crit - 12:15 - 5:45	Field trip (Van der Kuylen)  Tale from the forest
	7 walking tour	7 lecture		supper bash		
July 19	July 20	July 21	July 22	July 23	July 24	July 25
	B Monguzzi 8:30 registration 9-12 studio 12-1:30 lunch 1:30-5 studio	B Monguzzi 9-12 studio 12-1:30 lunch 1:30-5 studio	B Monguzzi 9-12 studio 12-1:30 lunch 1:30-5 studio	B Monguzzi 9-12 studio 12-1:30 lunch 1:30-5 studio	B Monguzzi 9-12 studio 12-1:30 lunch 1:30-5 final crit - 12:15 - 5:45	6:30 performance auditorium C. B. B. B. B.
		7 lecture	6 computers auditorium John: 775-1376	supper bash		
July 26	July 27	July 28	July 29	July 30	July 31	
	R de Harak 8:30 registration 9-12 studio 12-1:30 lunch 1:30-5 studio	R de Harak 9-12 studio 12-1:30 lunch 1:30-5 studio	R de Harak 9-12 studio 12-1:30 lunch 1:30-5 studio	R de Harak 9-12 studio 12-1:30 lunch 1:30-5 studio	R de Harak 9-12 studio 12-1:30 lunch 1:30-5 final crit - 12:15 - 5:45	
		7 lecture		supper bash		

Specific details and more information as it happens.

Camden  
Chas-Ins Archol  
25-1480  
PSA: Jason Saunders

Kurt Mordel 773-4402

## Portland School of Art PreCollege 1992 Calendar (as of Jun 4, 1992)

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 12	13	14	15	16	17	18
Arrival of Students 11:00 Dorm Opens 7:00 pm Dorm Meeting	Orientation 9:00 Baxter Auditorium short classes Faculty & Staff meeting (time-TBA) 7:00 pm walking tour of Portland	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 12:00-1:00 Fac. & Staff meeting 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	Visiting Artist: Peter Bock, painter and set designer from New York City, will work with all students in a hands-on design workshop. Baxter Auditorium 10:00-4:00 required	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 1:00-4:00 Art History Baxter Auditorium Groovy social event	Field Trip: Peak's Island drawing trip to island in Casco Bay, accessible by ferry. 10-5 pm; required
19	20	21	22	23	24	25
Free Time: open studio, beaches, dorm life; trips planned by Resident Advisors Sunday Night at Portland Hall: Videos, popcorn, etc.	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 12:00-1:00 Faculty Forum/Curriculum 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 12:00-1:00 Fac. & Staff meeting 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	Field Trip: Center for Creative Imaging Camden, ME workshop in computer imaging 10:00 am-4:00 pm Optional	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 1:00-5:00 Crit 5:00-6:00 Dinner Groovy social event	Beach + Barbecue Activities 6:00 Painting/Performance Event (E. Barowski)
26	27	28	29	30	31	August 1
Free Time: open studio, beaches, dorm life; trips planned by Resident Advisors Sunday Night at Portland Hall: videos, popcorn, etc.	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 12:00-1:00 Faculty Forum 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 12:00-1:00 Fac. & Staff meeting 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	Field Trip: Boston Museum of Fine Arts and Boston Galleries 10:00 am-9:00 pm required	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Painting Alpha Sculpture Beta 12:00-1:00 lunch 1:00-3:00 BFA Slideshow 1:30-4:00 Art History Baxter Auditorium Groovy social event	Visiting Artist: Lisa Hunter, fabric artist, MFA Indiana University, will work with all students in a weaving/basketry workshop Baxter Auditorium 10:00-4:00 required
2	3	4	5	6	7	8
Free Time: open studio, beaches, dorm life; trips planned by Resident Advisors Sunday Night at Portland Hall	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 12:00-1:00 Faculty Forum 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Beta Sculpture Alpha 12:00-1:00 lunch 12:00-1:00 Fac. & Staff meeting 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	9:00-12:00 Elective Alpha Sculpture Beta 12:00-1:00 lunch 1:00-3:00 Design Alpha Drawing Beta 3:00-5:00 Drawing Alpha Design Beta 5:00-6:00 Dinner 6:00-9:00 Open Studio	Final Critiques Slidetaking Workshop for students	Final Critiques and Hanging of Show 12:30 pm final staff wrap up mtg. 2:30 pm final cleanup and inventory; all faculty & students 6:00 Final Dinner	Student Show and Graduation 10:00-noon 6:00 Residence Halls Close

