

Wolfgang Weingart AGI
Postfach 2235
CH 4001 Basel/Schweiz

SUMMER
INSTITUTE:
IN
GRAPHIC
DESIGN

JULY 18-
AUGUST 5
1994

**Maine
College
of
Art**



Wolfgang Weingart AGI
Postfach 2235
CH-4001 Basel/Basel-Stadt

10 August, 1994

Dear

Hello, hello-- since the pace has slowed to the copy machines and library from the first week, and Hopi Kachina is still alive in the form of a "temple entrance" label still on the GD West door, and my memory of the auditorium studio space will always be full of life and charcoal dust, and I know for a fact the Coffee Guy across the street misses us, it's time to hear back from you.

Erin and I have prepared an evaluation of sorts. Please take some time with it, I am interested in your thoughts and responses. The program is still young, and anything that could help to enrich the experience, or to simply make your time here more smooth, as well as thoughts on future faculty and programs are listened to and appreciated.

As for the video tapes of the lectures, I need to still view them to check the quality of image and sound, (I had three different people filming, each with different equipment, etc.) as well as get approval of the faculty to release them to you. So let me know if you're interested, and I'll get back to you on the availability and cost. (I still haven't seen our TV spot from the last week!)

Somehow fall came in with the rain on Dorothea's last Friday and hasn't left. It's beautiful and timely. Erin and I packed up remnants of State Street, Theresa and Alice cleaned up the Baxter Basement, and I'm lonesome for the activity and enthusiasm, though I leave tomorrow to go backpacking for three-days. (Whew!)

I look forward to reading your comments. Please get them back to me by August 29. MSIGD's wrap-up meeting and next-year planning begins the first week of September. And keep in touch. I like postcards.

And again, thank-you for making this summer a most incredible and enriching experience. For me, and for inspiration that the Institute is definately on the right track.

Take care,
Margo, Alice, and Erin

after

- ✓ Mtt: write letters
revise evaluations
- ✓ Erin: Merge, inc SASE, MAIL EVALUATIONS
- ✓ doem: collect reaps, scraps
garbage cans (pr.)
dishes
pots & pans
Boxter: MSIGD stuff
- pack
&
store in Boxter kitchen
- ✓ Clean fans
- ✓ film-in & pick-up Port photo
- ✓ Mtt & Erin: Agenda for wrap-up
Brain storm changes
- ✓ Mtt: Thank-yous: ✓ George / poster to George
✓ AIDE BLOOC
✓ PM A: Nils Lafontain
✓ faculty
✓ ~~Donny~~
- ✓ organize '94 files
- ✓ All to Maria

Wolfgang Weingart AGI
Postfach 2235
cu 4001 Basel/Schweiz

Holmann

for lecture
Call: Ann Harris
Harris
Harris
Harris
Harris

Monday	Tues	Wed	Th	Fri
am: out to \$5.90, \$30. ferry \$4.50 dinner \$10. Peaks maps to students ferry schedules & Brip: hats sunscreen HD bottles sweater swimsuit PMA	am: cut papers for after lunch post flyers/lecture OH: travel reimbursement	am: Maw	Need have materials (to be) staying push pins nametags	DH-grades keys #

10-3 Bed in
5th rack
pencils only
15" max size
15 stools

Call PMA: Tuesday time at check PMA: 7:50-1:00
Call PMA: Dana Babin. Friday. Hales / Hales, Hales / Hales / Hales / Hales
Slapper Pick-up for PMA
Call to "out" Hales: Hales?
Call Hales: 3:00-4:00 for Friday
Hales / Hales
✓ Call Hales: Hales / Hales

Monday	Tuesday	Wednesday	Thursday	Friday
9:30 Leave Austin Peaks 10:15 ferry Teenes - buy lunch A rain, 2 still lines PMA	Auditorium Lunch / PMA PMA	Farmers Market PMA AM: PMA PMA PMA Studio	Auditorium Long drawing PMA	Rodin / PMA 9:00 select work 10-3: Rodin 3-4: hang work 6:00-6:30 photo 4:5: talk about work "Losing"
eve: Peaks 6:30-7:00 Return 9:45	OH: check photos studio time	7: lecture		(Sunday)

Schedule

*This optional activity is an additional cost, details and sign-up on Monday of each week.

'94 Schedule

	X	confirm faculty	Margo
Nov 20	X	poster copy to ken	Margo
Nov 24 Dec 2	X	film to ID by Dec 2	Margo
	X	contracts to faculty	Ray
Dec 1	X	Blos to ken	Margo
Dec 15	X	confirm Print Ad space	Marica
Dec 10	X	final approval/corrections-poster	
Jan 4	X	film to PRINT	Margo
Dec 30	X	Poster Delivers	Margo/Maria/Ken
Dec 15	X	order 9x12 envelopes, make up lists	Marica Letters, cards for mailing
Dec 15	X	Reserve faculty housing	Margo/Marica
Jan 17	X	Posters MAIL w/letter, etc.	Marica
Feb	X	faculty travel Arrangements	Maria/ELLEN
Feb	X	Application Printed	Margo
March	X	more specific info re: course content for phone calls	
May 5		app review / exam collates /	
by June 3		faculty supply lists	
23	X	copies of app sent to faculty	
23		av. needs to Pont museum (later ok)	
23		lecture title, brief description from faculty	
	X	list to Wempant	
	X	talk to Carrie - Van, down info, any letters out	
	X	talk to Doug - space	
	X	Maria/Chris - \$ account for me	

Wes Lefauvain
PMA 775-6148

tapes or amp, CD player

Monday 18 July

Mango

- per diem for Ken/MCA catalogue
- travel miles/receipts from Ken
- X call Portland Museum ED
- Blacks of Wood?
- X P.O. to Portland/Dept. Weingart
- X call Marcy
- buy slide film
- X call Roger - lunch?
- call George
- Theresa: Clean-up here
- State street
- Baxter Butanomo? TP
- Chuck Thawine locked up
- X call Richard 766-5865
- X check in w/ library
- X call Mark re. Robert 5:00

Grin

- Chapp - Check (1000) pictures
- Chapp - James' displacement check
- Chapp - Judi - grades pictures
- post around town posters
- State purse: Mailup of posters
- *apps, etc.

State street: chill wine/beer, cheese
the 7565
Haley

~~DES~~
marta stops by

X call 'cancel' doctor

(2)

7:15 from Boston

5 to Bere Delta

Erin

TUESDAY 19 July

- X ~~bring slide film~~
- X ~~Port suschun CO/Flora - Wed 10-12~~
- X ~~Call Hume~~
- X ~~Call Marta 829-0959~~
- X ~~Joanna - check elms~~

- Large paper - school store?
- Call Terry - Moderator for Weingart

X ~~Wangart - Correspondence - what time of arrival?~~

Sat July 23 - Sun July 31

011-41-61-261-0253

X ~~Port Bakerhouse~~
Gamm (Marta) noon 16.
Aest 12.
28.

→ Antonis ~~Cabrey~~ Italian plater

→ Kamees for M. Aug 1

Wednesday 20 July

~~or call for afternoon~~ 11:30
6:30 lobster shack
Call Marta 829-0959 1:50 PMA
Van Keys 2:30 George/Maria

- X ~~Van Keys~~
- X ~~4:00 studio~~

- Ken - travel receipts
- X ~~Genie - weekend cleanup - prep? (Days crew Fri - Mark sat/sun)~~
- X ~~E - lecture flyers to imageset noon~~

- X ~~Call David Hella~~
- X ~~Call Mary~~
- X ~~Call Terry~~
- X ~~Call cancel operators~~

on map - Two arrows
caldwood parking
dawns (both)
PMA

X address lists to students

Jami - Th night booth

Thursday

- X call Grace - Pilsbury
- X call M. Nutter - video 767-2742
- X confirm w/ Jamie - lecture 828-1707
- X return @ Radio Shack
- X write notes
- X large paper for Donorhea
- X check on @ studio / copies of tape to Augusta / plastic start protection
- X rent space; Frank. Hays systems: 9582
- X Doug. high street
- X call Cofer / Dolores
- X call Virginia

fell:
- caper
- waxer
- plates

50\$

+ recap for \$500

Friday

- X core down - posters down
- X pay cash
- X check for Ken
- X Ken's mileage / tolls
- X document student work
- X Ken's Kaps
- grad. Ken
- X Ken sign poster (Margo)
- X Jamie - Hand Done - Ken's stuff
- X George - Mark: Johnson, GPH
- X Mark - state street

Sat-Sun

- check down signage
- pull posters up
- Boxter clean-up
- call Virginia

Sissors
- Scotch tape roll
non-magnetic
glass
note book

Monday

- X call Judy: contract for Monica ^{GDI} 1 section 50 MPR.
- X call David Puelle confirm for M., invite for Monday
- E- class list for WW
- X keep for WW
- ~~Baseline ticket: reimbursement~~
~~cancel 1 return reservation~~
- Clapp - per diem chk for WW
- E- → 2nd procedure Doug
- ~~new video: table montage? etc~~
~~James - RA/Down~~
- X note to George
- E- → Ken's work / my work
- E- X updated class list for grades
- X call Mary - cocktails tonight
- X call Richard - cocktails tonight
- X call Maria - cocktails tonight
- X call Virginia
- E- → flyers to E-set Xerox?
- JdE- → stuff to State street
- JdE- → paper from Calderwood
- X Doug - lights in GDE out
+ P in bathrooms / more attention + High st down
- X Maria - numbers on 4 week program differences: 1 faculty
two expenses
raise me
- X ~~Call Chris - PO for Macintosh~~
- Wes - computer over on Wed. - AV on th noon
- X Terra Firma - Bowling Balls
- X Maria check for Kareem is Fri \$170.
- X Betsy Molton 781-5245 - kens

Tuesday

Setup 2 slide projectors

~~X come over visit~~

Clapp per diem for WW

Clapp get party cash

confirm medications ~~from Theresa / from Museum~~

A & C return supplies
pick up paper / Dorothea
2 rolls 4' x 30' ~~20' x 30'~~

~~Raffles breakfast - open when?~~

→ ~~1-800 SW France~~

open
7:45
Raffles 761-3930

✓
Confirm: 1-800-323-2323
SUNDAY 31 JULY
9:30 AM DL 1939
Boston to 1013

Wednesday

Bookland: Hist of GD

~~Maschke to Museum / Overhead~~

~~Keep for X~~

party cash - Clapp

F, 640 SW Franks - Chris - Friday 12:00 check ~~4:00~~
Key Bank - SW France

~~call Ravi: to book school sat, Terry~~
call St. 400. Sat 7:00 10 people outside 775-0887

~~George Clapp~~

Wolfgang Weingart R61
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1882;
Formerly
Portland
School of Art

6 July, 1994

To: Roger Gilmore

From: Margo Halvers

I'm writing in response to your phone call and question today regarding MSIGD enrollment.

Here's some numbers:

We got 55 slide applications, and we have 42 different people coming as of today, and Maria has yet to contact at least one wait-listed person I am aware of.

What may have been your question becomes clear when you look at the situation that we only have 8 coming for the full three weeks, 3 for two weeks, and 31 spots are all one-weekers.

Two applications were unsuitable for the Institute (unaccepted). The rest were accepted or waitlisted for their first (or second if they gave us one, or if we suggested another week would be as suitable) choice. Waitlisted people are contacted by Maria as soon as an applicant notifies us they aren't coming.

Reasons for drop-outs range from scholarship money not coming through, not getting out of work, and simply not drumming up the money since the application date May 2. I think this is a complimentary result of applicants' (over) enthusiasm for our program, and as we grow, I expect this will continue.

Another note: we have enrollment of 21, 21, and 19 for each week. Last year our limit was 20, which we raised to 22 for this year, contrary to Ken Heibert's, Hans Alleman's and Richard Mehl's ideas of class limits.

OK, here's the facts, I hope this answers your concerns, which means, we're doing everything possible to fill the spaces, and I still feel we're beyond early expectations given this is only our third year...

cc: Maria Gallace

3/29 24/5

Robert T. Regan

Wolfgang Weingart AG
Postfach 2235
CH 4001 Basel/Schweiz

MSIGD 94'
tee shirt: stat's
7-1-94

WORK ORDER/INVOICE

Total cost of printing was \$513.00 for 78 tee shirts. Done by Action Graphics
(contact person John.)

Total amount of shirts given to people for no cost is eleven, which is a total
of \$110.00 at \$10 per shirt. These people are ~~Me~~ ~~Ken Hiebert + Wife~~

~~Margo~~ Wolfgang Weingart
~~Maria~~ Dorothea Hofmann + Son

~~Roger~~
~~Chesley~~

~~Ray~~
~~Richard, etc~~

There are 67 tee shirts left to sell for \$10 each. If all are sold at this price
there will be a total of \$ 680.00 made, that means a profit of \$ ~~170~~ 100.

☐ NEW ORDER
☐ REORDER

FOR CLOTHES

FOR NEW PINK

FOR WORK

FOR SCHOOL

FOR OTHER

BALANCE

SPECIAL INSTRUCTIONS



Handy Overprint

Lunch suggestions for Dorothea's week. It will be necessary to bring some sort of bag lunch on some of the day's due to the different locations we will be, there may not be any restaurants or sandwich shop's.

Aunti Leoni's	773-2751	hours 7am-11pm
Raffles	761-3930	hours 9am-5pm
Alpha Delta House of Pizza	773-5838	hours 9am-9pm
Food for Thought	772-0702	hours 6:30am-3pm
Gervais and Sun	874-6426	hours 8am-11pm

All menu's are posted on the wall on the West side of the graphics studio.

Wolfgang Weingart AGI
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1882;
Formerly
Portland
School of Art

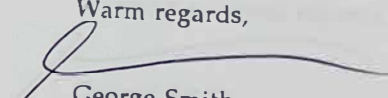
August 17, 1994

Dorothea Hoffmann
Museggstrasse 28
6004 Luzern, Switzerland

Dear Dorothea,

Walter Benjamin says that aura is found in the rare work of art that mysteriously captivates and transforms the person looking upon it. I felt that of you, even during our brief few words, and I know that our students came away from your presence very changed indeed. When you visit Portland again I hope there will be time for you to come to dinner, *en famille*. In the meantime, please accept my thanks for the many wonderful gifts you brought on this last visit, not the least of which was a new enthusiasm for drawing!

Warm regards,


George Smith
Interim Dean of the College

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1882;
Formerly
Portland
School of Art

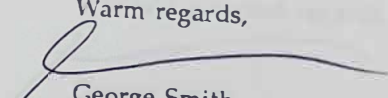
August 17, 1994

Dorothea Hoffmann
Museggstrasse 28
6004 Luzern, Switzerland

Dear Dorothea,

Walter Benjamin says that aura is found in the rare work of art that mysteriously captivates and transforms the person looking upon it. I felt that of you, even during our brief few words, and I know that our students came away from your presence very changed indeed. When you visit Portland again I hope there will be time for you to come to dinner, *en famille*. In the meantime, please accept my thanks for the many wonderful gifts you brought on this last visit, not the least of which was a new enthusiasm for drawing!

Warm regards,


George Smith
Interim Dean of the College

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of



97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1882;
Formerly
Portland
School of Art

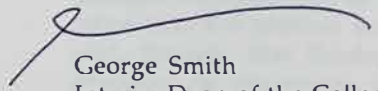
August 17, 1994

Wolfgang Weingart
Postfach 2235 CH 4001
Basel, Switzerland

Dear Wolfgang,

As I listened to your Thursday night lecture, spanning the history of graphic design with the ease and grace of a kid on a skateboard, I couldn't help but marvel at your own part in making that history. As we shook hands afterwards I felt that there was much we could talk about, and I'm only too sorry we did not have the chance. When you come back to Portland you must come for dinner, after which we could push around a few ideas. In the meantime, let me say that you have left us all—not just the Institute, but the whole of our community---much richer for your visit. Thank you.

Warmest personal regards,


George Smith
Interim Dean of the College

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of Art



97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

George Smith
58 Neal Street
Portland, ME 04102
(207) 772-8539

Since 1882:
Formerly
Portland
School of Art

August 17, 1994

Ken Hiebert
7731 Mill Road
Elkins Park, PA 19117

Dear Ken,

Some forty years ago I saw a movie in which a brown package was delivered by mail, and as it was opened, out of the box fluttered dozens of butterflies. When I unrolled your *Homage to Martin Heidegger* that's how I felt---"surprised by joy." After it's framed I want to hang it in my study. Aside from its unbelievable beauty, the poster showed me a link I'd missed in your lecture, missed that is, in your aesthetic. But before I go on first let me say something that Heidegger's recent detractors never breathe a word about and that his defenders oddly forget. Who championed Heidegger as the greatest philosopher in the history of the West? None other than the greatest anti-fascist in the history of philosophy: Sartre. It must be said, though, that Heidegger was not the existentialist Sartre thought he was, precisely for the reason you so plainly see. For Heidegger, Being-in-the-world, *Dasien*, is a matter of *being present in order to care*, not for the self, but for the *other*. I see this idea repeated in your piece everywhere I look, perhaps most subtly and for me most beautifully in the intimacy between space (the photographic image) and time (the typographical utterance).

