





## **MSIGD\_1997\_HiebertWeingartHofmanSkolosWedell**

1997 Maine Summer Institute of Graphic Design  
Margo Halverson, Director

### **Pages**

# 1-78 Program planning & execution details sampling

#79 Ken Hiebert program brief handout

# 80-82 Wolfgang Weingart program brief handout

# 83-84 Dorothea Hofmann statement and examples

#85-96 Hiebert student example sampling

# 97-101 Skolos/Wedell program brief handout

# 102-108 Skolos/Wedell student examples

# 109-111 Halverson Weingart class notes

# 112-115 examples student work project #119

Poster design by Ken Hiebert. (Homage to Paul Rand 1914-1996 )

1997  
Maine Summer Institute  
in Graphic Design



Maine College of Art  
97 Spring Street  
Portland, ME 04101

Non-Profit Org.  
U.S. Postage  
PAID  
Portland, Maine  
Permit #379

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Thalia: Ref by post student: Bonnie  
Poster@work - broadcast design

Tim: Business ref: Elizabeth Clisio  
(never seen poster before)  
ACD list is different  
- postcard then web or poster -

Donna: Poster (GDEA) email  
later deadline (w/ if you need to implement...)  
(no banner)  
poster March/April  
deadline May 20

Jennifer: Word of mouth (overheard before) Nina: word of mouth  
Women in Scholarship publishing  
Email list  
Assoc. of American Univ. Profess  
Mailing list / email  
jen84@pitt.edu  
(CNU)

Julie: co-workers here  
(Michael ESquad) - w/w  
lmao  
interact in more computer  
- poster@work - Michael  
[Deafening]

initially  
Leslie: poster@work  
Alga  
NE med journal  
apple  
Email w/ feedback  
Vague description  
good  
Wanted not check  
Web site

Stats  
Events  
Budget  
Productivity  
Schedule



Kenneth Hiebert  
7731 Mill Road  
Elkins Park, Pennsylvania  
19027-2708

phone:  
215.635.1408  
fax:  
215.635.3653  
e-mail:  
kenh@home.com

August 16, 1997

George Smith  
58 Neal Street  
Portland, ME 04102

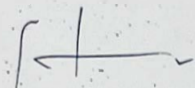
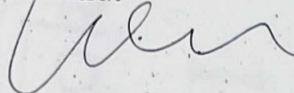
Dear George,

I regret not seeing you in Portland this year. Teaching in the Summer Institute is always a privilege and I hope it can continue. Your letter to me of August '94 after my last stint is a treasure among my things. Among designers one gets either adulation or scorn. An insightful response such as yours, understood and verbalized so well, is an extreme rarity. Presencing is beyond either modernism or any style. It is being. I try to practice it, but we all fall into ruts.

I see you're moved from Interim to Dean and I wish you all the best. I love the long red staircase and I would like to work at the top and walk up there every time I came to work!

Thanks again,

Ken Hiebert



clearing - Saturday  
MECA<sup>12</sup><sub>2002</sub>  
775-0720

Maine College of Art

Since 1882:  
Formerly Portland School of

25 August 1997

Kenneth Hiebert  
7731 Mill Road  
Elkins Park, PA 19027-2708

Dear Ken,

So nice to get your note. I too regret not seeing you in Portland this summer; let's hope next summer we have better luck. In the meantime, I'm so glad you feel the way you do about my comments on your work. For me, as a critic, other critics agree with me or disagree (usually the latter), but rarely do I have the chance to commune directly with the artist, and rarer still do I get to make the kind of connection you mention. But our mutual interests, it seems to me, are the subject of dinner conversation. So let's do plan on getting together when you come to Portland.

All Best,

George Smith  
Vice-President of Academic Affairs  
Dean of the College

GS/wsl

cc: Margo Halverson

97 Spring Street  
Portland, Maine 04101

p: 207 775 3052  
f: 207 772 5069

<http://www.meca.edu>

22742

Schedule  
Publicity  
Project  
Events  
Stats







22742

# 1997 MSIGD

July 14-18	Nancy Skolos & Thomas Wedell Skolos/Wedell 529 Main Street Charlestown, MA 02129	O) 617-242-5179 e-mail) swinc@skolwed.com Fax) 617-242-2135	poster form and application
July 21-25	Wolfgang Weingart Postfach 2235/CH 4001 Basel, Switzerland	H) 011-41-61-261-0253 School) 011-41-61-695-6711 Fax) 011-41-61-261-0263	basic typography
July 28-Aug 1	Ken Hiebert 7731 Mill Road Elkins Park, PA 19027	H) 215 635-1408 e-mail) kenhie@aol.com Fax) 215 635-3653	title to come
Aug 4-8	Dorothea Hofmann Museggstrasse 28 6004 Luzern, Switzerland	H) 011-41-41-51-4604 Fax) 011-41-41-23-0117	drawing from still-life and nature

School's Fedex\*  
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773-5343

Schedule  
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✓ ⑦ Cheryl Deemeyer  
701 777-4494  
(Grand Forks, ND) <sup>left msg, tell her to call me after class</sup> <sup>(now)</sup> <sup>interested!</sup> <sup>UND aerospace</sup>

✓ ⑧ John Kallio <sup>left msg 6/29 am</sup> <sup>left msg 5/30 am</sup> <sup>(now)</sup> <sup>interested in Week 1</sup>  
860 244.1954 <sup>past student</sup>  
(New Haven) CBIA <sup>[stop giving him] knows more next week</sup>  
370 Asylum St. <sup>- feels old, gay group last time</sup>  
Hartford, CT 06103 <sup>- gave him Kallio's phone #</sup>

Wed am  
Fri am

May 21

me  
✓

fax reply to Dorothen re: accommodation Dates

✓

call Doug Scott: 617-492-2777 ext. 2627 with  
- spaces open  
- write letters

✓

kindra webside update <sup>primo? (Kirsten)</sup>

✓

call Wiles re: PMA letters <sup>Hickent: July 31: 775-6148</sup>  
<sup>Dorothen: Aug 7.</sup>

✓

Deborah: AED webaddress - "none" - shall sit back to re-  
AIGA - bulletin, space available, chapter newsletters  
give me list - pubs for interviews <sup>(not hours)</sup>  
calendar list - list time <sup>(last 2 weeks)</sup>

Mon 4

✓

Write Ken re: lecture + apartment supplies?

✓

respond to DH re: arrival accommodations / lecture / supplies / schedule

✓

Maria have WW travel return amt? - NO

✓

call S/W re: apt space  
call Deborah re: email AIGA addresses - AIGA chapter newsletters - June  
3-4 that have e-mail under note still look for list of pubs notified for calendar list is  
42 chapters, people listed, who to do it

Mon

to do list at Shannon  
arr + depart info from faculty  
supply list from faculty  
schedule for ea. week

6-8 new groups, email -  
June lastly @ point: connect to her web site  
list - how you mail to email  
reluctant Harper - step by step  
(not heard of LA)  
etc

AED email - web

Wed

June 4

✓

Maria - train say more on wait list for WW? - or just in

✓

call Paula Deserchers - NO

✓

call Spike's Pangs

✓

info to Larry Needles / Alum deal (ann Crossman)

✓

call Memo to ES re: MCA PR

✓

packets to students (when supply lists come in) map  
check that Hoffman (when schedule is done) post vis guide

✓

do schedule

✓

Write to Valle Tanagero

✓

AIGA list for new England - Shannon (use subject line)

✓

Maria - must be corporate partner to get address from AIGA now - (Deborah McLean)

Shannon  
packets to students  
Design/Paint to  
Apps to faculty (Juniata)

6/10  
08/15



22742

Daniel Boyarski, 3/4/97 10:08 AM, For Margo

Date: Tue, 4 Mar 1997 10:08:50 -0500 (EST)  
From: Daniel Boyarski <dan+@andrew.cmu.edu>  
To: Charles Melcher <melcher@yale.edu>  
Subject: For Margo

Hi, Margo!

Yes, I do remember meeting you in Boston a few years ago. And yes, the handsome poster for your summer program hangs proudly for all to see. I hope some students take advantage of the opportunity.  
Just to let you know of some competition, two of our professors are organizing a three-week summer program in Barcelona, and I'm sure some students are going to be torn. Choice is better than no choice, right? If you could send me three more posters, I'll post them in the different studios.  
Hope you're enjoying your time off in New Haven.

Best,  
dan

Talked to Julie Ludlow  
/ March 26  
W/ ext 424-010  
(H) ext 293-4278  
Talked to Martin Feyer  
212 777-2624  
March 12

Printed for Charles Melcher <melcher@yale.edu>

1

5 Listen Louder

Mother was enamored with existential thought. When I told her that I was going to get a divorce, she offered this in a letter sent to my P.O. Box.

"Yes, I do 'accept' this divorce situation, partly I suppose simply because there is nothing else to do. This is the way it's going to be! Since I've been thinking existentially this last year, my present thought is that the existentialist says we make ourselves what we are by our own free choice, but he also says that one makes that choice not for himself alone, but for all men, so that does not make it an easy choice. You are quite self-sufficient, but where other people's feelings must be regarded, it's a matter of more than just self-sufficiency."

I can still hear the sounds outside our house: cars swishing down the street, mothers calling to their children, birds warbling in the spring, lawnmowers droning in the summer, and the scraping sound of snow shovels in winter. Inside, Mother would be reading; Dad, when he wasn't in Mexico would be either in the backyard working in his prodigious vegetable garden, or on the back, closed-in porch watching television with the headphones on. He began wearing headphones after Mother complained that he turned the volume too high. Dad has mild to moderate hearing loss—no one knows which. Mother used to say, "Dad has selective hearing loss—he hears what he's not supposed to and what I want him to hear, he pretends not to."

When I think of our house I think of Mother; it is full of her. There are books everywhere: in the bookcases, on every table—the kitchen table, dining room table, kitchen counters, coffee tables, end tables, night stands—in closets and the attic. There is her davenport where she read—and napped. There are the artifacts from her many trips placed strategically throughout the house. In the dining room there is her desk neatly stacked with index cards, next to her filing cabinet that holds file folders on topics including history, art, literature and travel. When Mother was in her 60s she began the process of writing Bill's, Jim's and my name on the back of many of her belongings. She had asked me several times if there was anything special that I wanted of hers. I answered once that I would like the sepia photograph of her as a young girl of 11, in a white muslin dress, with a ruffle around the wide collar that covered her chest. She has two very large white bows in the back of her brunette hair. Her eyes in the photograph are eager, her smile peaceful. She had the photograph professionally matted with an olive velvet oval and framed in a gold shadowbox.

25 /

Ken  
7731  
Elkin

Dear

summ  
I'm  
For

All

Ge  
Vi



Oct 1

1800-639-4808



call Joannek

call Pat Gryn



Oct 7

Letters to fac Re: Bio + Statement + Reps of work



set photos back from Sarah / Jovanita



housing costs w/ form - shell call



Chesley: printing apps

call 10/14 Kathy Mills: sponsorship (Gary Garopinzac)  
Danforth / Radson

SEND XEROX'S of evaluations to Maria



told Chesley names of people for mailing lists

call 75-5098 Deborah McLean • get Print, QD USA, <sup>shell set</sup> PO# (from MSQD #2,000)  
spec, timeline 2x4x4#  
• marketing planinfo taken  
Ken

Self-mailer reply card / Kenome

\$4,000 for 1,000 posters 100x100  
3,500 folded

\$1,500 for 7500 cards

\$5,500 total



letter that mails w/ inquiries

fac quotes on letter for inquiries / ADD

fac images / work samples

• ~~2/20/00~~ Kimra Murphy 75-5098 will mail me re: website  
✓ sent live up Oct 30  
✓ talked Oct 30• call George Smith Radson / Danforth / his place  
Back 24 Oct  
Call Mon 28

write Ken w/ poster copy

Quantity, size, price, due date  
intention



# 1997 MSIGD

## timeline

10-1	set faculty and dates	Sept 5
10-15	contracts to faculty	
11-31	notify MECA PR/Deborah McLean	
11-31	update web site/Kendra Murphy	
10-8	copy & faculty bios to designer	
11-31	reserve ad space	
10-1	set poster design commitment, schedule & budget & numbers	Sept 19
10-20	poster text and images to designer	Oct 3
	marketing plan done/Deborah McLean	Oct 3
	poster and card numbers	
	Order AIGA mail list	Oct 3
	first poster/design card	Nov 14
	submitted by designer	
	film to ads	Dec 1
	order 9 x 12 envelopes, mailing lists	Dec 15
	print letters and reply cards	Dec 15
	reserve faculty housing	Dec 15
	Poster/card revisions	Nov 14-Dec 12
	Poster/card prints	Dec 15-Jan 2
	gather specific course info for phone calls	Jan 5
	Posters/cards deliver to MECA	Jan 5
	deliver to Print Mail of Maine	Jan 5
	Posters/cards bulk mail by PM of ME	Jan 9
	faculty travel arrangements	Feb
	workstudy hiring freelance/Karen Pike	April 1
	applications due	May 2
	review applications	by May 9
	acceptance letter students notified	May 30
	packet to accepted students	June 6
	send apps to faculty	June 6
WS	Full payment deadline	June 13
	arrange lecture space/dates/info from fac	June 20 - withdrawal period ends
WS	design lecture flyers	
WS	reserve vans	
WS	design/print t's/shirts	
	PR lecture/Deborah McLean	
	make keys/check cash on card	by June 30
	dorm signage & prep	by June 30
	notify art supply stores of list	by June 30
	check w/dorm RA duties	by July 7
	check-in, early boxes, parking, space maintenance	
	Bacter space preparation	by July 7

