

I would like to learn more about the

1996 **MAINE**

Summer

Institute in
Graphic Design at Maine College of Art.

Please send me the following:

- ☐ 1996 MSGD informational booklet
- ☐ 1996 MSGD application booklet
- ☐ 1996 MSGD area visitor information booklet

Maine College of Art
97 Spring Street
Portland, ME 04101
207.775.3052 800.639.4808
<http://www.meca.edu/gdmeca>

☐ Name _____

☐ Address _____

☐ City _____

☐ State _____

☐ Phone _____

☐ Zip Code _____

Maine Summer Institute
in Graphic Design
Maine College of Art
July 22 - August 9

1996

Wolfgang Weingart
Basic Typography

Deborah Sussman
Exploring the Environment with
Special Emphasis on Color

Nancy Skolos and Thomas Wedell
Poster Form and Application

Program

This series of three five-day residential workshops is taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a collegial studio environment.

A common dedication to intensive work, high professional standards, and strong faculty-student relationships is emphasized.

Faculty

Wolfgang Weingart July 22 - 26
Deborah Sussman July 29 - August 2
Nancy Skolos & Thomas Wedell August 5 - 9

Administration

Margo Halverson, Institute Director
Maria Gallace, Director of Continuing Studies

Location

Portland, Maine is a small city of 65,000 located on a peninsula in Casco Bay, 109 miles north of Boston. The city is a gateway to the natural beauty of Maine's coast, and is Maine's economic and cultural center.

Maine College of Art, formerly Portland School of Art, is decidedly urban, gaining much of its character from the architectural diversity of the three principal buildings which house studios, classrooms, library, galleries, and offices. Studio facilities for the Maine Summer Institute in Graphic Design are provided in the Baxter Building, a Romanesque revival building in Portland's Downtown Arts District, which houses the College's Graphic Design Department. Most students live in the Holbrook House, MECA's dormitory house, just a few blocks from the studio.

Credit

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

Maine College of Art

Wolfgang Weingart
has taught typography at the

Maine Summer Institute
in Graphic Design
Maine College of Art
July 22 - August 9

1996

tentative schedule

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
July 21	July 22	July 23	July 24	July 25	July 26
	Weingart 8:30 breakfast intro 9-12 studio 1-5 studio beach picnic Stone Coast @ 8	9-12 studio 1-5 studio **Free Street Taverna	9-12 studio 1-5 studio	9-12 studio 1-5 studio	9-12 studio 1-5 studio
July 28	July 29	July 30	July 31	August 1	August 2
	Sussman 8:30 breakfast intro 9-12 studio 1-5 studio Brian Boru	9-12 studio 1-5 studio **Lobster Shack q: Street 4 Co.	9-12 studio 1-5 studio	9-12 studio 1-5 studio 7:30 lecture 7:45 coffee 774-5998	9-12 studio lunch/TBA Maine School #5 (VAN)
August 4	August 5	August 6	August 7	August 8	August 9
	Skolos/Wedell 8:30 breakfast intro 9-12 studio 1-5 studio Brian Boru	9-12 studio 1-5 studio Beach	9-12 studio 1-5 studio	9-12 studio 1-5 studio	9-12 studio lunch/TBA

Breakfast is continental style in the Baxter basement (studio) each morning, set-up by 8:30am M-F.

*Sunday night I'll (Margo) come by the dorm at 7:45 to walk us into the OLD PORT where we can eat and/or have a beer & chat. (you're on your own as far as \$.) We'll buy the munchies on Monday evenings after class for another get-together at an eating pub (beach July 22)

**Free Street is a close Greek eating place with a patio. We'll walk down and eat. Optional of course, and \$ is on-your-own.

***Lobster Shack is a eating place, picnic-tables at the ocean. (Ditto optional and \$ on-your-own.)

Maine College of Art

Shannon: 774-5998

Shannon 9:30-

General Information

Eligibility

Participation in the program is open to:
1) professional designers and educators,
2) graduate students currently enrolled in a program at an accredited college or university,
3) undergraduate graphic design majors with outstanding portfolios.
Enrollment in any workshop is limited to twenty-two.

Tuition

Tuition for the complete three-week Institute is \$1475. Per session tuition is \$590. There is a \$30 non-refundable application fee for each application.

Housing

Housing is available in Maine College of Art's Holbrook House, a dormitory house, with kitchen facilities, two blocks from the Baxter Building. Double occupancy rooms are \$420 for the three weeks, \$340 for two consecutive weeks and \$190 for one week. A few single occupancy rooms are \$590 for the three weeks, \$450 for two consecutive weeks and \$240 for one week. There is a \$60 room deposit required for each application which is non-refundable after June 21. To request housing, fill out and return the housing application form and deposit.

Refund Policy

100% of tuition charges will be refunded for withdrawal from the Institute before June 21 and 75% refunded for withdrawal between June 22 and July 8. No refunds will be made after July 14. The application fee is non-refundable. All withdrawal requests must be made in writing to Director of Continuing Studies, Maine College of Art, 97 Spring Street, Portland, ME 04101.

Supplies

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

Financial Aid

Limited institutional financial aid is available from Maine College of Art to students demonstrating ability and need. All students seeking aid must complete a financial aid form, which must be received at MECA by April 15, 1996. Accepted students will be notified of financial aid decisions by May 15, 1996.

Admission

Admission is selective and acceptance is based upon a slide portfolio review. Application for admission is made only on the enclosed form (photocopies accepted) which should be entirely completed and accompanied by the following:

- 1) A minimum of 10, no more than 20 mounted 35mm slides of your work set for viewing in a Kodak Carousel slide tray. Include work you feel best represents your development to date. The carousel tray should be marked with your name and address and each slide should be labeled, include a typewritten list of the work submitted. All application materials must be enclosed in the carousel box along with return address and correct postage stamps to cover priority or parcel post rates (please specify), Maine College of Art cannot be responsible for the transportation and safekeeping of slides submitted.
- 2) A brief statement of purpose (space provided on application form).
- 3) A non-refundable application fee of \$30 in a check or money order payable to Maine College of Art.
- 4) Housing application form along with a \$60 room deposit if you are requesting housing to room deposit if you are requesting housing to Ernie Plowman, Director of Student Services.
- 5) Financial aid application form only if you are seeking financial assistance.

All of the above material should be sent to arrive at Maine College of Art by April 15, 1996. Material received after this date will be reviewed on a space-available basis.

Send application materials to:
Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101
207 775.3052
800 639.4808

Notification of acceptance will be mailed on or about May 1; full fees for accepted applicants are due June 21, 1996.

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

Maine College of Art does not discriminate against any individual on the basis of sex, race, color, religion, age, handicap, national or ethnic origin, or sexual orientation.

Retain this portion for reference.

Financial Aid Application

1996 Maine Summer Institute
in Graphic Design
Maine College of Art
July 22 - August 9

1 Name last first middle 2 Telephone

3 Mailing address Country of citizenship

4 Birthdate 5 Male/Female

6 Student Status Please answer the following:

	Yes	No
Were you born BEFORE January 1, 1973?	<input type="checkbox"/>	<input type="checkbox"/>
Are you a veteran of the U.S. armed forces?	<input type="checkbox"/>	<input type="checkbox"/>
Are you a ward of the court or are both your parents dead?	<input type="checkbox"/>	<input type="checkbox"/>
Do you have legal dependents (other than a spouse)?	<input type="checkbox"/>	<input type="checkbox"/>

If you are married, or if you answered yes to any of the questions in #6, leave all questions related to your parents blank. All others must complete the parent sections and provide a copy of the parent 1995 federal tax return.

Household Information Student (& Spouse)

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

8 Number of family members (include yourself, spouse, and other people only if they get more than half of their support from you.)

Parents

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

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

10 What is your parents' State of legal residence?

11 What is the age of your oldest parent?

12 Number of family members:

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

1995 Income, Earnings, and Benefits

Important All applicants must submit a signed copy of their 1995 federal tax return with this application. Include all schedules and worksheets. Students who are providing information about their parent(s) must also provide a signed copy of their parents' 1995 federal tax return (include all schedules and worksheets). See question #6 if you are not sure if you must provide information about your parents.

13 Did you (or will you) file a federal tax return for the year 1995?

	Parent	Student
14 1995 Untaxed income and benefits (yearly totals only)		
Social Security benefits:	\$ _____	\$ _____
Aid to Families with Dependent Children (AFCD or ADC):	\$ _____	\$ _____
Child support received for all children:	\$ _____	\$ _____
Other untaxed income and benefits:	\$ _____	\$ _____

15 Current value of cash, savings, investments and checking accounts:

	Parent	Student
	\$ _____	\$ _____

Certification

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

Student Date Student's Spouse Date

Father or Stepfather Date Mother or Stepmother Date

Housing Application

1996 Maine Summer Institute
in Graphic Design
Maine College of Art
July 22 - August 9

please print or type

1 Name last first middle 2 Telephone (day & evening)
3 Mailing address 4 Sex m/f

5 Dates housing will be required -- from and to
6 How to register: All application must be done by mail or in person and must be accompanied by \$60 refundable* room deposit (payable to Maine College of Art). Confirmation and housing assignment will be sent by mail. Full payment is due prior to occupancy. *The room deposit is not refundable to applicants who withdraw after room assignments have been made.

7 Housing options (check one):
☐ Double occupancy \$420 three week program
☐ Double occupancy \$340 two consecutive weeks
☐ Double occupancy \$190 one week
☐ Single occupancy* \$590 three week program
☐ Single occupancy* \$450 two consecutive weeks
☐ Single occupancy* \$240 one week

* Most rooms are double occupancy. Some single occupancy rooms are available, but cannot be guaranteed.
Maine College of Art remains the final authority in all housing decisions.

8 ☐ smoking or ☐ non-smoking

Procedures

- 1 The dates of occupancy will be verified in a confirmation mailing along with all necessary materials. Room deposits are non-refundable to applicants who withdraw from the program after the room assignments have been made (no later than June 23, 1995).
- 2 Maine College of Art is the final authority on all room assignments. The College will do its best to place students according to their wishes.
- 3 The College reserves the right to make changes in residence hall room assignments and the right to change living arrangements when circumstances necessitate such action.
- 4 Rooms are furnished with beds, dressers, desks, chairs and lamps. Other accouterments must be supplied by the student. Holbrook House offers cooking facilities and common areas. Residents are responsible for bringing their own bed linens and towels.
- 5 A Resident Assistant is an occupant of the residence hall and is available for assistance and information.
- 6 Roommates will be of the same sex.

Policies

- 1 Upkeep of the rooms is the responsibility of the occupants.
- 2 Residents are liable for the damage to rooms beyond normal wear and tear. Each resident is responsible for the conduct of visitors he or she allows into the residence hall, and assumes full responsibility for any damage.
- 3 The College cannot assume any responsibility for loss or damage to personal property.
- 4 No overnight guests are allowed without the written permission of the Director of Student Services.
- 5 All residents are expected to honor other residents' rights to privacy and to peaceful and quiet use of the facility. Loud parties, activities which disturb residents, or abuse of visiting privileges are considered grounds for dismissal from the facility with no refund.

Please return this form, with \$60 deposit to
Ernie Plowman
Director of Student Services
Maine College of Art
97 Spring Street
Portland, ME 04101

Date

Student

In signing this document the student agrees to comply with all policies and procedures outlined within when accepting a room assignment in the College facilities. Maine College of Art reserves the right to alter these policies when change is necessary and appropriate. A student's failure to comply with the policies outlined below may result in the student's removal from the residence hall or in a lesser penalty.

Wolfgang Weingart

Application for Admission

1996 Maine Summer Institute
in Graphic Design
Maine College of Art
July 22 - August 9

please print or type

Name last first middle
Mailing address
Permanent address

Telephone (day and evening) Country of citizenship Social security number

(optional; for statistical purposes only) Birth date Male/Female Race

Art school, college or university attended City/State Field of major Degree and date received or expected

Business and professional experience and present employment (specify dates)

Are you a veteran of the armed services? If yes, please give branch and dates of service:

I am applying for:

- ☐ Complete Program, July 22 - August 9
- ☐ Week one only: July 22 - 26 with Wolfgang Weingart
- ☐ Week two only: July 29 - August 2 with Deborah Sussman
- ☐ Week three only: August 5 - 9 with Nancy Skolos and Thomas Wedell
- ☐ Combination of two weeks: _____

Second choice: _____

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

- ☐ Print ☐ ID ☐ Graphic Design: USA ☐ Poster ☐ Word of mouth ☐ Mail-back card ☐ Other: explain _____

Applicant Signature

Date

Wolfgang Weingart

MEMO

Date: 9 August 1996

To: Margo Halverson

From: Kristin Doty, Librarian ^{KGD}

Cc: George Smith, Maria Gallace

Re: MSIGD evening Library hours

.....
Margo - For future reference, I wanted to share with you the results of the experiment the Library and Graphic Design tried with the MSIGD this summer. We were happy to give it a shot, but it doesn't seem to have worked out too well.

As we had worked out prior to the start of the MSIGD, the Library was made available from 5-7:30 pm on the following dates for the use of the participants: Wed. 7/24, Tue. 7/30, Wed. 8/7. This necessitated rearranging staff schedules and some changing of staff plans in order to be in during unaccustomed hours. On the 24th, the participants decided to forego the Library in favor of another activity, so it did not open that evening. On the 30th, no one came into the Library. On the 7th, one person browsed in the stacks for a short while and borrowed some books, and one person came in solely to return a book.

It would seem, despite feedback from previous participants, that Library availability outside of class time is not as high a priority as was thought to be the case. Active use by one person in a total of 5 hours does not seem like a very good return on the College's investment of staff time. MSIGD participants did find time during the day to come into the Library, as is evidenced by their borrowing of 42 books on the MSIGD account over the 3 week period.

Mon. July 15

Shannon 15 hrs

- talk/arrange w/ Mullikin
- Kaseemas for Mon July 22 / arrange / get check from Maria which beach?
- Call "Free St. Helena" - can we reserve Port 23 ED
- July 29 Brim Cline; Aug 5 discuss menu, we have 1000
- List for Davis for setup Monday
- slide projector set-up
- finish Baxter set-up

- 90 over responsibilities / check-in
- Signs up (most of)
- Parting info

copies of apps
finish painting @ Baxter
finish ceiling paintwork (34 total)
415 - order, film, & supplies

Wolfgang Weingart

David

Maine Summer Institute
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- ✓ mid-June merged letter to participants (see what we've done before, from Merle?)
include supplies list (from me)
schedule (from me)
portland guide which includes a map

First week of July ✓ mail faculty
any new student applications and current student list
alert them to drops
mail them a Portland guide and map (those \$2 jobs, Bookland has them) - summary table
mail them copy of schedule & supply list

sometime b/4 mid-July collect menus from nearby Baxter places for lunch
collect menus from order-in night-time places (Sillys, Auntie Leones, etc.)
put a folder on the wall by the fridge area
post library hours (Inc portland public) in that fridge-info area (check right before)

gather for me stats from the applications:
where they heard about MSIGD
where they are coming from, by state
poster mailing #'s, mailing lists & dates mailed
inquiries
applications
accepted, # denied, # withdrawals

- ✓ have the biz office make enough keys for all participants
rubberband sets that include 1 for Baxter & 1 for GD french doors
after you check that they work
~~you will need a key for my office, get the biz office to make you one~~

Mt - ask the library to display and collect info/articles on this year's faculty / ~~make~~ ^{make} ~~each~~ ^{each}?

Mt - call Grace re: calander listings for lecture at PMA / Sarah Spang / Summer program
design, order, print t's. check with Shannon re: this info.
talk to Maria & I re: quantities

- ✓ ask ^{Ruth} biz office to have copier repairman come and service copiers so they are in ship-shape
condition (you'll need to go to Baxter and give them a # that's on the label and a
copy-count)

✓ ask ^{Ruth} biz office to order us a box of 8 1/2 x 11" copy paper and a box of 11 x 17"
to be delivered to the Baxter basement (library if Jamie isn't there or they can't get down-
stairs). they you split up the paper between the two copiers, underneath.)

Get boxes labeled MSIGD down from auditorium kitchen, into my office, call me.

Papers for WW - check color
cut 10/20

- ✓ AC Rental for summer
✓ get 2 keys for Holloway
✓ keys for Holmes house

Wolfgang

Wolfgang Weingart
has taught typography at the

Shannon

Maine Summer Institute
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for honour place
let's do this in June

another set of sheets
phone - *mt*
fan - *check*
TP
spare light bulbs
quilt/blanket - *check*
CD's
check travel's

Honour Mack
FAWC
24 Pearl Street
Provincetown MA 02657
508-487-9960

24 Winter St.
207 874-6508

her landlord
Fred Clarke
772-4237

clamp-on lights for the dorm
dorm ~~(if donate 2)~~

(my office key to David)

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The USA
41296

Wolfgang

Wolfgang Weingart

Shannon

Maine Summer Institute
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sometime b/4 mid-July repair desks in major areas

paint GD E & W
paint hallway gallery area

paint computer lab (and workology lab) that second color
paint trash can lids, recycling barrels, etc.

see that Doug's crew does
this repair, replace fluorescent lights E & W
repair, replace crit spot lights E & W

and this strip & wax floors E & W & my office

and this put-in/repair window shades E & W for slide viewing

redo/paint "conference" table tops in GD E

trash yukko computer lab chairs, get black auditorium chairs (like the orange ones)

snag the best stools, new ones or painted ones (the black & yellow), one per station

and this knock-down the 2 work stations in GD W closest to crit area

but shelves that fit or loose all those extra boards lying around

tape really well aligns in all windows about the warning re: opening & closing, & it takes two (I have those plastic sheet protectors in my office, above slide files)

another sign re: last ones out close windows and lock doors

and this check french doors, replace any glass

Andy 87441167

Wolfgang

Maine Summer Institute
In Graphic Design
Maine College of Art
July 22 - August 9

1996

supply list

Wolfgang Weingart

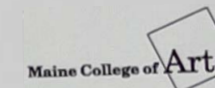
scissors
x-acto or scalpel & blades
cutting mat
clear push pins
metal edge to cut against
notebook
pencil, black pen, general design tools
(there will be no color work, no computers)

Deborah Sussman & Skolos/Wedell

35mm camera & color print film
scissors
x-acto or scalpel & blades
cutting mat
clear push pins
metal edge to cut against
paper, assorted colors inc. black
any color paints you may already have
assortment of pencils, black pens, colored pencils
glue stick
ruler
any other general design tools you use (without computer...)
notebook
pencil, black pen, general design tools

Available at the Studio are xerox machines, good old camera lucy and a library.
There are art supply stores in Portland, runs can be made.