This brings me to another point. Even in this early hour, it seems to me, when the rest of the art world is waking up (to feminism and the wider cultural critique), so many graphic designers still worship form as their only god. Against this modernist purism stands the postmodern (poststructural/Heideggerian/multi-cultural) content of your aesthetic, represented in your poster and also, I see better now, in your lecture, and no doubt in all of your work. To say the least, this is one good reason why students and young graphic artists need to see and understand what you do.

There's more I want to say, especially about the function of memory in your text--the idea of *nachtraglichkeit*. This, for Heidegger, along with presence and caring, resides within the spiritual and cultural space of dwelling--again, finely, mysteriously expressed in your poster, most of all by its representation of monumentality as absence.

But I won't drag on. Thank you for the gift, much of the pleasure of which lies for me in the *presence* of your signature. And please, give my warm regards to Eleanor. As I mentioned to her, we have a piano in our house; next time you come to Portland maybe one night we could have dinner, after which she might like to sing. In closing please accept my thanks for yet another, more widely received gift: your caring for our students, our College, and our community has left us all the richer.

Best!


George Smith
Interim Dean of the College

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

15 August, 1994

Ken Hiebert
7731 Mill Road
Elkins Park, PA 19117

Dear Ken,

I really want to thank-you here for the wonderful life-giving week you spent in our hot Baxter Basement... It was more energy and care than I'd imagined.

It cooled off with the rain on the last day of Dorothea's drawing week, and somehow fall is in the air ever since. I went backpacking last week, now this week lots to wrap up as the planning begins to take place for next year. We'll (Dean, VP, etc.) be meeting the first week of September to review numbers and get the official go ahead for MSIGD '95. I'd like to add a week.

Now I'm working on some ideas to get more information out, this gem of time and energy needs to be known, not only for MSIGD, but the importance of the education and interest to others... not sure how to proceed in this area, but I'm hitting the phone with CA, Print, ID, some larger AIGA organizations.

Evaluations were sent out last week, I'd be happy to forward copies. They'll be in a couple of weeks. And I'll stay in touch.

Again, thank-you. It was good to meet Eleanor, she lent a spirit to the time I enjoyed. I hope the opening went well and you're finding some time for your self now that school is approaching!

Charles B. Melcher

Photographer

501 Cumberland Avenue
Portland, Maine 04101 207.775.6301

Employment

1992-Present	Studio Lab Technician University of Southern Maine Department of Art	Gorham, ME
1992-Present	Photography Instructor University of Southern Maine Community Programs	Gorham, ME
1993-Present	Teacher of Proprioceptive Writing Maine College of Art, University of Maine;	Portland, ME Findhorn, Scotland; Bremen, Germany
1975-Present	Commercial Photographer	Portland, ME
1992	Faculty, Fine Arts Photography Cape Elizabeth High School	Cape Elizabeth, ME
1985-86	Photography Faculty Castlehill Center for the Arts	Tiuro, MA
1984-86	Freelance Photographers Assistant	New York, NY
1983	Photography Instructor University of Maine	Augusta, ME
1981-83	Resident Faculty Maine Photographic Workshops	Rockport, ME

Education

1981	B.F.A. Massachusetts College of Art Graduation with Honors, Photography Department under Nicholas Nixon/Baldwin Lee	Boston, MA
1973-74	Freshman Foundation Rhode Island School of Design	Providence, RI

Permanent Collections

Museum of Modern Art	New York, NY
Museum of Fine Arts	Boston, MA
George Eastman House	Rochester, NY
Carpenter Center for Visual Arts	
Harvard University	Cambridge, MA
Center for Creative Photography	Tucson, AZ
Swedish Museum of Modern Art	Stockholm, Sweden
Boston Public Library	
Department of Prints	Boston, MA
Erdman Fine Arts Gallery	Madison, WI

Wolfgang Weingart AG
Postfach 2235
CH 4001 Basel/Schweiz

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1882;
Formerly
Portland
School of Art

13 May, 1994

Ken Hiebert
7731 Mill Road
Elkins Park, PA 19117

Hello Ken,

The application reviews went great, the work was consistently better than last year, (and there was more of it), and all three weeks are filled with one or two over to cover drop-outs. You will be mailed copies of their applications shortly.

So, some questions now:

I got your supply list, and will incorporate Inge's.

And the slide lecture: What is the title and brief description for our lecture series mailer? The lecture will be on the Thursday evening of each week in the Portland Museum. So the mailing list will be larger, and we'll stay cooler and more comfortable in their space. The lecture is free to the public, we usually get a mixed crowd of students, and area professionals. Since it's summer, the number has been 60-80, but maybe it'll be larger this year because of the Museum.

Let me know about any other space needs you'll have, we will have a computer tech person working 20 hours a week for us, so that's available to you, for demo's, or whatever, but not necessarily to any students.

I suppose things are winding down there, as here, though Sunday I'm taking off to Orono, Maine, to teach May term. Defiantly secluded, but close to Acadia and Baxter for a little spring hiking.

I'll be in touch.

Wolfgang Weingart AGI
Postfach 2235
CH 4001 Basel/Schweiz

FROM : KH GRAPHICS

PHONE NO. 215+635 1408

NOV. 11 1993 05:57 PM

Kenneth Hiebert
7731 Mill Road
Elkins Park, Pennsylvania
19117
215 1635-1408

Educator
Graphic Designer
Photographer

KH/
1

Short Bio
11/15/93

Kenneth Hiebert was born in Minnesota in 1930. He received the B.A. degree in social sciences from Berbel College, Kansas, in 1953 and the Swiss National Diploma in Design from the School of Design in Basel in 1964. He has taught at the School of Design, Basel, at Carnegie-Mellon University, and since 1966 at what is now The University of the Arts. Under his chairmanship for 14 years, the Graphic Design Department was organized into its present basic form. He is the primary advisor for senior degree projects in graphic design and currently also teaches advanced typography. In 1973 he was Research Associate in the Arts at Yale University, leading an investigation of latent pattern in vernacular storefronts. He instigated the universal/Unique symposium and invitational exhibition at the University of the Arts in 1988. He received the Mary Lou Beitzel Award for Distinguished Teaching in 1990 and the Master Teacher Award of the Graphic Design Education Association in 1991.

Commissioned projects have included a wide range from extensive corporate identity work to books, posters, and environmental graphics. Awards include AIGA 50 Best Books, Communication Graphics, AIGA/Philadelphia Awards of Excellence, New York Type Directors Club, Philadelphia Art Directors Club Gold Medal, and the Society of Typographic Arts. His work is in the permanent collections of the Museum of Modern Art, Cooper-Hewitt Museum, the Gewerbemuseum Basel, and others. He is a founding member of the Philadelphia AIGA chapter.

His photography has been exhibited in one-man and group shows. Most recently, the photo collage series "Twelve Eclipses" based on Stonehenge was featured as part of the Mythos Festival in 1991. He is the recipient of an individual design arts award from the National Endowment for the Arts for design process documentation, including the extensive use of electronic media. The results of this work are described in *Graphic Design Processes*, published in 1992 by Van Nostrand Reinhold. A second Nea grant was awarded in 1994 for a sequel currently in process.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

February 26, 1994

Kenneth Hiebert
7731 Mill Road
Elkins Park
Pennsylvania 19117
215-639-1408
Graphic Design
Photography

Dear Margo,

My plan for the summer program is the following:

1. Develop a hand-drawn two-dimensional icon, possibly Maine seacoast related
2. Icon combined with letter form, color and site-derived texture
3. Deconstruction of icon informed by music (if time)
4. or application to 3dimensional form (if time)

Subject to modification but generally within these parameters.

We will need black and white paint (Plaka) and paper materials and drawing and cutting tools for all phases. We will need the same colored paint materials used by Inge last year for phase 2 and 3. Inge says you had a good material source there.

Is this enough info?

Ken Hiebert

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

February 7, 1994

Kenneth Hiebert
7731 Mill Road
Elkins Park
Pennsylvania 19117
215-635-1408
Graphic Design
Photography

Dear Margo,

I have your letter of February 2, but you didn't say anything about the poster.
Was it o.k.? I assume it arrived on schedule despite the adverse weather.

Regarding travel, I plan to drive. Will you reimburse on a mileage basis or air
fare equivalence? 27.5 mi

Eleanor will accompany me so a reservation for two at the Inn will be perfect.

I'll be talking to both Inge and Hans Friday. You'll hear from me soon
thereafter about my project.

I hope spring will be kinder than this winter.

Ken Hiebert

Wolfgang Weingart AGI
Postfach 2235
CH 4001 Basel/Schweiz

2 February, 1994

Ken Hiebert
7731 Mill Road
Elkins Park, PA 19117

Dear Ken,

Now it's time to start thinking about travel arrangements and reservations at the Inn.

I would prefer if you handled your travel arrangements from your end and we will reimburse you when you get here. It seems to be more convenient for us both, less going-between. Let me know.

Also, we have your reservations made for the Inn from the Sunday night you arrive through leaving the next Saturday morning. Also, should I reserve the room for two people?

Beginning in March we will be getting calls regarding specifics to the course content. Is there any information I can pass on?

I hope you're staying warmer than we are. My car hasn't started since December 21! But it's a diesel and I haven't tried very hard. That's the beauty of living in a small city I guess... Stay warm!

Sincerely,

Margo Halverson

Wolfgang Weingart AGI
Postfach 2235
CH 4001 Basel/Schweiz

2 November, 1993

Ken Hiebert
7731 Mill Road
Elkins Park, PA 19117

Dear Ken,

We're so pleased you will be part of our 1994 faculty. The Institute is July 18 - August 5, 1994. You will be receiving a contract from the Dean once we have confirmed the date of your week.

Enclosed is information from the 1993 "Maine Summer Institute of Graphic Design" as well as a catalog from Maine College of Art, sponsor of the Institute.

For your five-day session, the course could be in whatever format you wish. We are able to offer a salary of \$2000, and pay for your travel arrangements as well as lodging and per diem meals while you are here. We would also ask you to consider giving an evening slide lecture open to the public. This lecture would be on the Thursday evening of each week. Classes begin on Monday mornings, end on Friday afternoon.

The 20-22 students will each have work space in the Baxter building basement, our Graphic Design area. They may come for the full three weeks or take only one week. Each applicant submits slides that I see along with two other Portland designers and our Department Head for participant selection. We have a photocopier available, a camera lucy, and a darkroom. We also have available a computer lab with four computer stations, two scanners, and laser printer, however, the beauty of the Institute is the hands-on nature of the back-to-basics work. The computers are available for our summer workstudy person to output type or help out as you need it.

I'm also excited that you'll be designing the poster. This piece mails to Art Schools, Universities, AIGA and AGI members, and any inquiries we've been compiling.

Now, specifics of the poster:

Quantity: 3,000

Total budget: \$ 3,400

However you want to split this between your fee and production costs are up to you

Weingart RGI
2235
Portland, Maine

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

Deliver: January 17 to Maine College of Art
Intent: To inform about and promote the Institute and 1994
faculty; to get inquiries and quality applicants,
also using Maine as a selling point.
Mails: 9" x 12" envelopes, we sometimes mail it
together with application materials and a letter.

The main copy regarding the program, the college, eligibility, etc.
will be essentially the same as last year. I will give the copy to
you on disc, Word 4.0.

You may fax me any questions you might have at 207 772.5069 (school
fax). My home number is 207 871.0026, (the best place to reach me is
evenings there, or leave a message), studio is 207 761.0288.

Thanks again Ken, we're so excited about next summer's program, and
it's all coming together. I will give you a call when I confirm
Weingart, and I will have the main copy for the poster revised in
about a week. Let me know how the budget looks, and how I can help
you in any further way to get started.

Sincerely,

Margo Halverson
Director, Maine Summer Institute in Graphic Design

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

15 August, 1994

Wolfgang Weingart
Postfach 2235/CH 4001
Basel-Switzerland

Dear Weingart,

First of all, no problem with the Inn. I'm assuming you then paid only for one night. Good. This is no problem. It is a goofy early (now three years ago) policy, we will change that number of nights for later years.

I had a different feel about this year's class too. Always a different chemistry thing, though after the first year's nightmare being two years ago, I was probably more relaxed than last year.

Dorothea's class was also incredible. Amazing energy in the drawing studio where you lectured last year. We filled the huge space with charcoal dust and so much moving activity with the large drawings. And the final bash at the dorm included the limbo dance. We made a stir-fry eating the vegetables we all drew. (I got to sit in on and draw with the class most of the week!) Ken's week almost seems too far away to remember...

It was a great year. So when I get the "official" go-ahead for MSIGD '95 I will begin planning for next year. I will be in touch. I am proposing it go for four weeks, so we'll check the numbers. And since so many seem to be coming for only one week, this seems like a good idea.

So, again, many thanks. I really enjoyed you here, it is an exciting time for me, the Institute, and it does get me going with my own work and wants as well. It was good to speak briefly of this. But I am planning on staying one more year for sure, then perhaps a leave for a year, travel or do design work while Charles is in graduate school. Who knows. (I would still do the Institute though...) It seems I have had so much change lately, anything is possible and seems interesting.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

Fon (061)261.02.53
Fon (061)695.67.11/Schule
Fax (061)261.02.63

Basel,
August 5, 1994

To
Margo Halverson, Director MSIGD
Maine College of Art
97 Spring Street
Portland/Maine 04101

U S A

Dear Margo,
back in Basel, into also very hot weather... Theoretical I made
a mistake with the numbers of nights at Inn. Ray Allen writes
on Nov 29, 1993 to me: '...from Sunday evening through the
conclusion of course on Friday.' My mistake not to red the letter
carefull. Just also, I trust the conditions, and for a person
which comes from oversea cannot teach the next morning!
We need a day between from this distance. And on Friday we do
not go in the night my flight back... Gives together fair
7 nights. Also I am wrong in my letter from March 1, where I
wrote that I pay two nights. And why I thought about two nights I
do not know.

As I told you, I liked this year in a different way your class.
And many thanks for this invitation. I am shure Dorothea
liked Portland too.
The time at MIT/Visible Language Workshop was informative,
and let me a lot of questions open.

Many greetings,

Wolfgang
With the hope that the C/D students do not kill me, when they
see me on 5th Avenue in NYC... But it was necessary.

Wolfgang Weingart AG/
Postfach 2235

20-07-1994 15:14 FROM WEINGART-WOLFF
Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Schweiz

Fon (061)261.02.53
Fon (061)695.67.11/Schule
Fax (061)261.02.63

URGENT.

Basel,
July 20, 1994

To
Margo Halverson, Director MSIGD
Maine College of Art
97 Spring Street
Portland/Maine 04101

U S A

Fax:
001-207-772-50.69
One page

*Flight 110 290
9:28*
Dear Margo,
thanks for calling last night. March 15, I gave you the flight
arrivals: NW changed and they gave me last week the new time
by Delta 1866 ar in Portland from Boston sat July 23: 7:55pm
where I am still a little confused in the evening 'lecture' on
Thursday July 28.
It would be really helpfull to have one or two person (a letter
of June 10, to you) which can moderate, or keep the audience
busy, persons which have not the same opinion as me,
or can be pushy, or I do not know. Terry Swack will be probably
too much on my side, also from here education in Philadelphia.
I do not know, how you made this evening up by a poster, or
letters to different people... Anyway point 2 in my letter from
June 10 would be good, that the audience are prepared with
questions written down on a paper for collecting and the answers.
Sunday evening the two 'old' students from SF, which are
staying in the Inn too like to go into a restaurant (Rachel and
Terry). If you have time, please come too. Or are Sieberts
still at this night in Portland? Would be great to see them back.
If you need some specific from Basel, please let me know by
fax.

I will go back to Switzerland from Portland Sunday morning
early, I will take the bus to the airport than.
The last day, Friday afternoon I prefere, if possible for you,
to work with your students, or to document the work
a little bit. After it would be fine to have a drink or dinner
with these which have time and like to come...

Many greetings,

Wolfgang

Basel,
June 10, 1994

To
Margo Halverson, Director MSIGD
Maine College of Art
97 Spring Street
Portland/Maine 04101
U S A

One Page
Fax: 001-207-772.50.69

Integrating the Computer into GD

Dear Margo,
thank you for the fax from June 7, 1994.
The title 'The Computer and its Integration into Graphic Design'
is made up by my bad english. Perhaps you will find a better
english...