Lynne Pelt

Lynne Pelt

Lynne Pelt

STATS



22742

# 1997 MSIGD

## poster/card production timeline

set faculty and dates	Sept 5
set poster design commitment, schedule & budget	Sept 19
poster text and images to designer	Oct 3
marketing plan done poster and card numbers	Oct 3
Order AIGA mail list	Oct 3
first poster/design card submitted by designer	Nov 14
Poster/card revisions	Nov 14-Dec 12
Poster/card prints	Dec 15-Jan 2
Posters/cards deliver to MECA	Jan 5
deliver to Print Mail of Maine	Jan 5
Posters/cards bulk mail by PM of ME	Jan 9

in progress

main in

stats



# 1997 MSIGD

Maria, I hope all's well with you. I feel the crunch now, trying to do what I can while you're still there... here goes

1. for the mailing list:  
paone/shackleford  
301 S 19 St. Suite 10d  
Philadelphia, Pennsylvania 19103-6620
  2. Please send out the contracts, the addresses & dates are enclosed *cc to me*
  3. review the application materials, please mark-up, I'll revise & forward to you/Chesley on disc.  
☒ I've rewritten the beginning part, it needed to be more personal, more of what-we-are... I'm working on the poster copy this weekend, I'll get that to you early next week. *10.8*
  4. ☒ forward to me any more evaluations that may have come in, *me: 200x again later*
  5. ☒ What about ads? I think we should do Print and that Graphics USA, *\$ 2500 budgeted*  
didn't we get some people from that pub? (I didn't bring the apps from 96 with me.) *Deborah McLean*  
Please have Nike call the Pubs and forward the ad info & PO# to me, I'll do the ads and send the film directly to them. Usually due early Dec.
  6. *Deborah McLean*  
meet with the new Grace (you probably have, I'm just covering all bases as I think of them). Give her the dates & names for now.  
Please have her forward to me copies of the PR schedule & where she'll contact (What ever Grace did, I'd like to review, I'd keep giving her stuff, never got a big-picture.) I'll be up in Dec., we'll meet then.  
Who is she?
  7. I'll get to you asap  
☒ the letter that mails with the poster  
☒ the letter that mails with the poster for inquiries  
☒ ~~designer with back card~~ *sent 10.8*  
*poster copy* *sent 10.8*
  8. We should talk re: the info I give to Ken about the poster  
quantity: flat:  
folded:  
size: fits into 9 x 12 envelope  
(your office orders...)  
cost (inc. shipping to MECA and designers fee) *\$5,500*  
due date: Jan 5
  9. *me: call in Dec. ✓*  
workstudy timeline & info I'll need to stay on top of this *Karen Pike ex 242*
  10. ☒ our website stinks. please have the designer call me. *Kindra Murphy*  
*Still email me*
  11. what about the faculty housing? Charles, Jack and I may take Honours place for the summer, not sure yet, but what about George's place? Maybe just for Weingart & Dorothea? We'll discuss. *George Budget: 125. night*
- ☒ Were we going to raise par dien from 200.  
☒ Saw me a poster of 95  
~~sent to me~~

*me: call Deborah*

Publicity

Events

Master info

Stats



22742

Maine College of Art

Since 1882,  
Formerly Portland School of Art

October 10, 1996

Margo Halverson  
542 Chapel Street, #1A  
New Haven, CT 06511

Dear Margo,

It was great to talk with you yesterday, and hear that you're coping with the new life thing pretty well. Despite the adjustment period, you'll be a Connecticut-er before you know it, you know. And besides, MSIGD and Portland are never far away in either time or space. I hope to see you when you're up in December.

Anyway, I wanted to send along these items and informations before I blast off.

Here's what's enclosed:

- ✓ 1. Your contract (2 copies). One to return to Cheslye, and one for you to keep.
- ✓ 2. The MSIGD '96 Inquiry Cover Letter you asked for.
- ✓ 3. A summary sheet of important MSIGD application and payment dates, for poster, app, etc.
- ✓ 4. MSIGD '97 housing rates for Holbrook House.

5. My rough editing of the application piece. I'll want to see this again before we print it. You can send it to my home address: 6 Mountain View Road, Cape Elizabeth, ME, 04107. This would probably be easiest. Then I can work with Cheslye to get it printed. You can also send the copy for the poster to me at home.

6. MSIGD '96 student evaluations. I kept copies. Will you send copies of what you've got? You can send these to Cheslye at the office.

7. MSIGD '95 poster that you wanted.

Other stuff I don't want to forget to tell you:

a) Faculty contracts are going out today.

b) I've contacted AIGA and put in a check request for payment for their mail list. Cheslye will send this out when the check is ready next week. We should have the list on labels back in a few weeks after that.

c) I talked with George about sub-leasing his place, but he doesn't know what his summer plans are yet. I've written a memo to Roger and Joan about the possibility of utilizing some donated or discounted hotel rooms (at the Radisson or The Danforth) for this purpose. I'll let you know the outcome when I know.

That's it for now!

Keep yourself and those guys Jack and Charles well!

97 Spring Street  
Portland, Maine 04101  
p: 207.775.3052  
f: 207.772.5069

*Margo*

<http://www.meca.edu/gdmeca>

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97 Spring Street  
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p 207.775.3052  
f 207.772.5069

*[Handwritten signature]*

<http://www.meca.edu/gdmeca>

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## Timeline Checklist-MSIGD '95

Sept 15-30	revise/confirm format/times choose faculty	97 Aug 15 - Sept 5	MH MH
Oct 1-31	invite/confirm faculty/contracts to faculty invite faculty to design poster	Sept 20	MH/GS MH
Nov 15	poster copy and budget to designer <del>confirm ID space</del> <del>confirm museum - lecture</del>	Oct 3	MH <del>MH</del>
Dec 1	bios to designer, quotes, all copy <del>film to ID</del> <del>confirm Print Ad space</del>		MH <del>MH</del> <del>MH</del>
Dec 15	final revisions, poster 1. order 9x12 eps, mailing lists 2. print letters and reply cards for mailing 3. reserve faculty housing		MH/MG MG MG MG
<del>Dec 30</del>	<del>poster deliveries</del>		<del>MG</del>
Jan 1	poster deliveries	JAN 5	MG
Jan 15	posters mailed with letter and reply card letters mail notify MECA PR		MG MG MH
Feb	faculty travel arrangements revise/print application forms		MH MH/MG
Mar	gather specific course info for phone calls		MH
May 8	review applications due		MH/MG/WS
May 15	supply lists, letter, schedule, map to students		MH
June 1	apps send to faculty lecture title, brief description from faculty		MH/WS MH/WS
June	space preparation design lecture flyers collate/make student packets reserve van design/print t's		MH/WS/DD MH/WS MH/WS MH/WS MH/WS
July	mail lecture posters have keys made for all participants ID cards post dorm signage stock dorm with kitchen stuff notify art supply stores of supply list		WS WS WS WS WS WS
check with Ernie: RA duties	check in procedures ID cards for parking boxes coming early system put posters up in dorm rooms/make sure rooms are ready for students		MH/EP MH/EP EP EP WS

Publicity

Poster

Master info

Stats



Maine College of Art

Graphic Design Department  
97 Spring Street  
Portland, Maine 04101  
207.775.3052, 207.775.5159  
207.772.5069 FAX

to: Roger Gilmore  
from: Margo Halverson  
Date: 15 August, 1997  
Re: **MSIGD**

Now that I have a moment after the last four weeks I can respond to your memo or July 29, as well as recap this year's GD Institute.

Several meetings with Deborah, Maria and myself may make next year's PR efforts come to fruition. This year opportunities may have been missed, but nonetheless, enrollment continued to climb up to the end, even during...

And participants indicated they were here due to word-of-mouth from past participants as well as interest due to faculty selection and reputation of the program. A couple saw ads, the remainder found out from Maria's mailing list selection. Many indicated they went to our web site.

I'm forwarding a list of participants from other Colleges and University's. The group(s) seemed to be mature and older, the students that were here were motivated and inspired. Given the prior scuttles with housing, facilities etc., the month went extremely well thanks to my workstudy Shannon Rankin, Ed Flynn at the dorm, Doug, and Maria's continued efforts and attention to details on her end.

I think that the four weeks was a successful idea: the drawing week (#4) was the second highest enrollment which also means more students were exposed to MSIGD and word will continue to spread... participants were given more options with 4 wks, ah-la Maine Photographic Workshop. However, at the moment we are talking about returning to three weeks next year, which frankly, doesn't make sense to me for a host of reasons I won't argue since spending a solid 28 days with groups 16 hours a day is exhausting (and at the same time fulfilling), though this year I was blessed with my workstudy - without that key position as an active one, I am on my own in the trenches.

Regarding your memo: it's great Kathy Mills is reaching to tap professional designer mailing lists for fellowships, however, it seems if they were interested they would simply participate... we didn't have any lectures at the PMA this year; they were an incredible added amount of work and weekly stress, and attendance outside MSIGD students was continually dismal. So much for local professional support or interest.

We have always had the angle of a (the only) hands-on intensive workshop that deals with the PROCESS of design, -not the outcome- in the country. As well as Weingart. And now that the Yale program in Brissago has ended (last summer was their last), our program is the ONLY place he teaches outside of his own program in Basel. Quite an angle. Introducing technology for a week or two is a different program, not MSIGD. People come here to escape this...

In the copy for the poster, next year I will leave out the "under graduate" credit specification.

The SD Warren mailing list would be crucial for us. Our main list is no longer renting theirs out. I will forward this to Maria. Thanks Kathy. Of course, targeting technology centers is important. Our PR should already be doing this.

Did you know the head of MIT Visual Studies Lab spent an afternoon during Weingart's week in our new "technology" space doing a presentation of his work? John Maelka (sp) and a few PhD students came up. They knew all about our program. Web designers are here now too. Kathy suggested we target them - we are. They are the same people, not a different audience... they too are aware of the importance of process "basics".

Also, next year's faculty has been confirmed. Weingart, Hans Allemann, Lucille Tenazas.

OK. Call me with any questions, concerns. I will forward a more thorough stat-sheet when I get it finished. The dust is still settling.

cc: Maria, Deborah, George, Joan, Kathy



## MEMO

TO: Margo and Deborah  
FROM: Maria  
RE: MSIGD 98 Marketing  
DATE: August 8, 1997

This memo is to confirm my understanding of our work to date on MSIGD 98.

1. Faculty are confirmed for MSIGD 98 (thanks, Margo!):

Wolfgang Weingart	July 20-24, 1998
Hans Allemann	July 27-31, 1998
Lucille Tenazas	August 3-7, 1998

Hans Allemann has agreed to design a promotional poster for the program.

2. We will produce a promotional poster again this year. We have yet to determine the numbers and scope of the 1998 poster. The size and complexity will be constrained by the numbers we wish to print. The numbers we wish to print will be determined by our mail list choices. We have some big decisions to make about mail lists, because AIGA has decided NOT to give us access to their list any longer. I have written a letter asking them to reconsider this policy, but this final decision was made by their Executive Director and does not appear to be open to further discussion. We need to make an alternative plan. One I would like to consider is creating our own mailing list of several thousand key places where we want our poster to hang (museums, schools, libraries, design firms, government, publications) and supplement this by renting some smaller regional lists (Chicago's American Center for Design, New York and LA Art Director's Clubs, for example) and using our own inquiry lists from previous two years.