Wolfgang Weingart
has taught typography at the



Graphic Design Department
97 Spring Street
Portland, Maine 04101
207.775.3052, 207 775.5159
207 772.5069 FAX

to: Kristin
from: Margo Halverson
Date: 7 June, 1996
Re: MSIGD

Kristin, library

two things:

1 It would be really great, as in the past if you would make a file available and in-the-open during the Summer Institute (July 22- August 9) on the three faculty so the current students could see the material, maybe feature GD stuff on that desk when you enter...

This year's faculty is:

Nancy Skolos and Thomas Wedell of Skolos/Wedell Design
Deborah Sussman of Sussman/Prejza & Co.
Wolfgang Weingart

2 Also, is it possible that one evening a week, (Wed being the best for the Institute) that you might be open late. Many students in the past have expressed this desire, the hours are their "working" hours (9-5), and they'd like to use our library after class one night.

Thanks, let me know.

Thanks, Margo

Wolfgang

Samsill
Made in
The USA 41296

Handwritten note: *Handwritten note*

Wolfgang Weingart
has taught typography at the

03-03-1996 22:12 FROM WEINGART-WOLFF

TO 0012077725009

P.01

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061) 261.02.53
Fon (061) 695.87.11/School
Fax (061) 261.02.63

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
June 7, 1996

Dear Margo,
Get your letter from May 28, 1996 and almost of your questions
I answered on my letter from May 29, 1996 . . .

I planned again a computer afternoon on Thursday, July 25 from 1 to 5 pm.
Hopefull there can be a person which can help.

For this year we have a smaller format for the book cover.
I would be happy that you can let cut from a bookbinder the format 7 1/2 by
10 1/2 and around 900 sheets we need. The important thing is, that it
has to have the same color like your Xerox copy paper.

Thank you for picking me up from the Airport.

Many greetings,

Yours
Wolfgang

Wolfgang Weingart

05-03-1996 22:12 FROM WEINGART-WOLFF

TO 001207725069

P. 01

Wolfgang Weingart
Postfach 2235
CH-4001 Basel/Switzerland

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

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
May 29, 1994

Dear Margo,
I like to send you quick the small list of tools which we need every
year at your Summer Program for the Typography Course:

Scissors
Scotch tape (will bring from Basel)
Piece of glass (10 by 12 inches, not smaller)
General design tools like pencil . . .
And a notebook

Also the invoice of the ticket Basel-Portland/MN round ticket.

Do you know the names and working backgrounds of the students for this
year? I am curious how many students where interesting for
your program.

Hopefull everything is well for you, and Charles happy in New Haven.
There is a great, and crazy friend near Yale. Probably you met
him: Tom Strong. If not, you should meet him, and tell him many greetings
from me.

Do you get my letter from May 1, 1996?
Its great to see you now three together in summer back.

Many good wishes to you,

Wolfgang Weingart

Samsill
Made in
The USA
41296

Handwritten note:
Handwritten note



Reisebüro Frossard AG
Leonhardstrasse 1 Postfach CH-4001 Basel Tel 061/264 55 55 Fax 061/264 55 11

Samsill 41296

Made in
The USA

Handy correspondence

Wolfgang Weingart
has taught typography at the

85-83-1996 22:12 FROM WEINGART-WOLFF

TO 081207723869

P.01

Wolfgang Weingart
Postfach 2235
Postfach 2235

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

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

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
May 1, 1996

Dear Margo,
thank you for your letter from April 18, 1996.
Good that people are interest so much to your summer program.
How many applications together you get around? Probably - it is my feeling
- you will go for ever from the school . . . ? If, what will happen
with the summers? Will you still do it for these periods?

How is Jamra?

You are right, the best will be if you can be so nice to pick me up this
time at the airport (arriving in Portland 06:40 pm evening from
Boston by Delta 4582 on Suterday July 20). Because I do not know the house,
and appartement.

The address would be not the problem, I just found the street on my
Portland Map, but . . .

Many greetings to you three,

Yours
Wingart

Samsill 41296

Made in
The USA

Handy computer

Wolfgang Weingart
has taught typography at the

85-83-1996 22112 FROM WEINGART-WOLFF
Wolfgang Weingart
Postfach 2235

TO 881267723869

P.81

Wolfgang Weingart AB1
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061)261.02.53
Fon (061)695 67.11/School
Fax (061)261.02.63

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
April 4, 1996

Dear Margo,
I like to write to you about my schedule (with the hope, we have
enough students . . . I booked yesterday everything: The flights are very
booked out to the States, and I was almost late):

Arriving in Portland/Maine 06:40 pm evening from Boston by Delta 4582
on Saturday July 20, 1996.

Back to Switzerland from Portland/Maine 05:05 pm afternoon by
Delta 4577 over Boston on Saturday July 27, 1996.

If you send me the address of the apartment, including the instruction of
it, I can come by Taxi like last year. No problem!

How is your family? Can you work out the distances with Charles?
Are you the whole summer course time in Portland? Everytime I think it
would be a lot of work for you to have beside Jack, and the school . . .

I am still working on the 416 pages book. So, by accident in a way,
we found from the Printing Union in Berne a group which has
no work. During this time, they can go to a special program to learn more
about computers. Unstead they do funny things, they like to make
a lot of work for the book. Scanning, mechanicals, screening, and so on.
It is a great help, and I see more, and more the end. For this
work I will teach for some days or weeks, and we will give them an
ammount of books on the end.
(Do you saw the new Müller-Brockmann book? It is the publisher,
Lars Müller, for which I work).

Many greetings and all the best to you (in the moment Three), and from
Kathy and myself,

Wolfgang

Wolfgang Weingart
has taught typography at the

05-03-1996 22:12 FROM WEINGART-WOLFF

TO 0012077725069

P.01

Wolfgang Weingart
Postfach 2233
CH 4001 Basel/Switzerland

From (001)201.02.53
From (001)605.67.11/School
Fax (001)201.02.53

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Fax:
001-207-772.50.69
1 Page

Basel,
March 5, 1996

Dear Margo,
I get your Fax yesterday night, and here the response:
No problem to stay in your colleagues apartment in summer. Can you give
me the address, so I can study a little bit the location on my
Portland Map.

You sound great, and my best wishes and greetings to your family.

What is Al Ajram doing?

I will arrive probably on a sunday 21 of July until saturday the 27th.
If I come direct from Switzerland, I will arrive in Portland
saturday night the 20th.

Hopefull you will have enough students . . . And also I get a poster four
weeks ago.

Three days ago I came from SF back, Kathy stayd one week more in Chicago.
It was more a holiday trip, even I had some presentations of the so
called coming book. I am still tired . . .

Many greetings to all,

gros
Wolfgang

41296

Made in
The USA

Samsill

Handwritten note: *Handwritten note*

Handwritten note: *Handwritten note*

Samsill Made in The USA 41296

Handy correspondence

Samsill Made in The USA 41296

Wolfgang Weingart
has taught typography at the
School of Design, F
Switzerland since
past several years
also conducted
workshops
of Armin
Summer P
Design in
and in in
countries
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Workshop with Wolfgang Weingart/Basel-Switzerland
in Graphic Design (Maine College of Art)

Weingart



LUFTPOST
PAR AVION VIA AERIA

40g

11- Find
12: optical letter
P I A C E N Z A

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

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

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101
U.S.A.

Basel,
July 31, 1996

Dear Margo,
getting back to Switzerland with no problems, I am working now in the
school the rest of the holidays.

I like to say again many, many thanks for everything. The time at your school,
and the around events with you and the students where this year also great,
and all good organized.

Hopefull Deborah liked your new 'Hotel' . . . And the last week will go to
the end, when you receive my letter.

With the same post I send you more information about Villem Flusser.
You remember, we spoke about him at the Restaurant Zephyr the last night with
the students, because David - my son - has the same family name.
I do not know if there exist also translated books in english from him.
He is one of the most known philosophers of todays. His theme is often about the
written type. Myself I see the first sentece, and than I understand
nothing annymore (you know I did not finished one book in my life . . .).
Few years ago he died during a tragic Car accident, I think in Chechoslovakia,
when his wife was driving the car against a parked Truck without light.
I put some photos with him into the letter, during my exhibition
near Francfort in October 1990.

Many greetings to you all three, and from Kathy and myself.

always
Yours
Wingart

Typography Workshop with Wolfgang Weingart/Basel-Switzerland
at Maine Summer Institute in Graphic Design (Maine College of Art)
Portland/Maine July 22 to 26, 1996

Program

	9 to 12 am	1 to 5 pm
Monday July 22	9- About the Basel School 11: of Design School structure The Typography History of the school How we teach What can be school to- day? Material which we need for this week Explaining the three exercises, and why these exercises	1- First exercise/end 3.30: 3.30- Second exercise 5: Find the correct word spacing: Although not the cheapest, certainly the most...
	11- First exercise 12: Find the correct optical letter spacing: P I A C E N Z A	

	9 to 12 am	1 to 5 pm
Tuesday July 23	9- Second exercise/end 10: 10- Third exercise 12: Bookcover Design (Text other side)	1- Third exercise 5:

	9 to 12 am	1 to 5 pm
Wednesday July 24	9- Third exercise 12:	1- Third exercise 3: 3- Planning a book with 5: Weingart's work

Continue other side

Thursday
July 25

9 to 12 am
9-
12:

Third exercise

1 to 5 pm
1-
5:

Showing by computer
general typography prob-
lems in relation to
the given three
exercises.

Friday
July 26

9 to 12 am
9-
12:

Third exercise

1 to 5 pm
1-
3:

Third exercise/end

Evaluation of the
results from the five
day workshop.
The End.

Wolfgang Weingart

Text for the third exercise:

Size: 7 1/2 by 10 1/2 inches (width x height)
Type: Prepared in a serif and sans serif typeface (Times and Berthold)
with different sizes

Author: Bruno Munari
Main title: Far vedere l'aria
I/E/G Making The Air Visible
Die Luft sichtbar machen
Subtitle: Un libro di lettura visuale a Bruno Munari
Reading Visually: Bruno Munari
Ein visuelles Lesebuch zu Bruno Munari
Editors: Edited by Claude Lichtenstein and Alfredo Häberli
Museum of Design Zurich
Publisher: Lars Müller Publishers

General informations:

- Working tools which you need
- Scissors
- Scotch tape (I will bring with me)
- Piece of glass (10 by 12 inches, not smaller)
- General design tools like pencil . . .
- And a notebook

Addresses:

Schule für Gestaltung
(Basel School of Design)
Attn: Weiterbildungsklasse Graphik
z.Hd. Esther Neth
Vogelsangstrasse 15
CH 4058 Basel-Switzerland
Phone 01141-61-695.67.72
Fax 01141-61-695.68.60

Wolfgang Weingart
Postfach 2235
CH 4001 Basel-Switzerland
Phone 01141-61-261.02.53 P
01141-61-695.67.11 S
Fax 01141-61-261.02.63 P

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061) 261.02.53
Fon (061) 695.67.11/School
Fax (061) 281.02.63

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
July 7, 1996

Dear Margo,
Delta made a small change in their schedule. I will not arrive as I wrote
to you on May 1st, at 06:40 pm.

I arrive on Saturday, July 20 at 06:55 by the same flight number Delta 014502
from Boston.

I get in the last time all the informations, lists etc from your office.
Many thanks! It looks very good . . .

Hopefull you get my letter from June 7. I wrote about the cutted paper for
the book cover exercise.

Many greetings to you all three,

*Yours
Wolfgang*

Made in

Samsill

Basel-Switzerland

Postfach 2235

Wolfgang Weingart

Postfach 2235

Postfach

288

PARAVION VIA AEREA



Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061)261.02.53
Fon (061)695.67.11/School
Fax (061)261.02.53

Basel,
September 11, 1995

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U.S.A.

*to Mary thanks for the
photographs from
Charles*

Dear Margo,
thank you very much for your card, and two weeks later your letter
about teaching in 1996. Please tell Charles many thanks for the
photographs. I had no time to send him my preferations, I will include
these in this letter. I hate to be photographed, and most pictures
of me I do not like, its not the photographers problem.
I told Charles, but no problem. Hopefull he likes Yale, and you find a
way to see each others. A long way to New Haven.
Brazil was interesting, the distances incredible big. So we where
for 10 days in Sao Paulo, after long the coast to Rio. For swimmers,
I hate to swimm (another thing which I hate... Kathy love to
swimm) wonderful beaches unbelievable. The cities are more than big (15
Million people in Sao Paulo!). Rio is nice, but I would prefere
to stay in Rome unstead.

Annwaw. coming to your letter by Fax from September 8, 1995.
In the moment there is no plans at the end of July 1996. In this case
I would come again (July 22-26, 1996). I liked it also very
much this summer in Portland, and many thanks for your fourth
invitation, and for the invitation of this summer. I liked to work
in your rooms.
I agree with the lecture on a thursday. I think also the summer is a
not too good time when every one is out of town. I will give something
after school to the students, showing work or something else.

You ask me
experts, w
person. He
and almost
generation
Basel (Jam
For the ot
from NYC c

Margo:
In Portland you asked me for a Portait, 3 Sentence
about why the Summer Course in Portland.

Do you need still these documents?

Let me kno
To you and
Please giv

Go

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

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

Basel,
September 11, 1995

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Dear Margo,
thank you very much for your card, and two weeks later your letter about teaching in 1996. Please tell Charles many thanks for the photographs. I had no time to send him my preferations, I will include these in this letter. I hate to be photographed, and most pictures of me I do not like, its not the photographers problem. I told Charles, but no problem. Hopefull he likes Yale, and you find a way to see each others. A long way to New Haven. Brazil was interesting, the distances incredible big. So we where for 10 days in Sao Paulo, after long the coast to Rio. For swimmers, I hate to swimm (another thing which I hate... Kathy love to swimm) wonderful beaches unbelievable. The cities are more than big (15 Million people in Sao Paulo!). Rio is nice, but I would prefere to stay in Rome unstead.

Annwvay, coming to your letter by Fax from September 8, 1995:
In the moment there is no plans at the end of July 1996. In this case I would come again (July 22-26, 1996). I liked it also very much this summer in Portland, and many thanks for your fourth invitation, and for the invitation of this summer. I liked to work in your rooms.

I agree with the lecture on a thursday. I think also the summer is a not too good time when every one is out of town. I will give something after school to the students, showing work or something else.

You ask me for a color person. The easiest way is to think about experts, who are living here. Kurt Hauert would be a great person. He will be around 70, and a great teacher, for color, drawing, and almost for every discipline in Graphic Design. He is the generation around Dorothea Hofmann, and taught over 30 years in Basel (Jamra had him as a teacher). For the other person which you are looking, Keith Godard from NYC could be a lively instructor.

Let me know, if you need more detail, adresses and so on.
To you and Charles all my best, from Kathy many greetings too.
Please give to Jamra my greetings too.

Yours
Kathy

*to Mary thanks for the
photographs from Charles*

Made in
Switzerland
Samsill
Postfach 2235/CH 4001 Basel
Weingart

LUFTPOST
PAR AVION VIA AEREA



Wolfgang Weigart
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061) 261 02 53
Fon (061) 695 67 11/School
Fax (061) 261 02 63

Basel,
Sept 19, 1995

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

U S A

Dear Margo,
thank you for your letter from last week. I got your fax, and
it is o.k. for 1996...

Also I forgot to say many thanks for your two videos. I will go
today again to Germany to find a recorder, also for the
american system.
I will enclose Dollars 40.- for the tapes. Sorry I forget about
your mailing.

Many greetings, how is Charles, and the coming Baby?

*your
Wolfgang*



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The USA

Samsill

Handwritten note: "Handwritten note" (faint, illegible)



Inc.

16 November, 1995

Wolfgang Weingart
Postfach 2235/CH 4001
Basel, Switzerland

Hello again,

I am upset to hear you're not thrilled at the '96 faculty. I have to say it was an incredibly difficult and consuming decision, however, I'm glad you'll be coming "anyway".

I had several other choices decline, but interested for '97. (We'll discuss in '96) (Jim Sebastian being one, for color...) I knew of Sussman & Skolos' work, and got high recommendations from Allenan Geissbuhler, and my network of "advisors" as to this team.

Plus the school is breathing down my back as to budget & getting more students here so we can continue to run the damn thing. So, name recognition becomes important, though we've also added, or focused more energy on PR and mailings for next year.

They both have experience in teaching hands-on, as well as a geographic and professional diversity that seems to lead into one another. And Deborah's history with Charles & Ray Eames, background, etc., etc., and again, our conversations (and her references) seems to indicate she'll be good for the students here. Same for Nancy & Tom.

I understand your concerns, I apologize if I should've run these by you first. I'm not aware of the "club" thing, maybe that's a problem of being too isolated here in the basement, and out of the first-hand AIGA or whatever loop you're referring to...

So thank-you for offering me the option of you not coming, but I absolutely want you here.

We'll just see how it goes. I agree it is a bit of a shift, but I'm confident not too radical. We'll see. Unfortunately I have many directions pounding at me, but the education here will continue to be top-rate. We'll talk more when you're here, I'll fill you in on my list-that-didn't make it, other factors that came into play, etc.