What would be fine:

- 1 A person which has a moderator function, or two. They have to come from the design field. (Teachers from your college?) *erry?*
- 2 The member of the audience have to bring questions, written by typewriter, or legible handwriting, to answer the questions. *]*
- 3 Would be helpfull to have a Macintosh with an assistant to show composing problems over a projection system to the wall. (there exist a system with an overhead projector, a small part which you add on the overhead, comes very light.) *Jimie + PM A*
It is very similar to the last year, I think you saw parts.

The supply list is the same like in 1993.
What I need a xerox copy machine, with white paper and to make the typesizes variable. I bring the composed text with me, the student can decide than which size they need.
The week exercises will be a little different:
Designing a poster for a Hopi Kachinas Exhibition.
The material which they need is to make 'Hopi Kachinas' in capital equal.
To know bad and good raggs.
And start with these knowldges the poster.
I like to work again half day with the computer/assistant, like in 1993.

But I would than probably friday afternoon the field trip? tellernie Resnevan
prefer to A late afternoon I will show only the class the two lectures work in the from last year. The arriving dates are the same like in my letter afternoon. from March 15 1994.

Many greetings,

*your
W. Halverson*

Wolfgang Weingart AG/
Postfach 2235

to: Wolfgang Weingart

7, June 1994

Hello Weingart,

I just returned from teaching at University of Maine up in the sticks of Maine... A beautiful place, but I'm tired.

So, back to the issues here--

Your idea about your lecture on "The Computer and its Integraton into Graphic Design Education" sounds great. Is there any other information we can put into the mailing about the lecture besides just the title? OK, fax works well.

Also, I'm making the supply list the same as last year for your week. Any changes?

I hope all is well, hello to Kathy.

Margo

Fon (061) 695 67 11 / School
Fax (061) 261 02 63

Basel,
June 2, 1994

To
Margo Halverson, Director MSIGD
Maine College of Art
97 Spring Street
Portland/Maine 04101

U S A

Fax: 001-207-772.50.69

Dear Margo,
thanks for your last letter from May 13, 1994. I was in a
drawing camps for 10 days, I received your letter just now.
On May 16, 1994 I faxed back to Maria about the applications, it
looks all fine...

To your questions:
No problems, like last year with the classrooms.
On March 1, 1994 I wrote about the lecture: Once we agree that it
will make no sense to show again the same subject like in
1993.

I was asking in this letter about an other idea. But I get never
a letter from you back. The idea was to speak about Computer
and education etc. (please look for the letter).
What you think about?

Last week I thought it will be good to bring the lecture slides
from last year with me, to show the material only in the class
during a break or one soon evening.

Please write/Fax to me what you are thinking about...

Many greetings,

*and many thanks,
yours
Wolfgang*

*Hi Margo
from T. with
Hennessy like
the Cognac!*

FROM ID: 0041 61 261 02 62

TOTAL P.01

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

Maine College of Art

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

Since 1882;
Formerly
Portland
School of Art

13 May, 1994

Wolfgang Weingart
Postfach 2235
CH 4001
Basel, Switzerland

Hello Weingart,

The application review went great, the work was consistantly better
than last year, and all three weeks are filled and a couple over to
cover any drop-outs. Maria will be faxing you the course applicants,
and if you would let her know if it looks OK after you see it. I
know you told me last year you wanted to see the list before we sent
out acceptances. You will be mailed copies of their applications
shortly too.

So, some questions now.

Any supplies different than last year?

And the slide lecture: What will be the title and brief description
for our lecture series mailer? It will be on the Thursday evening of
each week, and in the Portland Museum. So the mailing list will be
larger, and we'll stay cooler and more comfortable in their space.

The space is the same, in the basement, with both rooms. There is no
way we can fit all 22 into one room. Sorry. But good news! Even
though Jamie will be graduating in two days, he's been hired to be
the department's computer boss. So he'll be around, helping us out.
Again, let me know any other needs are as the time gets closer.

I hope all's well, hello to Kathy.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11
Fax (061)261.02.63

Basel,
March 1, 1994

To
Margo Halverson
c/o Maine College of Art
Graphic Design Department
97 Spring Street
Portland/Maine 04101

U S A

Registered letter

Dear Margo,
thank you for your letter from January 27, 1994. Also I get the posters, I like them very much.
Sorry I could not answer before, the most February we where in Cuba for so called holidays. But this time the sun and beach was great working. So we came three days before back.

To your letter:
Thank you again for your kind invitation and hopefull we have enough students for this year. And I have to be very quiet beside so wise two other teachers...

The stay Inn:
I will come Suterday July 23 to the States, be the same evening in Portland.
Will go back on Sunday July 31 in the morning to Boston/Basel
Can you reserve me please the nights Suterday 23 to Sunday morning 31 of July.

A single room (one Person).
Kathy comes this summer not with me, we did not planned a trip for the States to combine this short time with Portland.

Also the two nights more at the Inn I will pay from my own.

These dates are correspondence with the Lufthansa Flights (it is

Portland-
report in
night.
ne open
til now.

I do not know when the airplane arrives

27 January, 1994

Wolfgang Weingart
Postfach 2235/CH 4001
Basel-Switzerland

Dear Weingart,

I had a poster sent to you for the 1994 program. Now it is real...
4.000 will be mailed in the next week.

So now it's that time again to start thinking about travel arrangements and reservations at the Inn.

I would prefer if you handled your travel arrangements from your end and we will reimburse you when you get here, like last year. It seems to be much less expensive as well as more convenient. Let me know how this goes.

Also, we have your reservations made for the Inn from the Sunday night you arrive through leaving the next Saturday morning. Please let me know when you can, if this is alright. Also, will you be traveling alone?

I'll certainly miss Jamie, my side-kick, next summer, but Erin, a senior will be helping us out. Beginning in March we will be getting calls regarding specifics to the course content. Is there any specific information I can give them, will it be similar to last summer?

Hello to Kathy. I'm freezing here. But happy. Had oysters at J's two nights ago and thought of you both!

Sincerely,

U S A
97 Spring Street
Portland, Maine 04101
Graphic Design Department
c/o Maine College of Art
Margo Halverson
To

Basel,
Oct 26, 1993

Phone:
(061) 261.02.53
(061) 695.67.11
Fax (061) 261.02.63

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

Hiebent
Weingart 25-29
Hefmann 1-5

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.776.3052
FAX: 207.772.6069

Since 1882;
Formerly
Portland
School of Art

October
18 ~~September~~, 1993

Wolfgang Weingart
Postfach 2235
CH 4001
Basel, Switzerland

Dear Weingart,

Hello. And great news maybe you already heard-- Dorthea is coming! We have changed the dates of next year's Institute to help accommodate this; she will be teaching the last week which is now August 1-5, which will give her a break after Brissago and before coming here. Thank-you for speaking with her, I'm feeling we're on the way to another great summer.

Speaking of which, will you come back to teach for five days next summer-- either July 18-22 or July 25-29?

The terms are the same; the course could be in whatever format you wish, and again, we are able to offer a salary of \$2000, and pay for your travel arrangements as well as lodging and our 100\$ per diam will cover a few oysters at J's. And again, we would also ask you to consider giving an evening slide lecture open to the public. We have available to us the lecture space in the Portland Museum for the Thursday evenings, so our audiences may expand, or at the very least we will be in a more comfortable setting.

I am unable to use the Baxter auditorium for any other week's classes but Dorthea's, but I would work on getting all the participants into one room, crit tables be in the other. I know this was of concern to you.

Please let me know as soon as possible if you can be with us again. I am also asking Ken Hiebert to join us, and will keep you posted on that. You may fax me your response as well as any questions you might have at 207 772-5069. My home phone is 207 871-0026, studio is now 207 761-0288.

Thank-you once again Weingart, I do hope this will work out for you and us. I hope you'll be able to come, your presence is instrumental and exciting for our summer program. I will get the go-ahead for the 4 week session we spoke of once this 3 week format is in the red.

Hello to Kathy. I've been extremely busy, I have a show opening Oct. 28. I'll send you a catalogue, it's my personal work, truly where my heart has been lately. So now I have my own energy back. Talk to you soon. Thanks again,

Margo

D. Hofmann
Gadero
6614 Brissago TI
Switzerland
093 65 10 79

Gadero,
13. July 1994

Margo Halverson
Maine College of Art
97 Spring Street
Portland
Maine 04101
USA

Dear Margo,

Thank you very much for your letter of July 5, 1994.
To your questions:

I need two projectors for my lecture. I do not know what is meant by AV-needs, but will ask Philip Burton when I go down to Brissago this afternoon and answer this question later.

The pull-out sofa bed which you mention in Judi's bed and brefeast inn is certainly all right. As long as I do not have to sleep in the same bed with Matthias, everything is fine.

My arrival time at Portland will be 6.25 PM, July 29th. ✓

All goes very well with our program here. We are very busy and the weather is hot. This week Armin teaches color and next week Pierre Mendell from Munich poster design.

I look forward to seeing you very soon.

Best regards,

Armin

* AUDIO VISUAL: I FOUND OUT!

MY SLIDES ARE SET IN A LINEAR TRAY, WHICH I AM BRINGING WITH ME.

Dorothea Hofmann
Museggstrasse 28
6004 Luzern
Tel. 041 51 46 04

Summer institute in graphic design
Maine College of Art
Drawing: August 1 - 5

List of drawing materials:

- Drawing pad 9" x 12" Morilla 35 Beverly
 or 12" x 18" or Stonehenge
 or 14" x 17" or any similar pad
 variety
- pencils
- pencil sharpener
- vine charcoal variety
- eraser
- kneaded eraser
- blades
- drafting tape
- fixatif
- a small piece of fabric
- large drawing paper 36" x 48" or any other size up to
 40" x 58"
- folding chair or some-
thing to sit on for outdoor drawing
- board for supporting
drawing pad

No large size drawings are done outdoors.

List of still-life materials:

Various objects of 3-dimensional quality and convenient sizes.

- jars
- pots
- cups
- vases
- tools or parts of machines (not large)
- bricks
- small boxes
- some fabrics
- vegetables
- fruit
- etc.

For the studio work I will set up two still lifes -
10 - 12 students around one still life.
To set up the still lifes I need two tables (not large)
We need easels and enough wall-space for large drawings.

I reserve Saturday and Sunday for looking at the locations
to draw outdoors and the studio space and will - according
to the situation and the weather decide how many days to
draw in the studio or outdoors.

15. April 1994

Maine College of Art

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

Since 1882;
Formerly
Portland
School of Art

13 May, 1994

Dorothea Hofmann
Museggstrasse 28
6004 Luzern
Switzerland

Hello Dorothea,

The application slide reviews went great, the work was consistently better than last year, (and there was more of it), and all three weeks are filled with one or two over to cover drop-outs. You will be mailed copies of their applications shortly.

So, some questions now:

Please let me know what supplies I should ask your students to bring, what supplies we should have available here.

And the slide lecture: What is the title and brief description for our lecture series mailer? The lecture will be on the Thursday evening of each week in the Portland Museum. So the mailing list will be larger than last year, and we'll stay cooler and more comfortable in their space. The lecture is free to the public, we usually get a mixed crowd of students, and area professionals. Since it's summer, the number has been 60-80, but maybe it'll be larger this year because of the Museum. Katy Stenhouse told me what a great lecture your Brissago one was last summer...

I will have a van available each day, when you get here we could scout some locations. I don't know that the school has any stools, but I could check. Let me know what your thoughts are on what supplies and what else we'll need to ask them to bring, or maybe I can have available here.

Sunday I'm taking off to Orono, Maine, to teach a summer school course in typography. Defiantly a secluded location, in Northern Maine, but close to Acadia and Baxter Parks for a little spring hiking.

I'll be in touch, I hope all's well with you.

23 Mai 1994
Dear Margo,
Thank you very much for your letter of May 13. I am happy to hear that the applications went so well. We too had far too many students who wanted to attend for the 1994 Brissago program. It is good to be able to make a selection.

I am sending you herewith a copy of my material list which I have sent on April 15th together with a letter to Maria Gallace. I hope this answers the questions about supply.

I am glad that you will be available Saturday to look around for locations to draw.

The title and brief description for my lecture will be sent to you in a few days.

I am looking forward with great pleasure for my week of drawing in Portland.

Best regards,

Dorothea

D. Hofmann
Museggstrasse 28
6004 Luzern
Switzerland
Tel. 041 51 46 04

February 8th
1994

Margo Halverson
Graphic Design
Maine College of Art
97 Spring Street
Portland
Maine 04101

Dear Margo,

I have received the posters - they look wonderful - and your letter.

The day after to-morrow - February 10th - I leave for New York, where I will teach again at the New York Studio School of Drawing, Painting & Sculpture for two weeks in the "Drawing Marathon".

I will certainly arrange for my ticket and if I want to come a day earlier - which I might want to do - I will let you know ahead for making the room reservation.

I do not know right now, if I come alone or may be with my younger son. We would certainly sleep in the same room. May I contact you again after my return from the USA in March?

In case you have any urgent question, you can reach me at the following phone nr. : (212) 691-3216 c/o Rosmarie Hausherr, 145 West 17 Street, (only evenings or weekends)

Thank you again. I hope it's warmer when I arrive.

Sincerely,

Robert R.

27 January, 1994

Dorthea Hofmann
Museggstrasse 28
6004 Luzern
Switzerland

Dear Dorothea,

I hope you have received a poster for next summer. It certainly makes it real! We will be doing the large mailing in about a week.

I have a few things to mention now. First, it has been our experience that it is both less expensive and more efficient for you to make your travel arrangements from Switzerland rather than us do that here. We will simply reimburse you when you get here. This is probably the time to get started on that. Also, we are reserving a bed and breakfast room about a block from the school beginning the Sunday night of July 31 through Friday night August 5. Also, please let me know if you wish any other nights and if you will be alone or not so I can let them know on the room size.

That's all for now, I hope you're doing well, we're freezing here, -32 degrees this morning. And I left Arizona for this??? Hello to Armin.

Sincerely,

Margo

02-DEC-1993 11:47

TO: MARGO HALVERSON
19412 WILLOW SPRING
GRAPHIC DESIGN
34 DANFORTH ST
PORTLAND MAINE
04101 USA

04701 FAX USA 001 207 772 5069
Drawing at the Kunstgewerbeschule

Dorothea Hofmann has taught (1) landscape drawing at the Kunstgewerbeschule in Basel, Switzerland, Yale University of Art in New Haven, Yale Summer Program in Graphic Design in Brissago, Switzerland, (State University of New York in Purchase) and The New York Studio School of Drawing, Painting & Sculpture. Teaching since 1954 she also has lectured (lectured drawing courses at the Art School of Berlin West, Germany - National Institute of Design, Ahmedabad, India, and Yale University among others. Hofmann was born in Lucerne, Switzerland and received a Swiss National Diploma in Graphic Design from the Kunstgewerbeschule Basel, Switzerland in 1934. She has also exhibited her drawings widely since 1954 in exhibitions such as Groszfeld-Holt Gallery at The University of the Arts, Philadelphia, American Gallery, Longue Point School of Art, New York, Kunsthaus Basel, Basel, Switzerland, Higha Ellis Memorial Library Gallery, Penn. State, etc. etc.

JANUARY AND DECEMBER 1993

- 1) "Dorothy Hoffman taught drawing as a reason: I did not teach landscape drawing at the Art Studio School. I taught still-life and life drawing there. Even at Purchase I taught still-life and not landscape drawing. I believe was only a lecture and an afternoon drawing session. There was only a drawing. Therefore I think it is best to say just 'teach drawing....'"
- 2) "Besides drawing, Hoffman worked on a number of decorative projects which include wall and floor inscriptions, organization systems, posters, relief sculptures and stained-glass windows. (You should make a good survey! I would like to have a different system of the pieces I have exhibited my work.)"
- 3) "She has also exhibited her drawings widely since 1944 in exhibitions such as:
Gallery Felix Mendelsohn, Basel, Swiss Study Gallery, Moore College of Art and Haverford-Helf Gallery at The University of the Arts, Philadelphia, Emma Hale Memorial Library Gallery, Mount Ridge, New York and Houghton Gallery, Cooper Union School of Art, New York. (At Haverford-Helf I had only a limited amount of pieces in a group exhibition. May be it had to be less than 100 pieces in a group exhibition could say: 'Her drawings are represented in many public and private collections'."
- 4) "I could not send you the...

I could not send you this fax earlier because the office closed last night the minute after I collected your fax. Unless you have any questions you do not have to send me another fax. I trust you for doing it right. Thank you, I have sent my portrait photo, a photo of my work and a short written statement about drawing to Ken Hiebert on Nov. 25th.

Bea - 26 Nov 2004

Best regards

Probability

MISSION-REPORT

TIME : DEC 01 '93 14:07
TEL NUMBER : 207-772-5069
NAME : MAINE COLLEGE OF ART

NR	DATE	TIME	DURATION	FILE	TO	FROM	STATUS
465	DEC. 01	14:05	00:00	01	041 00 01 17		OK

pages including this one: 3

From: Margo HALVERSON

Dorothea - following is the bio information for the poster. I rewrote yours in prose form.