3. Publication advertising decisions need to be made soon. We have already reached consensus on a 1/4 page ad in the Print Design Annual, and Deb has agreed to make the space reservation by August 12, with October 8 the deadline for the final ad copy, which Margo will design. The cost of this ad will be \$1230 (confirmed?) Other advertising possibilities:

GD:USA	Inexpensive (\$350 for 1/4 page)
CA (Communication Arts)	Need rates; ad material due at end of November?
Critique	Need rates; reaches design educators
Graphics International	Need rates; reaches international audience
HOW	1/4 page too expensive, but classifieds a possibility; need rates from Deb. All should receive calendar listings, and are candidates for a feature story (Deb will pursue).
Step-by-Step	
Upper and lower case	
Print	
I.D.	
TM (international)	
Design Quarterly	
Wired	
AIGA Journal (National)	
AIGA Regional Chapter newsletters	
eye (London)	

Margo will bring copies of all these publications to next meeting.



MEMO

DATE: July 29, 1997  
TO: Margo Halverson  
FROM: Roger Gilmore  
RE: Maine Summer Institute in Graphic (MSIGD)

I am pleased and relieved that we ended up with an average enrollment of about 18 across the four weeks, thanks I know to some extra late efforts on your part, in addition to all the stuff we did through Deborah's office.

In addition to trying to attract outside grants to support named fellowships for MSIGD, Kathy Mills suggests that we might also be able to tap professional designer mailing lists, from S. D. Warren for instance, see her memo to me attached.

Please let us know if you think this worth pursuing, and, if so, what particular angle or angles we might play up. Are we ready to go high-tech for one or two weeks for instance?

Also, please note that we should leave the question of level of credit that is earnable unspecified so that the occasional graduate level student from away might have less problem receiving graduate level credit for an MSIGD experience if the MSIGD faculty were to document the student's work as being of graduate caliber. Thank you!

We look forward to hearing from you.

Cheers,

Roger Gilmore

cc: George Smith  
Joan Fowler Smith  
Maria Gallace  
Kathy Mills  
Tim Kane  
Deborah McLean

SSJRS

MEMO

TO: Roger  
FROM: Kathy  
DATE: 6/25/97  
RE: MSIGD

KM

As mentioned on the way to the Hawley lunch, S. D. Warren markets to design professionals across the country, and we could inquire with them about the possibility of using their mailing list for MSIGD marketing.

Also, MSIGD might consider strategically targeting some "technology centers," where folks doing computer-generated design might like to "return to the roots of design" and enroll in MSIGD. Would require proper positioning of MSIGD to this technical audience and explanation of how it could benefit those doing computer-generated design. The MIT Visual Studies Lab was one target that came to mind. Also, Web-site design is pretty hot these days -- anything we can offer these folks, even in the conceptual and theoretical realms?

Let me know if MSIGD wishes to pursue the S. D. Warren item. If so, I should make the contact.

SSJRS

MSIGD

MSIGD

STATS



SAPSS



Graphic Design Department  
97 Spring Street  
Portland, Maine 04101  
207.775.3052, 207.775.5159  
207.772.5069 FAX

to: George Smith, Maria Gallace  
from: Margo Halverson  
Date: 22 June, 1997  
Re: **MSIGD PR, confidential**

I am very disappointed and concerned about the way the public relations for the MSIGD program was prioritized this year. I would like to inform you about concerns which may not only play into our enrollment numbers, but exemplify a lost opportunity for the College to enjoy national positive exposure on a very limited budget. Our response this year is from our AIGA (American Institute of Graphic Artists) mailing list, NASAD mailing, past inquiries, and personal contact. This is the first year the Yale/Brissago program has not operated, so we could have jumped on the hole that leaves in summer design education. In my notes, on:

Oct 10  
Oct 16  
Nov 7  
Nov 14  
Feb 6  
March 3  
March 26  
May 21  
June 2

I spoke to Deborah McLean requesting a copy of her or the previous marketing plan so I could review with her and update for the 1997 program. I asked specifically for:

- calender listings in pubs (listings I had forwarded to Grace)
- specific contacts for pub reviews
- STD natl newsletter and mailing list
- AIGA national newsletter
- AIGA local chapters (chapter newsletters were critical)
- Design organizations (I forwarded this list to Cheslye)

**these are all free**

I also requested information re: reserving ad space, film goes out late Jan.

In early Jan., I received information re: the ad space when I came up to meet with Cheslye. We called in order to have it faxed for our meeting.

In Feb I received a local *inappropriate* mailing list of local arts organizations, and was told MECA PR had contacted the Chronical of Higher Ed, also inappropriate.

I also received a press release that included information about the Beyond Margins program. These are two totally separate audiences — so our message was buried or simply on the wrong desk. I asked Deborah to write another, more explicit, and again, to send me the list she'd be sending this to before she mailed them, and that I'd be happy to review the release before mailing. I received a new version that went out early April. (Our push is in January and early Feb.)

I have never received anything I have requested (outside of the ad-space info) in effort to review and help. I was told "now that the grant proposal is over", or, "now that the honors dinner is over I'll work on this." Our information is timely, poster and ads went out in January. In mid-May suggestions and research were connected to the internet and emailing.

Obviously, this is not a high-priority on MECA's PR desk. We have an incredible angle for the press to seize on, (see last Jan's ID mag issue re: back-to-hands-on education, as well as the Print education issue where our BFA program and Summer Institute were featured.) What goes out into the Design Education community as well as professional community from this program is a far-reaching ripple effect for the reputation and visability of MECA, the caliber and seriousness of our GD dept, and the integrity of our alums and grads.

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Also on our  
web site byline  
Pena Feb.

TO: Margo Halverson  
FROM: Deborah McLean, Maine College of Art 6/23/97  
RE: MSIGD publicity

also our newsletter  
winter 14, 00 +  
media calendars  
past 2 months  
+ Arts Alive  
Portland

• MSIGD ads ran in GD USA, How and Step-by-Step Graphic Design in their spring issues (February/March or March/April) All inquiries continue to be forwarded to Maria.

• Ad in Bst. Phoenix, Bangor Daily News, Casco Bay Weekly, Maine Times summer issue

• Press release to national and local press list in February and March.

• Press release to AIGA chapter list in March.

• On-line newsgroup release in March  
bit.listserv.museum.l  
relcom.advertising.theory  
alt.design.graphics  
alt.graphics  
comp.graphics.animation

• e-mailed all AIGA chapter heads (47) and many AIGA members in Massachusetts (first week May)

• e-mailed on-line newsletters Graphic Artists Guild Foundation, Society of Publication Designers, On-Line Design Forum (first week May)

• e-mailed and phone called ~~Talitha Harper~~, ~~GDUSA~~ ~~Julie Lasky~~ at ~~Print/How~~ ~~Kathleen Freel-Reinmann~~ at ~~How~~ asked for calendar insert, article ideas, Web connection.

• on-line newsgroup release in May  
alt.design.graphics  
alt.graphics  
bit.listserv.museum.l  
comp.graphics.animation  
comp.graphics.misc.  
K12.ed.art  
relcom.advertising.theory  
rec.photo.technique.art  
alt.art

• line mention in regional ads running week of July 7

Seattle Weekly  
Pittsburgh

San Francisco Bay Chronicle  
Hartford Advocate  
Philadelphia Weekly

Philadelphia City Paper  
DC Free Paper  
Art New England  
Syracus  
Ithaca times  
Austin Chronicle

VOX/7 Days  
Bst. Phoenix (Wor/Prov)

cc: Maria

2005/06/01

2005/06/01

2005/06/01

2005/06/01



**Maine Summer Institute in Graphic Design  
Marketing Plan and Log  
1995**

4,000 posters printed and available as of Jan. 23, 1995, designed by STEFF GEISSBUHLER:

- 3900 folded
- 100 flat

Promotional materials sent out bulk mail by DMM on February 15, 1995 as follows:

1. NASAD schools-- approximately 165 addresses. They received poster and cover letter from Dean. (Bulk mailing completed in-house).
2. Complete AIGA mail list (ordered 12.28.94 at a cost of \$500):
  - First 1200 names sent cover letter and poster. This accounts for all members in New England, New Jersey and Pennsylvania. New York is excluded.
  - Remaining 7300 names (including all of NY) sent cover letter and reply card.
3. MSIGD 94 inquiries and participants: 900 got poster and cover letter.

In addition, the following materials were mailed in-house:

A. MECA Graphic Design Alums (ordered on labels from Development), approximately 75 names, all sent poster and cover letter, first class.

B. Cover letter and reply card to CS Graphic Design alums, approximately 200.

I ordered the following paper supplies from Sherry in Business Office on 1.3.94 to support above plans:

- 12,000 sheets of letterhead
- 4000 envelopes (9 x 12, MECA letterhead, preprinted with bulk indicia)
- 8500 envelopes (#10 business, MECA letterhead, preprinted with bulk indicia)

Margo designed and placed ads in *Print* and *I.D.* for Jan/Feb issues (one time only).

## Maine Summer Institute in Graphic Design Marketing Plan and Log 1994

3,000 posters printed and available as of Jan. 5, 1994, designed by KEN HIEBERT:

- 2900 folded
- 100 flat

Promotional materials to be sent out as follows:

• **NASAD schools**-- 165 addresses. They receive poster and cover letter from Dean. (Bulk mailing completed in-house).

Complete AIGA mail list (ordered 12.28.93 at a cost of \$400):

- First 1500 names to be sent cover letter and poster. This accounts for all members in New England, New Jersey and Pennsylvania. New York is excluded.
- Remaining 8125 names (including all of NY) to be sent cover letter and reply card.

Both mailings completed by Direct Mail of Maine.

MECA Graphic Design Alums (ordered on labels from Linda Bradley in Development)

- 100 names, all to be sent poster and cover letter

Portland Art Director's Club, approximately 250 names, to be sent poster and cover letter. ML purchased at cost of \$30.

MSIGD 93 inquiries and participants: 430 to get poster and cover letter.

Mid-Coast Graphic Design Network: 30 names to get cover letter and reply card.

Cover letter and reply card to CS Graphic Design alums, approximately 200.

Ordered the following paper supplies from Sherry in Business Office on 1.10.93 to support above plans:

- 9500 sheets of letterhead
- 2500 envelopes (9 x 12, MECA letterhead, preprinted with bulk indicia)
- 7000 envelopes (#10 business, MECA letterhead, preprinted with bulk indicia)

Margo designed and placed ads in *Print* and *I.D.* for Jan/Feb issues (one time only).

All reply card and other inquiries were entered on a first-come basis. In response, we mailed a poster and application form, until we ran out of posters. We were approximately 300 posters short.



## MEMO

**TO:** Margo  
**FROM:** Maria Gallace, Continuing Studies  
**RE:** MSIGD update  
**DATE:** May 2, 1997

The app boxes are piling up in my office, let's keep our fingers crossed!

I've attached a copy of what Deborah McLean gave me in our meeting on April 16. The mail list (about 225) is the one she used to send out her February press release (the one that linked MSIGD with "Beyond Margins") and a (very late!) early April release for MSIGD alone. A copy of that release is also attached.

In glancing at the list, I agree with you that it is mostly inappropriate, largely local press contacts, except for the last two pages. The colleges are inadequately addressed duplicates of our own schools list. So, not much here.

The remained of Deb's efforts for MSIGD consisted of posting on four web newsgroups in January (didn't specify which), and placing three ads in Step-by-Step, GD:USA and How magazines. She also ran a general "Summer Programs" ad in the Boston Phoenix, Casco Bay Weekly, Portland Press and Maine Times which mentioned MSIGD, along with Early College and Beyond Margins. These ads were paid through institutional funds.

When you get here for the summer, George and I would like to meet with you and Deborah on this whole marketing snafu and get back on track for next year. Hopefully we won't be facing an disasters this time around.