Baby is good, it is growing so much, (which means I am, and I'm not quite sure how skin can stretch so much, freaks me out a little) and I'm off to go swim a few laps so we can both float and relax. Only 10 weeks left. Yikes!

Thank-you for your prompt reply Weingart, I'll share that it was a tough year as far as faculty selection, but infusing a shift, however slight, seemed necessary -given 5 years of the program, the doors should be busting with people wanting to come. I'll keep working and thinking on it...

Terry Swack is coming too a day workshop re: "new media" in a few weeks, it'll be good to see her.

Talk to you soon.

Sussman

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.778.3052
FAX: 207.772.5069
1 November, 1995

Since 1882;
Formerly
Portland
School of Art

Wolfgang Weingart
Postfach 2235/CH 4001
Basel, Switzerland

Hello Weingart,

I'm so glad you'll be teaching here next summer. Of course it will be good to see you again, but it is as important to me to have your teaching available for we americans who like our type spaced close... And now, after much work (the most yet it seems,) I have the other faculty confirmed. Again, you'll be teaching typography July 22-26, Deborah Sussman will be teaching color and something about the environment or space; July 29-Aug 2, Nancy Skolos & Tom Wedell will be here teaching Aug 5-9. I think the group ties together, the color issue, then application with image in the third week is a good sequence. Plus Deborah is from the West Coast, and both she and Nancy have teaching experience and educational connections.

Now, the usual requests... Nancy is designing the poster, which mails the beginning of January. So I need some things from you please as soon as you can get to them.

- 1) Your bio. Let me know if I should add or delete anything from last years.
- 2) A quote or a philosophy statement that relates to what you will be teaching. Something that will give the reader a sense of who you are, and the week with you. What you had before is good, but expanding or changing is fine too...
- 3) A b&w photograph of yourself. (She may or may not use, but we'll have it in case.) Charles has copies of what he sent to you, so if you choose one of those, let me know, I'll use one here.
- 4) 3-4 b&w (color is OK, Nancy will convert them) photographs of examples of your work. We may show more this year, she's got some good ideas for the poster, more informative as to the class and the teacher.
- 5) What should we call your week? a title... Please think about this and let me know. It's a funny thing, it needs to be specific enough to inform about the week, yet broad enough to include a range of interests...

We may have a 'name', or 'title' for the program, re-connect, or something like that. It really is at the crux of the program I think, people getting back the the important basics, yet adding to their enthusiasm for why they got into the field in the first place.

I'm fine. Feeling really fat, though I was a little concerned, as people told me "my your small for x number of months along". But now baby is a bruiser, finding it fun to kick and holler (I imagine) when I'm ready to sleep. Probable a tease of what's to come. Charles is doing well at Yale, working extremely hard, since he is so methodical and thoughtful, and the work is still so new... Of course I spend energy mad that he's there, wanting him to be with me so someone hears me complain and get excited, fearful, all the range. So that part is hard, yet important. So I can't be too much the martyr. It's going fast.

Hello to Kathy! Jamra is great, I love my new faculty!

41296

Made in
The USA

freshly composed

Sussman

Sussman / Prejza & Company, Inc.

August 19, 1996

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

NEW ADDRESS: JUNE 10
3988 Warner Drive
Silver City
California 90232
310 836 3939

Dear Margo,

Thank you for inviting me to Portland and introducing me to Charles - and Jack.

I loved every minute of it and continue to refer to our class charette as a model week in my life.

All good wishes to all of you in New Haven.

Encore!

Deborah

Deborah Sussman
DS/pek

*Guess what - our letters
are crossing!*

FAX 310 836 3980

Robert Cordell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernando Vazquez

41296

Made in
The USA

Made in
The USA

41296

Translucent paper

DS + S/P @ NY
The Master Series: Deborah Sussman
Sussman/Prejza & Co., Inc.
25 Years of Inspiration and Collaboration

August 1, 7:30
Portland Museum of Art

A slide presentation of **Maine Summer Institute of Graphic Design** faculty member, Deborah Sussman will take place Thursday evening, August 1, 7:30 at the Portland Museum of Art. It's included in the cost of the entrance fee, so come early to see the "Picasso, Braque, Léger and the Cubist Spirit, 1919-1939" show.

In creating visual images and applying them in highly inventive ways to a variety of architectural and public spaces, Deborah Sussman is widely acknowledged as a pioneer in the field of environmental graphic design.

Her career began in the office of Charles and Ray Eames. She opened her own office in LA in 1968, incorporating Sussman/Prejza & Co., Inc. in 1980. The multi-disciplinary staff is internationally recognized for developing imagery for urban, architectural, exhibit, and corporate identity programs. S/P's clients include Hasbro Inc., Disney Development and Apple Computer Inc. The firm led the team that developed the environmental graphics for the 1984 Olympic Games in LA, considered a milestone in the history of urban graphics.

Sussman is an Honorary Member of the AIA, Fellow of SEGDI; was national board member of AIGA and founder of its LA chapter; and is Honorary Member of ACD. She teaches, lectures, and has been published internationally. In 1995 she was honored as the 7th designer to exhibit in New York's School of Visual Arts "Master Series".

Her current work includes urban identity and streetscape programs for several California cities, graphics and interiors for the New Jersey Performing Arts Center, several sports arenas, projects in Europe and Asia, and the identity program for the new publishing company, Knowledge Exchange.

S/P was featured as the cover story in Interiors magazine (Feb '95) and is the subject of a 144 page monograph published by Process Architecture

See you there,

Margo Halverson, Director, MSIG

41296

Made in
The USA

Transpacific Supply

July 18, 1996

Sussman/Prejza & Company, Inc.

NEW ADDRESS
3960 J St
94601
Culver City
California 90232
310 836 3939

VIA FAX
1 207 772 5069
2 pages total

Margo Halverson
Director, Maine Summer Institute in Graphic Design
Maine College of Art

Dear Margo,

The one-screen slide presentation Deborah will be giving at the Maine College of Art is a pared down version of the original three-screen presentation set to music and Deborah's narration, which was produced in 1995 for the seventh of the Masters Series exhibitions at the School of Visual Arts Museum in New York, titled:

DS+S/P @NY
The Master Series: Deborah Sussman
Sussman/Prejza & Co., Inc.
25 Years of Inspiration and Collaboration

The show gives a broad view of Deborah's and Sussman/Prejza's inspirations and projects over the last 25 years. In this one-screen version, Deborah will narrate live. The title of the slide show is: DS+S/P @NY.

Also, following this page is an invoice for the additional \$50.00 for Deborah's flight.

All the best,

Tamara Gould

FAX 310 836 3980

Robert Cordell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernando Vazquez

001

Sussman/Prejza

07/18/96 12:21 310 836 3980

41296

Made in
The USA

Handwritten note: *Handwritten note*

Sussman/Prejza & Company, Inc.

July 8, 1996

NEW ADDRESS - JUNE '96
3960 Ince Blvd
96611
Culver City
California 90232

VIA FAX
1.207.772.5069

310 836 3939

Margo Halverson
Director, Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101

Dear Margo,

Hope all is well with you and your family!

Deborah would like to show her class some inspiration slides, ie: some of her own influences such as from streetscapes and urban environments, and some of S/P's work. For which she will need a slide projector and screen.

Also, she is going to have to come back to Culver City either Saturday or Sunday because of a major presentation she has that following Tuesday. Would it be alright if she stays in the apartment until then?

Looking forward to hearing from you.

All the best,

Tamara Goid
[Signature]

FAX 310 836 3980

Robert Cordell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernando Yanez

100

Sussman/Prejza

07/08/96 18:27 310 836 3980

Sussman / Prejza & Company, Inc.

June 28, 1996

page 1 of 2

Dear Students,

An exciting opportunity has arisen for our class!

The City of Portland is inviting us to participate in a civic program that would be of value to you as a learning experience, to its citizens and visitors, and to the school as well.

The following paragraph, written by Sarah Speare (former Director of SEGID) on behalf of the city, outlines the basic program.

"I noticed in your course description that you would be exploring the environment of Portland. As you may or may not know, Portland is in the process of creating an Arts District and Cultural Plan for its downtown. Among the issues/needs outlined in a lengthy study are: how to create an identity for the district; increase tourism and economic development to the area; and provide opportunities to support the arts and artists in the district. Additional design challenges identified in Portland include linking the waterfront to the downtown, and neighborhood gateways. I just wanted you to know that there are some real design issues here and the timing is right. They are trying to budget for these improvements as we speak. What the citizens need right now is a vision, to see the possibilities. I could probably arrange for an exhibition of the students' work at City Hall and secure some media coverage. I could also arrange for Chief Planner Alex Jaegerman to present the problem as the client. Count on me to be available in any way to support your needs as well."

41296

Made in
The USA

Transpacific byrony

Sussman/Prejza & Company, Inc.

Students
page 2 of 2

You will not be expected to perform work beyond your capabilities, but rather to utilize and apply them creatively to a challenging opportunity. We'll do field observations, make overlays on photographic, xerographic and scanned images, develop iconography and color studies, hopefully do some simple model-making (foam core and cardboard, etc.) and experience a client relationship.

Be sure to bring your favorite tools + 35mm camera, architectural scale, open minds and spirits of adventure!

Deborah

Deborah Sussman

DS/pk

Made in
The USA

41296

FAX 310 836 3980

Sussman/Prejza & Company, Inc.

Page 1 of: 1 Fax #: 1-202-772-5069
Date: 3-6-96 Time Sent: 2:30pm
Job Name: _____
S/P Job #: 213

Attention: Margo Halverson
Company: Main College of Art
From: Emma [initials] for Deborah Sussman

Comments: Congratulations! You sound so happy in your fax - it's contagious!

Deborah says that the apartment sounds fine - but she really doesn't want to have to deal w/ clean-up or laundry. It's OK with her only if someone can come in & clean daily and take care of laundry/dry cleaning.

I'll have to get back to you on the mailing list & school supply list.

Take Care!

3960 Ince Blvd
Culver City
California 90232
310 836 3939

41296

Made in
The USA

Transcribed by [illegible]

April 2, 1996

Deborah Sussman
Sussman/Prejza & Co., Inc.
3960 Ince Blvd.
Culver City, CA 90232

Dear Deborah,

Not long ago a giant poster came across my desk, and to my pleasant surprise, there you were—coming to my new home town of Portland, Maine to teach at MECA's Summer Graphic Design Institute! I think you will really enjoy coming to Portland.

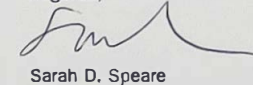
Since departing SEG D last summer I have been settling in to this wonderful, creative community, trying to slow down and taking time to figure out what the next chapter of my life will be. I feel fortunate to have had this time, and am now resurfacing. I don't have any great wisdom about my future except that I want to make a difference on a local level, right here in Portland. I'll fill you in when I see you this summer.

The reason I am writing is that I wanted to toss out an idea for your course. I spoke with Margo Halveson of the Summer Institute and she encouraged me to contact you. I noticed in your course description that you would be exploring the environment of Portland. As you may or may not know, Portland is in the process of creating an Arts District and Cultural Plan for its downtown. Among the issues/needs outlined in a lengthy study are: how to create an identity for the district; increase tourism and economic development to the area; and provide opportunities to support the arts and artists in the district. Additional design challenges identified in Portland include linking the waterfront to the downtown, and neighborhood gateways. I just wanted you to know that there are some real design issues here and the timing is right. They are trying to budget for these improvements as we speak. What the citizens need right now is a vision, to see the possibilities. I could probably arrange for an exhibition of the students work at City Hall and secure some media coverage. I could also arrange for Chief Planner Alex Jaegerman to present the problem as the client. Count on me to be available in any way to support your needs as well. Let me know what you think! I can send you a copy of the study if you are interested.

On an SEG D note, Juanita Dugdale said you have been most helpful with the History Project. Thanks so much! It will make a big difference to the project.

Hope all is well. I look forward to hearing from you.

Regards,


Sarah D. Speare

122 Pitt Street
Portland, ME 04103
207/879-0780

cc: Margo Halveson ✓

41296

Made in
The USA

Transpacific Corp.

headline 774-5978
fax 874-7803
attn: David Oplin

Sussman / Prejza & Company, Inc.

May 7, 1996

VIA FAX

1.207.772.5069

4 pages total

3960 Ince Blvd

Culver City

California 90232

310 836 3939

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

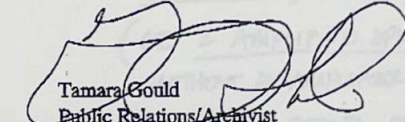
Dear Margo,

I hope that all is well with you and your baby.

I received a note from Deborah regarding her lecture on August 1. She would like to show the slide presentation that was produced for her exhibit at the School of Visual Arts Museum last year. It is a three-screen (the screens do not overlap, but about each other) show set to Deborah's narration and music, which briefly chronicles her history in design and gives a broad view of S/P's work. There are 2 versions of the show - the three-screen which requires 6 projectors, and a one-screen version which needs 3. Following this page I am faxing you a sketch for the one-screen show and requirements for both one- and three-screen versions.

The three-screen is very impressive, and it would be preferable to the one, which is somewhat abbreviated. Please let me know which you can do.

Thanks!


Tamara Gould
Public Relations/Archivist

Attachment: 3 pages

FAX 310 836 3980

Robert Cardell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernando Vazquez

001

Sussman/Prejza

310 836 3980

05/07/96 17:28

usman / Proj 300 presentation

EQUIPMENT LIST: 1-SCREEN

* 3. KODAK EKTAGRAPHIC III SLIDE PROJECTORS
W/ ZOOM LENSES APPROPRIATE TO SIZE
OF PRESENTATION ROOM & PROJECTION SCREEN
WE PREFER EXW LAMPS, IF POSSIBLE, IN
THE PROJECTORS.

* * 1. STACKER TO HOLD THE 3 PROJECTORS.
(IN VERTICAL STACK)

* * * 1. AVL DISSOLVE UNIT, MODEL SUPERDOVE, DOVE-X OR DOVE-X²,
OR SUPERDOVE EP, OR COYOTE, OR OTHER
DOVE SERIES DISSOLVER WITH MANUAL REMOTE
ADVANCE CAPABILITY.

1. REMOTE CONTROLLER FOR ADVANCING SLIDES
THROUGH THE DISSOLVER. (WIRED, OR WIRELESS.)
SUCH AS A STANDARD KODAK EBY, OR AMX WIRELESS.

- 1. TASCAM 133.B AUDIO CASSETTE TAPE PLAYER
ALSO MODELS 133, OR 134.B ARE ACCEPTABLE

1. AMPLIFIER } ADEQUATE FOR THE ROOM SIZE
AND } (+ NECESSARY CABLES TO CONNECT TAPEDECK TO
2. SPEAKERS } AMPLIFIER, & AMPLIFIER TO SPEAKERS)
(OR 2 AMPLIFIED SPEAKERS COULD BE USED
WITHOUT AN AMPLIFIER)

1. PROJECTION STAND, OR CART, TO PUT THE
EQUIPMENT ON, IF NECESSARY, (TO BEST POSITION
SIDE PROJECTORS IN ROOM)

1. ELECTRICAL POWER STRIP TO PLUG PROJECTION
EQUIPMENT INTO.

1. PROJECTION SCREEN, SIZE APPROPRIATE TO ROOM.

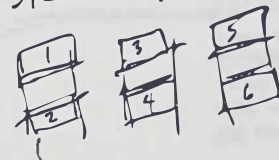
2

EQUIPMENT LIST: 3-SCREEN

same requirements as 1-screen, except:

* 6. Kodak Ektagraphics III slide projectors w/ zoom lenses appropriate to size of presentation room & projection screen.
We prefer EXW lamps, if possible, in the projectors.

*** 3. Stacker to hold 6 projectors:



*** 3. MicroDiamond Clearlight dissolve units
(daisy-channel)

3

05/07/96 17:26 3310 836 3880

SueBenn/Prej2a

003

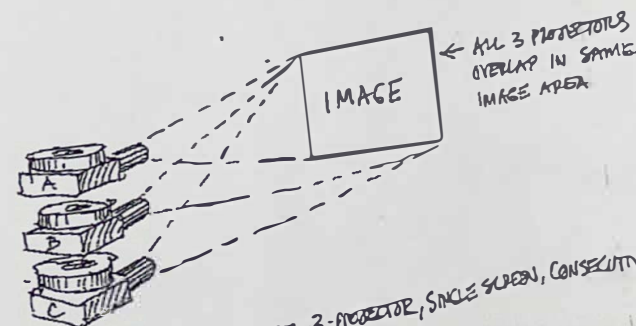
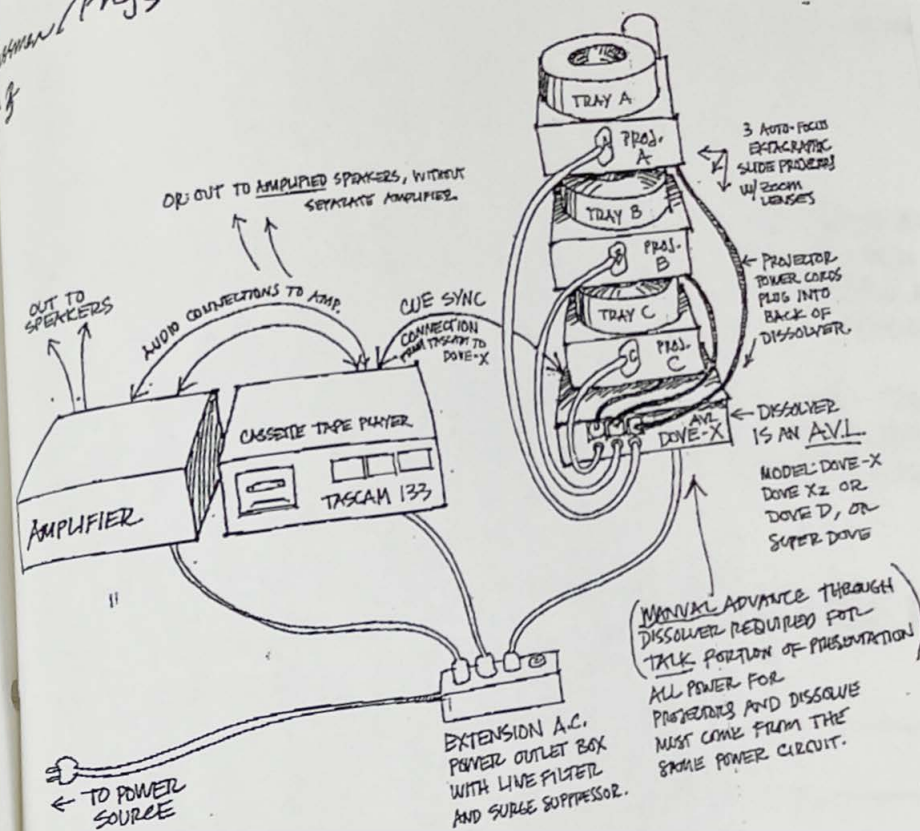
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Transpacific 4/1/96

one screen show

Susman/Prejz slide presentation



SHOWS ARE PROGRAMMED FOR 3-PROJECTOR, SINGLE SCREEN, CONSECUTIVE DISSOLVES.