## Summary:

Alpha: Sculpture T + Th 9-12; Elective M + F 9-12  
Design M, T, Th 1-3; Drawing M, T, Th 3-5  
Beta: Elective T + F 9-12; Sculpture M + F 9-12  
Drawing M, T, Th 1-3; Design M, T, Th 3-5

Sundays: Trips to beach with Resident Advisors; walks around Portland's Old Port; relaxing at the dorm; ice cream at Ben & Jerry's.  
Open Studio times in evening are monitored by teaching assistants.



Monday			
9-12:00 am Alpha: PAINTING w/ Marcia ReedHendricks, Cald. Painting Studio Beta: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	12:00-1:00 Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	1:00-3:00 Alpha: PHOTOGRAPHY w/ Hilary French, photo classroom, Baxter OR Beta: French, photo classroom, Baxter OR Calderwood	3:00-6:00 Alpha: DRAWING w/ Brown, Drawing Studio, Baxter 2D studio Beta: DESIGN w/Elliott Brown, Drawing Studio, Baxter 2D studio Calderwood
9-12:00 am Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	12:00-1:00 Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	1:00-3:00 Alpha: PHOTOGRAPHY w/ Hilary French, photo classroom, Baxter OR Beta: French, photo classroom, Baxter OR Calderwood	3:00-6:00 Alpha: DRAWING w/ Brown, Drawing Studio, Baxter 2D studio Beta: DESIGN w/Elliott Brown, Drawing Studio, Baxter 2D studio Calderwood
9-12:00 am Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	12:00-1:00 Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	1:00-3:00 Alpha: PHOTOGRAPHY w/ Hilary French, photo classroom, Baxter OR Beta: French, photo classroom, Baxter OR Calderwood	3:00-6:00 Alpha: DRAWING w/ Brown, Drawing Studio, Baxter 2D studio Beta: DESIGN w/Elliott Brown, Drawing Studio, Baxter 2D studio Calderwood
9-12:00 am Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	12:00-1:00 Alpha: 3D/SCULPTURE w/ Petra Soesemann, 3D studios, Calderwood	1:00-3:00 Alpha: PHOTOGRAPHY w/ Hilary French, photo classroom, Baxter OR Beta: French, photo classroom, Baxter OR Calderwood	3:00-6:00 Alpha: DRAWING w/ Brown, Drawing Studio, Baxter 2D studio Beta: DESIGN w/Elliott Brown, Drawing Studio, Baxter 2D studio Calderwood

Maine Summer Institute of Graphic Design  
Portland School of Art  
July 13-July 31, 1992

Supplies

bring

- all courses
- T square
- Triangle
- x-acto & blades
- type specimen book of complete alphabet
- ruler with typographic measurements
- cutting mat
- assortment of pencils, black pens, various tips
- 11" x 14" pad of tracing paper
- colored pencils, paints, bring any of your supplies you work with on a regular basis (no computers)
- Oliver Chalk - bring
- Monguzzi
- bring at least one book about a photographer you like
- the PSA library will also be available to you
- de Harak
- 35mm camera
- assorted PMS papers, favorite colors

available @ Baxter photo copier, enlarges & reduces  
camera lucy

art supply stores Chroma Artist & Craftsman  
305 Commerdal 415 Forest Ave  
774-3599 772-7272  
M-F: 9-5:30 M-F: 9-7  
Th: 9-7

bring portfolio's

the Summer Institute  
Design

90 - FY1 -

Poster budget:

Design of Poster \$250  
Design of Mailer \$250 } can be combined  
since we didn't  
do a mailer.