P.S. I just spoke with Wes at the Museum. He said he thought you'd told him you wouldn't want to schedule lectures this year! Anyway, I gave him the dates (July 17, July 31 and August 7) and he said he'd check availability of the lecture hall and get back to me. I'll let you know.

cc: George Smith

	Addressee	Address	City	State	Zip
William Patterson College	Chair of Fine Arts/Graphic Design	300 Pompton Ave	Wayne	NJ	07470
Rutgers University	Chair of Fine Arts/Graphic Design	Fine Arts Building	Camden	NJ	08102
Fashion Institute of Technology	Chair of Visual Communication/Graphic Design	Seventh Avenue at 27 Street	New York City	NY	10001-5992
Cooper Union for the Adv. of Science and Art	Chair of Visual Communication/Graphic Design	30 Cooper Square	New York	NY	10003
School of Visual Arts	Chair of Visual Communication/Graphic Design	209 E. 23rd Street	New York	NY	10010-3994
New School/Parsons School of Design	Chair of Fine Arts/Graphic Design	66 Fifth Avenue/2 W. 13th St	New York	NY	10011
Parsons School of Design	Chair of Visual Communication/Graphic Design	66 Fifth Avenue	New York	NY	10011
Folk Art Institute of the Museum of American Folk Art	Chair of Visual Communication/Graphic Design	61 West 62nd Street	New York	NY	10023
Mercy College	Chair of Fine Arts/Graphic Design	555 Broadway	Dobbs Ferry	NY	10522
Manhattanville College	Chair of Fine Arts/Graphic Design	125 Purchase St	Purchase	NY	10577
College of New Rochelle	Chair of Fine Arts/Graphic Design	College of New Rochelle C. Hildrich 204	New Rochelle	NY	10805
Pratt Institute	Chair of Visual Communication/Graphic Design		Brooklyn	NY	11205
Queens College	Chair of Fine Arts/Graphic Design	65-30 Kissena Boulevard	Flushing	NY	11367-1597
Long Island University	Chair of Fine Arts/Graphic Design		Brookline	NY	11548
Hofstra University	Chair of Fine Arts/Graphic Design	1000 Fulton Ave	Hempstead	NY	11550
Long Island University	Chair of Fine Arts/Graphic Design	Long Island Univ., Southampton Campus	Southampton	Ny	11968
College of Saint Rose	Chair of Fine Arts/Graphic Design	432 Western Ave	Albany	NY	12203
Sage Junior College of Albany, Fine Arts Div.	Chair of Visual Communication/Graphic Design	140 New Scotland Ave.	Albany	NY	12208
Bard College	Chair of Fine Arts/Graphic Design	Box 1237	Annandale-on-Hudson	NY	12504
SUNY College at New Paltz	Chair of Fine Arts/Graphic Design	106 Smiley Art Building	New Paltz	NY	12561
Skidmore College	Chair of Fine Arts/Graphic Design		Saratoga Springs	NY	12856
Cazenovia College	Chair of Fine Arts/Graphic Design	Seminary St	Cazenovia	NY	13035
Syracuse University, College of Visual and Performance Arts	Chair of Visual Communication/Graphic Design	202 Crouse College	Syracuse	NY	13244-1010
Munson-Williams-Proctor Institute, School of Art	Chair of Fine Arts/Graphic Design	310 Genesee Street	Utica	NY	13502
Hartwick College	Chair of Fine Arts/Graphic Design	Art Department	Oneonta	NY	13820
SUNY at Binghamton	Chair of Fine Arts/Graphic Design	Vestal Parkway	Binghamton	NY	13902
State University of NY, Fredonia	Chair of Fine Arts/Graphic Design		Fredonia	NY	14063
SUNY College at Fredonia	Chair of Fine Arts/Graphic Design	Ruckelshaus Art Center	Fredonia	NY	14063
State University of NY at Buffalo	Chair of Fine Arts/Graphic Design		Buffalo	NY	14214
SUNY College at Buffalo	Chair of Fine Arts/Graphic Design	2917 Main Street, 303 Bethune Hall	Buffalo	NY	14214
Deermen College	Chair of Fine Arts/Graphic Design	4380 Main St	Amherst	NY	14226-8518
National Tech Institute for the Deaf	Chair of Fine Arts/Graphic Design	One Lomb Memorial Drive	Rochester	NY	14623
Rochester Institute of Technology, Applied Art/Comp	Chair of Fine Arts/Graphic Design	James E. Booth Memorial Bldg., P.O. Box 986	Rochester	NY	14623-0887
Roberts Wesleyan College	Chair of Fine Arts/Graphic Design	2301 Westside Drive	Rochester	NY	14624
Alfred University	Chair of Fine Arts/Graphic Design	Main st	Alfred	NY	14802
New York State College of Ceramics at Alfred Univ	Chair of Fine Arts/Graphic Design		Alfred	NY	14802
School of Art & Design	Chair of Visual Communication/Graphic Design	Alfred University	Alfred	NY	14802
Carnegie Mellon University	Chair of Fine Arts/Graphic Design		Pittsburgh	PA	15213-3890
La Roche College	Chair of Fine Arts/Graphic Design	9000 Babcock Blvd.	Pittsburgh	PA	15237
University of Pittsburgh	Chair of Fine Arts/Graphic Design	104 Frick Fine Arts Building	Pittsburg	PA	15260
Washington and Jefferson College	Chair of Fine Arts/Graphic Design	Old Fine Arts Center	Washington	PA	15301
Waynesburg College	Chair of Fine Arts/Graphic Design	51 W College St	Waynesburg	PA	15370
Seton Hill College	Chair of Fine Arts/Graphic Design		Greensburg	PA	15601
Indiana University of Pennsylvania	Chair of Fine Arts/Graphic Design	415 Sprouts Hall, Indiana Univ of PA	Indiana	PA	15705
Mercyhurst College	Chair of Fine Arts/Graphic Design	Glenwoods Hills	Erie	PA	16415
Edinboro University of Pennsylvania	Chair of Fine Arts/Graphic Design	102 Obouette Hall	edinboro	PA	16444
Mount Aloysius College	Chair of Fine Arts/Graphic Design	1 College Dr	Cresson	PA	16630-1999
Penn State University	Chair of Fine Arts/Graphic Design	102 Visual Arts Building	University Park	PA	16802

STATS

MAILED 1/10

Budget



cstudy@meca.edu,3/3/97 12:17 PM,msigd

1

To: cstudy@meca.edu  
From: Charles Melcher <melcher@yale.edu>  
Subject: msigd  
Cc:  
Bcc:  
X-Attachments:

Maria, please also send me 15 or so application packets, I'll get them to Yale. Maybe too 5 or so more posters.

Also, I'm doing my letter/phone campaign, mostly to people teaching I know. I'll tell you on the phone.

I emailed Kindra, explained myself. Oops.

Some questions for Deborah so you know what I need, spelled out in one place:

We need to get into American Center for design newsletters  
We need to get into AIGA Chapter newsletters  
Are there any reviewers for any publications coming to write us up  
Detailed press release to design organizations and publications

I'd like a copy of the list of these contacts (all of the above) so I know, so I don't keep duplicating.

I've talked to her about all of the above beginning in October.

OK Maria, so glad you're there!!

Margo

Printed for Charles Melcher <melcher@yale.edu>

1

cstudy@meca.edu,3/3/97 12:10 PM,msigd

1

To: cstudy@meca.edu  
From: Charles Melcher <melcher@yale.edu>  
Subject: msigd  
Cc:  
Bcc:

X-Attachments:

three addresses from Dorothea Hofmann, March 2, 1997

Renée Vollen  
RR2 Box 369  
Millerton, NY 12546  
518-789-9090  
Fax 518 789-9000

Camilla Smith  
Nancy Richardson

Put three posters & applications in Renée's packet, the other two are for Camilla and Nancy, maybe just a post-it with their three names on them...

Barbara Grzeslo  
250 West 24 St. Apt 2DW  
New York, NY 10011  
212 255-8675

Georgette Ballance (she has already requested info but got nothing yet)  
500 E 77 St  
New York, NY 10021

Barry Roseman (past student, needs 2 applications & posters, got nothing yet)  
840 Vine Street  
Chattanooga, TN 37403

ok Thanks  
Margo

Printed for Charles Melcher <melcher@yale.edu>

1



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# 1997 MSIGD

6 Feb

Maria, here's names (and places), we should already have the addresses on our/your database. I got these from my meeting with Doug Scott (WGBH Boston). He will do some calls as well for us. He said the people who get these posters keep them. Oops. So, send directly to each name. (If we have apps, maybe one per package?)

Julie Cutis  
North Eastern  
Boston

Geoff Fried  
Art Institute  
Boston

Alston Purvis  
Bryce Ambo  
Bob Burns  
Boston Univerlsty

Laura Golly  
Wallace Marosek  
New England School of Art and Design

Museum School

Mass Art  
Al Gowan  
Jan Kubaciewicz  
Gunta Kaza  
Liz Resnick

All Faculty at RISD (See summer brochure I don't have...)?

Charles Gibson  
Plymoth State New Hampshire

Mont Serraut school in Beverly

SUNY @ Fredonia

Also, American Center for Design, AIGA and Society for Environmental Graphic Design should have student reps, some sort of newsletter for students only. The phone and addresses should be on that sheet I sent Cheslye a couple weeks ago.

I'm sending Deborah a copy of the letter for students, please keep me posted on what she's up to with you, I'll keep in touch with her too. Do you have email at home? we're at melcher@minerva.cis.yale.edu

Thanks, hope all's well, I feel like now is the time to push for letting more know. I did write a dozen cards this fall (several replies, Barbara Maloutas being one), and I'll call a few other programs, Carnegie Mellon, here at Yale, and Virginia Commonwealth.

OK

Margo

SPSS/MSIGD  
  
faj/pit  
  
Margo info  
  
STATS

#### MSIGD 96 Poster Specs and Text

Size: No larger than 8" x 11" folded

Number to be printed: 3100 (3000 folded, 100 flat) ? let's discuss 4,000

Text: Faculty Bios  
Faculty/Student Testimonial Quotes  
General Program Information

Images: Faculty work  
Faculty photos?  
Any others needed?

#### General Program Information

1996 Maine Summer Institute in Graphic Design  
Maine College of Art

July 22 - August 9, 1996

July 22-26 Wolfgang Weingart, "Basic Typography"  
July 29-August 2 Deborah Sussman, "Exploring the Environment, with Special Emphasis on Color"  
August 5-9 Nancy Skolos and Thomas Wedell, "Poster Form and Application"

#### The Program

The Maine Summer Institute in Graphic Design is a series of three five-day workshops for established and developing graphic designers. The Institute provides a structured, hands-on exploration of theoretical and practical issues in visual communication. In an intensive studio environment with an internationally renowned faculty, emphasis is on design excellence in a collegial learning atmosphere. Director of the Institute is Margo Halverson, head of the graphic design department at Maine College of Art.

#### The College

The Institute is an adjunct education program of Maine College of Art, formerly the Portland School of Art. The College is a small independent four-year professional college granting the Bachelor of Fine Arts degree in visual arts. Maine College of Art is accredited by the New England Association of School and Colleges and by the National Association of Schools of Art and Design.

#### Location

Portland is a small city of 65,000 located on a peninsula in Casco Bay, 109 miles north of Boston and easily accessible by land and air. Surrounded by sandy beaches, rocky outcroppings, bay islands and ocean vistas, the city is a gateway to the natural beauty of Maine's coast, and Maine's economic and cultural center. Studio facilities for the Institute are provided in MECA's Baxter Building, a



Romanesque revival building in Portland's Downtown Arts District, which houses the College's graphic design department.

#### Eligibility

Participation in the program is open to professional designers and educators, graduate students, and undergraduate graphic design majors with outstanding portfolios. Enrollment is limited to 22 students per session.

Tuition for the complete four-week program is \$2100.

Any combination of three weeks costs \$1575. Tuition for individual sessions is \$625.

75. Tuition for each five-day session of \$30. Housing is available at the College House, a turn-of-the-century building with kitchen and bathrooms. There are kitchen facilities and cafés nearby. A program fee of \$190 for one week.

Applicants who demonstrate exceptional talent may receive an Institute application fee waiver. For applications and supporting materials, visit [www.maine.edu/gdmeca](http://www.maine.edu/gdmeca).

One credit is awarded for each five-day session. The complete program is worth three undergraduate credits. *four?*

Graphic Design is selective and requires a portfolio review. The priority deadline for review is April 15. Applications will be reviewed after this date. Information and application forms may be obtained from: 1996 Maine College of Art, 97 Spring Street, Portland, Maine 04101. Telephone is (207) 773-5500. Fax is (207) 773-5501. Our web site address is [www.maine.edu/gdmeca](http://www.maine.edu/gdmeca). *E-mail may*

Any individual on the basis of age, handicap, national or

1996 MSIGD Reply Card Specs and Text

Size: No larger than 6 1/8" x 11 1/2", folded (mailing requirement)

Number to be printed: 8600 *let's discuss*

Text: Reply Card  
General Information

Reply Card Text

<sup>7</sup>1996 Maine Summer Institute in Graphic Design  
Maine College of Art

July 22 - August 9, 1996

An advanced design studio for practicing professionals and advanced students on the coast of Maine.