Please look over and fax back to me today, if possible, any corrections or changes so I can get this to Ken.

Thanks! Margo

my fax* at school: 207- 772-5069

pubberty

Kenneth Hiebert has taught at the Kunstgewerbeschule in Basel, Switzerland, Carnegie-Mellon University, and since 1966 at The University of the Arts, in Philadelphia. Under his chairmanship the graphic design department was organized into its present basic form. Hiebert received the B.A. degree from Bethel College, Kansas, in 1953 and the Swiss National Diploma in Design from the School of Design in 1964. He received the Mary Lou Beitzel Award for Distinguished Teaching and the Master Teacher Award of the Graphic Design Education Association. Commissioned projects have included extensive corporate identity work to books, posters, and environmental graphics. Hiebert has received numerous awards from major professional organizations and his work is included in the permanent collections of the Museum of Modern Art, Cooper-Hewitt Museum, the Gewerbemuseum Basel, and others. He is a founding member of the Philadelphia AIGA chapter. Hiebert received an individual design arts award from the National Endowment for the Arts for design process documentation. The results of this work are described in Graphic Design Processes, published in 1992. A second NEA grant was awarded in 1993 for a sequel currently in process.

Wolfgang Weingart has taught typography at the Kunstgewerbeschule in Basel, Switzerland since 1968. His teaching has focused on conventional and computer experiments with typography. He has lectured on his teaching methods in over 15 countries during the last 20 years. Weingart is the author of several books about typography and design, and a new, comprehensive book of student work is under way. Weingart's work and that of his students has been shown in exhibitions throughout the U.S. and Germany. His work has appeared in international poster exhibitions, design books and journals. He has received awards from the Swiss Department of Cultural Affairs for his posters and book cover designs. He is founder of the periodicals TM/Communication and Typographic Process and is a contributor to the Typographische Monatsblätter/St. Gall, Switzerland. He is a member of the organization Alliance Graphique Internationale.

Dorothea Hofmann has taught landscape drawing at the Kunstgewerbeschule in Basel, Switzerland, Yale University of Art in New Haven, Yale Summer

publishing

Program in Graphic Design in Brissago, Switzerland, State University of New York in Purchase, and The New York Studio School of Drawing, Painting & Sculpture. Teaching since 1954 has also included letterform drawing courses at the Biel School of Design, Biel, Switzerland, National Institute of Design, Ahmedabad, India, and Yale University among others. Hofmann was born in Lucerne, Switzerland and received a Swiss National Diploma in Graphic Design from the Kunstgewerbeschule Basel, Switzerland in 1954. She has also exhibited her drawings widely since 1964 in exhibitions such as Rosenwald-Wolf Gallery at The University of the Arts, Philadelphia, Houghton Gallery, Cooper Union School of Art, New York, Kunsthalle Basel, Basel, Switzerland, Hiram Halle Memorial Library Gallery, Pound Ridge, New York.

publishing

Dorothea Hofmann
Museggstrasse 28
6004 Luzern
Tel. 041 51 46 04 privat
" 041 51 62 71 studio

Luzern,
22. November 1993

Margo Halverson
Director, Maine Summer Institute
of Graphic Design
97 Spring Street
Portland
Maine 04101
USA

Dear Margo,

Thank you again for your 2 letters of 1 September and
18 October, 1993.

It is an honor for me that you invited me to come and
teach at the Maine Summer Institute.

Here is my brief biography.

I am going to send a copy of it to Ken Hiebert, as well
as a photograph of myself and a short statement of what
I think about drawing and a photograph of one of my
drawings which he can use for the poster.

Please let me know, if you need any more information.
It just occurred to me that you might not have my
catalog of the Cooper Union exhibition. I am going to
send you one by separate airmail.

Thank you again for your invitation.
With kind regards,



Dorothea Hofmann

P.S. I just received another invitation to teach
drawing this February at the New York Studio School
of Drawing, Painting & Sculpture.

Biography

Dorothea Hofmann

1929 Born in Lucerne, Switzerland
 1935-47 Schools in Lucerne, Switzerland
 1948 Academy of Arts, Cambridge, England
 1949-54 Basel School of Art & Design, Basel, Switzerland
 1954 Swiss National Diploma in Graphic Design
 1953 Marriage to Armin Hofmann
 1967 Birth of Conrad Arnold
 1970 Birth of Matthias Philipp

Study Travels to
 Italy, Spain, Portugal, Franco, Holland,
 England, USA, Mexico, Egypt, India, Persia

Teaching Appointments

1954-60 Basel School of Art & Design
 Landscape, object, animal and life drawing
 1961 Biel School of Design, Biel, Switzerland
 Letterform drawing
 1965 National Institute of Design, Ahmedabad, India
 Letterform drawing
 1978-91 Yale University School of Art, New Haven, Connecticut
 Landscape drawing and letterform drawing
 1983-91 Yale/Norfolk Drawing Seminar, Norfolk, Connecticut
 Direction of annual three-day landscape drawing workshop
 and exhibition
 1985- Yale Summer Program in Graphic Design, Briesago, Switzerland
 Landscape drawing
 1988 State University of New York, Purchase
 Lecture and drawing workshop
 1989 Basel School of Art & Design
 Object drawing (Weiterbildung)
 1993 The New York Studio School of Drawing, Painting
 & Sculpture "Drawing Marathon"

Exhibitions

1966 Gallery Felix Handschin, Basel
 1979 A+A Gallery, Yale School of Art, New Haven, Connecticut
 1980 The Swiss Center Gallery, New York
 1986 Goldie Paley Gallery, Moore College of Art and Design,
 Philadelphia
 1987 Visual Arts Gallery, State University of New York,
 College at Purchase
 1990 Hiram Halle Memorial Library Gallery,
 Pound Ridge, New York
 1990 Rosenwald-Wolf Gallery, The University of the Arts,
 Philadelphia
 1991 Houghton Gallery, Cooper Union School of Art,
 New York
 1992 Kunsthalle Basel, Basel (group exhibition)

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3062
FAX: 207.772.5069

Maine's
Independent
College
of
Art and Design

1 September, 1993

Dorthea Hofmann
Museggstrasse 28
6004 Luzern
Switzerland

041-51-46-04

Dear Dorthea,

Hello, hello from Maine. You and I met when I was a Brissago student in 1991, just before I moved to Maine to teach. Hopefully you have heard about our Graphic Design Institute here, of which I am Director. We would be most pleased if you would join us for one five-day session next summer as one of the faculty. I have ideas for the other two, but wanted to contact you first, and hear your input as to that decision if you are interested. Enclosed is information from this year's "Maine Summer Institute of Graphic Design" as well a catalog from Maine College of Art, formerly Portland School of Art, sponsor of the Institute.

Weingart told me to tell you to give him a call if you want to discuss this year's program. It was a tremendous success, not only in terms of the numbers, but the intensity and level of learning was impressive. Fifteen participants lived together in a dorm and took all three weeks, and each week there were 3-5 new people. Two came from Germany, the others were from around the country, not only New England. We had a blend of ages and experience which made it interesting for everyone. Hans did a logotype project, Inge did color, and Weingart typography.

We are able to offer a salary, and will pay your travel as well as food and lodging for the five days you are here. We would also ask you to consider giving an evening slide presentation open to the public. The date of the Institute is July 11-29, 1993, although maybe July 18-August 5 may accommodate your schedule better...

You may fax me at the College at 207 772-5069. My home number is 207 871-0026, studio is 207 828-0667.

I do hope this will work out for you and us. The program is young, and we have the highest hopes it will continue to be successful.

Thank-you Dorthea,

Margo Halverson
Director,
Maine Summer Institute of Graphic Design

Since 1982:
Formerly Portland School of Art

Publicity

MAINE COLLEGE OF ART

V.1
Yes - This
one -
not



change name
Kenneth Hiebert is a graphic designer and typographer. He has worked for the Maine College of Art and the Maine State Museum. His work is characterized by a strong sense of rhythm and a deep understanding of the visual language of type.

Hiebert
July 18-22



Hofmann
August 1-5

Drawing is not just a preliminary for a more elevated work of art. It is an autonomous activity, a fundamental grappling with form, space, and light. Drawing is a way of thinking, a way of seeing, a way of feeling. It is a way of life.



change name

Wolfgang Weingart is a graphic designer and typographer. He has worked for the Hochschule für Gestaltung in Ulm and the Hochschule für Gestaltung in Ulm. His work is characterized by a strong sense of rhythm and a deep understanding of the visual language of type.

Weingart
July 25-29

My typographic course is based on elementary typographic principles and aims at a dialogue between classical types and the personal computer possible. These few days show an insight into typographic phenomena that are mostly unknown. The exercises are based on technical and visual aspects, and are built up didactically from one to the next.



change name

Dorothea Hofmann is a graphic designer and typographer. She has worked for the Hochschule für Gestaltung in Ulm and the Hochschule für Gestaltung in Ulm. Her work is characterized by a strong sense of rhythm and a deep understanding of the visual language of type.

SUMMER INSTITUTE IN GRAPHIC DESIGN
JULY 18-22
AUGUST 1-5
1994

Kenneth Hiebert
7731 Mill Road
Elkins Park, Pennsylvania
19122
610-635-1408

Résumé of November 1992

KH/
2

for
Designer
her

uke, Minnesota
leanor Klassen
Christine, Stephanie

Adolphus College
er, Minnesota, 1948-49
College, North Newton, Kansas
al Sciences, 1953
Central Committee
rice program, Switzerland, 1954-59
ign [AGS]
land, 1959-64
Diploma in Design, 1964
scholarship, 1963-64

Basel
Forms, 1964

Graphic Design, 1964-66
n Graphics, 1963-66

Department, 1966-76, 1982-1986

Committee, Chairman
ademic Status, Chairman
Committee

Committee
Committee

Group

①

②

Eligibility
Participation in the program is open to graduate students currently enrolled in a program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Financial Aid
A limited amount of financial aid is available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Admission
Admission to the Summer Institute in Graphic Design is based on a review of the applicant's portfolio and a letter of recommendation from a faculty member. The priority deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Application and financial aid forms are available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Financial Aid
A limited amount of financial aid is available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Admission
Admission to the Summer Institute in Graphic Design is based on a review of the applicant's portfolio and a letter of recommendation from a faculty member. The priority deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Application and financial aid forms are available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Financial Aid
A limited amount of financial aid is available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Admission
Admission to the Summer Institute in Graphic Design is based on a review of the applicant's portfolio and a letter of recommendation from a faculty member. The priority deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Application and financial aid forms are available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Financial Aid
A limited amount of financial aid is available to qualified applicants who are currently enrolled in a graduate program in graphic design or related fields. Applications should be submitted to the Summer Institute in Graphic Design, c/o the Maine College of Art, 7731 Mill Road, Elkins Park, PA 19122. The deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.

Admission
Admission to the Summer Institute in Graphic Design is based on a review of the applicant's portfolio and a letter of recommendation from a faculty member. The priority deadline for applications is May 1, 1994. Applications will be reviewed on a first-come, first-served basis.



Ken Hiebert has taught at the School of Design, Basel, Switzerland, and since 1986 at The University of the Arts, in Philadelphia. Under his chairmanship, the graphic design department was organized into its present basic form. Hiebert received his B.A. degree from Benet College, Kansas, in 1953 and the Swiss National Diploma in Design from the School of Design in 1964. He received the Mary Lou Betzel Award for the Master Teacher Award of the Graphic Design Education Association. Commissioned projects have included extensive corporate identity work, books, posters, and environmental graphics. Hiebert has been published in the numerous graphic design journals and is a member of the permanent collections of the Cooper-Hewitt Museum, New York, the Philadelphia Museum of Modern Art, and others. He is a founding member of the Philadelphia AVCA chapter. Hiebert received an individual award from the American AVCA for design process documentation. The receipt of this work as design in Graphic Design in a NEA grant was published in 1992. In 1993 for a paper on the AVCA grant, he was named one of the AVCA's "shower"

our work, like physical reality,
is information-based.
it starts with words—black and white, flat, cerebral, like genetic
code—
and they remain criteria
while form—multi-played, unpredictable, colorful, endless—
stretches the sense and plays out
the effusive meaning

July 18-22

July 18-
Lebert

Das kulturelle Weltkino 1918-1938

eingart

July 25-29

mentary typographic
classical rules and
ic phen

July 25

My typography course is based on elementary typographic problems, and stays in a dialogue between classical rules and the personal computer possibilities of today.

These five days show an insight from typographic phenomena that are mostly unknown. The exercises are based on technical and visual aspects, and are built up didactically from one to the next.

7. 1. 1971

August 1-5

August 1-5

A drawing is not merely a preliminary step in the creation of a higher work of art. It is not a means to an end but an autonomous art form.

Learning to draw demands that one comes to terms with the picture plane, the rhythmic elements of the contrasts between light and dark, form and counter form, positive and negative space, density and openness, active and quiet. Landscapes, objects and models, as well as museum collections, provide subjects for visual study.

Insights resulting from a focus solely on applied problem-solving hinder the learning process of self-discovery in the same way as does adopting a drawing style without the development of one's skills in visual thinking, observation, and drawing.

Each individual has a unique visual language of each individual, which is developed through the process of learning to draw.

Shortcuts
or her process
own. A deeper ap
important in the deve
conception and rendering
Drawing is the immediate image
masterly.
Drawing is in itself new creation.

1994 Maine Summer
Maine College of Art
July 18 – August 5
Ken Hieber
Wolfgang
Doris

Ken Hiebert
Wolfgang Weingart
Dorothea Hofmann

July 18-22
July 25-29
August 1-5

Ken: 215-635-1408
 office: 215-875-1060
 100 flat

R.D. will try beyond today,
or till noon.
"I" box =

11.

The College
The Maine Summer
The Maine Summer
The Maine Summer
The College
The College

The College
The Maine Summer
The Maine Summer
The Maine Summer
The College
The College

Kenneth Hiebert
7731 Mill Road
Elkins Park, Pennsylvania
19117
215 1635-1408

Résumé of November 1992

KH/
2

Educator
Graphic Designer
Photographer

• Personal

Born 1930
Mountain Lake, Minnesota
Married to Eleanor Claassen
Daughters Sara, Christine, Stephanie

• Education
and Service Record

Gustavus Adolphus College
St. Peter, Minnesota, 1948-49
Bethel College, North Newton, Kansas
B.A. Social Sciences, 1953
Mennonite Central Committee
foreign service program, Switzerland, 1954-59
School of Design [AGS]
Basel, Switzerland, 1959-64
Swiss National Diploma in Design, 1964
Canton of Basel scholarship, 1963-64

• Teaching
and Research

School of Design, Basel
Instructor in Letter Forms, 1964

Carnegie-Mellon University
Assistant Professor of Graphic Design, 1964-66
Assistant Professor of Urban Graphics, 1965-66

The University of the Arts [current]
Chairman, Graphic Design Department, 1966-76, 1982-1986
Professor rank since 1971

Faculty Council, President
Educational Policies Committee, Chairman
Faculty Committee on Academic Status, Chairman
Faculty Handbook Review Committee
Senate Executive Committee
Presidential Search Committee
Venture Fund Selection Committee
Graduate Program Steering Committee
Borowsky Center for Publication Arts
Coordinating Committee, Chairman, et.al.
University Technologies Committee,
Chairman, Program Development Advisory Group

Yale University
Research Associate in the Arts, 1973
A semiotic analysis of storefront vernacular;
experimentation with computerized typesetting

Union of Independent Colleges of Art
Pilot grant, design history project
Design History Advisory Board

National Endowment for the Arts
Design Arts individual award, 1989
design process demonstrations

• Professional
Affiliations

American Institute of Graphic Arts
Charter member of Philadelphia Chapter
American Center for Design

Samsill
Made in
The USA
41296

KH/
2

Résumé of November 1992

Kenneth Hiebert
7731 Mill Road
Elkins Park, Pennsylvania
19117
215 1635-1408

Educator
Graphic Designer
Photographer

• Personal

Born 1930
Mountain Lake, Minnesota
Married to Eleanor Claassen
Daughters Sara, Christine, Stephanie

• Education and Service Record

..... Gustavus Adolphus College
St. Peter, Minnesota, 1948-49
..... Bethel College, North Newton, Kansas
B.A. Social Sciences, 1953
..... Mennonite Central Committee
foreign service program, Switzerland, 1954-59
..... School of Design (AGS)
Basel, Switzerland, 1959-64
..... Swiss National Diploma in Design, 1964
Canton of Basel scholarship, 1963-64