Print 3,000 posters \$4000

Output / scans etc. \$200  
\$4200.00

This is how it was set up for this year.  
We should talk about marketing strategy  
for next year, but I thought I'd give  
you the figures so that if you talked  
to anyone about next yr.'s poster,  
you'd have a ball park figure.

What happened Last year (this year).  
Kor Rudig de Harak design 750 (ask Ray about  
Two!)  
Copies, phone to Rudig 112.45  
Poster printing (Borealis \$3737.54  
Press) (incl. 209.55 for 4599.99  
output) (under Budget!)

... perspective  
institution. Grades are recorded on a traditional  
A to F system.



P01 13.05.92 15:21

7888339 MAISON DU LIVRE

1992 Maine Summer Institute  
in Graphic Design  
Portland School of Art  
July 13-July 31, 1992

James Cross  
Bruno Monguzzi  
Rudolph de Harak

**Program**  
This series of three five day residential workshops is taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a studio environment. A common dedication to relevant work, high professional standards, and strong faculty-student relationships is emphasized.

**Faculty**  
James Cross July 13-17  
Bruno Monguzzi July 20-24  
Rudolph de Harak July 27-31

**Administration**  
Mario Haveron-Heywood, Maine Summer Institute in Graphic Design Coordinator  
Eliabeth Brown, Director of Continuing Education

**Location**  
Portland, Maine is a small cosmopolitan city. Portland, Maine is a small cosmopolitan city. Portland, Maine is a small cosmopolitan city. Portland, Maine is a small cosmopolitan city. Portland, Maine is a small cosmopolitan city.

Portland School of Art is decidedly urban, gaining much of its character from the architectural diversity of the four principle buildings which house studios, classrooms, library, galleries, and offices. Full facilities for the Maine Summer Institute in Graphic Design are provided in the Baxter Building, a Romanesque style building which served as Portland's public library from 1888 to 1978 and now is home to the College's Graphic Design Department.

**Credit**  
Three undergraduate credits are awarded for the complete program. Work satisfactorily completed for each five day workshop session awards one credit. Portland School of Art is accredited by the New England Association of Schools and Colleges and by the National Association of Schools of Art and Design. It is the responsibility of the individual participant to ensure acceptance of this credit by his or her respective Institution. Grades are recorded on a traditional A to F system.

Portland School of Art



97 Spring Street  
Portland, Maine 04101  
207 775.9052  
FAX: 207 772.6083

June, 1992  
Dear Colleague,

I am writing to let you know of an exciting new program the Portland School of Art is sponsoring this summer.

The Maine Summer Institute in Graphic Design is a series of three five-day residential workshops taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a studio environment. Design professionals, educators, and design students with outstanding portfolios are encouraged to apply to the program.

The faculty for this summer's program will be Jim Cross, Principal of the Los Angeles-based firm Siegel & Gale/Cross (July 13-17); Bruno Monguzzi, Professor at Lugano School for the Applied Arts, Switzerland (July 20-24); and Rudolph de Harak, Co-

Maine's  
Independent  
College  
of  
Art and Design

P01 13.06.92 15:21

78663039 MAISON DU LIÈGE

1992 Maine Summer Institute  
in Graphic Design  
Portland School of Art  
July 13-July 31, 1992

James Cross  
Bruno Monguzzi  
Rudolph de Harak

**Program**  
This series of three five-day residential workshops is taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a studio environment. High communication standards and strong faculty professional standards are emphasized. student relationships are emphasized.