July 22-26 Wolfgang Weingart, "Course Title"  
July 29-August 2 Deborah Sussman, "Course Title"  
August 5-9 Nancy Skolos and Thomas Wedell, "Course Title"

For a free informational poster designed by Nancy Skolos, please return the attached reply card, call (207) 775-3052 or (800) 639-4808, or e-mail us at our web page, <http://www.meca.edu/gdmeca>. *email: cstudy@meca.edu*

----- (perforation) -----

I would like to learn more about the 1996<sup>7</sup> Maine Summer Institute in Graphic Design at Maine College of Art. Please send me the following:

_____ <sup>7</sup> 1996 MSIGD informational poster, designed by <del>Nancy Skolos</del> <i>Kim Hebert</i>	[MECA logo] 97 Spring Street Portland, ME 04101
_____ <sup>7</sup> 1996 MSIGD application	207.775.3052 800.639.4808
_____ Portland-area visitor information	<a href="http://www.meca.edu/gdmeca">http://www.meca.edu/gdmeca</a> <i>email: cstudy@meca.edu</i>

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Telephone (\_\_\_\_) \_\_\_\_\_



from final wrap up w/ George & Maria

letters from faculty w/ poster / note for inquiries / reprints of the article  
more personal contact

- applications will be considered can will for course availability

posten auf kariere

mail-back card rethink (ingraves way down)

tuition raise 5%

4th week program =  
on posters = a 4<sup>th</sup> week has been added to include drawing  
; "drawing as an option" to have (one program)  
; a poster / drawing = integral part to our careful program

Really clear: 1 wks 1 DH  
2 wks 2 WW  
3 wks 3 HA  
4 wks 4

DPvette / Markship / Posters / mid-back card  
plainta / Posters? / mid-up lists? / Markship / Ads  
Sarah  
develop health for 98

1. Neupart
2. Hofmann

develop faculty for 98 commitments late spring  
posters over summer

develop marketing

Ads?

date to mail?

Atas

can't get to get to last night

from evals

- "I felt well taken care of"
- + Museum lectures & affiliation w/ museum
  - slide show
  - social events
  - organization for dinner (me)
  - assignment in advance
  - call re: any questions
- dorm - clean
- dorm bathrooms
- others + video @ final crit (intimidating & detached from intimacy)
- impression of teachers together

met:  
supply list from  
instructor  
add what will supply

have chalkboard, chalk  
newsprint, markers  
for instructor

Marked Lavatories

Wt:

- + WW loved presentation of book & Theafterhouse discussions
- better map for directions
- add more group meals + discussions
- something "communal" in dorms
- cook @ The dorm, or take-out

more intro of  
students each week

WW: lectures, discussion  
group meets great

Kate: know There are cooking facilities @ dorm

add List of nearby accommodations

Warning/info about Parking

+ evenings

appreciated how

+ Quiet + restful Hallbrook house was

posters: clarity <sup>address</sup> contact person

add: clothes for colder weather, casual

~~medium~~ cas





Graphic Design Department  
97 Spring Street  
Portland, Maine 04101  
207.775.3052, 207.775.5159  
207.772.5069 FAX

to: George Smith, Maria Gallace  
from: Margo Halverson  
Date: ~~22 June~~ 1997 19 July  
Re: State of affairs: MSIGD

1. for the second year, housing personnel changed in the middle of our crunch time. Participants change, we need to juggle as new people apply, phone calls must be returned and new requests processed. This year my workstudy was competent and mature, she took over the situation totally as a week went by and the housing coordinator in charge had no idea nor intention to proceed, no understanding that needs were timely. My work study and I met daily, she took over the bulk of the project, working at home evenings.

2. the Holbrook House has the appearance of a falling-down shack. We have three faculty members from other colleges coming, many more professionals. Doug is working his magic, in the time he has had to get in there given last years budget freeze. All he can do is see that it is cleaned-up and painted inside. He asked me if the rest of the windows could be replaced while students were at class, and he informed me all other work will be done in renovation AFTER the program because of the budget freeze. I begged to have the weeds pulled, and maybe the broken-down fence that goes to the garbage area repaired. The carpets are stained and the dressers are sticky and graffiti shows through the paint. Doug graciously took care of these details. *I want to be heard here that Doug does all he can, he is timely and efficient, given his badly-timed vacation in the summer programs calendar, and the budget freeze.* But it seems the ramifications will be felt as students from around the country begin to arrive in three days. Daily I have been in touch with Doug who is scrambling with limitations, and am thanking the stars for my workstudy student, as well as the RA, both who know what a delicate situation our housing facility is.

3. the Baxter basement: now that the budget freeze is over, Doug is able to proceed with the floor situation. He showed me a portion of the mystery floor under the carpet, and scheduled the ripping-up for this week upon my approval. I couldn't deal with participants forced to stand instead of sit on the hallway floor during crits, the hallway is where we spend much of our time, since we have no real critique area for a group over 10. So, Monday morning, after leaving our lovely dorm, participants will enter Baxter, come into the basement, over the stained and torn carpet, enter the studio and sit on chairs Shannon and I duct-taped together so the stuffing wouldn't stick to their legs.

4. the faculty are staying in an apartment Kathy Mills located for us. It is an effort to save money. So I have met with the owner twice and have had several more phone conversations with her. I must get keys made and deal with getting a phone put in so they can receive calls at night. There will be workmen working on the space while faculty are in there, the owner said "I hope they get up early..." and maybe "turn on the fan for white noise". One week's faculty are choosing to stay in a hotel when I described the apartment, and are paying for it themselves. (No phone, no TV, a window AC unit at the foot of the bed, etc.)

5. a previous memo detailed the PR situation this year for the institute, and experiences since our meeting of June 18 has simply confirmed those thoughts. (I actually received a FYI that I wrote 3 years ago, as well as a 1995 marketing plan that I found and earmarked for her in her folder... in a meeting yesterday, as I listed publications for free calendar listings, it was obvious this same information I forwarded her on many occasions this last winter was disregarded or forgotten.)

6. I refuse to let any of these problems haunt me again. However much they are out of my control... I am aware that we are all doing the best we can on the limited resources we have available. I will investigate hosing options, I will continue to put in overtime checking-up with the PR department. I have no other finale for this list except I'm on a slow burn, as well as a slow burnout.

Maine Summer Institute  
In Graphic Design  
Maine College of Art  
July 14 - August 8

# 1997

schedule

## Skolos/Wedell July 14 - 18 (16)

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio Inc. final crit
Ferry to Peaks Island for snacks 185p	<del>lobster shack</del>	Lobster Shack (Farmers Market 7-2, Monument Square)		

## Wolfgang Weingart July 21 - 25 (22)

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio Book 3/5	9-5 studio computer demo	9-5 studio
	*Free Street Taverna 12-462x	(Farmers Market 7-2, Monument Square) Bar	Bonu	

## Ken Hiebert July 28 - August 1 (19)

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio (pizza lunch at studio)
*Lobster Shack \$180. Ferry Beach (Aveena cove)		(Farmers Market 7-2, Monument Square) 7 computer lab	7:00 lecture at Portland Art Museum (tentative) computer lab	

## Dorothea Hofmann August 4 - 8 (11)

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio small still-life	Two Lights Park drawing outdoors	9-5 studio, begin large	9-5 studio, large	9-5 studio Inc. selection & group exhibit/reception
Brian Boru, snacks 89	Kettle Cove 185	(Farmers Market 7-2, Monument Square)		

Sunday's are check-in at the dorm, the R. A. Ed will be your Portland answer-man.  
Saturday's are check-out, Ed will have those details too.  
Breakfast is continental style in the studio each morning, set-up by 8:30am M - F, don't miss your first Monday so we go over some intro info.  
Studio time includes a break for lunch, and any class may run later than 5 - up to each faculty.  
All evening treks are optional, and \* means it's on you. Details each day. We'll have a van available for the beaches.



## Faculty + ( ) MSIGD 1997

### Week 1 = Skolos/Wedell

Cynthia Marsh  
Chair Dept. of Art  
Austin Peay State University  
Clarksville, TN 37040

David Sigman  
Chair, Div. of Art + Design  
Dept. of Visua + Performing Arts  
Purdue University

Linda Sullivan  
Assistant Prof. of Graphic Design  
Brigham Young University

### Week 2 = W. Weingart

Kim Lovely  
Adjunct Assistant Professor  
University of Illinois at Chicago  
Chicago, IL

Rupert Bassett )  
Lecturer in Graphic Design  
Middlesex University [London]

### Week 3 = K. Hiebert

David Bull  
Assistant Professor  
Ohio University, Columbus

Kim Elam  
Dept. Head  
Ringling School of Art + Design

Nina Pattek  
Adjunct Professor  
U Mass Dartmouth

Donna Stanton  
Assistant Professor + Dept. Head  
Daemen College of Art

David Frisco )  
Graphic Designer  
Museum of Contemporary Art  
Chicago

### Week 4 = D. Hofmann

John Calvelli )  
Senior Graphic Designer  
MOMA, New York, NY  
[previous: MCA+Walker Art Center]

Makiko Ushiba )  
MOMA

Marjorie Hirano  
Associate Professor of Art  
The American University  
Mass + Nebraska Ave., N. W.  
Washington, D.C. 20016

Barry Roseman  
Professor of Graphic Design (1991-1996)  
University of Tennessee, Chattanooga

Dorotay Yanik  
Graphic Design Dept.  
Corcoran School of Art  
Washington, D.C.

MSIGD stats

	July 13-31	July 12-30	July 18-Aug 5	July 24- Aug 11	July 22-Aug 9
	James Cross Rudolph deHarak Bruno Monguzzi	Hans-U Allemann 20 Inge Druckrey 20 Wolfgang Weingart 17	Ken Hiebert 20 Wolfgang Weingart 21 Dorothea Hofmann 19	Wolfgang Weingart 16 Steffi Gessbuhler 19 Dorothea Hofmann 15	Wolfgang Weingart 22 Deborah Sussman 16 Skolos/Wedell 15
	Ave 19	Ave 20	Ave 20	Ave 16.6	Ave 18.7
	92	93	94	95	96
# inquiries:	41	421	908	846	501
# slide applications submitted:	18	36	55	38	42
# different students that came:	12	31	42	33	33
of 66 course spaces filled:	25	57	60	50	56 (85%)
denied:	0	0	1	0	2
# course withdrawals:	4 (22%)	7 (14%)	6 (16%)	3 (16%)	7 (17.5%)
3 weekers	8	13	8	4	10
2 weekers	1	18	3	8	3
1 weekers	9	18	32	24	20
professionals			32	23	20 (10-'96 grads)
total # students			9	4	9
MECA students inc 1 scholarship			4	1	2
currintly grad students			1	3	1
GD Univ/college teachers			2	2	1
Univ of Cinninati					
VCU					
Mass College of Art					
BU					
Yale					
RISD					

need to finish,  
check 95 & 96  
files

Mailed info

Weingart

rk



Great Migs

A B C P

5555

applications by state:

	92	93	94	95	96
MA	1	5	4	3	6
NH	1		2		2
ME	11	9	12	4	4
CT	1	1	3	3	
FL	1			1	2
MI	1	1			
WI	1	1			
NJ		2			1
NY		3	8	3	1
PA		4	5	2	2
MD		1	1	2	
SC		1			
AL		1			
OH		2	2	2	
MO		1			2
CO		1			1
CA		2	9	4	
DC			1		
GA			1		
MN			1	3	2
IL			2		
TX			1	2	
VA				6	
NC				1	2
TN				1	
Foreign		1	3	1	
IA					2
RI					1
WA					1
total	18	36	55	38	42

need to redo  
96, doesn't add  
up!

Mailed info

WEINGART

K

## Where they heard about MSIGD:

	94	95	96
poster	23	11	10
word of mouth	15	3	7
letter	7	1	7
	3 Print Ad	1 Print Ad	2 GD USA ad
	2 ID Ad	1 ID Ad	7 Print article
	1 CA calendar listing		2 ID mag calendar listing
	1 Objectives mag		
poster mailing	2205 mailed February 10, 3,000 printed	4,000 mailed Feb 15	2,000 mailed Feb 8
	1510 AIGA members New England, NJ, PE	1,200 poster: AIGA members New	1,200 poster: AIGA members
	430 MSIGD '93 inquiries	England, NJ, PN, not NY	New England, NJ, PN, not NY
	165 NASAD GD/Art Departments	7,300: cov ltr & reply cd: NY & selected	7,500: NY, & list cov ltr & reply cd
	100 MECA GD alumni	AIGA list	165 NASAD poster & cov ltr
	8125 cover letters with reply card,	165 NASAD poster & cov ltr	75 MECA GD Alumni
	remainder of AIGA mailing list	75 MECA GD Alumni	200 NECA CS alumni
		200 NECA CS alumni	

Mailed info

WEINGART

5



Summer1997

Dear MSIGD alums:

Hey — the 1997 Maine Summer Institute in Graphic Design at Maine College of Art is an opportunity you can return to! As of mid-June we still have openings available in three of the four weeks. You probably know all about this summer's program, but here's a review...