• Teaching and Research

..... School of Design, Basel
Instructor in Letter Forms, 1964
..... Carnegie-Mellon University
Assistant Professor of Graphic Design, 1964-66
Assistant Professor of Urban Graphics, 1965-66
..... The University of the Arts (current)
Chairman, Graphic Design Department, 1966-76, 1982-1986
..... Professor rank since 1971
Faculty Council, President
Educational Policies Committee, Chairman
Faculty Committee on Academic Status, Chairman
Faculty Handbook Review Committee
Senate Executive Committee
Presidential Search Committee
Venture Fund Selection Committee
Graduate Program Steering Committee
Borowsky Center for Publication Arts
Coordinating Committee, Chairman, et al.
University Technologies Committee,
Chairman, Program Development Advisory Group

..... Yale University
Research Associate in the Arts, 1973
A semiotic analysis of storefront vernacular;
experimentation with computerized typesetting

..... Union of Independent Colleges of Art
Pilot grant, design history project
Design History Advisory Board

..... National Endowment for the Arts
Design Arts individual award, 1989
design process demonstrations

• Professional Affiliations

..... American Institute of Graphic Arts
Charter member of Philadelphia Chapter
..... American Center for Design

• Writings

KH/
3

..... "Graphic Signs as Structure," *Carnegie Review*, 1964.
..... "Material Expression Contra Materialism," *Menonita Life*, 1968.
..... "The Opposition of Images as a Means for Visual Communication," *Environmental Design Research* (EDRA), volume 2, 1973, pp 331-341.
..... "The Message Value of Syntax," a lecture given at Design 25, Boston, February 1979. (repeated at University of Cincinnati).
..... "New Wave: An Answer to the Fallacy of Control?," lecture for Quebec Society of Graphic Designers, 1982 (repeated at Philadelphia AIGA, Yale, Bethel)
..... "Intersections and Unions," Greer Visiting Artist Lecture, Bethel College, North Newton, Kansas, 1983.
..... "The Basel School of Design and Its Philosophy," essay in catalog of same name, Moore College of Art, 1986.
..... *Musings*, three essays titled "fire," "beginning points," and "perfectionism." contributed to *Bindings*, ad hoc publication of an ad hoc group of educators, 1987.
..... "Structure and Freedom in Design," opening lecture of The University of the Arts symposium, universal/Unique, 1988.
..... "A Personal Tribute to Armin Hofmann and the Basel School of Design," lecture at The Cooper Union School of Art and Architecture, November 1988, published in part in *Armin Hofmann, His Work, Quasi and Philosophy*, 1989.
..... "Twelve Eclipses: thoughts on the relation of memory and matter," a record of the development of the Stonehenge collages by KH, 1981-3, edited 1991.
..... "Multiculturalism and the Teaching of Universals," *Proceedings*, Graphic Design Education Association (GDEA), 1992.
..... "A Conversation about Creativity," *Bethel College Bulletin*, vol.79 no.2, 1992.
..... *Graphic Design Processes... universal to Unique*, 208 pp, Van Nostrand Reinhold, 1991, AIGA Book Show award 1992.

..... Basel School of Design Alumni, travelling group show, major European and American cities, 1968-69
..... Solo exhibition, photography
Allens Lane Art Center, Philadelphia, 1971
..... The Expanded Photograph, invitational,
Philadelphia Civic Center, 1972
..... Turns, invitational group show,
process in graphic design,
Philadelphia College of Art, 1973
..... AIGA-Color, invitational group show,
Whitney Museum, 1974
..... Blossom-Kent faculty show,
Kent State University, 1977
..... American Designers, Teheran, Iran, 1978
..... Post-Modern Typography:
Recent American Developments,
Ryder Gallery, Chicago, 1978
..... Recent Trends in Graphic Design,
University of Montana, 1981
..... Ephemeral Images: Recent American Posters,
Cooper-Hewitt Museum, 1981

KH/
4

- Moravian College group exhibition, 1981
- Broad Spectrum: Artists Who Teach,
Philadelphia College of Art juried faculty show, 1981
- American Cultural Posters,
University of Louisville et.al., 1982
- Twelve Eclipses;
Depleted Armor
Solo exhibition of photography and photo collages,
Lima (Ohio) Art Association, 1983
Also in conjunction with Mythos Festival,
Arronson Gallery, The University of the Arts, 1991,
with split-screen projected image series
"Places Mythologized"
- 30 Years of Poster Design,
Gewerbemuseum Basel (Switzerland), 1984
- The Basel School of Design and Its Influence, 1987
Moore College of Art et.al. (travelling show)
- Duchampiou, 1987
The University of the Arts
- Design Process, 1988
Society of Typographic Arts, Chicago
- universal/Unique, 1988
The University of the Arts, The Cooper Union
- Faculty Drawings,
The University of the Arts, 1989
- Numbers, invitational group exhibition, 1989
The Cooper Union, New York
- Design Excellence: 50 Posters of the 80's, 1989
University of Tennessee
- Limited Editions,
The Laurie W. and Irvin J. Borowsky Gallery, 1991
- Artists' Journals,
The University of the Arts, 1991

Also exhibitions relating to awards below.

• Awards

- > American Institute of Graphic Arts (National):
Book Shows, various
Communication Graphics Shows
Color
One-color/two color
- > Art Directors Club, Philadelphia
Gold Medal Award
- > Type Directors Club of New York
- > Society of Typographic Arts, Chicago
- > The AIGA/Philadelphia Shows 1,2,3,4
- > Typomundus
- > Mead Paper Corporation
- > Typomundus
- > Western Pennsylvania Printing Industry
- > Neographics Gold Award
- > American Association of Museums
- > Outstanding Educator Award, Philadelphia College of Art
- > Mary Lou Beitzel Award for Distinguished Teaching,
The University of the Arts, 1990
- > Master Teacher Award,
Graphic Design Education Association, 1991

• Publications,
Collections

- published in:
- Graphis*
 - Design Quarterly*
 - Carnegie Review*
 - Industrial Design*
 - Print*
 - Design USA*, U.S. Information Agency catalog
for distribution in USSR
 - A History of Graphic Design*, Meggs
 - EDRA 4*
 - Philadelphia Images*
et.al.

- Permanent Collections:
- Museum of Modern Art
 - Cooper-Hewitt Museum
 - Allen R. Hite Art Institute
 - Gewerbemuseum, Basel

• Exhibitions
Designed

- : K-AH,
Porter-Garnett Gallery,
Carnegie Institute of Technology, 1965
- : Visiting Critics in Graphic Design,
Philadelphia College of Art, 1967
- : AGS-Alumni,
Philadelphia College of Art installation, 1968
- : TURNS,
Philadelphia College of Art, 1973
- : Art/Play/Design: Work by Paul Rand,
Philadelphia College of Art, 1979
- : 30X30,
Philadelphia Chapter AIGA organizational show, 1981
- : AIGA/Philadelphia Show
Hanging Committee Chairman, 1982

• Lectures,
Workshops

- Washburn University
- Yale University
- Rhode Island School of Design
- Southeastern Massachusetts University
- Goshen College
- EDRA 4
- Rochester Institute of Technology
- University of Houston
- SUNY: Purchase
- Philadelphia Book Clinic
- Art Directors Club, Baltimore
- IBM Designers Seminar
- Third Federal Design Seminar
- Kent State University
- Blossom-Kent Summer Program
- Yale-Brissago Summer Program
- Design 25: Boston
- University of Cincinnati
- Quebec Society of Graphic Designers
- Visiting Artist, Bethel College [Kansas]
- Design Management Institute
- Panelist, AIGA National Conference
- Carnegie-Mellon University
- Graphic Design Education Association
- AIGA/Philadelphia
- AIGA/Washington, D.C.
- Arizona State University

KH/
5

Projects,
Commissions

KH/
6

- Agape-Verlag, Basel
Identity program, books, collateral
- Aera Furnishings, Basel
Identity program, advertising program
- Mennonite Church
1964 World's Fair exhibit
- Mount Pleasant Journal, Pennsylvania
Newspaper redesign, identity program
- Urban Design Associates, Pittsburgh
Identity program,
Beaver Falls commercial
and public graphics zoning concept
- Carnegie Museum, Pittsburgh
Hicks-Kane-Pippin catalog et.al.
- Carnegie Library, Pittsburgh
Knoxville Branch sign-sculpture
- Westinghouse Electric Corporation
Modular Typographic Grid Systems,
design demonstration with Paul Rand
Corporate sign guide
Skybus sign system
Skybus salesroom photomural and modular display system
BART (San Francisco) central mimic control panel design, 10X110"
X-Ray equipment graphics
Consumer product graphics demonstrations
Heavy equipment identification
Laundromat identity program
- Altenhof and Bown, Architects, Pittsburgh
Identification symbol and presentation kit
- IBM
Alternative modular design of Series 360 computer panel
- Philadelphia Music Festival
Multi-color web-offset program book
(with Stephan Geissbuhler)
- American Institute of Architects, Pittsburgh
Identity program
- James T. Knox, Architect
Identity program
- Arts Consortium, Philadelphia
Identification mark
- Philadelphia Colleges of the Arts
Publications Coordinator
Design of catalogs, admissions bulletins, annual reports,
posters, et.al.
Avenue of the Arts banner program
- Mennonite Central Committee
Identity program
Newsletter format system
Recruitment display system
Annual reports
More-with-Less book series
Self Help identity program
- Wave Hill Center for Environmental Studies
Identity program
Newspaper design
Earth Day publicity

KH/
7

- International House of Philadelphia
Festival ball program books et.al.
- H2L2 Architects, Philadelphia
Children's Hospital: concept study for comprehensive
sign and color system linked to large-scale
computer-animated suspended sculpture in central court
- Landrect Corporation
16X32' mural for IVB bank lobby
Pureland ad series
- Fortress Press
Design of Hermeneia, scholarly biblical commentary
Misc. book and publicity design
- Philo Institute, Chicago
Dual purpose identity for the Institute
and its publication Studia Philonica
- SmithKline Corporation
Ornamine collateral kit
Stelazine-Thorazine collateral
- American Institute of Architects, Philadelphia
REP-Guide identity and publication
Yearbook consultant
- Center for Planning, Design and Construction, Philadelphia
Identity program
- Goodville Mutual Casualty Company, New Holland, Pa.
Identity program and business forms
A-V profile
Annual reports
Accident prevention materials
Wall graphics
- Morgan, Lewis + Bockius, Philadelphia
Stationery program
- Weimar-Tobin Organization, Solebury, Pennsylvania
Identity program
- Philadelphia Solar Planning Project
Identity program, publications format
- Ametek, Inc., Paoli, Pennsylvania
Corporate annual report
In-house typesetting upgrade
- Bite-Size Meals, Inc.
Stationery program
- Solar Rising, Philadelphia
Conference of the ISEC publicity consultant
- Consolidated Drake Press, Philadelphia
Coordinator, calendar publicity project
at Philadelphia College of Art
- Bryn Mawr College
Admissions publications package
- Fairmount Park Art Association, Philadelphia
Noguchi poster
- Kauffman Museum, North Newton, Kansas
Identification mark and publicity consultant
Interior/exterior signage and banners
- Communication Theory journal,
Identity program

Wolfgang Weingart AG/
Postfach 2235

*
Miscellaneous

Sight-sound compositions:

Durations and Silences, music by Morton Feldman, 1972
Old and Present Voices, music by George Crumb, 1972
Transitions, 1975
The A/S/K Croatic with original music, 1980
The Greek Islands, music by Rameau, Ravel, Greek folk,
and jazz duo, 1984
Places Mythologized with music by Feldman, Pärt, Webern, jazz duos,
and original sound, 1991

Philadelphia College of Art
Commencement programming and staging
as multi-media events, 1976,77

SUNY College at New Paltz
Consultant, Graphic Design Program

Yale University
Committee on the Arts, 1979-83

The University of the Arts,
Concept proposal for universal/Unique,
catalog essay, editing and execution, symposium
coordination; lecture "Structure and Freedom in
Design," 1987-88

KH/
8



reduced.
rt.
nd-
ic

Dear Ken

82891

I got your book. It looks like you've
been working like a dog. It also looks
wonderful. —Paul Rand

Dein Buch macht mir viel
Freude und ich hoffe, daß es die
Verbreitung findet die es verdient.

(Your book is for me a great joy...I hope it achieves the
distribution it deserves.)

—Armin Hofmann,
Switzerland

Dear Ken:

It was wonderful to see you again, and to take turns feeling like complete bumbly in our various assignments, or our various software programs! I'm also glad that you shared as much student work as you did. It was gratifying to see PCA students' fluidity in moving in and out of computer-based work.

Also glad that you brought your beautiful book and MacroMind samples.
I want 'em.

Wampum enclosed.

—Julie Reed,
Faculty,
Northeastern U.,
Boston

Thank you again for providing such a stimulating
and use for work. All the best.

R

Richard Stanley,
Faculty,
Maryland Institute

Ken — I have enjoyed
your book very much. It
is gorgeous and helpful,
and it elevates design
literature to a new level.

—Rob Carter,
Faculty,
Virginia Commonwealth U.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

December 5, 1993

Margo —

Enclosed two half-size comprehensives for your review:

Version 1 uses a poster furnished by WW. It gives the poster some added complexity and punch but it is not about typography. Thus version 2 which uses a second motif furnished by Weingart. I prefer version 1 except would probably opt for flush right alignment of Maine text as in v 2. Do you agree? — yes v.1

I enclose a copy of WW's statement to show how I edited it slightly for better clarity. See if you agree. Dorothea's statement is my translation of her statement in German in case her translation does not arrive in time.

The name Kunstgewerbeschule Basel is incorrect. The Kunstgewerbeschule is in Zurich. In Basel it is the Kunstgewerbliche Abteilung of the Allgemeine Gewerbeschule (AGS). We usually these days say School of Design, Basel, and occasionally add (AGS).

I thought the credit would be as in version 2, except the Melilli photograph would be additionally credited, perhaps adjacent to the photo.

The graduated swatch down the middle is the only color, similar to but a little cooler at its greatest darkness than PMS 272U.

This is a tentative proposal pending outcome of bids in process for printing. The size is 17 x 34.5", folding to 8.5 x 11.5 as it now stands.

Awaiting your response—

Ken Hiebert

Ken Hiebert
7731 Mill Road
Ekins Park
Pennsylvania 19117
215-835-1408
Graphic Design
Photography

change in
4 places

an

of



Also I do not know now when I will arrive in Portland.
Hopefull we will see each other there...

When you both are coming back to Switzerland? I go to America in the near future only if I have to go, or to the Westside. I have big problems with the life stile there...
Many greetings to you both,

always
in love
Margo

Responses to
Graphic Design
Processes
by Ken Hiebert

*Your book very
is gorgeous and helpful,
and it elevates design
literature to a new level.*

—Rob Carter,
Faculty,
Virginia Common-
wealth U.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11
Fax (061)261.02.63

Basel,
Nov 16, 1993

To
Ken Hiebert
7731 Mill Road
Elkins Park/PA 19117

U S A

Dear Ken,
here I am again.....
Margo Halversontold me to send to you material for the poster
which you will arrange.

1. A pinn whole picture
2. 2 boring Weinyh exemples
3. A standard Qur.Vitae, where you must reduce, so much as you can
4. The idea of the course in my Oxford english
(This summer, some students came with too much hope. Probably
they thought they can shoot raccets to the moon with
me, icon thinking... I think its important to make really
this time clear that we do nothing exotic, only if we have a
student from Saudi Arabia, a doughters Princess from a
Scheich, which will show us in the brakes belly dance on the
table)
:
'The Typography Course from July 25th to the 29th is based on
elementary typographic problems, and stays in a dialogue
between classical rules and the personal computer resolution of
today.
These five days show an insight from typographic phenomena
that are mostly unknown. The exercises are based on technical
and visual aspects, and are built up didactically from
one to the next.'

The week dates I do not know if its for shure, or you are the
first person?

Also I do not know now when I will arrive in Portland.
Hopefull we will see each other there...

When you both are coming back to Switzerland? I go to America
in the near future only if I have to go, or to the Westside.
I have big problems with the life stile there...
Many greetings to you both,

*always
L. S. J. M. J.*

D. Hofmann
Museggstrasse 28
6004 Luzern
Tel. 041 51 46 04 privat
" 041 51 62 71 Atelier

Luzern,
23. November 1993

TL77:

I find this
better here
K.H.

Die Zeichnung ist nicht die Vorstufe für die Schaffung eines höheren Kunstwerkes. Sie ist nicht Hilfsmittel, sondern autonome Kunstform. Zeichnen lernen erfordert eine grundsätzliche Auseinandersetzung mit dem Bildraum, den rhythmischen Bildelementen, den Kontrasten zwischen Hell und Dunkel, Form und Gegenform, Verdichtung und Öffnung. Als Beobachtungs-Vorlage dienen Landschaft, Objekt und Modell, sowie Studien in Museen.

Kompromisse, auf direkte Anwendung und Brauchbarkeit ausgerichtet, hindern den Lernenden in seiner Selbstfindung ebenso wie die Übernahme eines Zeichnungs-Stils.