**Faculty**  
James Cross July 13-17  
Bruno Monguzzi July 20-24  
Rudolph de Harak July 27-31

**Administration**  
Margot Halverson-Heywood, Maine Summer Institute in Graphic Design Coordinator  
Elspeth Brown, Director of Continuing Education

**Location**  
Portland, Maine is a small cosmopolitan city situated on a peninsula in Casco Bay, 109 miles north of Boston. Moderated by ocean breezes and the state's northern location, Maine's summers are consistently comfortable and pleasant.

Portland School of Art is decidedly urban, gaining much of its character from the architectural diversity of the four principle buildings which house studios, classrooms, galleries, and offices. Full facilities for the Maine Summer Institute in Graphic Design are provided in the Baxter Building, a Romanesque revival building which served as Portland's public library from 1888 to 1978 and now is home to the College's Graphic Design Department.

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Portland School of Art

Portland School of Art

97 Spring Street  
Portland, Maine 04101  
207 775.3052  
FAX: 207 772.5069

June, 1992

Dear Colleague,

I am writing to let you know of an exciting new program the Portland School of Art is sponsoring this summer.

The Maine Summer Institute in Graphic Design is a series of three five-day residential workshops taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a studio environment. Design professionals, educators, and design students with outstanding portfolios are encouraged to apply to the program.

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Maine's  
Independent  
College  
of  
Art and Design



## General Information

### Eligibility

Participation in the program is open to:

- 1) graduate students currently enrolled in a program at an accredited college or university,
- 2) professional designers and educators, and
- 3) undergraduate graphic design majors with outstanding portfolios.

Enrollment in any workshop is limited to twenty.

### Costs

Tuition for the complete three week program is \$1350. Housing and full meal plan is \$600 double occupancy or \$700 single occupancy. Placement preference is given to those committed to taking the entire series, but participants may apply for any one or two of the workshops on a space available basis. Per session tuition is \$525. Housing and full meal plan is \$225 per week double occupancy or \$275 single occupancy. There is a \$25 non-refundable application fee and a \$50 refundable room & board deposit for each application.

100% of tuition and dorm charges will be refunded for withdrawal from the Institute before June 15 and 90% refunded for withdrawal from the Institute between June 16 and July 1. No refunds will be made after July 1. All withdrawal requests must be made in writing to Registrar, Portland School of Art, 97 Spring Street, Portland ME 04101.

The MSIGD Residence and Dining services are in Portland Hall, a comfortable college dormitory two doors from the Portland School of Art's Baxter Building. The residence was originally built as a Best Western Hotel and offers double room, a common socializing area, laundry facilities, and a cafeteria. Participants must bring their own linen, towels, and desk lamps; the residence hall provides necessary furniture. Meals in the dining hall are prepared by a professional culinary staff and include vegetarian options. Participants enjoy breakfast, lunch and dinner during the week, and brunch and dinner on Saturday and Sunday. Commuting participants are welcome to purchase meals on a cash basis.

Some basic, consumable art supplies will be provided, although participants will bring materials as well. Accepted participants will receive a supply list.

### Admission

Application for admission is made only on the enclosed form (photocopies accepted) which should be entirely completed and accompanied by the following:

- 1) A minimum of 10, no more than 20 mounted 35mm slides of your work set for viewing in a Kodak Carousel slide tray. Include work you feel best represents your development to date. The carousel tray should be marked with your name and address and each slide should be labeled. Include a typewritten list of the work submitted. All application materials must be enclosed in the carousel box along with return address and correct postage stamps to cover priority or parcel post rates (please specify). Portland School of Art cannot be responsible for the transportation and safekeeping of slides submitted.
- 2) A brief statement of purpose (space provided on application form).
- 3) A non-refundable application fee of \$25 check or money order payable to Portland School of Art.
- 4) Financial Aid application form only if you are interested in applying for financial aid.

All of the above material should be sent to arrive at Portland School of Art by 5pm May 1, 1992. Material received after this date will be reviewed on a space available basis.

Send Application materials to:  
Maine Summer Institute of Graphic Design  
Portland School of Art  
97 Spring Street  
Portland, Maine 04101  
207 775 3052

Notification of Acceptance will be mailed on or about May 22; full fees for accepted applicants are due June 22, 1992.