The program will run for four 1-week (five day) sessions: July 14-August 8. This year the faculty are Nancy Skolos with Thomas Wedell, (their second year here), will be teaching a poster session, with short exercises which open up other ways of beginning a project. Wolfgang Weingart (his fifth year), will be here, but his course is filled. Ken Hiebert (his second year), teaches at the University of the Arts in Philly, has a book out on design process, and teaches an incredible course here. His week will be on image transformation. And Dorothea Hofmann is teaching drawing (her third year). Her week is amazing. Drawing all day in the studio and outside.

I encourage you to think about coming back for a week, (many do, you know...). Of course the slide part of the applications are waived. If you have any questions, please call me. Office is 775-5159. Or call for an application form in the Clapp house. I'd suggest doing this ASAP, since classes continue to fill up. But do give me a call if you're at all interested... and pass the word on... Have a great summer! Alice and I look forward to another hectic and inspiring month in the Baxter basement.

Sincerely,  
Margo Halverson  
Director of MSIGD  
Associate Professor, Maine College of Art

1997

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 14 - August 8

1997

24 June, 1997

Hello, hello,

Enclosed is your long-awaited supply list and a very vague schedule. Long-awaited because our enrollment is just settling in (still spaces in weeks 1, 3, & 4 if any of you want to extend your stay...), and vague schedule because each week's content and pacing depends on the faculty.

But generally, we're in the studio all day with a break for lunch. You'll get keys and 24hr. access, maybe returning evenings to work... the week FLYSI! We have a few scheduled evening outings towards the beginning of each workshop to get acquainted, most of the participants this year are here for one week. (This seems to really vary year-to-year.) We have a large van to get us to the beaches, along with car-pooling.

Dress here in the studio and Portland is extremely casual - even in the best dining places (it's the summer-in-Maine thing). Days in our un-air-conditioned but fanned studios will get hot... evenings at the beach or in the old port may mean a sweater. Maybe a bathing suit if you don't mind really cold ocean water - last year many didn't. And it does rain in Portland (often in the same day as sun). OK. Hope that cleared that up...

Our modest dorm is our freshman housing, and has a kitchen and common area. A taxi is easy and cheap from the airport to the dorm at the corner of State and Spring. There will be MSIGD signs on windows. If you drive, you'll be on 295N, take the Forest Ave S exit, veer right through the park, then you're on State Street. Stay on the far left, you're on a one-way. Cross Congress, and a block or two up the dorm will be on the left at Spring. Parking is street parking on State. Watch the parking regulations. They do ticket and tow. It's walking from then on for the week, but you may have to move your car depending on the day of the week for street cleaning. Ed the RA may guide you on this and will be there for check-in. These details you should have gotten information from our housing office. (Check-in times, dorm phone #, etc.)

Sunday night I'd suggest gathering in the dorm (even if you're not staying there), and grouping-it to the old port, the week goes so fast, it's nice to have the extra evening to meet. Maybe go to Gritty's, a local brew-pub & good chowder, or J's Oyster Bar for real seafood and locals - a smoky waterfront working-type place. As I'm trying to list places I realize there's so many... more per-capita than San Francisco I'm told. Bella-Bella, Uffa, Katadhin and some other great places are closed on Sundays. But Walter's is open? (I can't stop.) Ed will be your Portland host-type.

See you soon!

Margo Halverson, MSIGD Director



Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 14 - August 8

# 1997

## supply list

### 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 (optional)  
glue stick  
ruler  
any other general design tools you use (without computer...)  
notebook  
pencil, black pen, general design tools

### 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)

### Ken Hiebert

35mm camera & color print film (optional)  
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, brushes  
glue stick  
ruler  
any other general design tools you use (without computer...)  
notebook

Dorothea Hofmann's list will be coming to her group shortly.

There are art supply stores a short walk from the studio.

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 14 – August 8

# 1997

schedule

## Skolos/Wedell July 14 – 18

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio Inc. final crit
<i>Ferry to Peaks Island for snacks</i>	<i>*Lobster Shack</i>	<i>(Farmers Market 7-2, Monument Square)</i>		

## Wolfgang Weingart July 21 – 25

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio
<i>Ferry Beach</i>	<i>*Free Street Taverna o r J's</i>	<i>(Farmers Market 7-2, Monument Square)</i>		

## Ken Hiebert July 28 – August 1

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio (pizza lunch at studio)
<i>*Lobster Shack</i>		<i>(Farmers Market 7-2, Monument Square)</i>	<i>7:00 lecture at Portland Art Museum (tentative)</i>	

## Dorothea Hofmann August 4 – 8

monday	tuesday	wednesday	thursday	friday
8:30 breakfast intro 9-5 studio small still-life	Two Lights Park drawing outdoors	9-5 studio, begin large	9-5 studio, large	9-5 studio Inc. selection & group exhibit/reception
<i>Brian Boru, snacks</i>	<i>Kettle Cove</i>	<i>(Farmers Market 7-2, Monument Square)</i>		

Sunday's are check-in at the dorm, the R.A. Ed will be your Portland answer-man.  
Saturday's are check-out, Ed will have those details too.

Breakfast is continental style in the studio each morning, set-up by 8:30am M – F, don't  
miss your first Monday so we go over some intro Info.

Studio time includes a break for lunch, and any class may run later than 5 – up to each  
faculty.

All evening treks are optional, and \* means it's on you. Details each day. We'll have a van  
available for the beaches.



June 27, 1997

Hello Dormers,

If you requested housing you are getting this letter. As you are noticing our housing office is in flux, and I, Margo, am writing this. (Kate has left, Nancy is our housing coordinator, but I'll get this to you in our mailing today.) Any questions call Nancy at either the student services number, 207 773-1546, or 207 775-3052.

Some housing details:

**shipping boxes**

any boxes you want shipped to be here before you arrive should be addressed to: **yourself, MSIGD c/o student services, 97 Spring Street, Portland, ME 04101**, M-F only. Ed, the RA will pick them up there and get them to you at Holbrook House. Same address if you have any fedex's from work coming, or mail.

**check-in**

Ed will be available Saturdays in the dorm 12-5 and Sundays 10-5. If you plan to arrive anytime outside of that, please call Nancy to let us know so you can be met with a room assignment, keys, etc. You will be asked to sign a Residence Hall Agreement when you arrive to check-in, which states your agreement to comply with College policies. There will be a %\$ key deposit, kept by us if ED doesn't get the key back. (There is no clean-up staff for the week you're there, so it's up to you all to keep the common bathrooms, kitchen & living spaces clean.) - more details from Ed when you get here.

**check-out**

Preferably by 1:00 on Saturdays.

**bring**

Bedding (inc. pillow), whatever you'll be putting on our naked mattresses to sleep on/with. And towels, soap, etc.

**dorm address**

115 State St., corner of Spring & State  
a pay phone in the dorm is number 773-9160.

**driving & parking**

I covered in my letter, but a map is enclosed.

*studio Address*

Winter/Spring 1997

Dear Colleague:

Thank you for your interest in the Maine Summer Institute in Graphic Design at the College of Art. Enclosed you will find the information you requested. The application priority deadline is May 2, 1997.

The faculty this year are Nancy Skolos with Thomas Wedell, (theater design), Wolfgang Weingart (his fifth year), Ken Hiebert (his second year), and Hofmann (her third year). This line-up of returning faculty promises a rich and inspiring design experience.

The Institute provides a unique opportunity for professionals and students alike from across the country and abroad to work together with master faculty in an intensive hands-on, non computerized, studio atmosphere. Optional resident living, off-campus beach and other regional and local outings round out the institute experience.

Please consider joining us for this summer's program, and don't hesitate to call (800 639.4808) or email with any questions you might have. If you have questions about housing, call Kate Webb, Director of Student Services at 207 773-1546.

Here are some quotes from previous Institute faculty:

"I found the teaching of a one week workshop at the Maine Summer Institute in Graphic Design '93 challenging, exciting and very fulfilling. From the feedback I received at the end of the program, the participants left invigorated and enriched by a unique experience." Hans-U. Allemann, Faculty 1993

"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 five-day courses are a joy and tend to accomplish an astonishing amount of work." Inge Druckrey, Faculty 1993

"Revisiting the basics of form, color, drawing and typography in a relaxed atmosphere and environment — something we all should do from time to time in order to reevaluate our skills, talent, sensibilities and relationship to our most basic tools, our hands and eyes. Conducive to the mental health of designers." Steff Geissbuhler, Faculty 1995

Sincerely,  
Margo Halverson  
Director of MSIGD

with  
reply and  
or email

STUDS/WED-ELL

WEINGART

HIEBERT

nt

faculty

B  
C  
P  
A

Great MSIGD



Return to: Margo Halverson  
Director of MSIGD  
Maine College of Art  
100 College Street  
Bangor, ME 04910

Winter/Spring 1997

Dear Colleague:

Enclosed is a poster for the 1997 Maine Summer Institute at Maine College of Art. This summer the program will run 14-August 8. Each year many participants come for a week or three.

The faculty are Nancy Skolos with Thomas Wedell, (their fifth year), Ken Hiebert (his second year) and (her third year). This line-up of returning faculty promises to be an important and inspiring design experience.

The Institute provides a unique opportunity for professionals and students alike from across the country and abroad to work together with master faculty in an intensive hands-on, non computerized, studio atmosphere. Optional resident living, off-campus beach and other regional and local outings round out the Institute experience.

Please consider joining us for this summer's program, and do pass along this information to colleagues and students who may also benefit.

Here are some quotes from previous Institute faculty:

"I found the teaching of a one week workshop at the Maine Summer Institute in Graphic Design '93 challenging, exciting and very fulfilling. From the feedback I received at the end of the program, the participants left invigorated and enriched by a unique experience." Hans-U. Allemann, Faculty 1993

"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 five-day courses are a joy and tend to accomplish an astonishing amount of work." Inge Druckrey, Faculty 1993

"Revisiting the basics of form, color, drawing and typography in a relaxed atmosphere and environment — something we all should do from time to time in order to reevaluate our skills, talent, sensibilities and relationship to our most basic tools, our hands and eyes. Conducive to the mental health of designers." Steff Geissbuhler, Faculty 1995

Sincerely,  
Margo Halverson  
Director of MSIGD

mails with apps

STUDS/MSIGD

WEINGART

friend

faculty

I  
C  
F

Cheryl Taylor

**Maine Summer Institute  
In Graphic Design**

# 1997

July 14 — August 8

**Program**

This series of four five-day residential workshops brings together small groups of designers from different parts of the world with a common intent of immersion into the essentials of design process.

Taught by faculty with international prominence as *both* practitioners and teachers, the program provides a structured exploration of theoretical and practical issues in a hands-on studio environment. Perception, expression, and problem-solving is enhanced by intensely making, discovering and observing. Studio time includes not only hands-on projects without computers, but discussions, demonstrations, slides, Q & A's, critiques, prepared presentations and informal work-related gatherings. Each week the program's underlying purpose is to practice the essentials of design expression regardless of medium. Each workshop functions independently, so participation in any individual session or combination of sessions is a viable option; however, the complete four-week program is designed as an integrated program of complementary studies.

Outside of the studio participants gather with faculty to share stories, theories and ideas while exploring Portland and the outlying coast and islands, enjoying lobster Maine-style.

**Location**

Portland 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 Maine's economic and cultural center. Portland is known for its summer festivals and restaurants; it is a friendly walking city. Many call it a hidden jewel of a place; safe, interesting and inspiring.

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. Participants have dedicated studio space for the length of their stay and 24-hour access.

Maine College of  Art

**Nancy Skolos & Thomas Wedell** July 14 – 18  
**Wolfgang Weingart** July 21 – 25  
**Ken Hiebert** July 28 – Aug 1  
**Dorothea Hofmann** Aug 4 – 8



Nancy Skolos & Thomas Wedell  
MSIGD 1996

Wolfgang Weingart  
MSIGD 1995, 96



Ken Hiebert  
MSIGD 1993



Dorothea Hofmann  
MSIGD 1995





## General information

### Eligibility

Participation in the program is open to:

- 1) professional designers and educators
- 2) graduate students
- 3) undergraduate graphic design majors

Enrollment in any workshop is limited to twenty-two.