Page 1

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The USA

Transducer Systems

Susman/Prejz

05/07/88 17:26 310 838 3880

4

Curriculum

V i t a e

Deborah Sussman

P r i n c i p a l

In creating visual images and applying them in highly inventive ways to a variety of architectural and public spaces, Deborah Sussman is widely acknowledged as a pioneer in the field of environmental graphic design.

Her career began in the office of Charles and Ray Eames. She opened her own office in Los Angeles in 1968, incorporating Sussman/Prejza & Co., Inc. in 1980. The multi-disciplinary staff is internationally recognized for developing imagery for urban, architectural, exhibit, and corporate identity programs. S/P's clients include Hasbro Inc., Disney Development and Apple Computer Inc. The firm led the team that developed the environmental graphics for the 1984 Olympic Games in Los Angeles, considered a milestone in the history of urban graphics.

S/P's many architectural collaborators include Philip Johnson, Moore Ruble Yudell, Barton Myers, Cesar Pelli, The Jerde Partnership, Pei Cobb Freed, and SOM.

Sussman is an Honorary Member of the AIA; Fellow of SEGDD; was national board member of AIGA and founder of its Los Angeles chapter; and is Honorary Member of ACD. She teaches, lectures, and has been published internationally. In 1995 she was honored as the 7th designer to exhibit in New York's School of Visual Arts "Master Series".

Her current work includes urban identity and streetscape programs for several California cities, graphics and interiors for the New Jersey Performing Arts Center, several Sports Arenas, projects in Europe and Asia, and the identity program for the new publishing company, Knowledge Exchange.

S/P was featured as the cover story in Interiors magazine (February '95) and is the subject of a 144 page monograph recently published by Process Architecture.

Sussman / Prejza & Company, Inc.

November 20, 1995

Margo Halverson
Director, Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101

3960 Ince Blvd
Culver City
California 90232
310 836 3939

RE: Summer Institute in Graphic Design - Deborah Sussman's materials

Dear Margo:

Please find enclosed the materials you requested from Deborah for the publicity for the Summer Institute in Graphic Design, minus her statement of philosophy which we should be able to fax to you in the next day or two.

Enclosed are:

- course title "Exploring the Environment with Special Emphasis on Color"
- her brief bio and course title on disk (Microsoft Word 5.0) and in hard copy
- a black and white portrait
- 4 color slides - which should translate OK into black and white - of:
Environmental graphics for the 1984 Olympic Games Arts Festival, LA, CA
Overhead freeway directional from Walt Disney World in Orlando, FL
poster for the 1995 School of Visual Arts (SVA) Master's Series Exhibition of
Sussman/Prejza, NY, NY
photograph of the SVA exhibition

Please return the photographic and digital materials when you are finished.
Thank you. Please let me know if you need anything else.

*Nancy - Would you
do this please -*

Best regards,

Tamara Gould
Public Relations

FAX 310 836 3980

Robert Cordell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernando Vazquez

Maine College of Art

97 Spring Street
Portland, Maine 04101
207 775 1052
FAX 207 772 5069
1 Nov
25 October, 1995

Since 1882;
Formerly
Portland
School of Art

Deborah Sussman
Sussman/Prejza & Co
3960 Ince Blvd
Culver City, CA 90232

Hello Deborah,

I'm so glad you'll be teaching here next summer! Now, a few notes on paper:
Wolfgang Weingart will be teaching typography July 22-26, Nancy Skolos & Tom
Wedell, July 29-Aug-2, and you will be here teaching ~~Aug 5-9~~ *July 29-Aug 2*

The program has been a tremendous success, not only in terms of the numbers of applications and inquiries growing, but the intensity and level of the work and learning is impressive. There is a blend of ages and experience which keeps it interesting. The range of work is specific to the instructor, but in the sequence of the three of you for '96, maybe it could build. (However, only a minority of the students do take more than one week, but perhaps we could push the continuity of taking more than one week for more interest in staying...)

As I mentioned on the phone, we offer a stipend of \$2000, and will pay your travel as well as lodging at a nearby bed and breakfast beginning the Saturday night before your week, ending Saturday am after. And a modest per diem for steamers. You will be getting a contract in the mail shortly. We're hoping you'll be able to tag this trip onto another, or take advantage of a price war, biz class of course. Let me know when you know the apx. cost, or the range... I would also ask if you would consider giving an evening slide presentation open to the Portland public, or incorporate this into one of the days just for the students. We can talk more on this later. But we do this each week, and the students find it incredibly valuable, and it opens up discussion as well as more an "in" to how you work, and who you are, which is why they come too.

Nancy is designing the poster, which we mail the beginning of January. So I need some things from you please. I will forward this on to Nancy.

- 1) A bio. About the length of any of the bio's on last years poster. On disc would be great.
- 2) A quote or a philosophy statement that relates to what you will be teaching. Something that will give the reader a sense of who you are, and the week with you.
- 3) A b&w photograph of yourself. (She may or may not use, but we'll have it in case.)
- 4) 3-4 b&w (color is OK, Nancy will convert them) photographs of examples of your work.
- 5) What should we call your week? a title... We spoke of 'color and the environment', or 'color and space', please think about this and let me know. It's a funny thing, it needs to be specific enough to inform about the week, yet broad enough to include a range of interests...

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The USA

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Handy reference

Sussman/Prejza & Company, Inc.

Maine College of Art Course Statement

Revised 11-28-95

3960 Ince Blvd

Culver City

California 90232

310 836 3939

The magical and practical ways in which color and materials can convey a "sense of place" will be examined this week in Maine. We will observe and explore the particular environment that surrounds us. Gathering and assembling ingredients from sources found in the earth and in the city, combined with photography, paper, type and volume, we will develop messages about place, season, scale, feelings. Multiple quick exercises will build skills and sensitivity and begin a "library" of useful information. Reference will be made to the use of color and light in art and architecture - in two and three dimensions. By the week's end we aim to produce a collaborative work - such as a three dimensional "quilt" with components made by each member of the class.

-Deborah Sussman
11/27/95

FAX 310 836 3980

Robert Cordell
Scott Cuyler
Mark Nelson
Paul Prejza
Deborah Sussman
Debra Valencia
Fernanda Vazquez

002

Sussman/Prejza

310 836 3980

11/28/95 13:34

Handy reference

5 to 10s

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Handy composition

Handy

8.5.96 - 98.9.96

Maine Summer Institute
in Graphic Design
Nancy Skolos and Tom Wedell

Series of exercises and discussions exploring ways of approaching the formal aspects of poster composition. Using projects and informal lectures the class will look at proportion, pattern/grid, perspective, and random observation as structural points of departure for graphic communication.

We recognize each of you have your own ways of working and will find some of the processes more useful than others. The goal is for the creative process to become more fluid.

"From the root the sap flows to the artist, flows through him, flows to his eye
and yet standing at his appointed place, the trunk of the tree, he does nothing
other than gather and pass on what comes to him from the depths.
He neither serves nor rules—he transmits."

— Paul Klee On Modern Art

Exercise 1. Random Observation

In-class exercise

Compositions will be spontaneously arranged from large quantities of cut scrap paper.

Frame up as many interesting compositions as you see as quickly as possible. Tape them down and save them.

Assignment:

Use one of these compositions or other compositions found outside of class as the framework for your poster project. Use small-scale xeroxes of images, color paper, textures, type, etc. and place them within the areas suggested by the composition.

Handy
Modeling / 18 blue
Handy

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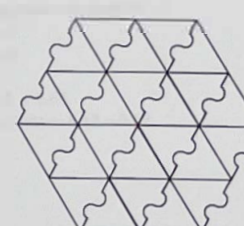
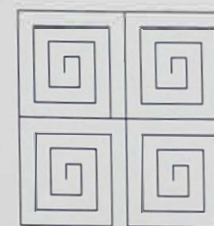
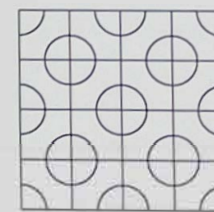
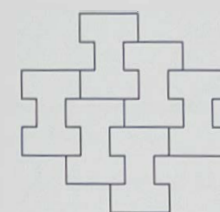
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The USA

Plasticity

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Exercise 2. Repeating Pattern/Grid

Use a pattern as the framework for your poster composition. Choose a large or small section of the pattern at any scale or angle. However the pattern must be evident in the final composition. If your poster is covering more than one aspect of a cultural institution or more than one discipline, you may use two or more patterns to set up a rhythmic fusion.



Handwritten notes on the left side of the page, including the word "WAVES" and other illegible text.

Handwritten notes on the right edge of the notebook cover, including the words "Modeling" and "Plasticity".

41296

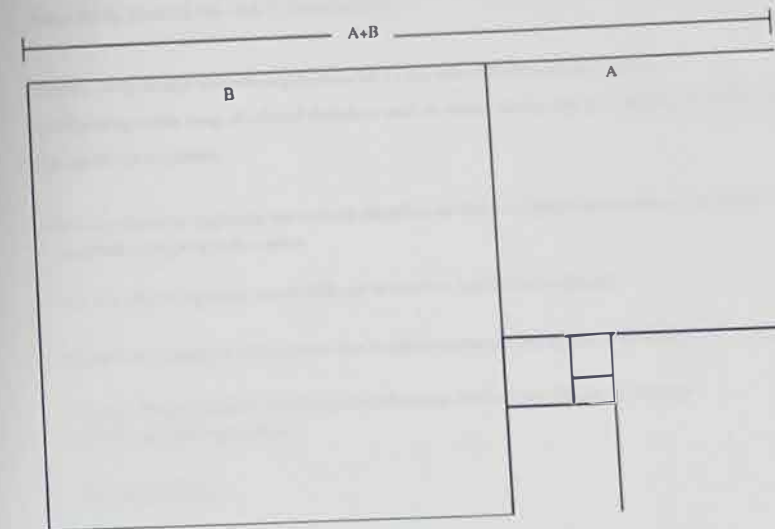
Made in
The USA

Handy composition

Handy

Exercise 3, Proportional System

Use the golden section as a framework for a poster composition.
You may xerox this page to use as a template within which to place type, images, fields of texture and color, etc.
The framework can be turned, angled or repeated.



Golden Rectangle: $A:B = B:(A+B)$

Approximate example:

$A=5$

$B=8$

$5:8 = 0.63$

$8:(5+8) \text{ or } 8:13 = 0.62$

Marketing/Advertising

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The USA

Handwritten by [illegible]

Week-long On-going Poster Project

As mentioned in our letter a few weeks ago, the project will be a hypothetical poster design for the Portland Arts and Cultural Alliance.

This is a newly formed umbrella organization for 32 arts related institutions in Portland encompassing a wide range of cultural disciplines such as: dance, theatre, fine arts, historic landmarks, and libraries. A complete list is available.

1. You may choose to emphasize one cultural discipline, i.e. dance or historic preservation for the poster as if there were going to be a series.
2. You may elect to represent several different facets of art and culture in general.
3. You may try to come up with a poster that somehow represents the essence of all of the arts. * arts credit
4. You may choose to make a visual connection between Portland and the arts or you may opt for a more universal solution.
5. Other ideas welcome.

The copy on the poster should include:

Portland Arts and Cultural Alliance
Summer 1996

Optional Additional copy:

Name/names of specific institutions

Self-authored copy

Quotations or poetry about culture

Modeling/Bookish Poetry collection

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The USA

41296

Handy correspondence

Handy

Handwritten notes and a circular diagram on the left page of the notebook.



03/10/96 20100

617 242 2135

S/W I N C.

01

ph: 617-242-2135 fax: 617-242-2135 email: rma@skolwed.com

March 10, 1996

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

Margo,

Thanks for your fax. I'm happy to hear the poster is getting good response. I was a little upset with the printing, but there was nothing I could do to adjust it as the problem was in the film and fixing it would have delayed it and cost money so I decided to let it go. I've actually gotten some positive feedback myself. One phone call was from a design instructor who wanted insight into the process behind the poster so she could present it to her class, she liked it so much.

As far as accommodations go, we will be happy to stay in the apartment. It sounds fine.

I'm sorry but our schedule is booked pretty solid up until June. We'd love to come up and do a Thursday night lecture and Friday workshop but I'm afraid we can't fit it in this semester. Would next Fall be a possibility?

Congratulations on the baby.
I am looking forward to meeting you both.

All best,

Nancy

Nancy

Handwriting/Bookkeeping

MADE IN THE USA 41296

Handwritten: Faculty

Print Message on
Machine (#2)
emp
acidnewmed
Pamela Winski R:11
212-463-06
#113

Thanks -
Mary

Dec 7, 1995

Nancy,

We have some thoughts, on the poster. And I must say I hate being the client. It's easier teaching and working...

1. The main concern is that visually it seems to have a sense of computer/ industrial/ cyber optics/ something/ that is not this program... We need to emphasize, the hands-on simplicity of the experience. (Kind of that swiss thing...)

and

2. We're missing *something* of Maine. This is such a huge part of the program's experience and draw. Doesn't have to be a lobster, but water, sand, east coast summer... something...

3. There seems to be too many titles. Let's loose "reconnect" as a title, we'll write it into an introduction copy. The faculty and place that make the experience is what we are selling.

Copy hierarchy:

1. (Maine) Summer Institute In Graphic Design & date
2. The Faculty & specific dates
3. What they're teaching, and the premise of hands on..
4. Past faculty quotes
5. Program details.

4. One person didn't connect that the Images belong to each faculty. Maybe it's the small size, or just that person is blind... But again, let's play up who's teaching - that's the draw, the topics can happen anywhere. And it is different from school. It is the whole experience. Place & people.

5. general copy: I think you're being too modest with your bio. Can you add more, maybe more specifics re: "philosophy", a way of working, teaching... Let's take out Sussman's last sentence "by the week's end" - it got too specific and sounds like school.

So there's the general feedback. Call me to discuss is this isn't clear, (re even if it is!) My home phone is 207 871-0026, I'll also be in my office alot this weekend grading, etc.

If you need another week for delivery, let me know, I'll run it by Maria (actually, I'll just tell her).

We'd like to see another comp, copy at 100% fax: 207 772-5069.

So you know, I'm not picturing major changes to address these concerns, we love the difference from the past posters, the showing of more than one piece, the idea of tying the group together... So I hope I've made sense. Give me a call with questions/discussion.

Oh yes, a great quote just came in from Dorothea Hofmann that really is the program:

"Every design presupposes an accompanying thought process. This process of doing and thinking in a unified way seems to be the basic line which combines all the courses in the Summer Institute at Portland.."

Dorothea Hofmann, Faculty 1994, 1995

If this is featured, have I just added to what I am suggesting subtract? Just a thought...

Handwritten: Faculty selection

Handwritten: Faculty selection

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Handwritten: 12/1/2024

Faint, mostly illegible text on the left page, possibly bleed-through from the reverse side.



Margo Halverson
Director
Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101



Dear Margo,

Thank you for the package of previous posters and the specs for this year's. The following is a schedule for production, working back from your Jan 2 delivery date:

Rough Sketch	November 21
Final Comp	November 30
Artwork to Printer	December 5
Proof	December 19
Delivery	January 2

Meanwhile, I am working on a title for ours I think it will have to do with poster design. Also I will send examples of our work.

All best regards,
Nancy Skolos
Nancy Skolos

Handwritten: 12/1/2024

Handwritten: 12/1/2024

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The USA

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Handwritten notes on the left margin of the left page.

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

NO
Oct 27

Since 1883;
Formerly
Portland
School of Art

22 September, 1995

Dear Ms Greiman:

As the Director of the Summer Institute, I would like to extend you the invitation to teach in our program for five days next summer.

In case you're not aware of The Institute, '96 will be our fifth summer, it is a three-week program taught by a different faculty each week. Students come from around the country (and world) for 1, 2, or 3 weeks. It is hands-on back-to-basics investigations for design professionals, educators as well as advanced graphic design students. '95's faculty included Wolfgang Weingart, Steff Geissbuhler, and Dorothea Hofmann taught an incredible drawing course for her second year here. Past faculty have included Hans Alleman, Inge Druckrey, and Ken Hiebert. In our first year Rudy Deharak, Bruno Monguzzi and James Cross taught. Weingart has just agreed to return for his fourth time in '96 to teach basic typography.

It was Dorothea Hofmann who referred me to you in my wish to have a week on color. Of course I am well aware of your work and think this would be fantastic. The third week would be a poster, or type & image project emphasizing the design process... I wanted to talk to you before the third faculty, as it's always a juggling act to select the three together. Weingart will be teaching July 22-26, so the week of July 29-August 2 or August 5-9 are open to you. However, I would prefer the second week for color, so that information could work into the third week.