The Portland School of Art reserves the right to withdraw or modify the courses or to change the instructors at any time.

Portland School of Art does not discriminate against any individual on account of that person's sex, race, color, religion, age, handicap, national or ethnic origin, or sexual orientation.

Retain this portion for reference.

## Financial Aid Application

1992 Maine Summer Institute  
in Graphic Design  
Portland School of Art  
July 13-July 31, 1992

1 Name	last	first	middle	2 Telephone
3 State				Country of citizenship
4 Mailing Address				
5 Birth date				Male/Female
6 Student Status Please answer the following:				Yes No
Were you born BEFORE January 1, 1969?				<input type="checkbox"/> <input type="checkbox"/>
Are you a veteran of the U.S. armed forces?				<input type="checkbox"/> <input type="checkbox"/>
Are you a ward of the court or are both your parents dead?				<input type="checkbox"/> <input type="checkbox"/>
Do you have legal dependents (other than a spouse)?				<input type="checkbox"/> <input type="checkbox"/>
If you are married, or if you answered yes to any of the questions in #6, leave all questions related to your parents blank.				
All others must complete the parent sections and provide a copy of the parent 1991 Federal Tax Return.				

### Household Information Student (& Spouse)

7 As of today, are you married? (check only one) ☐ I am not married (single, divorced, or widowed) ☐ I am married ☐ I am separated

8 Number of family members (include yourself)

### Parents

Answer questions #9 through #12 only if you are not married and answered no to all questions in #6.

9 What is your parents' current marital status? ☐ Single ☐ Divorced ☐ Married ☐ Widowed ☐ Separated

10 What is your parents' State of legal residence?

11 What is the age of your oldest parent?

12 Number of family members

(Include yourself [the student], and your parents. Include your parents' other children and other people only if they get more than half of their support from your parents.)

### 1991 Income, Earnings, and Benefits

**Important** All applicants must submit a signed copy of their 1991 federal tax return with this application. Include all schedules and worksheets.

Students who are providing information about their parent(s) must also provide a signed copy of their parents' 1991 federal tax return (include all schedules and worksheets). See question #6 if you are not sure if you must provide information about your parents.

13 Did you (or will you) file a federal tax return for the year 1991? ☐ Parent ☐ Student

	Parent	Student
14 1991 Untaxed income and benefits (yearly totals only)		
Social Security benefits:	\$	\$
Aid to families with dependent children (AFCD or ADC):	\$	\$
Child support received for all children:	\$	\$
Other untaxed income and benefits:	\$	\$
15 Current value of cash, savings, and checking accounts:	\$	\$

### Certification

All of the information on this form is true and complete to the best of my knowledge. If asked by an authorized official, I agree to give proof of the information that I have given on this form. I also realize that if I do not give proof when asked, the student may be denied aid. Everyone giving information on this form must sign below.

Student	Date	Student's Spouse	Date
Father (Step)	Date	Mother (Step)	Date

**Application**

Name last first middle Telephone

City/State/Country of birth Country of citizenship

International students: give visa status Social Security no.

Permanent address

Mailing address

Birth date Male/Female

Art school, college or university attended	Dates <small>most recent first</small>	City/State	Field of major	Degree and date <small>received or expected</small>
--	---	------------	----------------	--

Business and professional experience and present employment (specify dates)

Are you a veteran of the armed services: if yes, please give dates of service

I am applying for:

- ☐ Complete Program, July 13-31  
☐ Week one only: July 13-17 with James Cross  
☐ Week two only: July 20-24 with Bruno Monguzzi  
☒ Week three only: July 27-31 with Rudolph deHarak  
☐ Combination of two weeks:

I would/would not be interested in the College housing and meal plan during my stay:  
☐ Single occupancy at \$700 for three week program  
☐ Single occupancy at \$225 for one week only  
☐ Single occupancy \$550 for two weeks only  
☐ Double occupancy at \$600 for three week program  
☐ Double occupancy at \$225 for one week only  
☐ Double occupancy at \$450 for two weeks only  
☐ Meal plan at \$140 per week

How did you learn of the Maine Summer Institute of Graphic Design

Signature Date



Briefly state your objectives in pursuing study at the Maine Summer Institute of Graphic Design:

78683839 MAISON DU LIRE

P01 13.06.92 15:21

## disussions w/ faculty

~~Jim~~

- good idea to see slides w/ names
- Think of contemporary faculty, The 3 hrs. should fit
- imm. ok
- (there dem, etc - w/ carpet happen early)

~~Bruno~~

- \* plan the direction the goals, the essential person for MSIGD
- Devle is it Bruner or no
- connected to specific place & teacher's connection school
- doubts will be back
- wanted him - today changed it
- \* wrap up @ Shaker Village & take good to "close"
- \* 3 instructors could "dove tail" projects



## Evals

1. mercants  
 not an educator  
 arrogant & understanding, not learning environment  
 those instructors were completely
1. ego problem  
 good final cont  
 pace not thought out  
 in cohesive group  
 no clear design philosophy  
 not a good leader, good business man  
 not professionally dealt with
1. frustrating  
 good pace, content has more intense
1. good business info  
 successful week  
 initial talk was good  
 slow start  
 not a good listener  
 week dragged  
 good final cont  
 forced ideas  
 ideas not communicated clearly  
 good to learn about this process  
 project could've been more challenging  
 realistic technical requirements  
 - enjoyed class



Wals

Lady

rambles

monotone

killed at students regularly

short temper

fun to hear someone

arrange a problem

2 people left in tears today

about 4 radio

young women include photo of resume?

dog with a typewriter

MSIGD not for men

and a discussion with them

good for some people's skills

not so informative

problems w/ communication of R

small - also

1/ no 1<sup>st</sup> yr students

participants from profiles or slides

another even planned - groups done

group and earlier -

problem / level of students

course content more clear in promotions

kind of students very good

Foundation Library

017 210 100 100 100 100

017 210 100 100

017 210 100 100

Journal Alpha

017 210 100 100

017 210 100

017 210 100 100



Ideas for tuckers from Rudy

Wengert  
Whady Pottle  
Lorux Fili

from Rudy: Rosmarie fissi  
e Othermann + fissi H) Ostbühl Strasse 19  
Schiffe 45 803 & Zuerich  
8001 Zurich 01-211-9477  
01-482-7892

April Grueman

- Leah Hoffmiz  
Lettering

MD: Muriel Cooper  
Debra Sommer  
Katerina McCoy

jacqueline Casey  
MIT Media Lab (poster problem)  
617-253-2697  
H) 617-232-9446

tomoko Miho  
212-288-2070 NYC  
ref by Cindy  
ask her she feels shy



Fsholka Eko  
227 Mitakobe  
52-18  
Mita, Minato-ku  
Tokyo 108  
03-4555128  
Fax 03-4535435

Kathleen Stank  
cooper  
Phil College  
good teacher  
not strong president  
not good leader

Heather Cooper  
11/05 - not a teacher

"Communication by design" LmT  
2 Gloucester SU302  
Toronto Ontario  
M4Y-1L5

416 966-3044  
Fax 416 966-8889



*Rays Contact*

January 28, 1992

James Cross  
Cross Associates  
3465 West 6th Street  
Suite 300  
Los Angeles, California 90020

Dear Mr. Cross:

On behalf of Portland School of Art, I am writing to formally confirm Rudy de Harak's invitation to teach one of three five-day workshops which will comprise the inaugural program of the Maine Summer Institute in Graphic Design. Oriented toward advanced graphic design students, educators, and practicing professionals, each of the workshops will be led by a distinguished teacher-practitioner who will be supported by a resident coordinator. In addition to yourself, we are simultaneously inviting Rudy de Harak and Bruno Monguzzi to each teach one of the workshop sessions. The coordinator for all three of the sessions will be Assistant Professor Margot Halverson-Heywood, formerly from Arizona State University and now a member of the graphic design faculty of Portland School of Art. Margot has told me that while in Arizona she studied with you and she is looking forward to working with you this summer.