### Credit

Four undergraduate credits are awarded for the complete program. Work satisfactorily completed for each five-day workshop session earns 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.

### Tuition

Tuition for the complete four-week Institute is \$2100. Per weekly session tuition is \$625. There is a \$30 non-refundable application fee for each application.

### Housing

Housing is available in Maine College of Art's Holbrook House, a Victorian dormitory house with communal kitchen facilities, two blocks from the Baxter Building studios. Double occupancy rooms are \$520 for the four weeks, \$450 for three consecutive weeks, \$340 for two consecutive weeks and \$190 for one week. A few single occupancy rooms are \$760 for the four weeks, \$600 for three consecutive weeks, \$440 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 20. To request housing, fill out and return the housing application form.

### Refund Policy

100% of tuition charges will be refunded for withdrawal from the Institute before June 13 and 75% refunded for withdrawal between June 13 and June 20. No refunds will be made after June 20. 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 receive a supply list in late June for specific supplies necessary to bring. Supply runs are easily made during the workshops.

### 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 May 2, 1997. Accepted students will be notified of financial aid decisions by May 30, 1997.

### Administration

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

### 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.
- 2) Include a typewritten list of work submitted.
- 3) 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.
- 4) A non-refundable application fee of \$30 in a check or money order payable to Maine College of Art.
- 4) If you are requesting housing, include a housing application form along with a \$60 room deposit to Director of Student Services.
- 5) If you are seeking financial assistance, include a financial aid application form.

All of the above material should be sent to arrive at Maine College of Art by May 2, 1997. Material received after this date will be reviewed on a space-available basis, call for course availability.

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 30; full fees for accepted applicants are due June 13, 1997.

The Maine College of Art reserves the right to withdraw or modify the courses or to change the instructors at any time, participants will be notified in advance.

*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.*

# Application for Admission

1997 Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 14 - August 8

print or type

last first middle

lling address

ermanent address

Telephone (day and evening)

Country of citizenship

email

Social security number

Optional: for statistical purposes only) Birth date

Male/Female

Race

High 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 14 - August 8
- ☐ Week one only: July 14 - 18 with Nancy Skolos/Thomas Wedell
- ☐ Week two only: July 21 - 25 with Wolfgang Weingart
- ☐ Week three only: July 28 - August 1 with Ken Hiebert
- ☐ Week four only: August 4 - 8 with Dorothea Hofmann

☐ Combination of two weeks:

☐ Combination of three weeks:

Second choice:

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

- ☐ Publication ☐ Poster ☐ Word of mouth ☐ mail-back card ☐ Other: explain

Applicant Signature

Date



SKOLOS / WEDELL

001

ph 1 617-242-5079  
fax 1 617-242-2134

e-mail: [fwlpc@skoiwed.com](mailto:fwlpc@skoiwed.com)

Skolos / Wedell

[illegible]

to Margo Halverson  
from Nancy Stokes  
date 6.23  
pages 2 (inc. this)

295 N Forest Ave, exit xx x  
Veeke RT Thru park, up hill,  
115 Spring (corner of Spring + state)

MSIGD Signs. park on state.

## | t r a n s m i t t a l

## comments

Hi,

If it's okay with you, I decided to skip the letter. The cruise is described pretty well on the poster.

Attached is supply list  
with revisions

Thanks for the Portland stuff

Jack's really adorable.  
Can't wait to see you guys.

Best

Henry

P.S. lecture - don't care  
where.  
classroom - fine!

2 June, 1997

Skolos/Wedell  
529 Main St.  
Charlestown, MA 02129

Hello Nancy & Thomas,

Thanks for your input on that application, she hung up on me today.. oh well. But applications & inquiries still dribble in. Keep spreading the word we'll see applications, the classes are still open (except for Weingart's), any phone-calls to AIGA or somewhere in Boston you know of I can make?

A couple of other things/questions:  
I'm enclosing a supply list from last year. Please let me know what your students will need. They get testy lugging lots of things they won't use, so if you could take a minute... also, anything you might want us to mail to them before coming, the assignment, something to start thinking of, whatever, we can do that from here, at any time before your week.

What do you think about the lecture at the museum? Do it again or just in the classroom one evening? (I do think it's valuable for the class...) Let me know your thoughts, I can schedule the space. Or not... I think Hofmann and Hiebert will do a lecture there, they haven't for a few years, not WW, he did two years ago, and attendance in Portland is dismal...

OK. All for now. Did I give you our phone? -- 207 828-1108. All's well here, lots of details.

Thanks.



01500

fantasy

class notes

# Poster Form and Application:

The week is an intense exploration of the formal aspects of poster composition, beginning with a series of quick exercises using cut paper and tracing paper. A finished poster will be created, incorporating elements or influences from the studies. The goal is to sharpen your abilities to observe, discover and control the challenging form of poster design.

↑  
Feel free to edit  
if you have  
suggestions.  
Thanks N.

WEMING

THANKS

22

Skolos and Thomas Wedell

husband, designer and photographer; the two work together to diminish the boundaries between design and photography. They met in 1975 at Cranbrook where Skolos was studying for a BFA in design and an MFA in photography. They married after Nancy completed her MFA in Graphic Design at Yale in 1980. Together they established a studio in Boston in 1980. Their clients have included Callaway Editions, A Division of Steelcase Design Partnership, Digital Equipment Corporation, EMI Records-Group, and Furniture Corporation.

typographic/photographic collage work is influenced by modern painting and draws upon ways of seeing thinking from specific movements such as DeStijl-abstract harmony and balance; Constructivism-use of primary elements and colors to evoke universal responses; Cubism-looking at objects from several points of view at the same time; and Surrealism-creating relationships among unexpected objects. Also inspired by architecture, they work toward structuring the form of their compositions to reinforce the meaning.

The studio's posters are in the graphic design collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York. Their work has won numerous awards at home and abroad. Exhibits include 30 Posters on Environment and Development, Rio de Janeiro; Images des Mots, Centre Georges Pompidou, Paris; International Poster Biennials in Warsaw, Brno, Toyama, and Lahti. Skolos and Nancy teach graphic design part-time at the Rhode Island School of Design and Yale University School of Art.

#### Poster Form and Application

What can we learn from exploring the poster form that we can carry with us into new media?

This one-week workshop will celebrate the art of the poster and through the process of designing a poster explore: composition within the context of a large picture plane, how to capture the viewer and move the viewer through the composition, and how to create an iconic, memorable image.

#### Wolfgang Weingart

has taught typography at the School of Design, Basel, Switzerland since 1968. In the past several years he has also conducted typography workshops under the direction of Armin Hofmann at the Yale Summer Program in Graphic Design in Brissago, Switzerland and in institutions in other countries. Since 1972 he has lectured on his teaching methods in over 15 countries.

His work has appeared in international poster exhibitions, design books and journals, and has been shown in exhibitions in the United States and Germany. He has received awards from the Swiss Department of Cultural Affairs. He is founder of the periodicals TM/Communication and Typographic Process and is a contributor to the Typographische Monatsblätter/St. Gallen, Switzerland. Weingart was trained as a lead typesetter and is a self-taught designer and educator. He is a member of the organization Alliance Graphique Internationale.

#### Basic Typography

This typography course is only based on elemental typographic problems, and stays in a dialogue between classical rules and the personal computer possibilities. These five working days show an insight into very basic typographic phenomena that are largely unknown. The exercises are based on technical and visual aspects, and are built up didactically from one step to the next.

#### Ken Hiebert

bio

course title

teaching philosophy, general & details of the course.



Hofmann  
drawing at the Kunstgewerbeschule in Basel, Switzerland; Yale University School of Art in New Haven;  
Program in Graphic Design in Brissago, Switzerland; State University of New York in Purchase and The  
udio School of Drawing, Painting & Sculpture. Her teaching since 1954 has also included letterform  
rses at the Biel School of Design, Biel, Switzerland; National Institute of Design, Ahmedabad, India  
diversity among others. Hofmann has also worked on a number of commissioned projects which include wall  
scriptions, orientation systems, posters, relief sculptures and stained-glass windows. She was born in  
Switzerland and received a Swiss National Diploma in Graphic Design from the Kunstgewerbeschule Basel,  
d in 1954. Hofmann has exhibited her drawings widely since 1964 in exhibitions such as Gallery Felix  
, Basel; Goldie Paley Gallery, Moore College of Art and Rosenwald-Wolf Gallery at The University of the  
ladelphia; Hiram Halle Memorial Library Gallery, Pound Ridge, New York; and Houghton Gallery, Cooper  
nool of Art, New York. Her drawings are represented in many public and private collections.

title  
phy/course description

foundry

show notes

nt

2 June, 1996

Wolfgang Weingart  
Postfach 2235/CH 4001  
Basel, Switzerland

Hello Weingart,

Applications are still coming in, we reviewed the bulk of them first of May... only 3 taking the whole course, your week is full, the others have some room as of yet. We'll forward the applications to you in a couple of weeks as our office settles down. But, in general, I wish we'd have filled all the weeks, but the class make-up looks diverse and interesting. You'll see the applications.

A couple of things:  
I'm enclosing a supply list from last year. Please let me know if you have any changes so we can get these out to them.

Your apartment is 19 Deering St, just a block W of the back of the Baxter building, near Avon St. It's nice, much closer and an air conditioner in the bedroom. Small kitchen, maybe the whole thing is smaller, but it'll be comfortable. I'll pick you up at the airport and take you there. That's the easiest and best for me, plus I'm anxious to see you again.

Did I tell you that Hans Allemann has said yes to 987, and he is designing the poster. I'd like also to ask Lucille Tenazas, but I wanted to run that by you before I call her. Doug Scott recommended her as a wonderful teacher, and he had many of the same students she had at RISD this year. I'd talked to Doug early in the year, asked him to check it out for me, then spoke with him recently and got the go-ahead from him... She has many things going for us-- she does teach a hands-on approach, she's female (strange, but this is a hard spot to fill each year, and I must...) has name-recognition (can't deny the marketing aspect), is from the "other" coast, and Doug gave me this glowing report, and I trust him. I'd sat in on some of his teaching at Yale last year. But I'd like to hear your thoughts or any other ideas to fit the spot. We're not sure yet of a fourth week with Dorothea. We'll need this year to be settled-in so we can review it. Maybe so few did the whole program because it was four weeks instead of three? It's always hard to tell, and is usually just a guess.

How about July 20-24 for you for 98? Is that the best week? Or when?

OK with you if we don't do the Sun eve. group get-together? I am not putting it on the schedule for the other weeks. It's just too much... but if you'd like to, we can. We'll do J's another evening...

And no museum lecture for you again this year. But I do think they always like the slides in class. We'll be in the same space. It'll take awhile to move us into the big building.

OK. All for now. Charles and I have moved into Portland for the summer, back at 196 Danforth, same place only not in the basement. A floor up. Our phone is 207 828 1108. All's well here. Congress St. is perking up, lots of new antique stores and restaurants.



7 Oct, 1996

Weingart,

? any changes on your section blo & course description for the poster for 97?

Also please send me 3 examples of your work that can be reproduced 1 color.

I'm going to leave it up to Ken, (Hiebert), who's doing the poster if he'll want to include photos of everyone, so I'm not asking for one yet.

(Hans couldn't come this summer)

I have you for the week of July 21-25. You should be getting a contract from the dean soon. Skolos/Wedell July 14-18, Hiebert July 28-Aug 1, and Hofmann Aug 4-8.

All's well here. I'm still in where-am-I mode, loving Jack and Charles and I together, but laps around Wooster Square, the great park across the street are getting old. (But still beautiful.) We found a babysitter for 2 days a week, so I'm feeling some relief, of course then I work at home and miss him... Soon I'll look for work outside of my own projects, from another office or something. It just takes so long. And I must say it's been so much harder than I expected. I miss all those who know and love Jack.

He's crawling fast everywhere, and standing up. He'll pick things up and carry them forever, laugh and laugh. He's still happy, squirmy in the car seat, and babbles constantly. He's so much fun, but getting more and more exhausting for me. So I need to re-enter the outside somewhat, and, at the same time, dread leaving our little world together... It's become a different life. And I'm happy about that. I don't miss teaching. I hear all's well there, I'm going up to do a workshop with them in December.

I hope all's well with you both. I'm looking forward to next summer, I have such great memories of this last one when you were here. Things were defiantly different for me, I wasn't there as much, but it was good to see that, actually, it didn't matter!