We offer a stipend and will pay your travel and lodging at a nearby bed and breakfast. Portland and the coastal area is easy to navigate through and it is an exceptional walking town. Classes are held in our Maine College of Art graphic design studios.

The program is still young, I have had you in mind to teach here for several years, and this year I'm hoping it can come together. Please call me to discuss this more in depth, or to simply let me know if it's not in the cards for us for next summer. I will try to reach you shortly too, however, I keep getting a recording...

My numbers:

Phone at home: 207 871-0026
Phone at school: 207 775-5159
Fax at school: 207 772-5069

Margo

Margo Halverson,
Director, Maine Summer Institute in Graphic Design

Handwritten notes on the right margin of the right page.

Made in The USA 41296

freshly composed

Handwritten notes on the left page, mostly illegible.

Deborah

Debra Sussman:

213

~~Sussman: 954-9637~~

3960 Ince Blvd Cedar City 90232

Sussman/Prejza 410

~~3960 Ince Blvd Cedar City 90232~~

Tanner Gould

~~3960 Ince Blvd Cedar City 90232~~

ref: Jim Schindler

no coach/biz class only

FAX: 310 836-3980

310 836-3939

not alot of teaching - some last 5 yrs - 1 more week

color important, experienced no plans for next yr

1 yr @ Buck Mt. College - long ago

NY/Based/Chicago Inst. of design

Charles Ray Eames India, seminars, lecture

qes, interested

taught art for years intermediate level

day e

Sandra Sussman: color of the environment

goes beyond color: projects, places, art of the street

NY show 7th in Master Series School of SVA

Feb Interviews:

Process Architecture 124: March

Environmental background Public Art

referred to: Lov Danzinger George Churney - NY nat

now urbanism from pedestrian / urbanism can point of view

Marketing / Public Art

36
thorner

With a career in the theater that spans nearly two decades, Jay has directed, produced, designed or performed in over 60 productions. Instrumental in the establishment of several theaters, Jay offers workshops in acting, creative dramatics, directing, designing, and production management/adminis-

Vintage Repertory Company is a professional Portland-based touring company, offering "package deal" theater to organizations, schools and company functions. VRC's present touring program includes Euripides' *The Medea*, Dylan Thomas' *Under Milk Wood*, Chekhov's *The Marriage Proposal*, and *Love Elizabethan Style*, a collection of Shakespearean scenes and sonnets, and *Renaissance songs* with traditional musical accompaniment. The productions

Color and material trends
 - technology used
 design a standard
 - strong material handling
 - compact 10
 - mixed drive a clear look to
 1967
 R15D
 1967

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The USA

[illegible]

has been exhibited nationally since 1981, including Grace Borgenicht Gallery, New York City; Jan Angeles, the J. B. Speed Museum, Louisville; the Museum of Contemporary Art, New York; he has included "The 1980s: A New Generation Museum of Art," "Religion and Mythology," "Chicago, and "Politics and Paintings," the Art Museum, Newark. His work may be found including the Metropolitan Museum of Art, the New Museum of Contemporary Art, and the Yale University. Mr. Hull has received numerous awards, including Endowment for the Arts Visual Artist fellowships, and a Maryland State Arts Council Visual Artist Award. He was appointed Assistant Professor in the Department of Art and Design, and Associate Professor of Painting.

er Ms. Jacobson received a B.A. from Wesleyan and a M.F.A. in graphic design from Yale University. She has designed multimedia products for the past 10 years, including computer programs on a wide range of subjects for libraries and individual users. These programs include "The Sailing" for the Mystic Seaport Museum, "The Shipwreck" for Citibank, and a children's history program for home use. Ms. Jacobson is Director of Design for the National Educational Foundation in Boston, and was a member of the design team for the 1993 Olympic Games.

Mr. Jones received a B.A. from Huntington from the University of South Carolina, and a M.F.A. from Ohio State University. He has exhibited widely in Europe and is represented by Metro Pictures Gallery in New York City. His work is a part of the collection of the Moderna Museet, Stockholm, Sweden; temporary Art in Los Angeles; and the Museum of Contemporary Art, Chicago. He has received numerous awards including the National Endowment for the Arts Visual Artists Fellowship. Mr. Jones has written art criticism and art historical articles in magazines including *Parade*, *Artforum*, *Art Forum*, and *Flash Art*. He is currently an Assistant Professor of Art at Yale. Mr. Jones taught at the Rhode Island School of Design and the School of Visual Arts in New York City. Mr. Jones is also a past President of the American College of Sculpture and is currently a Critic in Sculpture at Yale in 1989.

Graphic Designer. Ms. Lindholm received her state design from the Kunstgewerbeschule in Basel in 1975. From Yale University School of Art in 1978. She has taught at the Arts in Philadelphia and the University of California. Since 1987 she has worked in partnership with a firm on corporate design for print media. Ms. Lindholm has been exhibited at the Finnish, Polish, and American Biennales. She has curated exhibits for the

Creative Arts Workshop in New Haven, most recently "Ornament in Architecture Today". Ms. Lindholm was appointed Critic in Graphic Design at Yale in 1993.

Ellen Lupton, Designer. Ms. Lupton was appointed curator of contemporary design at the Cooper-Hewitt National Museum of Design in 1992, where she produced the book and exhibition *Mechanical Brides: Women and Machines from Home to Office*. She was curator of the Herb Lubalin Study Center at Cooper Union School of Art, from 1985 through 1992, where she organized numerous exhibitions on graphic design including *Global Signage: Semiotics and the Language of International Pictures* and *Graphic Design and Typography in the Netherlands*. In collaboration with J. Abbott Miller, she created the exhibition and book *The ABCs of ■■■ The Bauhaus and Design Theory* at the Massachusetts Institute of Technology Last Visual Art Center. Ms. Lupton and Mr. Miller organized the exhibition and book *The Bathroom, the Kitchen, and the Aesthetics of Waste*. Ms. Lupton's essays have appeared in journals including *Design Issues*, *Design Review*, *Print*, *ID: International Design*, *Eye*, *Emigre*, and *AIGA Journal of Graphic Design*, and in the books *Design Discourse*, *Graphic Design in America*, *The Edge of the Millennium*, and *Success is a Job in New York: The Commercial Art of Andy Warhol*. In 1993, she received the Chrysler Design Award with J. Abbott Miller and was named one of America's forty design innovators by *ID: International Design* magazine. Ms. Lupton was appointed Lecturer in Graphic Design at Yale in 1991.

W. Richard Lytle, Painter. Mr Lytle studied at the Cooper Union School of Art and at the Yale University School of Art, where he received a B.F.A. in 1957 and an M.F.A. in 1960. He was an assistant instructor to Josef Albers in 1956 for color and in 1957 for basic drawing. He was awarded a Fulbright Fellowship to Florence, Italy in 1958 and was included in the Museum of Modern Art exhibition, "Sixteen Americans" in 1959. In 1985, Mr. Lytle received the Augustus Saint-Gaudens Award from the Cooper Union School of Art. His work has been exhibited nationally and in Europe, and his paintings are in many public and corporate collections including those of the Museum of Modern Art, the National Museum of Art, and the Minneapolis Institute of Art. Mr Lytle began teaching at Yale in 1960, was Dean of the Silvermine College of Art from 1961 to 1967, and returned to the Yale faculty in 1966. Mr Lytle was Acting Dean of the School of Art in 1980-1981 and in the spring terms of 1990 and 1994. He was appointed Professor of Art in 1981.

Marlene McCarty, Artist/Activist. Ms. McCarty completed her design studies at the Kunstgewerbeschule in Basel, Switzerland and subsequently moved to New York where she was a designer at The Museum of Modern Art. In 1988 she became Art Director at M&Co and in 1989, in partnership with Donald Moffett, formed Bureau. She is a member of Gran Fury, an AIDS activist collective. With Gran Fury she has participated in various projects such as street posters, billboards sponsored by

next yr

more specific on apps: where foundat
: 3 sentences
I design letters Why design what to
come

library open here

- * WW
Eric Spiekermann
Katherine McCoy
Michael Ondaatje
Chris Myers
Ken Hekel

ad in "Graphic Design USA"
CA
Internet
NY type directors
North ASA journal

- * Lige
* Janice
* Michael Benoit
* Paula Schaer
Hans Allman
Malcolm Greer - Olympics, 1980
Sylvia Woodward - Yale, 1982
prints ^{Durham} ~~in~~ * in Maine
April Grier - colors
Wilhelm Kott (not a student) type
David Carson

Philly L.A.
NY Detroit
Baltimore Mpls.
Chicago Cincinnati
Phoenix Houston
DC. Pittsburgh
Salem

Melting Pot

Made in The USA 41296

Chapman: appears in image with
examples: ...

"A. V. ... in '62"
CA
Tennessee
2 votes ...
Lenny A. ...

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Lights to down

- ① on poster: ^{expert in this field} course description, expertise, - risk outline -
- ② - in kind details of course

on poster: Quotes from others: get names from others endorse

- ③ stress sequence nature of faculty
- ④ \$31,000 ^{no postage promotion} 10% promotion

- NY type ...
- NY AIGA

⑤ letter from me
smaller ~~than~~ designed at sometime
self-written
 sizes
 Cheapest rate @ smallest size

AD club
newsletter
Art Directors

- ⑥ ADS:
 Internet: AIGA link
 CA link?
 • How
 • Graphics U.S.A. get address
 • AIGA newsletter press release to local chapters
 • SA Chicago
 ⑦ call Phillip Burton
 ⑧ 1

Marketing / Publicity

MSIGD stats

1992 July 13-31
James Cross
Rudolph deHarak
Bruno Monguzzi

1993 July 12-30
Hans-Ulrich Allemann
Inge Druckrey
Wolfgang Weingart

1994 July 18- August 5
Ken Hiebert
Wolfgang Weingart
Dorothea Hofmann

1995 July 24- August 11
Wolfgang Weingart
Steff Geissbuhler
Dorothea Hofmann

	92	93	94	95
# inquiries:	41	430	903	800
# slide applications submitted:	19	32	55	38
# different students:	12	31	42	33
Course spaces filled:	25	57	60	50
# course withdrawals:	7	1	13	5

93	Druckrey	20	13-3 weeks	
	Weingart	20	18-1 weeks	
	Alleman	17		

94	Hiebert	20	8-3 weeks	32 professionals
	Weingart	21	2-1&2 weeks	5 students (elsewhere)
	Hofmann	19	1-2&3 weeks	3 MECA undergrads
			32-1 weeks	2 teachers of GD, Univ. level
				1 Yale grad student
				1 MECA scholarship

95	Weingart	16	4-3 weeks	23 professionals	ID mag participant (comp)
	Geissbuhler	19	4-1&2 weeks	3 students (elsewhere)	How mag participant (comp)
	Hofmann	15	4-2&3 weeks	1 MECA scholarship	Print mag participant (comp)
			24-1 weeks	2 teachers of GD, Univ level	
				3 grad students	
				1 MECA alum	

	94	95
where from:		
8	CA	6
7	NY	4
7	ME	3
5	PA	3
4	MA	3
3	IL	2
2	OH	2
1	DC	2
1	CT	2
1	MD	2
1	Mexico	2
1	TN	1
1	NH	1
		1
		NC
		1
		Mexico

Maine College of Art

MSIGD Wrap up '94

Margo, Maria, Erin, George,
Joan, Richard, Ernie, Grace

Call: R. Mehl
Call: Hebert publisher
Hiebert type
Call: Geissbuhler type
2,000
Weingart - 2,000
Greimann - (color)
Hiebert - Benoit - son Sheese
Dorothea - Chas Zinsht
Rudy VanderLans - GD
Chernyavsky - GD

ec done Aug 3

July 22 - 2 Aug 1 Wernert
July 29 -
Aug 5 - Aug 9

April 15
May 15
- early registration discounts
- referral discounts
- posters due Jan 1

- Natl AIGA
- city AIGA's
Design Quarterly
+ M

Slides, 94

MSIGD Philosophy
review/amend

Budget review 94

stats

Marketing/publicity review
as-was
up-coming for 94
new ideas

Application stats review
2 no-shows
wait-list procedures

Program peripherals
public lecture - 1a summer
video file
breakfasts
mon get together - very locations
outings

weekly lobster shack
Kareemes
add Sunday eve get-together at J's

MECA Scholarship ✓ w: Grace

MECA support
maintenance/facilities
housing
business office
GD Dept
administration
information mailings

Space
Baxter & Early-College timing

Housing
High St.,
State Street
information to students
parking information

Workstudy
Doug, GD Dept, MSIGD

Evaluations review

MSIGD future
4-week senerio
dates
space
faculty ideas

Timeline 95

• geissbuhler v.a.?

• faculty endorsements
on posters
* a glitch

* a glitch

* new criteria

* seperate meeting

* a glitch

* major glitch

* a glitch

* a glitch

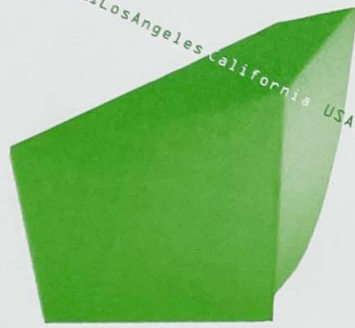
Marketing/Books

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April Greiman

April Greiman
620 Moulton Avenue #211 Los Angeles California USA 90031



GREIMANSKI

04101-3987 16

Portland, Maine 04101

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



Greimanski
APR 11 1996

620 Moulton Ave
California 90031

#211
USA
Los Angeles
(213) 227 1 2 2 2
(213) fax 227 8 6 5 1



October 12, 1995

greimanski@aol.COM

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

Hi Margo:

Sorry to have left a message instead of being able to speak in person regarding my unavailability to participate next summer in the program! I have been on a whirlwind travel schedule lately....and am off to Italy, Switzerland, Germany this Saturday.

As I mentioned on the voice mail message: not only am I concerned about being able to teach an unusually formatted course (no technology) for which I would be "rusty", but I couldn't even get the time to think about alternatives. Therefore, I didn't want to hang you up for this summer's promo materials.

I certainly do want to thank you for your invitation. I have been impressed with the posters and materials connected to this program. (As a matter of fact, I am someone who did send back a postcard to get the Ken Hiebert Poster from that year, only to find that they were "sold-out"! How great a response!)

Please keep me on the list for mailings and perhaps, sometime, when things aren't so dynamic for me in terms of changing and pressured schedules....I can think about doing such a lovely thing!

Regards to Dorothe', etc. and thanks again,

April G.

Dorothea Hofmann
Museumstrasse 28
6004 Luzern
Tel. 041 410 46 04 Privat
" 041 410 62 71 Studio
" 091 793 10 79 Briegleb/Gadaro

Luzern,
24. Nov. 1995

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

Dear Margo,

Thank you very much for your letter of November 1st. I am glad to hear, that everything goes so well for you and Charles: your baby growing, the school and summer program well under control and Charles working so hard for his classes at Yale. The best is, as you say, to take things slowly and solve what is coming, one problem at the time. The new situation with the baby will make it necessary that the clear efficient planning does no longer work for everything. But you will manage, no doubt!

I do not think that I know Deborah Susman, but I remember Nancy Skolos very well from having her in my class at Yale, I think it was in 1979 or 1980. She was a very good student. Give her my very best regards.

A few days ago I received the slides of the studio drawings sent by Shannon. I am very pleased to have them. Thank you very much! There are some great solutions of the still-lives, especially the ones by Shannon, Charles, you and John. Shannon put a wrong name to Barry Hoxman's. Lisa Carey was right and Barry's is a similar position as Claudia's, but it is a vertical. I enclose a note for Shannon, because I forgot her second name (she is not on the list).

Here is a quote, in case you can use it. Please put it into better English, if the sentences are wrong.

"Every design presupposes an accompanying thought process. This process of doing and thinking in a unified way seems to be the basic line which combines all the courses in the Summer Institute at Portland".

I often think of you and Charles and your baby. Take care and enjoy each other even if the days together are interrupted by Charles far away school. You belong together.

My fond regards and hello from Matthias.

Joachim



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Translucent paper

DESIGN CONSULTANTS

301 CHERRY STREET 3RD
PHILADELPHIA PA 19106-1803
TELEPHONE: 215 829-9442
TELEFAX: 215 829-1755

11. 8. 95

ALLEMANN ALMQUIST & JONES

Dear Margo -
It was so good talking to you over the
phone a few weeks ago. Thanks also
for your letter. Your faculty lip-up
for this year's summer institute
looks very exciting.
As per your request I've enclosed
a little statement for promotional
use of your program. I hope it
will work for you. Use it in it's
entirety or in part - whatever
works for you!
Things are well at my end with
lots of work at the office. At
school I'm teaching a junior class
this year, replacing Bill Conaghan
who is on sabbatical. It's great
fun and a lot less complicated
than teaching seniors!!
Hope all's well with you.
My warmest wishes to you and
let me know if it's a boy or a
girl!! Take care
Joan Han

P.S. Maybe next time or meeting, I'll

to see
I'll get
your entire (yes) family

DESIGN CONSULTANTS

301 CHERRY STREET 3RD
PHILADELPHIA PA 19106-1803

TELEPHONE: 215 829-9442
TELEFAX: 215 829-1755

ALLEMANN ALMQUIST & JONES

I found the teaching of a one week workshop at the Summer Institute in Graphic Design '93 challenging, exciting and very fulfilling.

The well managed program by the Maine College of Art offers participants opportunities to work with some outstanding designers and educators.

The beautiful Portland environment provides a relaxing atmosphere which is conducive to a productive and enjoyable learning experience.

The mixed classes of students and professional designers promotes insightful and lively discussions.

From the feedback I received at the end of the program, the participants left invigorated and enriched by an unique experience.

Hans-U. Allemann
Principal
Allemann Almquist & Jones
Design Consultants
Adjunct Professor, The University of the Arts, Philadelphia

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Oct 3, 1995

To: Julie Lesky
From: Margo Halverson
Re: Maine Summer Institute in Graphic Design

Julie,
Here's my responses to your questions, I am out of class after 2 today,
Wed, please give me a call, or let me know when I can call you back.