We are able to offer you a salary of \$2000.00 and will take care of your travel arrangements and expenses as well as your food and lodging. In addition to teaching five full studio days, we are hoping that you will consider giving an evening slide lecture on your work which would be open to the public. We are also exploring the availability of a van during the dates of the program so that if you wish, a field trip could be planned.

It is my understanding that the first workshop which is scheduled for July 13 through 17 would best fit your calendar. Additionally, Rudy de Harak indicated that you would very much like to have your wife accompany you. We are currently in the process of checking on flight schedules and prices and if our budget permits, we will cover travel expenses for your wife. Our projected itinerary would be for you to arrive in Bangor, Maine on July 10 so that you could visit with Rudy before coming down to Portland on the afternoon or evening of July 12. We would book your return to Los Angeles for Saturday, July 18. If for some reason, this is not suitable, please let us know.

We believe that the Maine Summer Institute will provide a new opportunity for advanced students and professionals to come together in an intensive studio atmosphere and trust that this summer's program will be the first of many. Rudy de Harak has been an invaluable advisor and participant in the process of developing this Institute; without his help, we could not have realized so complete a concept and program. We are delighted that you will be one of the founding faculty and I look forward to meeting you personally in July.

Enclosed is a contract, a copy of the prospectus for the Maine Summer Institute, and a catalog which should provide you with more general information on the College. Please sign and return one of the contract copies as soon as it is convenient. If you have any further questions or concerns, please do not hesitate to contact myself, Margot Halverson-Heywood, or Elspeth Brown, Director of Continuing Studies and Adjunct Programs, at the number on the letterhead above.

Sincerely,

Ray Allen  
Dean of the College

cc.: Rudolph de Harak  
Margot Halverson-Heywood  
Elspeth Brown



78683039 MAISON DU LIVRE

P01 13.05.92 15:21

1992 15:25 FROM SIEGEL&GALE CROSS TO 12077725069 P.02

January 28, 1992

Bruno Monguzzi  
6866 Meride  
Switzerland

Dear Mr. Monguzzi:

On behalf of Portland School of Art, I am writing to formally confirm Rudy de Harak's invitation to teach one of three five-day workshops which will comprise the inaugural program of the Maine Summer Institute in Graphic Design. Oriented toward advanced graphic design students, educators, and practicing professionals, each of the workshops will be led by a distinguished teacher-practitioner who will be supported by a resident coordinator. In addition to yourself, we are simultaneously inviting Rudy de Harak and Jim Cross to each teach one of the workshop sessions. The coordinator for all three of the sessions will be Assistant Professor Margot Halverson-Heywood, a member of the graphic design faculty of Portland School of Art. Margot is very aware of your work as a designer and teacher and is looking forward to working with you this summer.

We are able to offer you a salary of \$2000.00 and will take care of your travel arrangements and expenses as well as your food and lodging. In addition to teaching five full studio days, we are hoping that you will consider giving an evening slide lecture on your work which would be open to the public. We are also exploring the availability of a van during the dates of the program so that if you wish, a field trip could be planned.

We have scheduled you to teach the second workshop which is scheduled for July 20 through 24. Our projected itinerary would be for you to arrive in Bangor, Maine on July 17 so that you could visit with Rudy before coming down to Portland on the afternoon or evening of July 19. We would try to book your return to Switzerland for Saturday, July 25. If for some reason, this is not suitable, please let us know.