Zeichnung ist die bildhafte Sprache jedes einzelnen: ob einfach, unbeholfen, gekonnt oder meisterhaft. Zeichnung ist in sich Neuschöpfung.

English version will be
sent by ~~TA~~ in about 4 days.

Dulget

FROM : KH GRAPHICS

PHONE NO. : +215+635 1408

Nov. 11 1993 05:56PM P01

FAX: 2 pages to Margot Halverson
1-207.772.5069

from Ken Hiebert
7731 Mill Road 19117
Elkins Park, PA 19117
Phone or FAX 215-635-1408

Projected Production Schedule
1993 Maine Summer Institute in Graphic Design
Poster Design

11/20
11/20
11/28
12/1
12/8
12/10
12/15
12/20
12/28
12/30

Receive photos of MCA building (b+w or slide)
Concept to Maine
Receive final copy and approval or corrections
Pre-press proof to Maine
Final approval or corrections
Files to output
Film to printer
Print
Delivery

Basis: "printed 2 colors, 1 side, folded to 9x12"
18x36", please confirm schedule. Thanks.
Short Bio next page.

Ken H.

Called 11-12 - OK

**1994 Maine Summer Institute
in Graphic Design
July 18 - August 5**

Kenneth Hiebert July 18 - 22
Wolfgang Weingart July 25 - 29
Dorothea Hofmann August 1 - 5

This series of three, five-day workshops provides structured exploration of theory and practice in visual communication. Participants work closely with internationally renowned faculty in an intensive studio environment. The College grants one credit for each workshop. Application deadline is May 2, 1994. Application and financial aid forms may be obtained from:

Maine College of Art
97 Spring Street
Portland, Maine 04101
207 775-3052 or 800 639-4808
207 772-5069 FAX



**1994
Maine Summer Institute
in Graphic Design
July 18 - August 5**

Kenneth Hiebert July 18 - 22
Wolfgang Weingart July 25 - 29
Dorothea Hofmann August 1 - 5

This series of three, five-day workshops is designed for advanced students, educators, and established graphic designers. The Institute provides structured exploration in theoretical and practical issues in visual communication. Participants work closely with internationally renowned faculty in an intensive studio environment.

Maine College of Art, formerly Portland School of Art, is a fully accredited independent college of art and design. Set in a region which has inspired generations of artists and designers, the College grants three credits for the complete Summer Institute Program or one credit for the completion of each workshop.

Application deadline is May 2, 1994. Application and financial aid forms may be obtained from:

1994 Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101
207 775-3052
800 639-4808
207 772-5069 FAX



ID

Print

Budget

Wolfgang Weingart

I.D. Magazine
250 West 57th Street, Suite 215
New York, NY 10107
Tel 212 544-9777 497-1400
Fax 212 246-3891 Editorial
Fax 212 246-1915 Advertising & Circulation

I.D.

INVOICE

12 November 1993

Ms. Margo Halverson
Maine College of Art
97 Spring Street
Portland, ME 04101

Post-It® brand fax transmittal memo 7671 # of pages 1	
To: Margo Halverson	From: Shari Grossman
Co: Maine College of Art	Co: I.O.
Dept.	Phone #
Fax # 201 772 5069	Fax #

146
Sharon
Finley

Dear Margo,

This is to confirm your space reservation in the January/February 1994 Issue of I.D. Magazine. Our records indicate that your ad is to appear as follows:

Format: 1/6 Page, Black & White, Classifieds Section.

Rate:

\$835.00

(1X Rate)

\$835.00

Total Net Due For Insertion

PAYMENT DUE: 26 NOVEMBER 1993

Materials Due at I.D.: 2 December 1993.

Please indicate your agreement and enable us to hold your space by returning by fax a signed copy of this Invoice.

Thank you for your business!

Sincerely,

Shari M. Grossman
Shari M. Grossman
Advertising Account Executive

For Advertiser

Date

Shari M. Grossman

D. 8/25

AMERICA'S GRAPHIC DESIGN MAGAZINE
104 FIFTH AVENUE
NEW YORK, NEW YORK 10011
(212) 483-0800 FAX (212) 989-9891
AN RC PUBLICATION

Print

Date: 11/11/93

To: Margo Halverson

From: Ellen Saracino

Re: Insertion Order Confirmation

Confirming our telephone conversation of 11/10/93, all pertinent information relating to the insertion is summarized below. Please review it, sign where indicated, and fax or mail it back so that we can reserve the ad space. **Your ad will not run unless we receive your signed confirmation by 12/15/93.**

Advertiser: Maine College of Art

Size: 1/4 page b/w

Issue: January / February 1994

Frequency Level: 1x

Rate: \$1,010.00 net

Material Deadline: 1/4/94

Address: 97 Spring Street
Portland, ME 04101

Phone: 207-775-5159

Fax: 207-772-5069

Terms of Payment: 2% net discount, if paid within 10 days from invoice date.
Net due in 30 days.

If any of the above information is incorrect, please contact me immediately.

Again, thank you so much for your decision to advertise in PRINT ... America's Graphic Design Magazine!

Thank you! Ellen Saracino

This is to confirm that the above information is correct and that I am authorized to make this commitment on behalf of the above-named advertiser.

Name _____

Title _____

Date _____

Maine Summer Institute of Graphic Design
Maine College of Art
July 18 - August 5, 1994

Schedule

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 17	July 18	July 19	July 20	July 21	July 22	July 23
	Hiebert 8:30-9 breakfast 9-12 studio 12-1 lunch 1-5 studio 5 cocktails at State Street	9-12 studio 12-1 lunch 1-5 studio	9-12 studio 12-1 lunch 1-5 studio Lobster Shack* & Beach	9-12studio 12-1 lunch 1-5 studio 7 public lecture at PMA	9-- studio/crit lunch/TBA	
July 24	July 25	July 26	July 27	July 28	July 29	July 30
	Weingart 8:30-9 breakfast 9-12 studio 12-1 lunch 1-5 studio 5 cocktails at State Street	9-12 studio 12-1 lunch 1-5 studio	9-12 studio 12-1 lunch 1-5 studio Old Orchard* Beach	9-12studio 12-1 lunch 1-5 studio 7 public lecture at PMA	9-- studio/crit lunch/TBA	
July 31	August 1	August 2	August 3	August 4	August 5	
	Hofmann 8:30-9 breakfast 9-12 studio 12-1 lunch 1-5 studio Island trip*	9-12 studio 12-1 lunch 1-5 studio	9-12 studio 12-1 lunch 1-5 studio	9-12studio 12-1 lunch 1-5 studio 7 public lecture at PMA	9-- studio/crit lunch/TBA	

Specific details and more information as it happens and will be announced each week, the schedule is flexible according to each faculty.
Breakfast is continental style in the Baxter basement each morning, set-up by 8:30 am.
*This optional activity is an additional cost, details and sign-up on Monday of each week.

Maine Summer Institute of Graphic Design
Maine College of Art
July 18 - August 5, 1994

Supplies

Hiebert & Weingart	scissors t- square triangle x-acto or scalpel & blades smotch tape piece of glass (ca. 43cm x 31cm) ruler with typographic measurements cutting mat assortment of pencils, black pens, markers, various tips clear push pins metal edge to cut against notebook general design tools-- colored pencils, paints, bring any of your supplies you work with on a regular basis (no computers)
for Hiebert	black and white plaka paint paper, assorted white one small Windsor Newton Designer Gouache of each of the following colors: Ultramarine Blue Spectrum Red Mistletoe Green or Viridian Green Jet Black Permanent White 3/4" flat brush, Simmons White Sable pointed brush, Robert Simmons, White Sable No. 6 or slightly smaller palette knife, optional water container to wash brushes some old cloth or paper towel scissors glue stick drafting tape
for Hofmann	drawing pad: 9" x 12" or 12" x 18" or 14" x 17" Morilla 35 Beverly or Stonehenge or any similar pad variety pencils pencil sharpener vine charcoal eraser kneaded eraser x-acto & blades drafting tape fixative a small piece of fabric drawing paper: 36" x 48" or any other size up to 40" x 58" folding chair or something to sit on board for supporting drawing pad clear push pins (no large size drawings are done outdoors)
available @ Baxter	photo copier, enlarges & reduces camera lucy
Portland stores	Chroma 305 Commercial 774-8599 M-F: 9-5:30 Th: 9-7 Artist & Craftsman 415 Forest Ave 772-7272 M-F: 9-7

10 August, 1994

Dear

Hello, hello-- since the pace has slowed to the copy machines and library from the first week, and Hopi Kachina is still alive in the form of a "temple entrance" label still on the GD West door, and my memory of the auditorium studio space will always be full of life and charcoal dust, and I know for a fact the Coffee Guy across the street misses us, it's time to hear back from you.

Erin and I have prepared an evaluation of sorts. Please take some time with it, I am interested in your thoughts and responses. The program is still young, and anything that could help to enrich the experience, or to simply make your time here more smooth, as well as thoughts on future faculty and programs are listened to and appreciated.

As for the video tapes of the lectures, I need to still view them to check the quality of image and sound, (I had three different people filming, each with different equipment, etc.) as well as get approval of the faculty to release them to you. So let me know if you're interested, and I'll get back to you on the availability and cost. (I still haven't seen our TV spot from the last week!)

Somehow fall came in with the rain on Dorothea's last Friday and hasn't left. It's beautiful and timely. Erin and I packed up remnants of State Street, Theresa and Alice cleaned up the Baxter Basement, and I'm lonesome for the activity and enthusiasm, though I leave tomorrow to go backpacking for three-days. (Whew!)

I look forward to reading your comments. Please get them back to me by August 29. MSIGD's wrap-up meeting and next-year planning begins the first week of September. And keep in touch. I like postcards.

And again, thank-you for making this summer a most incredible and enriching experience. For me, and for inspiration that the Institute is definately on the right track.

Take care,
Margo, Alice, and Erin

1993 Misc 1/4/94

laine Summer Institute in Graphic Design Evaluation Summary

Agenda

MSIGD 1993 August Wrap-up/planning
August 5, 1993 10am-12pm

Maria	Budget review <i>Scholarship</i>
Maria	Marketing/publicity review
Maria	Application stats review (3yrs)
Margo	Program public lectures public lectures <i>MSIGD addendum - Th - Fri Theater</i> breakfasts mon lunch et al <i>- Notify Kay & Roger, Maria etc.</i> mon cocktails <i>R, M, James</i> outings <i>- Notify Roger & Kay</i> housing workstudy <i>Administration welcome</i>
Margo/Jamie Evaluations/summery	
Margo	Advisory Board objectives meetings
Margo	Program philosophy/future time space students faculty support
Margo	Timeline 1995

program gives Scholarship/ment based to program

add: Housing

Maine Summer Institute in Graphic Design Evaluation Summary

Overall feeling towards the program:
 Everyone felt it was a great program. Most everyone's expectations were either met or surpassed.

Overall feeling towards the pace of the program:
 The students felt the pace was good, it resembled the "real world" time frames.

What should be added or improved upon:

- There needs to be an introduction of the students to the students. One suggestion was to keep the slides of those who were accepted and view them at the beginning of the program, so people knew were everyone else was coming from and what their background is.
- The supply lists for all three weeks should be sent out before the first session, and to make the list very literal.
- We need a better map.
- We need better communication between students and Ernie.
- We need better communication between students and Ernie.
- State Street Dorm was scary and hard to find.
- Many of the students would like to see a drawing class or day implemented into the program.
- Maybe extend the sessions to two weeks per instructor.
- Many of the students would like to see instructors from a variety of graphic design backgrounds, including photo.
- Add music during the day, if it o.k. with the instructor, students found the day very long without it.
- The students would have liked to have seen the library hours extended somewhat so they might get a chance to use it.
- The computer demonstration Weingart did was not needed. This was already explained in the slide lecture.
- Weingart seemed to be a walking Basel advertisement and recruiting officer.

What should definitely be kept:

- The program, there weren't any major complaints about the organization and execution of the program.
- A visit to the Lobster Shack.
- Breakfast in the mornings.
- Out-of-class activities.

Quotes from each week's evaluations that stood out:

"I think that the week was...one of the best experiences of my life. And I'm really happy to have been able to work with Hans and the nice group of people that the school created. Thanks."

"I enjoyed...having Inge say: 'It's so nice to find out more about things that interest you.' I felt I was hearing the guiding principle of an incredibly intelligent person."

"Weingart is famous and that is why he can be moody and playing around with the students here."

1993
 suggested: 1 full BFA merit scholarship

419 responses to Posters
 348 phone calls
 41 from ID mag

36 Apps
 rejected 2
 waiting 1
 5 withdrawn 46/4, 1 after

3 BFA students
 1 staff

Workshop oriented
 hands-training
 multi applications
 grounded in form & process

Suggested instructors for upcoming years: Number of electors:

Paul Rand	4
Armin Hoffman	4
ghan Oliver	3
Neville Brody	3
Michael Beruit	1
Woody Pertil	1
Chris Myers (chairman of Univ. of Arts, Phil.)	3
Chris Zelinsky	1
Malcolm Greer	1
Art Chantry	1
Paula Scher	1
David Carson	1
April Grieman	2
Tibor Kalman	1
Zuzanna Lick (Emigre)	1
Katherine McCoy	2
Lucille Tenazas	1
Erik Spiekerman	1
Hans-Peter Willberg	1
Margo - photo	1
Ivan Chermeyeff	2
Massimo Vignelli	2
Jacqueline Casey	1
Masato Tsukamoto (Chubu Art School, Japan)	1
is Hebert	1
John Baker	1
Larry Bach	1
Pierre Bernard	1
Bruno Monguzzi	1
Juanne Michaels (photographer)	1
Robert	2
ather Geshard Lange	1
Meggs	1
Vidner	1

faculty iders, from 93

Chris Myers	PCA	type/letterform
Chris Zelensky	PCA	"drawing/translation for the graphic process"
Jan Baker	RSD	Boskorts
Wernant	Basel	
Inge	Yale/RSD	
Hans	PCA	
Manguzzi	Switz	
Ken Herbert	PCA	
John Kerkent	Zurich	
Phillip Negro	VC	
Rosemary Kosi		

Inge - Letterforms	Ken Herbert	- applied theory
Jan - boskorts	Chris Z	- drawing/graphic translation
Wernant - type	Wernant	- type

Ken
 ① Contra
 Wernant

Rosemary Kosi
 Schipfe 45
 CH-8001 Zurich Switzerland
 0.1/21 9477

July 3-22

No.

HOLLAND

DESIGN

CULTURE

as planning
as authorship
as experience
as dialogue

FEES FOR THE SESSION INCLUDE tuition, hotel with breakfast, museum fees, group excursions and transportation to London including two nights lodging in London and select meals, and ground transportation to and from Rotterdam. Students need to allow extra spending money for meals, art supplies, personal ground transportation and personal spending money. The program is being developed over a three week period July 3-22 1994. Students will have a studio facility based in Rotterdam Den Haag, Breda, Amsterdam, London and other select locations. This year's faculty includes Hans Bockling, UNA, Amsterdam, and Linda van Duijn, Den Haag, Breda, Amsterdam. All sessions will be conducted in English.

PROGRAM COSTS \$2000.00
graduate students, professional designers, educators, and select undergraduate students (upon portfolio review: 10 to 20 slides). Students are eligible for three graduate or undergraduate credits.

APPLICATION DEADLINE: FRIDAY, MAY 5, 1994

The program is open to graduate students, professional designers, educators, and select undergraduate students (upon portfolio review: 10 to 20 slides). Students are eligible for three graduate or undergraduate credits. Return the application form with a good faith deposit of \$500.00 payable to Oregon State University or Eastern Michigan University. If you are accepted the fee will be applied toward the program cost. Upon acceptance your fee will be returned.

FOR APPLICATION INFORMATION CONTACT EITHER OF US BY PHONE, FAX OR LETTER
Doug Kior
Eastern Michigan University
Communication Design Area
114 Ford Hall
Ypsilanti, MI 48197
313 487 1346
Fax 313 489 1927
OR Edward McDonald
Oregon State University
Department of Art
Fairbanks Hall 210
Corvallis, Oregon
97331-5010
Fax 503 737 5010

FOR THE PAST FIVE YEARS

THE DE PROGRAM Dutch summer graphic design program has provided a forum for participation in the rich and emerging design tradition of the Netherlands.

There is no other nation which assigns the same importance to design as the Netherlands. Historically designers in the Netherlands have been recognized for their experimental approach to visual communication. In a contemporary context, clients, design and society accept and encourage experimental solutions. Visually challenging and engaging design becomes integrated into the fabric of every day culture, obvious and apparent within the public environment.

The De Program will engage the participants in a cross-disciplinary dialogue analyzing, viewing, discussing those linkages which are the basis for attitudes which facilitate and inspire Dutch design. The forum will include thematic studio based projects, visitations, discussion sessions, presentations and seminars collectively structured to facilitate dialogue, connection and communication.