1.
1995 was our 4th summer.

2 & 3
Ray Allen, then Dean of Maine College of Art, along with Richard Mehl,
then Graphic Design department head and Rudy deHarak, graphic designer,
were instrumental in founding the Institute in order to fill the need of
a basic, hands-on, back to the creative process with which we all
entered the field of graphic design. It is the idea to practice the
essentials of design regardless of medium, exercises directed by the
faculty that are about doing, seeing, evaluating, experiencing directly
with hand and eyes, without machine. No time is spent learning the
machine. The work focuses on the design process. And this sometimes
challenges the interaction of all levels of experience and
backgrounds. (The inception conversations took place before I came. As
you can see, the direction of the faculty took a slight change toward
faculty who had experience teaching after I was hired.) I was hired to
teach in the graphic design department, coming from Arizona State
University, and to be Director of the Institute in fall of 1991. The
1992 faculty had already been set.

The program is designed for advanced students and professionals alike,
working together to refresh and instill the inspiration of the creative
process. Each week is grounded in intensive explorations, discussion,
slides and presentations from each faculty. Participants live together
in a dorm, a Victorian house, and the studio is theirs to move into for
the three weeks. (Or one or two.) Since we have the graphic design
department facilities available and open for us in the summer, as well
as the incredible Maine coast, this was seen as a plus for families of
participants who wanted to come along, or to tie the trip together with
travel, which many do.

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Handwritten notes on the left edge of the page.

4 & 5

The challenges are few. The only quandary each year is who to select for the faculty. For that, I always go back to my basic philosophy for the program. Faculty who can teach. Who have something to say. Who are diverse, yet grounded in like backgrounds of the formal aspects of design education, and yet who have worked with this grounding to establish their own voice in their professional work. Experience teaching and working. Doing.

The Swiss background came after this idea. I never asked "who Swiss could teach this?", simply who are the best teachers and practitioners in graphic design today. Of course with a somewhat similar philosophy, yet diverse... And I've been fortunate. They say yes, they'll come. Actually, Wiengart was here the fall of 1991 as a visiting artist in our department. I'd met him that summer in Basel, and saw him lecture here and meet with students. He is known around the world for his teaching and his influence. His course here is basic typography. It's the grounding, the roots he helps one water through attention simply to seeing, and to asking questions of the work. And, of course, lots of discussion with Wiengart. Lots of dialogue.

Dorothea Hofmann has taught a drawing class for two years. We draw both in the studio and on the Maine coastline. Designers have come from all over the country to study with her. Absolutely nourishing and refreshing. Her teaching style is supportive and challenging.

I have observed how valuable taking more than one week is. Not only do you get more than one teacher, but, back-to-back confirmation of process. Working process, comparatively to experience. Vocabulary, input. Different, yet supportive. It's like two weeks triples the experience.

Wiengart will be back in 1996. Within the next week (or 2) I should have confirmations of the other two. (I hope this can wait, or leave a space to plug in those names & dates.)

6.

The size and inquiries grew dramatically after the first year. We get almost 1,000 inquiries a year, although the class maximum has stayed at 22. (And no tuition increase for 3 years, not for '96 either.) I would say that the criteria for faculty selection will remain the same, however, some "branching" from the Swiss source may be in store. Just a curve, not a right angle move. The format works great. Classes are all day, M-F. Each week a group of new participants bring new questions and energy. A plus for the three-weekers. It allows professionals to come too. Only a week off. (The majority of participants are professionals,

events

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this year we had more than several college level teachers, and we offer a student scholarship to one of our students. After being here for a week, another teacher is setting that up at his school.) This year the majority of the participants came from VA. Last year, CA. We've had several students from Mexico and from Germany. By no means is the Institute a local or even regional majority draw.

People who come really have called it a life-time experience. It's the community environment, the particular faculty, Portland. (We just need to reach more people!)

People are here to work and meet others with like minds. We eat together, take trips to see the ocean and eat lobster and corn-on-the-cob from a paper plate. We're immersed in each other and the faculty, and of course, Maine.

Julie - a last thought - please list our address + phone
Maine College of Art
97 Spring Street
Portland ME 04101
207.775.3052
Fax 207.772.5069

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Handwritten note: *Handwritten note*

Handwritten notes on the left page, including "Handwritten note" and "Handwritten note".

INGE DRUCKREY 1161 SPERRY ROAD CHESHIRE, CONNECTICUT 06410

November 20, 1995

Hi Margo,

Thank you for your letter. I was glad to hear all is going well, with the Baby, your mother, and the summer course. You have a full schedule. I guess it is wise of nature to assign one part to your body though it must be strange to have all that activity going on inside without your help. I don't know Deborah Sussman, though I think I met her once.

As to my little endorsement, here it is:

Excellent faculty and the deliberate emphasis on technology independent, core issues of design, make this program a wonderful choice for design professionals and students alike.

The intensely focused 5 day courses are a joy and tend to accomplish an astonishing amount of work.

Have a restful Thanksgiving,

Inge

Events

Analyst

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translucent paper

ADS/CALMDOZ

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AIGA journal

AIGA regional/city list

Step by step

UCDA

eye

11/15 1st Marby - cross ultra/calendone

1/15 2nd mailip - w/poster - u

[Mary]

editors invitation

web address

[Janine]

new site

Nov 1 may 95 for 96

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Healthy correspondence.

National Arts Journalism Program

Medill School of Journalism
Northwestern University
Graduate School of Journalism
Columbia University
Henry W. Grady College of Journalism
University of Georgia, Athens
School of Journalism
University of Southern California

Bryn Mawr Wagner
 Tel 312 501 0958
 Fax 312 501 1362

41 709 107 2998
50 708 467 1096

October 8, 1995

Ted Margo Halverson
 From: Julie Lasky
 3 pp. follow

Here is the text for the Summer Symposium. Please let me know at your earliest convenience if there are any errors or glaring omissions.

Many thanks, and in DEBOW WANGEN

Sincerely,

Julia Lasky

My number ⁷

Nov/Dec school
Nov/Dec issue

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Handy computer

Each summer for the past four years, small groups of designers from different parts of the U.S., plus one or two from abroad, have come together in a picturesque town 100 miles north of Boston. Their purpose: to eat fresh lobster and corn on the cob, admire the rocky Atlantic coastline, and study aspects of their profession they may have neglected or to which they never felt properly indebted.

The Summer Institute in Graphic Design at the Maine College of Art was founded in 1991 "to fill the need of a basic hands-on, back-to-the-creative process with which we all entered the field of graphic design," explains the Institute's director, Margo Halverson. "Exercises directed by the faculty are about doing, seeing, evaluating, responding directly with hand and eye, without machine. No time is spent learning the computer."

The program offers a sequence of three five-day workshops, one workshop per week, led by internationally distinguished design faculty. Last summer's sequence began with a typography class (conducted by Wolfgang Weingart, who since 1968 has taught typography at the Kunstgewerbeschule in Basel, Switzerland). In the second week, Sieff Gershtulter, a partner at Chermayeff & Geissman Inc. in New York, enhanced students' conceptual skills by having them explore a variety of directions to a single problem. For the third week, Dorothea Hoffmann, an artist and designer who has taught at Basel, Yale, and the State University of New York at Purchase, conducted an intensive course in drawing.

Participants, ranging from advanced students to highly experienced professional designers, may elect to study for time, receive all their meals, or classes limited to 22. Designers who can't spend time away from their studios (the result from the inaccessibility of a single location) may choose to attend at the Institute the full three weeks, receive a well-rounded program of complementary studies. The 1995 sequence moved from an emphasis on ~~form~~ ^{perceptive} design (Weingart's class was required to ~~draw~~ ^{draw} ~~and design~~ ^{and design} on all-type poster) to problem-solving abilities (Gershtulter's group researched and sketched approaches for a new oriented poster for Portland or Maine) to expressive skills (Hoffmann supervised her drawing class both in the studio and on

Events

Output

expeditions in Portland and surrounding islands in Casco Bay. "The infusion of new students each week brings new questions and energy," Halverseth observes. And nowhere in the varied approaches of its faculty is the program's underlying purpose lost: "to practice the essentials of design ^{expression} regardless of medium."

According to Hulterson, who also chairs the graphic design department at Maine College of Art, the only quantity she faces each year is whom to select for the Institute's faculty. "For that," she says, "I always go back to my basic philosophy of the program: find faculty who can teach. Who have something to say. Who are all grounded in the formal aspects of design education and ~~also~~ ^{also} have established their own voices in their professional work."

That the faculty of the 1995 Institute are well as genuine instructors, including Ken Hiebert, Inge Urscher, and Hans Allemann, were all born or educated in Switzerland, he says, Halverson, merely a consequence of her philosophy. "I never asked, 'Who ^{is} Swiss who could teach this?,' simply, 'Who are the new teachers and practitioners in graphic design?'" Steff Geysshäufler, himself a graduate of Basel and former chair of the graphic design department at the Philadelphia College of Art (now University of the Arts), notes, "Swiss designers were taught in a hands-on kind of way. People like Armin Hofmann never gave you a lot of philosophy. They would put an object on a table and show you how things worked, and you learned by observing, discovering, doing. A lot of Swiss instructors want to perpetuate that, and American students, who may feel they are getting too much theory, are ready to let it go." Instructors for the 1996 Institute will be Wolfgang Weingart (other two names UK from Margit Halverson).

Events

Budget

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Transpacific by way

design majors with outstanding portfolio. For more information contact 1996 Maine
Summer Institute in Graphic Design, Maine College of Art, 97 Spring Street, Portland, ME
04101; 207-775 3052; (fax) 207-772 5069 —Julie Laake

800-775-

639-4808

www: <http://www.meca.edu/~vgdmeca>
hide

Events

Analysis

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Handwritten notes on the left margin of the left page.

Communication Arts

Handwritten notes on the left margin of the left page.

April 29, 1996

Robert Probst
Firehouse Design Team
2701 Vine St.
Cincinnati, OH 45219

Dear Robert,

I received a call from the Summer Graphic Design Institute at the Maine College of Art in Portland, Maine, that one of their seminars did not receive as many sign-ups as they had expected. It is the Week 2 seminar from July 29-Aug 2 being taught by Deborah Sussman of Sussman/Prejza & Co., Inc. The director of the program thought that perhaps they didn't reach the right audience in their mailing, which went primarily to print design programs. Could you help spread the word about the seminar to your EGD/3D students before they head off for the summer? I have described the seminar and included the details below. Call the Institute's director Margo Halverson to get a poster and applications if you don't already have copies. Her number is 207/775-3052.

Thanks.

[Handwritten signature]

Sarah D. Speare
122 Pitt St.
Portland, ME 04103

See you in Boston!

cc: Margo Halverson, MECA ✓

Deborah Sussman to Teach One-Week Seminar on Urban EGD and Color

Take advantage of a rare opportunity to participate in an Environmental Graphic Design seminar being taught by Deborah Sussman of Sussman/Prejza & Company. It is the Week 2 session (July 29-Aug. 2) of the Summer Graphic Design Institute at the Maine College of Art in Portland, ME. Deborah's class will focus on creating a vision and identity for Portland's Downtown Arts District. The course is open to professional designers as well as educators, graduate and undergraduate students. There is rolling admission until the course fills. Tuition is \$590 for the session. Housing is an additional \$190 for the week. For an application and further info contact the Institute at 207/775-3052, fax 207/772-5069. Scholarships are available.

Events

Index

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fresh composition

MSIGD '95

Statistics of evaluation forms for wrap-up meeting

Consistent positive points

lectures
meeting other designers from all over
trips to the ocean/island
leisure time with other students and faculty
food-Kareemi's, Bora Bora's, muffins

Consistent and reoccurring problems

Weingart's supply list- a little excessive
more fans in studio space
map needs reworking
screens needed in dorm windows
library hours extended during the Institute
change acceptance letter for three weeks (too impersonal by including suggestions for additional attendance
suggestion-include showing slides of work)

Quotes

"The program was such a rewarding experience-educationally and professionally."
"A super program, keep it up. It is a jewel of a program whose integration of social and practical aspects makes for a great educational experience."
"Overall I think the Institute was well organized and very worthwhile!"
"The classes have renewed my enthusiasm for design and have reaffirmed my belief in the integrity of the field."
"It was very much like a retreat where the professional can learn, grow and discuss and explore design issues with teachers and other professionals."

Faculty suggestions

Michael Beirut
Paula Scher
Mirko Flic
Hans Alleman
David Carson
Kurt Haver
Andre Gurtler
Kit Henricks
Kenneth Hiebert
Chris Myers
Kathy McCoy
Don Adbeta
Lou Danziger
Dorothea Flury
Peter Olpe
April Grieman
Nancy Skolos
Laurie Haycock-Marela

Events

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Handwritten note: 1/10/80

Portland Museum of Art

Art

Poster Form and Application

Thursday

8 . 8 .

96

7

pm

Nancy Skolos and

Thomas Wedell

Poster Form and Application

A **slide presentation**

of Maine Summer Institute
of Graphic Design faculty
members, Nancy Skolos and
Thomas Wedell will take
place Thursday evening,
August 8, 7:00 at the
Portland Museum of Art.

It's included in the cost
of the entrance fee, so come
early to see the "Picasso,
Braque, Léger and the Cubist
Spirit, 1919-1939" show.

Wife and husband, designer and photographer, the two work together to
diminish the boundanes between design and photography. After meeting
in 1975 at Cranbrook where Skolos was studying for a BFA in design
and Wedell an MFA in photography, they were married after Nancy completed
her MFA in graphic design at Yale in 1979 and established a studio in
Boston in 1980. Together, their clients have included Callaway Editions, Details,
a Division of Steelcase Design Partnership, Digital Equipment Corporation,
EMI Records Group, and Howe Furniture Corporation.

DS + S/P @NY

The master series:

Deborah Sussman

Sussman/Prejza & Co., Inc.

25 Years of Inspiration and Collaboration

Thurs **day** 7:00 pm Portland Museum of Art

August
1

A slide presentation of **Maine Summer Institute of Graphic Design** faculty member. It's included in the cost of the entrance fee, so come early to see the "Picasso, Braque, Léger and the Cubist Spirit, 1919-1939" show.

In creating visual images and applying them in highly inventive ways to a variety of architectural and public spaces, Deborah Sussman is widely acknowledged as a pioneer in the field of **environmental graphic design**.

Her career began in the office of Charles and Ray Eames. S/P's clients include Hasbro Inc., Disney Development and Apple Computer Inc. The firm led the team that developed the environmental graphics for the **1984 Olympic Games in LA**, considered a milestone in the history of urban graphics.

Her current work includes urban identity and streetscape programs for several California cities, graphics and interiors for the New Jersey Performing Arts Center, several sports arenas, projects in Europe and Asia, and the identity program for the new publishing company, Knowledge Exchange.

1996

MSIGD evaluations

- ☐ Wolfgang Weingart
☐ Deborah Sussman
☐ Nancy Skolos/Thomas Wedell

Me

Which parts of the Institute experience were...

most educational?

most exciting?

most enjoyable?

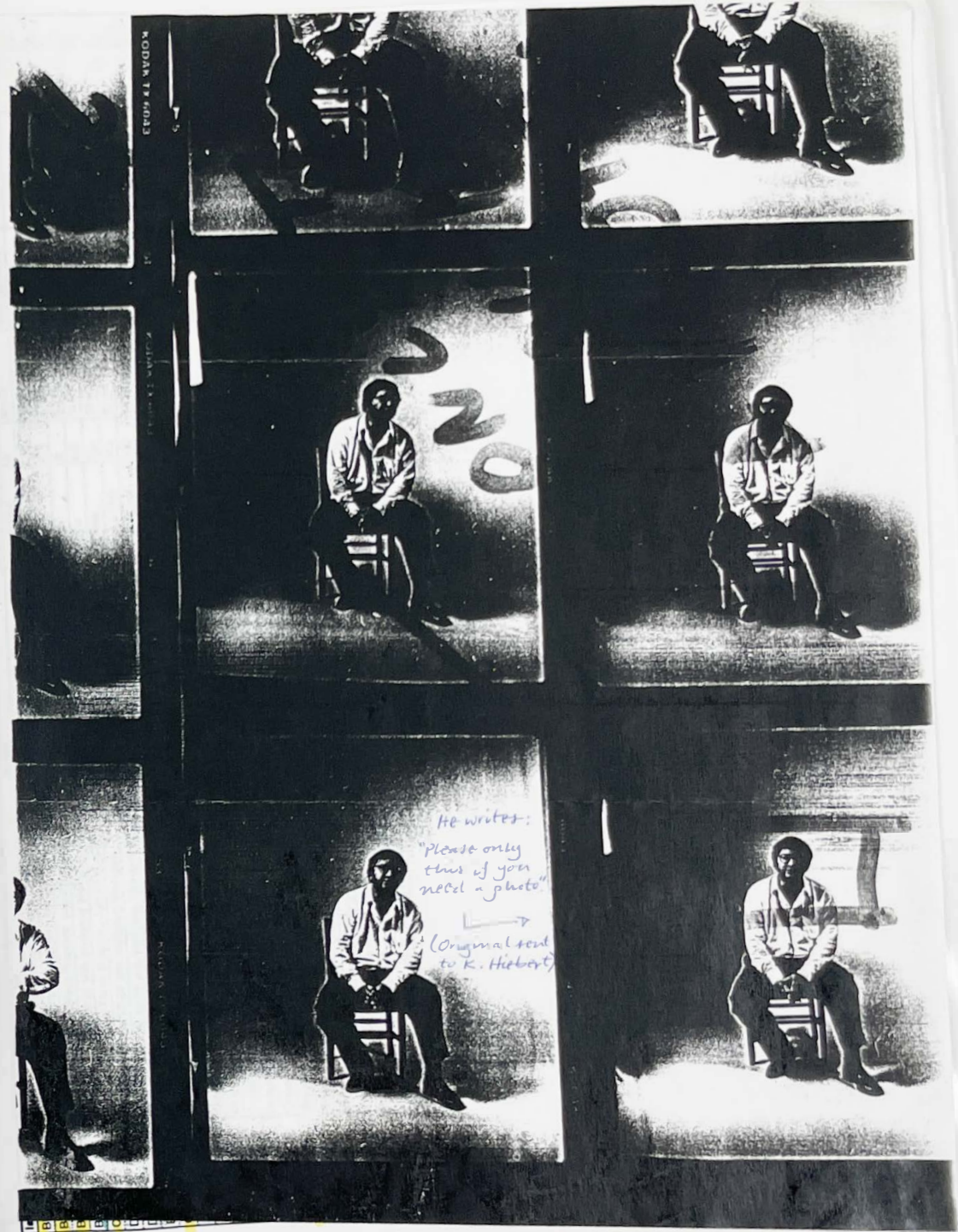
least interesting?