We believe that the Maine Summer Institute will provide a new opportunity for advanced students and professionals to come together in an intensive studio atmosphere and trust that this summer's program will be the first of many. Rudy de Harak has been an invaluable advisor and participant in the process of developing this Institute; without his help, we could not have realized so complete a concept and program. We are delighted that you will be one of the founding faculty and I look forward to meeting you personally in July.

Enclosed is a contract, a copy of the prospectus for the Maine Summer Institute, and a catalog which should provide you with more general information on the College. Please sign and return one of the contract copies as soon as it is convenient. If you have any further questions or concerns, please do not hesitate to contact myself, Margot Halverson-Heywood, or Elspeth Brown, Director of Continuing Studies and Adjunct Programs, at the address or telephone number on the letterhead above.

Sincerely,

Ray Allen  
Dean of the College

cc.: Rudolph de Harak  
Margot Halverson-Heywood  
Elspeth Brown



JUN 22 1992 15:25 FROM STEPHEN GALE CROSS TO  
 Siegel & Gale, Inc. 3465 West Sixth Street  
 Suite 300 Tel 213 389 1010  
 Los Angeles California 90020 Fax 213 389 0064

## Siegel & Gale / Cross

Ms. Margo Halverson-Heywood  
 Portland School of Art  
 97 Spring Street  
 Portland, Maine 04101

June 22, 1992

Dear Margo,

In answer to your letter of 27 May, I have put together a class schedule which is attached. I called the Inn At Park Spring and told them that Rudi de Harak would be driving us up to Portland the afternoon of the 12th. My topic for the public lecture on Tuesday will be "Making Connections: A Design Process".

As far as supplies for the class, there shouldn't be a need for anything out of the ordinary. The assignment will be to make a poster for an opera just like the class at ASU. I will hand out printed summaries of three operas and assign a specific one to each student. The final piece to be handed in will be 11" x 17" vertical done as tight as time and materials permit. The "idea" is more important than the "finish".

If you need more let me know. Meanwhile, I look forward to the week in Maine!

Best personal regards,



James A. Cross  
 Managing and Creative Director

JAC/tag

New York  
 Los Angeles

London  
 Cambridge

Madrid  
 Linköping  
 The Hague

Prague  
 Seoul  
 Wellington

James Cross' Class Schedule  
Portland School of Art, July 13-17

Monday	morning	Introductions Review student's work
	afternoon	Review "Connections" concept Assign week's project phase I
Tuesday	morning	Review phase I of assignment Work in class/assign phase II
	afternoon	Review progress and discuss Topic for discussion: "Computers & Design"
Wednesday	morning	Review phase II Work in class/assign phase III
	afternoon	Review progress and discuss Topic for discussion: "Business and Design"
Thursday	morning	Work all day on comp for Friday's critique
	afternoon	
Friday	morning	Critique of assignment
	afternoon	Discussion of any subjects of interest



TO MARGO HALVERSON-HEYWOOD  
 PORTLAND SCHOOL OF ART  
 PORTLAND, MAINE  
 FAX: 207 772 5069

DEAR MARGO,

- I GUESS I WILL BE ARRIVING AT THE INN AT THE END OF THE AFTERNOON, SUNDAY JULY 18.
- THE TITLE OF MY LECTURE IS "BEHIND THE EYE".
- I AM NOT PLANNING ANY TRIP DURING THE COURSE.
- THE PURPOSE OF MY WEEK IS TO INCREASE THE STUDENT'S ABILITY TO READ AND TO COMBINE IMAGES TOGETHER. EACH STUDENT SHOULD BRING AT LEAST ONE BOOK ABOUT A PHOTOGRAPHER THEY LIKE. I EXPECT THEM TO DESIGN THE SEQUENCE AND THE LAYOUT OF A CATALOGUE FOR A PHOTOGRAPHIC EXHIBITION.
- WE WILL CONSTANTLY NEED A PHOTOCOPY MACHINE.

WILL CALL YOU NEXT WEEK WHEN BACK IN MERIDE.

BEST REGARDS

BRAND MONGUZZI