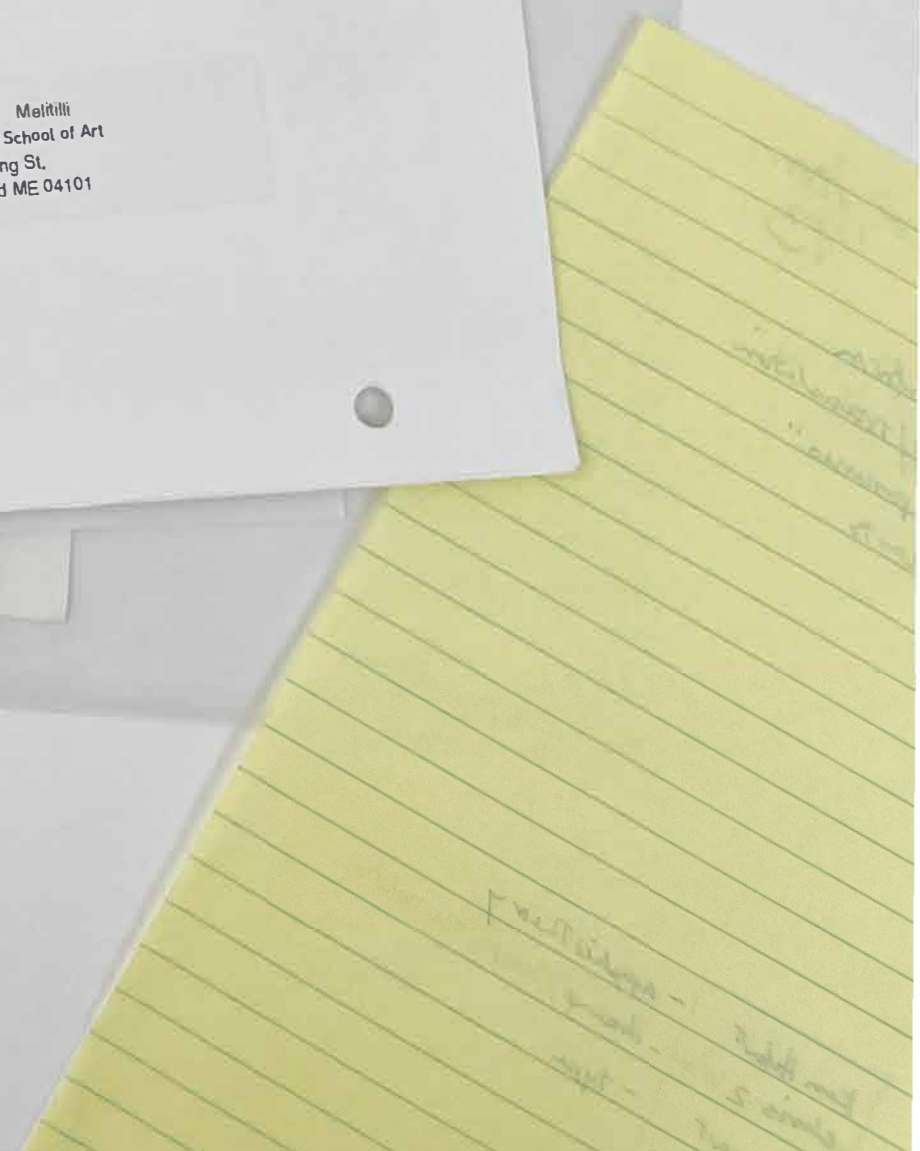
EASTERN MICHIGAN UNIVERSITY
Communication Design Area



MARGO
YEAR COMPETITION.
DOUGH!
R

dePROGRAM
EASTERN Michigan University
Communication Design Area
114 Ford Hall
Ypsilanti, Michigan 48197 USA

Mary Melitilli
Portland School of Art
97 Sprong St.
Portland ME 04101



August 1, 1994

Maine College of Art
Margo Halverson
97 Spring Street
Portland, ME 04101

Dear Margo,

We both had a wonderful time in Portland. Thank you for taking care of all our needs and keeping the session happy. It was ideal in so many respects. The students were serious and productive—what more could we want (besides cool northern temperatures)?

I look forward to receiving slides, especially of the final display walls and something showing the whole class.

If the students submit written evaluations of the faculty, I would appreciate receiving copies.

I look forward to evaluating this year's session and discussing the future of the Summer Institute with you sometime soon.

Best wishes for the finale this week and for next year as chairperson!

Ken Hiebert

Kenneth Hiebert
7731 Mill Road
Elkins Park
Pennsylvania 19117
215-635-1408
Graphic Design
Photography

Franz J. Werner

August 1st, 1994

To: Maine College of Art
97 Spring Street
Portland, ME
04101

Att. of:
Margot Heywood
Graphic Design

Ref: Returning key

Residence: 14 Imperial Place
Apartment 401
Providence, RI
02903
USA
Telephone: (401) 831-8038

Work: c/o RISD
2 College Street
Providence, RI
02903
USA
Telephone: (401) 454-6171
Fax: (401) 454-6117

Dear Margot

Sorry for any inconvenience but I am not getting any younger... enclosed you'll find the key to the dormitory. Thank you for this most pleasant stay and your generous hospitality!

Mookesh is sending his warmest regards, he is teaching here a summer class. Please, also give my regards to the students Patricia Puebla, Joanne Kallschwancs and Professor Dorethea.

Sincerely,

Franz J. Werner

Jed/Fax 373.5736 phone 373.5715

What I did on my Summer Vacation
by Joanne Kaliontzis (542-4122)

Some call it Design Camp. Some call it Brissago Junior. What the Maine Summer Institute of Graphic Design was 3 weeks of intense study with some of the Graphic Design world's best educators. The setting couldn't be better. The program took place at the Maine College of Art in Portland; fresh lobster, steamers, and beautiful beaches. The participants were a diverse group of advanced design students and professionals from all over the country.

Hovering Rightness, pencil, plaka

The first week of the program was taught by Ken Hiebert of the University of the Arts in Philadelphia. Ken presented us with a scaled down version of a semester long project he gives to his senior students. Each class member of the class chose an object then designed and icon based on that form. Ken spoke of the "hovering rightness" between the literal and symbolic in designing our icon. We then took our design and applied it in a series of exercises that would keep us busy for the duration of the week. Some of the classic problems were to combine our icon with a letterform, made a pattern from it, and to deconstruct the icon. We drew with a pencil, and painted our icons with black and white Plaka. No Computers. The class worked intensely day and night. By the end of the week the copy machine hit the 5000 mark. As Ken predicted, we knew our classmates not by their names, but by their icons: Plug, Cat, Book, Ant, Foot, Taxi... By the end of day on Friday, the class displayed an impressive series of work based on our icons.

Scotch tape, red pen, Red Wine

Monday of week two, we were introduced to Wolfgang Weingart, a world renown typographer teaching at the School of Design at Basel, Switzerland. He made the rules: his type, his scotch tape. Our first exercise was practicing optical letter spacing with the title HOPI KACHINAS. The work was very individualized. We would make a series of solutions, then he would come by with his red pen and make corrections. The exercise evolved into poster designs by the end of the week. More rules: type only, flush left, no verticals, tape it down when he said it was ready. Weingart would come by to correct our posters, four layouts at a time. He would think nothing of brushing away the little pieces of type, and tell you "to add more life". Make it again, red mark, scotch tape.

At night there were different rules. The most important rule: Good ideas need at least two bottles of red wine...

Rock, rhythm, Rodin, rattatoie

By the time week three came around, Week 1 seemed so far away. This week's instructor was Dorothea Hofmann, a graphic designer and artist who has taught drawing at Yale and the Basel School of Design. The first day of class we took the ferry to Peaks Island, hiked to the far side of the island where there was a picturesque rocky shore. The assignment was to draw a grouping of rocks for the day. Dorothea would come by to each of us individually, sit, look, and draw with us to explain her points about rhythm, light and composition. Dorothea's inspiring thoughts and ideas about drawing applied universally to our varied range of skill. Her assignments appeared simple on the surface, but were in fact highly complex. This became evident when the class had to build their own still-lives from vegetables brought in from a drawing trip. She spent a great deal of time making sure each composition was well designed from all angles of view. As the week progressed, the class came alive with energy and excitement. This was obvious in the large scale drawings that were developing in the studio. The last morning we drew at the Portland Museum's Rodin Show. She walked us through the exhibit, explaining what to look for in choosing our drawing subject. The final afternoon, students acted as a review board as Dorothea lead the discussion as to what would be hung-up for our final exhibit. Dorothea's remarks were sensitive and very individual to work and progress each of us made. The chosen drawings were hung in the hallway gallery. That evening the class moved back to the dorms where we cooked up our drawing subjects, the vegetables. Our feast continued well into the next morning.

It is very rare these days to take part in a seminar, or conference, with high expectations and have them met at all let alone exceeded. This is what the Maine College of Art's Graphic Design Institute has done for me. I went there with the intention of refreshing and refocusing my skills in graphic design. I accomplished that, had a chance to study with some world class designers, and met some wonderful people from all over the country. This summer experience will last me a lifetime. I am saving at least a week of my vacation to take part next summer.

For information about the Maine Summer Institute of Graphic Design, you can contact Margo Halverson, the program director, at (207) 775-3052.

10 10 10 10

Typography Workshop with Wolfgang Weingart/Basel-Switzerland and
at Maine Summer Institute in Graphic Design (Maine College of Art)
July 25 to 29, 1994.

Program

Monday
July 25

9 to 12 am		1 to 5 pm	
9 to 11:	About the Basel School of Design School structure The Typography History of the Basel School How we teach What can be school today? Material which we need for this week. Explaining the exercises/Why these exercises.	1 to 5:	First exercise
11 to 12:	First exercise Find the correct optical letter spacing and word spacing in: HOPI KACHINAS		

Tuesday
July 26

9 to 12 am		1 to 6.30 pm	
9 to 11:	First exercise/end	1 to 4:	Second exercise
11 to 12:	Second exercise Good/bad unjustified composing	4 to 5:	Lecture 1 Teaching Typography at the Basel School of Design
		5 to 6.30:	Lecture 2 Private work Weingart Open questions

Wednesday
July 27

9 to 12 am		1 to 5 pm	
9 to 12:	Second exercise/end	1 to 5:	Third exercise Designing the poster for 'The Heard Museum/Phoenix': Hopi Kachinas (Text see sheet two)

(continue other side)

Weingart Summer '94

10/10/10

Wienpaukt Summer '94

Thursday
July 28

9 to 12 am		1 to 6 pm	
9 to 12:	<u>Third exercise</u>	1 to 4:	<u>Third exercise</u>
		4 to 6:	Showing by computer general typography problems in relation to the given three exercises.
		7 pm	Public Lecture at PMA

Friday
July 29

9 to 12 am		1 to 5 pm	
9 to 12:	<u>Third exercise</u>	1 to 2:	<u>Third exercise/end</u>
		2 to 5:	Evaluation of the results from the five-day workshop.
			The End...

General informations

Working tools which you need:
scissors
scotch tape (which I will bring)
piece of glass (around 10 x 13 inches)
general design tools like pencil etc.
and a notebook

Basel,
June 1994

Text third exercise:

Size: 8 1/2 x 11 inches

Type: Prepared in a serif and sans serif typeface

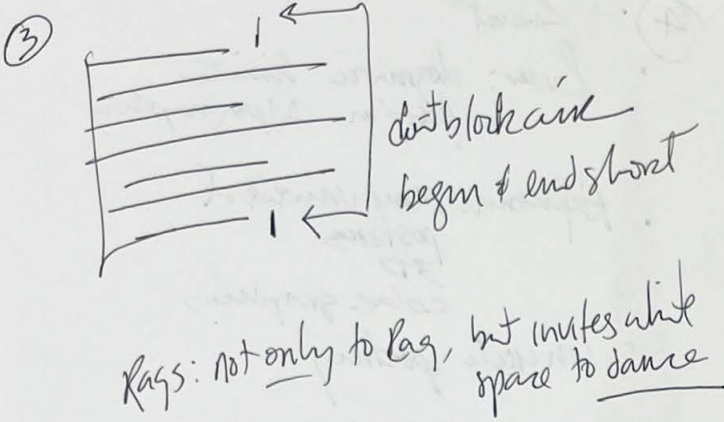
Text: ① The Heard Museum Phoenix/Arizona _____: Location
Heritage of the Southwest _____: Subtitle
② HOPI KACHINAS _____: Main title
People of Peace Spirits _____: Subtitle
The collection of Dr. Warren Kingsbury exhibited _____: Collector
in the museum's Kachina Gallery _____: Informa-
tion
Nataska _____: Themes
Ogre _____: Hoho Mana
Tawa _____: Zuni Maiden with Crow Feathers
Sun _____: Hilili
Guard
③ Ahola Mong _____: Kwahu
Chief Germ God _____: Eagle
Talavai _____: Mongwu
Silent _____: Great Horned Owl
Yohozro Wuthi _____: Kiva
Cold Bringing Woman _____: Temple Entrance
January 4 to April 30, 1995 _____: Dates
4 A Open 10am to 4pm. Until 5pm Saturdays and Sundays.
B Closed Mondays and major holidays.
5 The Heard Museum Phoenix/Arizona 85004 _____: Post
22 E. Monte Vista Road _____: address/
(602) 252-8840 _____: Telephone

Wenpauit Summer '94

- ① HOPI KACHINA letterspace 1 1/2 day M
- ②
- ① 9 type rag 1/2 day #
- ② long 9 type rag

HOPI KACHINA Poster

finish long 9 type rag
begin sketching poster



Middle Axis - No more than 10 lines
- computer never makes differences from line length & rag
MA - more leading = easier to read + integration w/ whitespace w/ space

long type length they ragged - too small only for exercise here

Compare Zaph techniques w/ middle axis ideas

photograph w/ type + color

no my own experiences "if a student takes my idea so he takes it & encourages me to find another idea"

4'84 ① compose by hand
② compose by typewriter
↓
'84 computer > make your own screens (no more loosest book)

project: wrapping ~~the~~ arranged early print programs (a thinker, precise)

calendar: moon storm

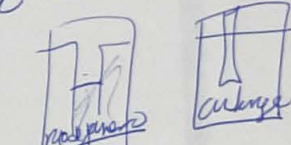
dialogue between craziness & seriousness

Warpaint slide lecture

Swiss Army knife interpretation
and many ways
What is the gesture of the object
inc. color, line, texture

type explanation:
real space grid
explains of eye movement
inc. color (grid, movement)

exercise



grid system
air company
impression of cities

debris type poster: Then overlays of color

- ① all type
 - ② b/w
 - ③ b/w greys
 - ④ color
- (pioneers of modern typography)

Once upon a time, there lived in a young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings was the saddest. He only knew that he could have anything he wanted that would make him happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning, he wandered through his fields of wheat and admired people working the land, a great white bird came from the sky. The bird had a message for the King. The bird told him that as soon as possible the king must help the king for the East and stop a mighty and fearful dragon coming to destroy him. The dragon would be very difficult to find, but once found, the King had to destroy it first. His reward would be a very special power that only the enchanted dragon knew. So, the very next day the King ordered his weapons and armor to be prepared.

Once upon a time, there lived in faraway lands a very young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings of the lands the king of the land was the saddest. He only knew that he could have anything he wanted that would make any other kid make any happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning as he wandered through his fields of wheat and admired people working the land, a great white bird came to him. The bird told him that as soon as possible the king must help the king for the East and stop a mighty and fearful dragon that was coming to destroy him. The dragon would be very difficult to find, but once found, the King had to destroy it first. His reward would be a very special power that only the enchanted dragon knew. So, the very next day the King ordered his weapons and armor to be prepared.