What could be changed

What could be omitted?



Please return this evaluation by Sept 1 - Thanks

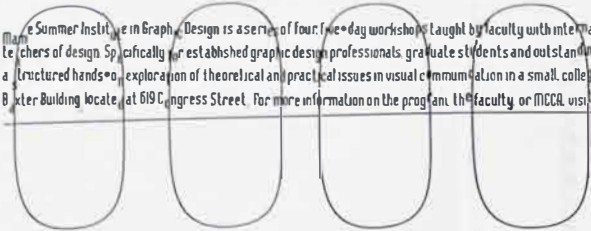


Maine Summer Institute in Graphic Design

2002 Lecture Series

four consecutive Thursdays at the Portland Museum of Art : 7pm : free

The Maine Summer Institute in Graphic Design is a series of four five-day workshops taught by faculty with international prominence, practitioners and teachers of design. Specifically for established graphic design professionals, graduate students and outstanding undergraduates. The program provides a structured hands-on exploration of theoretical and practical issues in visual communication in a small, collegial setting. Classes are held in MCCA's Boxer Building located at 619 Congress Street. For more information on the program, the faculty or MCCA, visit www.meca.edu.



Elliot Earls 18 July

Founder of The Apollo Program design firm and head of 2D Design at Cranbrook Academy

"And yet the simple fact remains that on one very important level the human brain is nothing more than a highly evolved excuse machine. It's important to not let the system or circumstances dictate what is possible in life."



Lorraine Wild 1 August

Internationally renowned Los Angeles designer and Calicut's professor

"Also needed in design education is a more serious consideration of fantasy, surrealism, game playing, prole simulation, brochure and other forms of marginal subversion to tap out the spaces in between the entrenched rational possibilities as a source of stimulation and creativity in approaching new media with a free hand."



Co-founders of MIT Design from 2x4 and the University design faculty book and Soleri bring their perspective and process from 2x4 a studio they co-founded in 1994. Unopposed if designers' workers and art directors working in print, motion, web, and environmental design. 2x4 practitioners focus exclusively on issues of art, design, architecture and culture.

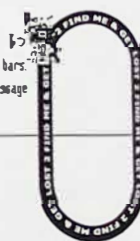
Michael Rook 25 July
Susan Soleri



Melle Hammer 8 August

Internationally renowned designer and professor at Jan van Eyck Hogeschool, Amsterdam

"The best music becomes maddening after the first few bars. There is always a message before the message, a message about the message, and the message itself."



For Memo

1st Excursion

June 1994

Memorandum 9/5

PIACENZA
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PIACENZA

Manuscript 916

Fw Muzo

good exercise

some 1996

Newport Aug 96

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ...

Although not the cheapest, certainly the most ... $\$100^*$

Newport Aug 92

For Margo

3rd ~~Exercise~~

Ca. 50 covers

Summer 1996

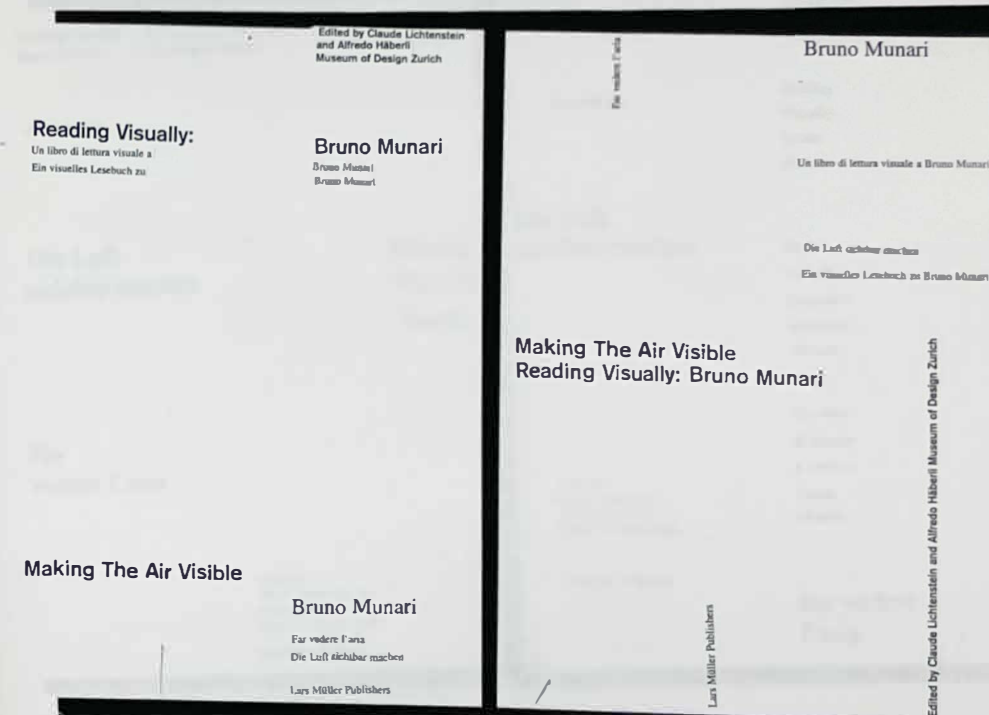
Bruno Munari

Bruno Munari

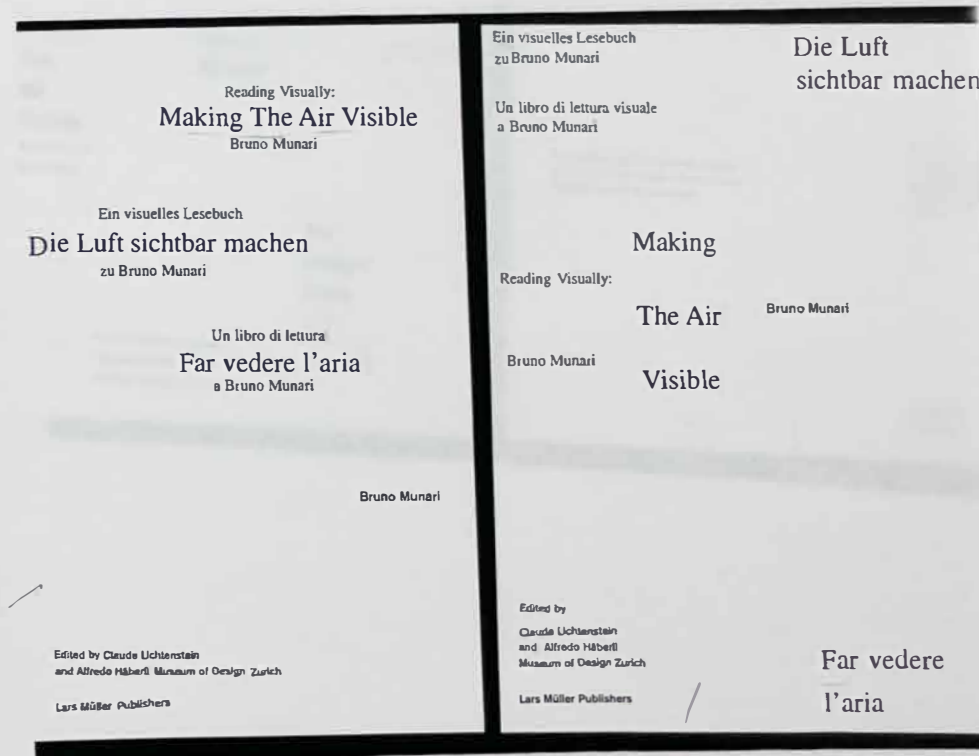
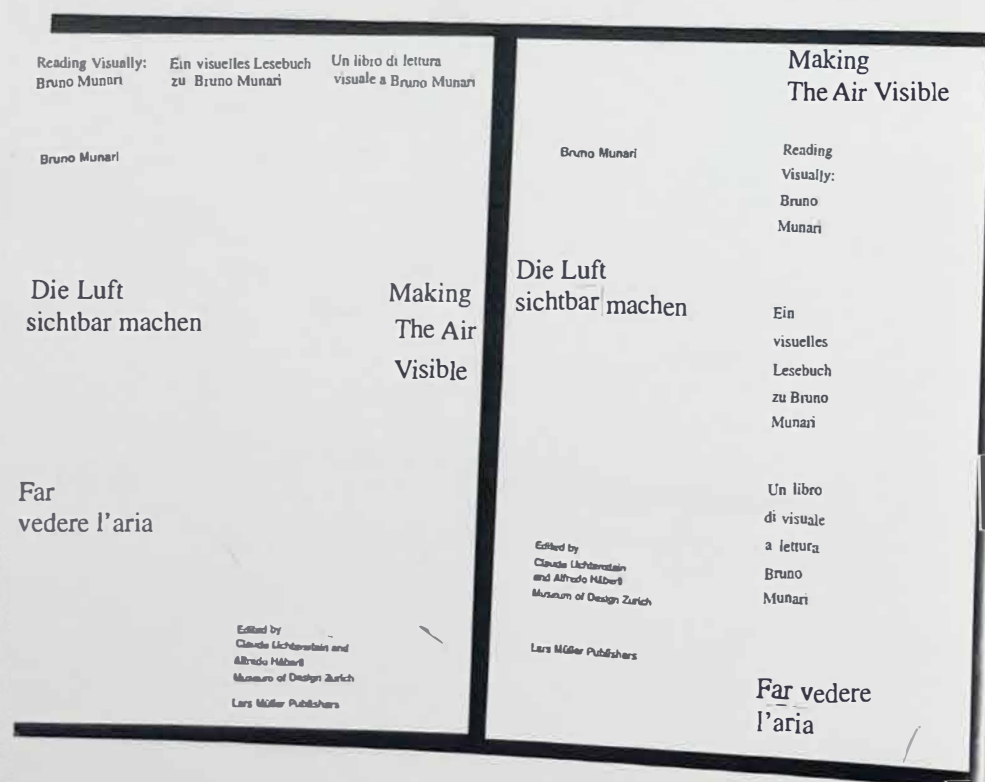
Making
The Air Visible

Making The Air Visible

Newport Aug 96



Newport Aug 96



Neuquint 1990 9/10

Die Luft sichtbar machen

Ein visuelles Lesebuch zu Bruno Munari

Die Luft sichtbar machen

Ein visuelles Lesebuch zu Bruno Munari

Die Luft sichtbar machen

Ein visuelles Lesebuch zu Bruno Munari

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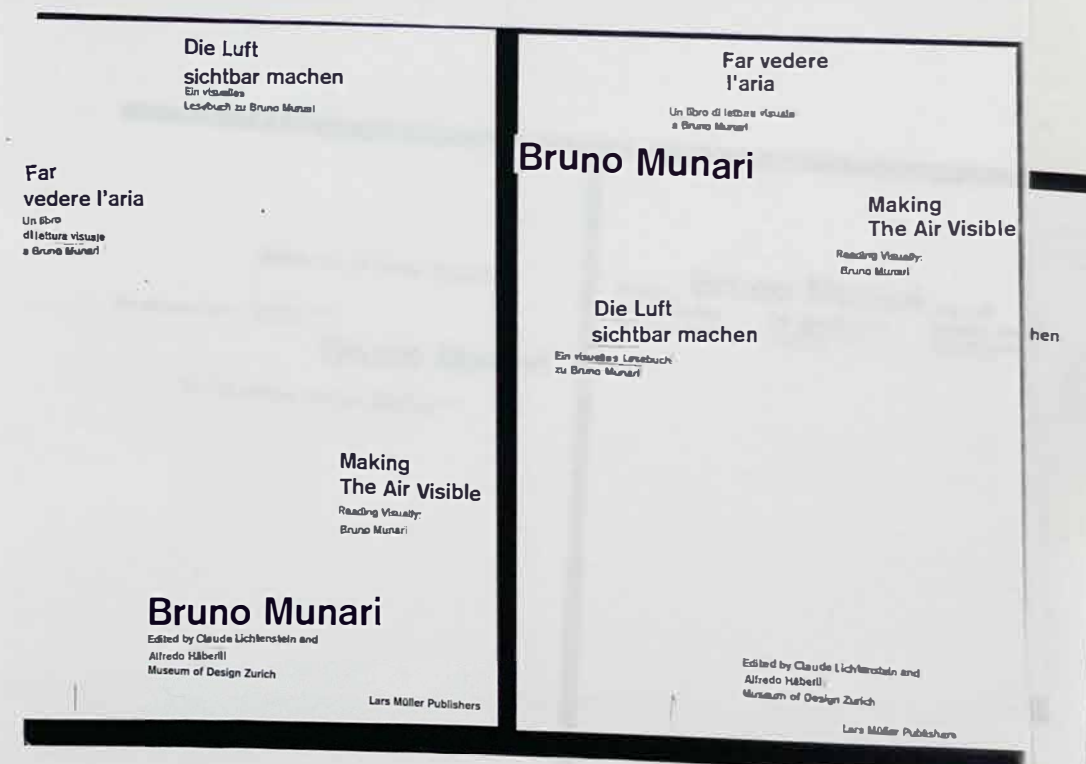
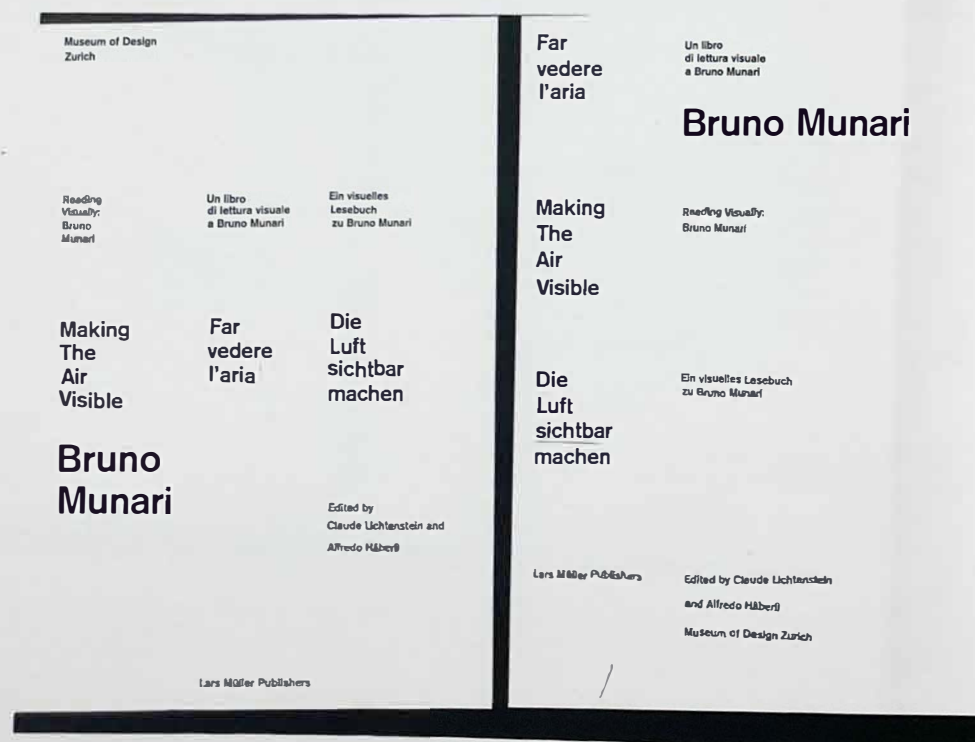
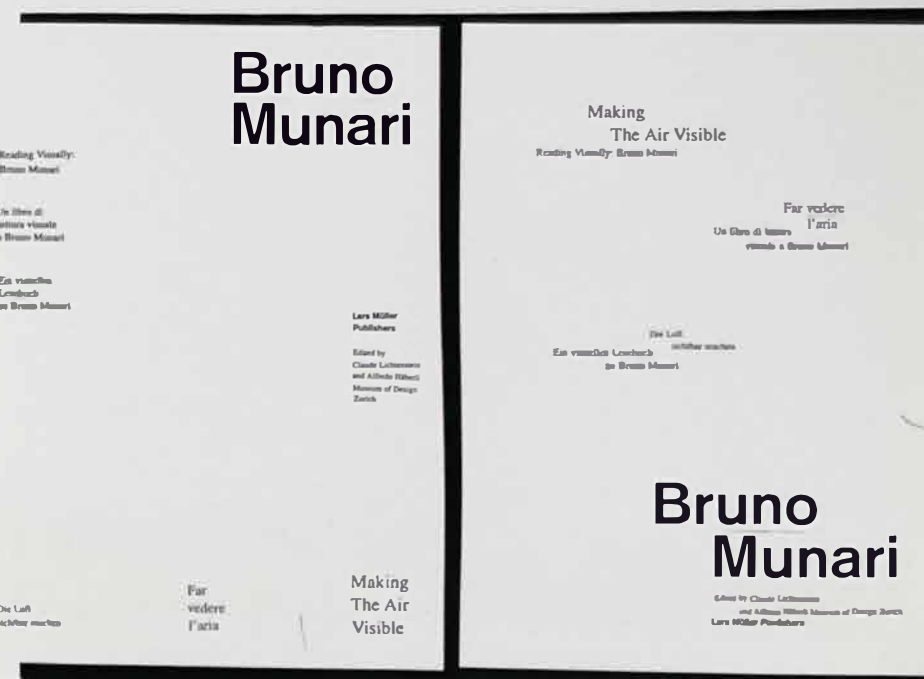
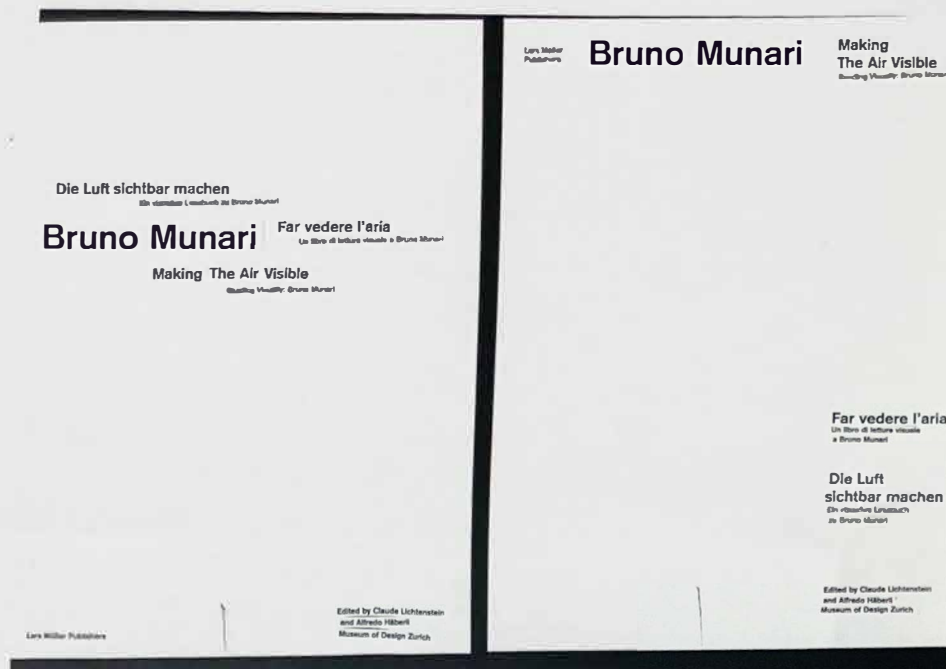
Die Luft sichtbar machen