7000

- Between
Zwart
- Lower: disymetric - limited
typography
- Upper: more universal
posters
3D
color graphics
- Concrete poetry
- New Wave / Dutch
70's, 80's
Curt Driessens studio
good design & layout
support
- design of money
- "layer upon layer" comes to the end soon

Once upon a time, there lived in faraway land a young, brave sad king. But the king didn't understand why he was so sad or why of all the kings of the world he was the saddest. He only knew that he could have had anything he wanted that would make any of his subjects happy, but none of that mattered to him. In fact, he was sadder. One day in the very early morning he wandered through his fields of wheat and admired people working the land. A great white bird came from the skies. The bird had a message for the King from the king that as soon as possible the king told him that stop a mighty and fearful dragon that was for the East and stop a mighty and fearful dragon that was coming to destroy him. The dragon would be difficult to find, but once found, the King had to destroy it first. His reward would be a very special one: only the enchanted dragon knew. So, the very next day the King ordered his weapons and armor be

Once upon a time, there lived in faraway lands a young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings of the world he was the saddest. He only knew that he could have had anything he wanted that would make any man happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired people working the land, a great white bird came from the skies. The bird had a message for the king to tell him that as soon as possible the king should go for the East and stop a mighty and fearful dragon that was coming to destroy him. The dragon would be difficult to find, but once found, the king had to defeat it first. His reward would be a very special object the enchanted dragon knew. So, the very next day the king ordered his weapons and at

Once upon a time, there lived in a young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings was the saddest. He only knew that he would have anything he wanted that would make him happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired people working the land, a great white bird flying from the skies. The bird had a message for the King. The bird told him that as soon as possible drive the Eastard stop a mighty and fearful dragon coming to destroy him. The dragon was difficult to find, but once found, the King had to destroy it first. His reward would be a very special one: only the enchanted dragon knew. So, the King ordered his weapons and

Once upon a time, there lived in faraway lands a very faraway young, but a very sad king. But the king didn't understand the king didn't understand why he was so sad or why of all the kings of the lands the king of it was the saddest. He only knew that he could have it that he could have anything he wanted that would make any other kid make any happy, but none of that mattered to him. In fact, it made to him. In fact, it made him sadder. One day in the very early morning as the early mornin wandered through his fields of wheat and admired the wheat and admired people working the land, a great white bird came to him white bird from the skies. The bird had a message for the King. The message for the King bird told him that as soon as possible the king must hessie the king for the East and stop a mighty and fearful dragon that a fearful dragon that was coming to destroy him. The dragon would be wedragon too difficult to find, but once found, the King had to destroy the King had to it first. His reward would be a very special power, a very special only the enchanted dragon knew. So, the very next day, So, the very next day the King ordered his weapons and armor be prepared and

Once upon a time, there lived in faraway young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings of the world he was the saddest. He only knew that he could have anything he wanted that would make any happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired people working the land, a great white bird flying from the skies. The bird had a message for the King. The bird told him that as soon as possible the king had to go to the East and stop a mighty and fearful dragon from coming to destroy him. The dragon was too difficult to find, but once found, the King had to destroy it first. His reward would be a very special one, the enchanted dragon knee. So, the very next day the King ordered his weapons.

Once upon a time, there lived in faraway lands young, but a very sad king. But the king didn't understand why he was so sad or why all of the kings of the world was the saddest. He only knew that he could have anything he wanted that would make any one happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired the people working the land, a great white bird came down from the skies. The bird had a message for the King. The bird told him that as soon as possible the king should go East and stop an mighty and fearful dragon from coming to destroy him. The dragon was difficult to find, but once found, the King had to defeat it first. His reward would be a very special jewel, the enchanted dragon king. So, the very next day the King ordered his weapons

Once upon a time, there lived in faraway land young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings of the world he was the saddest. He only knew that he could have anything he wanted that would make any of his subjects happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired the people working the land, a great white bird came from the skies. The bird had a message for the king. It told him that as soon as possible the king must go to the East and stop a mighty and fearful dragon that was coming to destroy him. The dragon would be difficult to find, but once found, the king had to destroy it. His reward would be a very special one, only the enchanted dragon knew. So, the very next day the king ordered his weapons and armor.

Once upon a time, there lived in faraway land, young, but a very sad king. But the king didn't understand why he was so sad or why of all the kings of the land he was the saddest. He only knew that he could have anything he wanted that would make any one happy, but none of that mattered to him. In fact, it made him sadder. One day in the very early morning he wandered through his fields of wheat and admired the people working the land, a great white bird came from the skies. The bird had a message for the King. The bird told him that as soon as possible the king for the East and stop a mighty and fearful dragon from coming to destroy him. The dragon would be difficult to find, but once found, the King had to destroy it first. His reward would be a very special one, only the enchanted dragon knew. So, the very next day the King ordered his weapons and armor be

HOPI KACHINAS

HOPI KACHINAS

HOPI KACHINAS

HOPI KACHINAS

HOPI KACHINAS

HOPI KACHINAS

Wenpauit summer '94

The Heard Museum

Phoenix/Arizona
Heritage of the Southwest

Hopi Kachinas

People of Peace Spirits

Guard
Phoenix/Arizona
Silent
Chief Germ God
Eagle
Cold Bringing Woman
Ogre
The Heard Museum
Sun
Maiden with Crow Feathers
Kiva

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Open 10am to 4pm.
Until 5pm Saturdays
and Sundays.
Closed Mondays
and major holidays.

The collection of Dr. Warren Kingsbury
exhibited in the museum's Kachina Gallery
January 4 to April 30, 1995

Talavai
Zuni
Nataska
Yohozro Wuthi
Mongwu
Hoho Mana
Tawa
Ahola Mong
Kwahu
Kiva
Hilili

Nataska
Ahola Mong
Tawa
Hoho Mana
Hilili
Yohozro Wuthi
Kiva
Kwahu
Talavai
Mongwu

Open
10am to 4pm.
Closed
Mondays and major holidays.
Until 5pm
Saturdays and Sundays.

Temple Entrance

Silent

Chief Germ God

Great Horned Owl

Guard

Cold Bringing Woman

Ogre

Zuni Maiden with Crow Feathers

Eagle

Sun

Hopi

January 4
to
April 30,
1995

Kachinas

The
Heard Museum
Phoenix/Arizona

The
collection
of
Dr. Warren
Kingsbury
exhibited
in the
museum's
Kachina
Gallery

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona
85004
(602)252-8840

Heritage of the Southwest

Hopi Kachinas

January 4 to April 30, 1995

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

The collection of Dr. Warren Kingsbury exhibited in the museum's Kachina Gallery **People of Peace Spirits**

Ahola Mong
Chief Germ God

Hoho Mana
Zuni Maiden with Crow Feathers

Yohozro Wuthi
Cold Bringing Woman

Mongwu
Great Horned Owl

Hilili
Guard

Nataska
Ogre

Kiva
Temple Entrance

Kwahu
Eagle

Talavai
Silent

Sun
Tawa

The Heard Museum
Heritage of the Southwest
Phoenix/Arizona

Open 10am to 4pm.
Until 5pm Saturdays and Sundays.
Closed Mondays and major holidays.

The Heard Museum
Phoenix/Arizona

Heritage of the Southwest

The Heard Museum
Phoenix/Arizona 85004
22 E. Monte Vista Road

Yohozro Wuthi
Cold Bringing Woman
Hilili
Guard

Tawa
Sun
Nataska
Ogre

Mongwu
Great Horned Owl
Kwahu
Eagle

Ahola Mong
Chief Germ God
Talavai
Silent

Hoho Mana
Zuni Maiden with Crow Feathers
Kiva
Temple Entrance

Closed Mondays and major holidays

Open 10am to 4pm

Until 5pm

Saturdays and Sundays.

Hopi Kachinas

People of Peace Spirits

January 4 to April 30, 1995

Memorandum
Summer '94

Hopi Kachinas

January 4
to April 30, 1995

The collection
of Dr. Warren Kingsbury
exhibited in the museum's
Kachina Gallery

People of
Peace Spirits

Kiva
Temple Entrance

Kwahu
Eagle

Talavai
Silent

Ahola Mong
Chief Germ God

Hilili
Guard

Tawa
Sun

Hoho Mana
Great Horned Owl

Yohozro Wuthi
Cold-Bringing Woman

Mongwu
Zuni Maiden with
Crow Feathers

Nataska
Ogre

The Heard Museum
Phoenix/Arizona
Heritage of the Southwest

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Open 10am to 4pm.
Until 5pm Saturdays and Sundays.
Closed Mondays and major holidays.

The Heard Museum
Phoenix/Arizona

Heritage of the Southwest

Hopi Kachinas

People of Peace Spirits

Hoho Mana
Zuni Maiden with Crow Feathers

Nataska
Ogre

Ahola Mong
Chief Germ God

Talavai
Silent

Hilili
Guard

Yohozro Wuthi
Cold Bringing Woman

Mongwu
Great Horned Owl

Open 10am to 4pm.
Until 5pm Saturdays
and Sundays.

Closed Mondays and
major holidays.

The collection of Dr. Warren Kingsbury
exhibited in the museum's Kachina Gallery

Kwahu
Eagle

Tawa
Sun

Kiva
Temple Entrance

January 4
to April 30, 1995

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Wenapat Summer '94

Hoho Mana
Zuni Maiden
with Crow Feathers

Kwahu
Eagle

Ahola Mong
Chief Germ God

Kiva
Temple Entrance

Talavai
Silent

Nataska
Ogre

Mongwu
Great Horned Owl

Yohozro Wuthi
Cold Brnnging Woman

Hilli
Guard

Tawa
Sun

January 4 to April 30, 1995

Heritage of the Southwest

The Heard Museum

Phoenix/Arizona

Hopi Kachinas

People of Peace Spirits

The collection of
Dr. Warren Kingsbury exhibited in
the museum's Kachina Gallery

22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Open 10am to 4pm.
Until 5pm Saturdays and Sundays.

Closed Mondays
and major holidays.

January 4 to April 30, 1995

The Heard Museum

Heritage of the Southwest

Ahola Mong
Chief Germ God

Tawa
Sun

Nataska
Ogre

Hoho Mana
Zuni Maiden with Crow Feathers

Talavai
Silent

Kiva
Temple Entrance

Yohozro Wuthi
Cold Brnnging Woman

Hilli
Guard

Mongwu
Great Horned Owl

Kwahu
Eagle

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona
(602)252-8840 85004

Open 10am to 4pm
Until 5pm Saturdays
and Sundays.
Closed Mondays and
major holidays.

People
of Peace Spirits

Hopi Kachinas

The collection of Dr. Warren Kingsbury exhibited in the
museum's Kachina Gallery

Hopi Kachinas

People of Peace Spirits

The collection of Dr. Warren Kingsbury
exhibited in the museum's Kachina Gallery

The
Heard
Museum

Heritage of the Southwest

January 4 to April 30, 1995

The Heard Museum |
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Open 10am to 4pm.
Until 5pm Saturdays and
Sundays.
Closed Mondays and
major holidays.

Hilili Guard Ahola Mong Chief Germ God Nataska Ogre Hoho Mana Zuni Maiden with Crow Feathers Tawa Sun Kiva Temple Entrance

Mongwu
Great Horned Owl

Talaval
Silent

Yohozro Wuthi
Cold Bringing Woman

Kwahu
Eagle

Hopi Kachinas

Chief Germ God
Ogre
Silent
Great Horned Owl
Temple Entrance
Eagle
Zuni Maiden with Crow Feathers
Sun
Cold Bringing Woman
Guard

Kwahu
Kiva
Nataska
Ahola Mong
Talaval
Tawa
Yohozro Wuthi
Hilili
Hoho Mana
Mongwu

People of Peace Spirits

January 4 to
April 30, 1995

Open 10am to 4pm.
Until 5pm Saturdays and
Sundays.
Closed Mondays and
major holidays.

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

The Heard
Museum

Heritage of the Southwest

Memorandum
Summer 1994

Hilili

Mongwu

Tawa

Ahola Mong

Kwahu

Hoho Mana Zuni

Kiva

Talavai

Yohozro Wuthi

Nataska

People
of Peace
Spirits

Hopi Kachinas

Guard
Great Horned Owl
Sun
Chief Germ God
Eagle
Maiden with Crow Feathers
Temple Entrance
Silent
Cold Bringing Woman
Ogre

The collection of Dr. Warren Kingsbury
exhibited in the museum's Kachina Gallery
January 4 to April 30, 1995

Open 10am to 4pm.
Closed Mondays and major holidays.
Until 5pm Saturdays and Sundays.

22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

The Heard Museum
Phoenix/Arizona

Heritage of the Southwest

The Heard
Museum
Phoenix/Arizona

Heritage of the Southwest

Kiva
Temple Entrance

Kwahu
Eagle

Tawa
Sun

Talavai
Silent

Nataska
Ogre

Hilili
Guard

Ahola Mong
Chief Germ God

Hoho Mana
Zuni Maiden with Crow Feathers

Mongwu
Great Horned Owl

Yohozro Wuthi
Cold Bringing Woman

Hopi Kachinas

People of Peace Spirits

January 4 to April 30, 1995

Open 10am to 4pm.
Until 5pm Saturdays
and Sundays.
Closed Mondays and
major holidays.

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Wenpaet summer '94

January 4 to April 30, 1995

Hopi Kachinas

People of Peace Spirits

The Heard Museum
Phoenix/Arizona
Heritage of the Southwest

The collection of
Dr. Warren Kingsbury
exhibited in the museum's
Kachina Gallery

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004

Open 10am to 4pm,
Until 5pm Saturdays
and Sundays.
Closed Mondays and
major holidays.
(602)252-8840

Kiva
Temple Entrance

Hilili
Guard

Talavai
Silent

Yohozro Wuthi
Cold Bringing Woman

Ahola Mong
Chief Germ God

Kwahu
Eagle

Tawa
Sun

Nataska
Ogre

Mongwu
Great Horned Owl

Hoho Mana
Zuni Maiden
with Crow Feathers

The Heard Museum
Heritage of the Southwest

People
of
Peace
Spirits

Hopi Kachinas

Nataska
Tawa
Ahola Mong
Talavai
Yohozro Wuthi
Hoho Mana Zuni
Hilili
Kwahu
Mongwu
Kiva

Ogre

Sun

Chief Germ God

Silent

Cold Bringing Woman

Maiden with Crow Feathers

Guard

Eagle

Great Horned Owl

Temple Entrance

The collection of
Dr. Warren Kingsbury
exhibited in the museum's
Kachina Gallery
January 4 to
April 30, 1995

Open 10am to 4pm,
Until 5pm Saturdays
and Sundays.
Closed Mondays and
major holidays.

22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Wenpauit summer '94

Heritage of the Southwest

The Heard Museum
Phoenix/Arizona

January 4 to April 30, 1995

Hopi Kachinas

People
of Peace Spirits

Talavai
Silent

Ahola Mong
Chief Germ God

Nataska
Ogre

Tawa
Sun

Yohozro Wuthi
Cold Bringing Woman

Hoho Mana
Zuni Maiden with Crow Feathers

Hilili
Guard

Kwahu
Eagle

Mongwu
Great Horned Owl

Kiva
Temple Entrance

The collection

of Dr. Warren Kingsbury

exhibited in the museum's

Kachina Gallery

Open 10am to 4pm.
Until 5pm Saturdays and Sundays.
Closed Mondays and major holidays.

The Heard Museum
Phoenix/Arizona 85004 22 E. Monte Vista Road
(602)252-8840

Hopi Kachinas

Great Horned Owl

Zuni Maiden with
Crow Feathers

Eagle

Cold Bringing
Woman

Temple Entrance

Chief Germ God

Mongwu

Hoho Mana

Kwahu

Yohozro Wuthi

Kiva

Ahola Mong

People of Peace Spirits

The collection of Dr. Warren
Kingsbury exhibited in the museum's
Kachina Gallery

Tawa
Sun

Nataska
Ogre

Hilili
Guard

Talavai
Silent

The Heard Museum
Phoenix/Arizona

Heritage of the Southwest

January 4 to
April 30, 1995

Open 10am
4pm. Until 5pm
Saturdays and
Sundays. Closed
Mondays
and major holidays.

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Wentworth Summer '94

The Heard Museum
Phoenix/Arizona

Heritage of the Southwest

Hopi Kachinas

People of Peace Spirits

The collection of Dr. Warren Kingsbury
exhibited in the museum's Kachina Gallery

Open 10am to 4pm, Until 5pm
Saturdays and Sundays. Closed Mondays
and major holidays.

January 4 to April 30, 1995

The Heard Museum
22 E. Monte Vista Road
Phoenix/Arizona 85004
(602)252-8840

Great
Horned
Owl

Mongwu

Sun

Tawa

Ogre

Nataska

Guard

Hilili

Chief
Germ
God

Ahola Mong

Silent

Talavai

Cold
Bringing
Woman

Yohozro Wuthi

Eagle

Kwahu

Zuni
with Crow
Maiden
Feathers

Hoho Mana

Temole
Entrance

Kiva

Heritage of the Southwest

Open 10am to 4pm,
Closed Mondays and major holidays.
Until 5pm Saturdays and Sundays.

January 4
to April 30, 1995

The Heard Museum
Phoenix/Arizona 85004 22 E. Monte Vista Road
(602)252-8840

The Heard Museum
Phoenix/Arizona

The collection
of Dr. Warren Kingsbury
exhibited in the
museum's Kachina Gallery

Hopi Kachinas

People
of Peace Spirits

Yohozro Wuthi
Cold Bringing Woman

Tawa
Sun

Kwahu
Eagle

Mongwu
Maiden with Crow Feathers

Talavai
Silent

Ahola Mong
Chief Germ God

Hilili
Guard

Nataska
Ogre

Heritage of the Southwest