Ein visuelles Lesebuch zu Bruno Munari

Die Luft sichtbar machen

Ein visuelles Lesebuch zu Bruno Munari

Neuauflage 1989



Far vedere l'aria	Die Luft sichtbar machen	Bruno Munari Edited by Claude Lichtenstein and Alfredo Häberli Museum of Design Zurich	Un libro di lettura visuale a Bruno Munari	Ein visuelles Lesebuch zu Bruno Munari
Making The Air Visible			Making The	Die Luft machen sichtbar
			Reading Visually: Bruno Munari	
			Air	
			Visible	
Reading Visually: Bruno Munari	Ein visuelles Lesebuch zu Bruno Munari	Lars Müller Publishers		
	Un libro di lettura visuale a Bruno Munari		Bruno Munari	
			Edited by Claude Lichtenstein and Alfredo Häberli Museum of Design Zurich	Lars Müller Publishers

Visible	Bruno Munari	Visible
Ein visuelles Lesebuch zu Bruno Munari		Die Luft sichtbar machen
Un libro di lettura visuale a Bruno Munari		Far vedere l'aria
Die Luft sichtbar machen	Bruno	Un libro di lettura visuale a Bruno Munari
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Far vedere l'aria	Lars Müller Publishers	Reading Visually: Bruno Munari
		Lars Müller Publishers
Making	The Air	Making
		The Air

Air	Visible
Making	Visible
The	Bruno Munari
Die Luft sichtbar machen Far vedere l'aria	Un libro di lettura visuale a Bruno Munari Ein visuelles Lesebuch zu Bruno Munari
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The	Bruno Munari	Die Luft sichtbar machen Far vedere l'aria	Edited by Claude Lichtenstein and Alfredo Häberli Museum of Design Zurich
Making			
Far vedere l'aria Die Luft sichtbar machen	Air	Bruno Munari	Making The Air Visible
Reading Visually: Bruno Munari			
Un libro di lettura visuale a Bruno Munari Ein visuelles Lesebuch zu Bruno Munari	Visible	Reading Visually: Bruno Munari	Un libro di lettura visuale a Bruno Munari Ein visuelles Lesebuch zu Bruno Munari
		Lars Müller Publishers	

Munari
die Luft sichtbar machen

Wolfgang Weingart
Postfach 2235
CH-4001 Basel/Switzerland

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

To
Margo Halverson
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U.S.A.

Basel,
October 17, 1996

Dear Margo,

thank you for your letter from October 7th. To answer your questions at first:

1.
Biography and the text about the course is still fine.

2.
I send you 4 Examples of work. If Ken Hiebert need a better copy, please let me know. Probably it depense how big he likes to show the work on the poster.

3.
Also the dates of July 21 to 25, 1997 are fine.

It is good, that you decide the course to 4 weeks now. Hopefull we get enough students together this time, that your school has a financial plus.
Also I was surprised that Dorothea Hofmann comes back. I think it's great . . .

I am still a little confused from where you wrote your last letter.
From New Haven or from Maine? Because your envelop was from Portland school.

It will be probably possible for 1998 again. Perhaps this time I/we can combine the trip with a trip to California?

Like always, I am everytime busy. The publisher, Lars Müller, have to have the book redy for the Francfort Bookfair in October 1997. It looks like a necessity. It is still so much different work, text, photographs, still layouts and more. I saw the catalogue of the Cooper-Hewitt exhibition. On this booklet worked many people, I am almost alone . . .

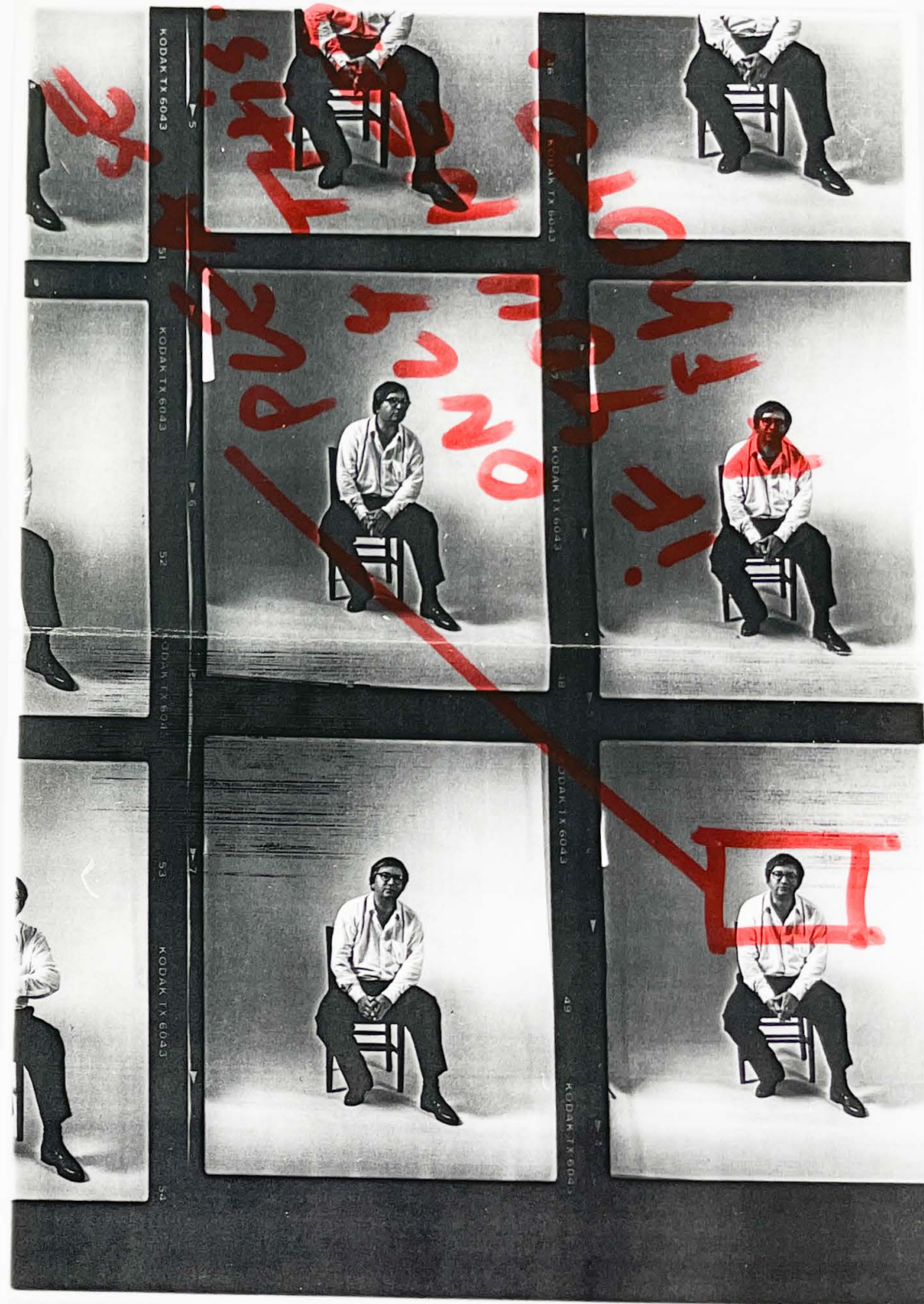
In February 1997 I have to go into the hospital for some days for my veins on my leg, and if the operation worked out, I have to stay for some weeks at home. With the hope not to loose time with the book, and can work at home so much as I can.

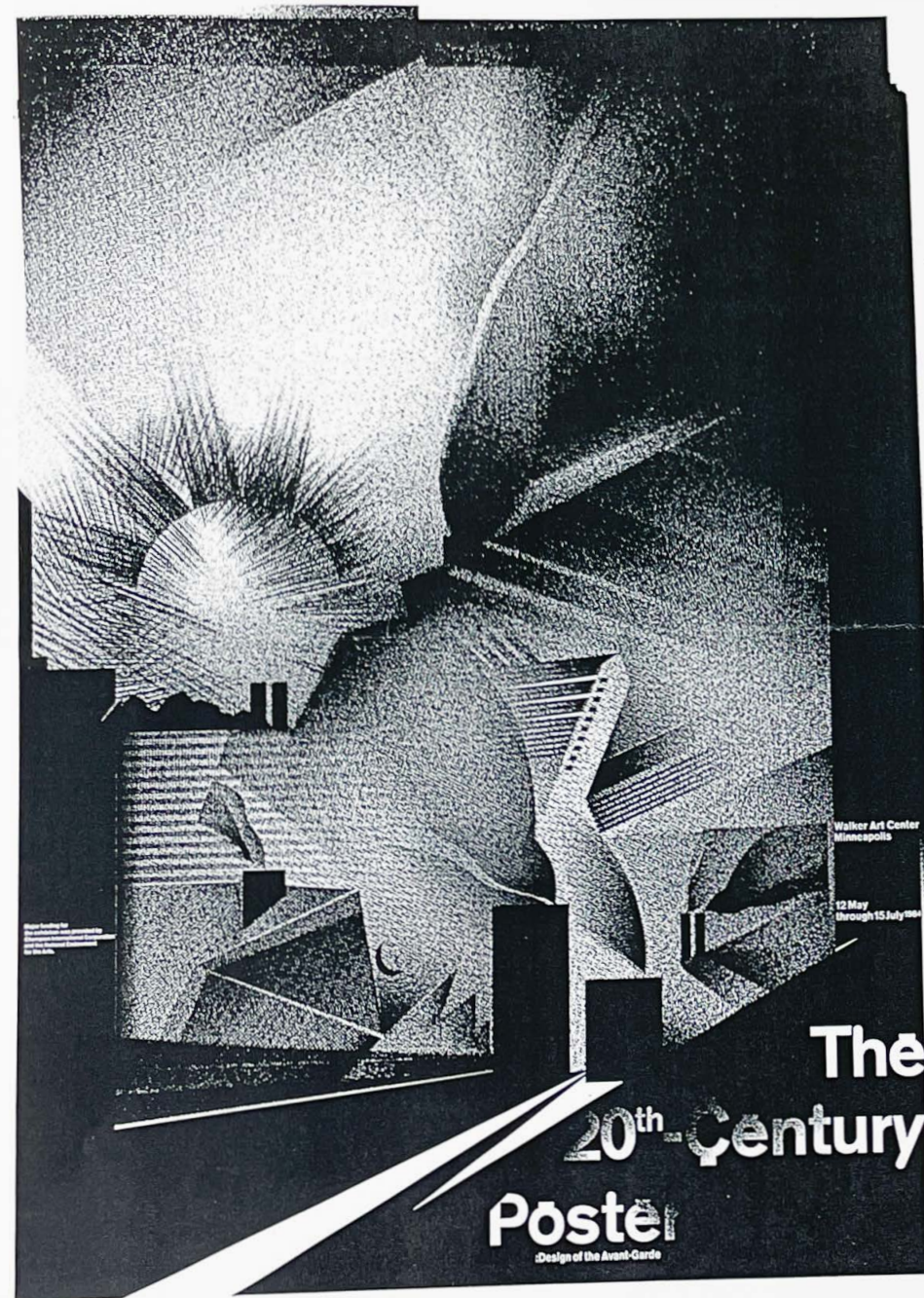
In the moment I have no person in mind for 1998, you asked for it.

Many greetings to you three and from us . . .

Wolfgang Weingart

DEAR MARGO,
I SENT EVERYTHING
TO MAINE ON
OCT 17 ... & I MADE
A NOTE: URGENT OR
SOMETHING ELSE ON
THE ENVELOPE!
HOPE YOU GET THE
MATERIAL. 11
GREETINGS 11
WOLFGANG WEINGART 1996





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© CHARLES B. MELCHER

**1968-
1970**

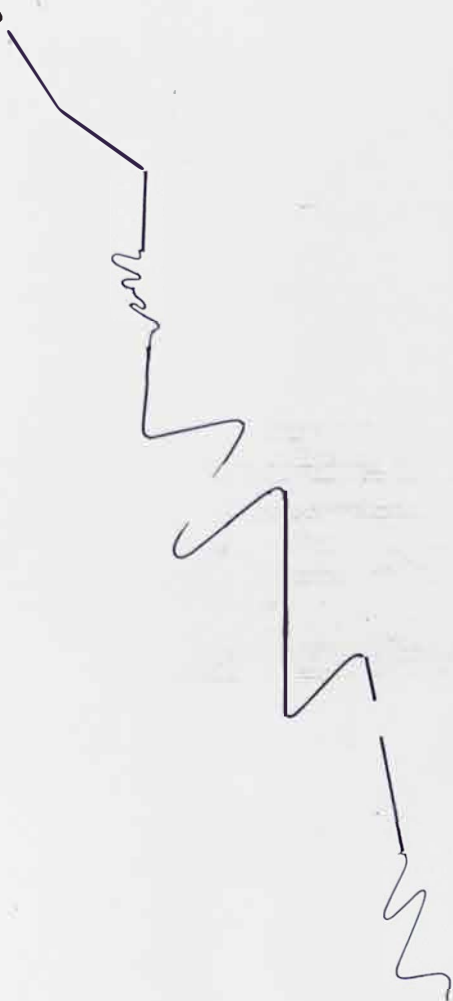
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— 6



MAOI KELL



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TO 0012070284974

P.01

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Schweiz

Fon (061)261 02 53
Fon (061)895.87.11/School
Fax (061)261 02 63

To Professor
Margo Halverson
Maine College of Arts

97 Spring Street
Portland/Maine 04101

U S A

Fax to:
001-207-772.50.69
1 Page

Basel,
February 9, 2001

Dear Margo,
spoke with Silvie Bachofner, and I told her, if your school is again
interested having me for a one week summercourse, it could be for me possible
from 2002 on. [REDACTED]
different h [REDACTED]
We live now [REDACTED]

If nothing else will happens for the next months.

If so, please let me know.

Coming week I am a short time in Boston, and if you are by accident in Boston,
we could meet us for a moment. Or on Friday afternoon, March 9, back to
Boston to fly to Frankfurt, I have some hours to wait for the
connection . . .

Fax me, I am until 13th of February still in Basel.

Many greetings to you and your great family. How is Charles?

*Gut
Wolfgang*



Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

Fon (061) 261 02 53
Fon (061) 695 67 11/School
Fax (061) 261 02 63

To
Margo Halverson, Director MSIGD
c/o Maine College of Art

97 Spring Street
Portland/Maine 04101

U S A

Basel,
February 26, 1997

Dear Margo,
I get some post from your school, and I like to give you my dates
of coming, including the cost of the flights. Please pay me in Portland the
amount in Swiss money cash back - like always. Thanks a lot.

I will arrive at the Portland Airport from Boston coming, Suterday
evening the 19th of July 06:55 pm by DL 4518, and back Suterday morning the
26th to Boston 09:15 am by DL 4619.

These times can have small changes and also the flight numbers.
If you take me in the same appartment like 1996, I can take a Taxi, and to
the Airport on July 26 anyway.

I am still working on the book . . . but many things are more done.
Do you saw the article in the AIGA-Journal last year? I never knew about this
pages, and from where Rand had a photo with the bikes, I do not know. Got a
copy from an old student.

Perhaps you know that the Brissago Program is definitif finished.
They asked me, also years ago, to take it over: Nothing for me . . .
Pure Burton, what he will do now? Perhaps he can help you to manage Portland?

Many greetings and health from
us to you three.

Your wish

I had a leg operation. Everything is fine. Now I have to walk a lot, or stay
in bed for the next 20 days, and work so on the computer like now.