I would like to, soon, set up the faculty for summer of 98. That seems so far away, but we want to get things moving and now always feel this crunch of hurrying to get the poster out. So, would you come back? Hans Alleman will be there, he couldn't make it this summer, and the third, and if there is a fourth, I don't know quite yet... so maybe think about it please.

So, I'm busy with getting the poster and info out for 97, Maria, in the office is leaving to have a baby this week, I'll miss her there, she's not sure she'll be returning after... I'm just lonesome for some normality, but then, what is that???

OK. Hello to Kathy, I'll keep in touch.

FROM : KEN HIEBERT

PHONE NO. : 1+215+635 3653

Dec. 21 1996 02:41PM P02

blue line 2B  
pens 30  
no the deadline

# Maine Summer Institute in Graphic Design 1997 Program



Kenneth Hiebert  
7731 Mill Road  
Elkins Park, Pennsylvania  
19027-2708

phone:  
215. 635.1408  
fax:  
215. 635.3653  
e-mail:  
kenhie@aol.com

January 13, 1997

Margo Halverson  
542 Chapel Street 1A  
New Haven, CT 06511

Dear Margo,

Here is a hand folded copy of the poster. I have not received my samples of the card, so can't send you one now. I hope everything has been received in good order in Portland. Please have them remit the amount of \$5500 to me a.s.a.p. If they receive any invoices for the card or poster, they should be disregarded.

Ken  
Enc  
poster

Hofmann



FROM : KEN

Kenneth Hiebert  
7731 Mill Road  
Elkins Park, Pennsylvania  
19027-2708

phone:  
215.635.1408  
fax:  
215.635.3653  
a-mail:  
kenhie@aol.com

November 25, 1996

Margo Halverson  
542 Chapel Street 1A  
New Haven, CT 06511

Dear Margo,

Here are miniatures of two versions of the poster. It will be 24x36". I haven't worked out the rhythms of the testimonials type completely on either one. I brought together mine and the ones you sent. If we're on the right track I will refine and send full scale proof. I'm sending full scale of my segment to show actual type size and copy for description of my course. There is no work sample for me as with the others inasmuch as I'm doing the poster and the shell-sun combo pertains to my course. The sun's "corona" in the form of the shell placed in the black field gives a night and day ambiguity—at least that's the intention.

Details:  
I am missing photos of Nancy and Tom.  
Which photos must be credited?

The card is in somewhat reduced size; it will be 4.25x6" folded and will mail for 20¢. The yellow is warmer than intended.

Ken

Enc  
poster v 4 30% of size  
poster v 6 30% of size  
card 87% of size



faculty

6/6/54

**Hiebert**

[illegible]

*Image Transformation Studies*  
In an individual search process, we will first  
originate iconic graphic images using hand tools.  
We will experiment with combinations,  
transformations and changed contexts to achieve  
nuances of meaning and unexpected image links  
in a serial exploration with wide-ranging  
application potential.

**Dorothea Hofmann**  
has taught drawing at  
the Kunstgewerbeschule in  
Basel, Switzerland;  
Yale University School  
of Art in New Haven;  
Yale Summer  
Program in Graphic  
Design in Brissago,  
Switzerland; State  
University of New  
York, College at  
Purchase and The  
New York  
Studio

School of Drawing, Painting & Sculpture since 1954  
teaching also included  
form the Biel School  
of Design, Switzerland

HOFFMAN

in cements



FROM

KenHie@aol.com,,Re: poster status 11/10/96

1

To: KenHie@aol.com  
From: melcher@minerva.cis.yale.edu (Charles Melcher)  
Subject: Re: poster status 11/10/96

>Margo-

>

>I will plan to use samples of faculty work. Incidentally, I have a scan of  
>one of Dorothea's foot drawings from a previous use that I would like to  
>use-in case you don't get anything from her on time.

fine. I have 3 images from Skolos/Wedell I will get in the mail to you on tues. You pick. I have  
written Weingart again, and am waiting for something. Use what you have for Dorothea, she's teaching in  
Mexico, maybe home now, but probably not thinking of this detail...

>

>Regarding the quotes from students which I sent you, are there any you would  
>not want to use? I assume you will add something regarding the drawing week.  
>My thought was not to align these student comments with any particular week,  
>but rather as pertaining to the program in general.

No, they all would work well. I'll forward to you quotes re: drawing, I just recieved the copies.

>

>This is getting to be a dense poster. Maybe the bios should be edited down.

Fine. I'm forwarding Skolos/Wedell, they told me where to cut, I'll cut.

>

>I just received last year's card. I foresee that mine will be considerably  
>simpler (though I haven't yet worked on it and won't until the poster itself  
>is hatched out).

School couldn't find any earlier ones, but you know, it was a simply business reply card, not even a  
perf if I can remember. (But one could read it...)

>

>Regarding the poster format: Are you stuffing the poster or is it to be a  
>self mailer? Is there a folded size requirement? A weight requirement? Mine  
>will definitely be smaller and lighter than last year's!

It will be mailed along with a letter and application forms in a 9 x 12" envelope. So it just needs to  
fit inside of that size.

>

>It is EXTREMELY important to have all copy, including faculty work, in my  
>hands by November 18 as I have a very narrow window to work on this. I will  
>be in Chicago for the Living Surfaces Conference through Saturday.

I'll get to you what I have in hand tonight yet, or tomorrow, (final copy inc. Skolos/Wedell bio &  
course description and fac quotes re: drawing). The only thing we're really waiting on now is WW's  
image(s)...

>

>Ken

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

1

FROM

kenhie@aol.com,,Poster coPy, thoughts

1

To: kenhie@aol.com  
From: melcher@minerva.cis.yale.edu (Charles Melcher)  
Subject: poster copy, thoughts

Ken, I think our emails actually crossed in the @world...

I'm sending by mail the card Skolos/Wedell designed, I try to get the version that preceeded that. (It was a simple 3 x 5 or thereabouts, black on a tan card stock, absolutely generic. I had a workstudy do it, and it was clean and simple.) The old one pulled in 2x the requests for information, simply, I'm sure because one could read and understand it...

size: no larger than 6 1/8 x 11 1/2" folded (mailing requirement)

it has an information section and a reply card mail-back part.

1997 Maine Summer Institute in Graphic Design  
Maine College of Art  
July 14-Aug 8, 1997

A design studio for practicing professionals and advanced students on the coast of Maine.

July 14-18 Nancy Skolos & Thomal Wedell	Poster Form and Application
July 21-25 Wolfgang Weingart	Basic Typography
July 28-Aug 1 Ken Hiebert	course title
Aug 4-8 Dorothea Hofmann	Drawing from Still Life and Nature

For a free informational poster designed by Ken Hiebert, please return the attached reply card, call 207 775-3052 or 800 639-4808 or e-mail us at cstudy@meca.edu

perfs here

I would like to learn more about the 1997 Maine Summer Institute in Graphic Design at Maine College of Art. Please send me the following:

-----1997 MSIGD informational poster

-----1997 MSIGD application

-----Portland-area visitor information

name  
address  
city state zip  
telephone

(logo)  
Maine College of Art  
97 Spring Street  
Portland, ME 04101  
207 775-3052  
800 639-4808  
<http://www.meca.edu/gdmeca>  
e-mail: cstudy@meca.edu

place stamp here

Please make sure the card is folded so return address doesn't show when the piece is direct mailed, in order to avoid address confusion on the part of the post office.

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

1



I'm checking on the permit # info.

I've wondered, and what do you think, if we could/should put more on these cards. For so many (7,500!) it's all they get. Student quotes duplicated from poster? SOMETHING more for a sense of it? Or maybe that's the job in the design... It is mailed to our 'secondary' list, AIGA farther away mostly...

-----  
You still need a course title, the description looks good, maybe make it into 2 sentences?

-----  
I'm going to include here more student extracts from this year. I think this is a great idea.

I have had doors open up in order to look at things in a new way. My attitude had improved and outlook has expanded towards design and visual communication.

Exiting isn't the word, how about inspiring.

The course went beyond my expectations in rejuvenating my ability to work with type.

The week gave me a renewed energy and enthusiasm.

This was a fairly personal experience in that I was challenging myself to think in new and different ways.

This course made me consider grad school for the first time in my life.

The opportunity to work one-on-one with faculty I had previously only studied and read about actually passed my expectation.

Ken, I'm wondering if we can address comments directly to the drawing week? (They're back in my office in Portland.) But that week is different, somewhat, and needs attention re: that fact on the poster. I'll have them sent to me...

Let's continue to work with this, it does help with the flavor of the experience. Let me know what I can do at this point.

-----  
My gut (and head) tell me we need examples of faculty work. Let me tell you what I'm thinking: the examples give a hint at the quality of the work, and each's teaching is embodied in their work. (for example, seeing your work helps me understand your statement...) The samples show the students what they're in for. And often people are familiar with the work, but not the names. They say "so that's who did that..." And the bios still don't SAY the work. Also, it's important for Dorothea's, her work is so exploratory of the week, and an image clarifies it's drawing, and at the same time heaps these 4 weeks be seen "together".

How important these images become is up to you, I do agree that a central image is key...

I'll forward these images (and still need to forward Skolos/Wedell copy revisions to you) as I get them.

OK.

More soon,

Margo

FROM

KenHie@aol.com,11/4/96 11:30 AM,poster copy

1

From: KenHie@aol.com  
Date: Mon, 4 Nov 1996 11:30:30 -0500  
To: melcher@pantheon.yale.edu  
Subject: poster copy

Argo-

My project:

I am trying to formulate what I will give as a project next summer without locking myself in excessively. Something like the icon project (sans color) seems to get a good response. I could say this: "In an individual search process, we will originate graphic imagery using hand tools and experiment with transforming it and re-contextualizing it in combination with other images and messages to achieve nuances of meaning and unexpected outcomes of form."

A slightly updated bio:

Ken Hiebert has taught at the School of Design, Basel, Switzerland, Carnegie-Mellon University, and since 1966 at The University of the Arts, in Philadelphia where as chairman he organized the graphic design department into its present basic structure. Hiebert received the B.A. degree from Bethel College, Kansas in 1953 and the Swiss National Diploma in Design with distinction from the School of Design, Basel in 1964. He received the Mary Lou Beitzel Award for Distinguished Teaching and the Master Teacher Award of the Graphic Design Education Association. Commissioned projects have included extensive corporate identity work, books, posters, and environmental graphics. He has received numerous awards from major professional organizations including the American Institute of Graphic Arts, both national and Philadelphia Chapter competitions, American Center for Design, Art Directors Club of Philadelphia, Type Directors Club, New York, and others. His work is included in the permanent collections of the Museum of Modern Art, Cooper-Hewitt Museum, the Gewerbemuseum Basel, and others. Hiebert received an individual design arts award from the National Endowment for the Arts for design process documentation. The results of this work are described in Graphic Design Processes, published in 1992 and winner of an AIGA Best Books award. A second NEA grant was awarded in 1993. This work will be published in early 1998 under the title Graphic Design Sources: Drawing from his photography has been exhibited in one-person and group shows, most recently "Twelve Eclipses" and "Places Mythologized" as part of the Mythos Festival.

Regarding poster copy extolling the program from a student's point of view, I extracted the following from just one person's evaluation in 1994. I thought some or all of such a statement (maybe you have something better) would be excellent copy.

"Seeing everyone's work in one place and having the quantity overwhelm me was very exciting. I believe we surpassed what we thought we could do (I did) and that in itself is exciting. It was fun to work really late again. There is a dynamic among students and between individuals and their work that I believe cannot be achieved at any other time. Most of all, it changed the way I work at work-I'm not afraid to step away from my computer and trust my brain and hands again. I feel that I got back to the very most important base of what I believe design is-I got reacquainted with the process, and from a more mature point of view than in school and that was completely refreshing, if not brand new. I wish that professional life could be more like that (intense learning, time for experimentation, less fear of failure), a place where the design process really has time to be. The week was more valuable than I can say it was so good to have a week of design-eating, sleeping, breathing it-with no clients, no outside distractions, not even real life to interrupt.

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

1

title?

Project

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for  
ANN

history

Chen Wang



FROI

history

Client Mktg

KenHie@aol.com, 11/4/96 11:30 AM, poster copy

2

When I think of Portland, I don't think of the town as much as I think of the feeling I had there, the re-awakening of my intellect, and the moment that my creativity felt free again to come out from where it had been hiding for a while. Portland and the Maine College of Art are abstract places where all that was allowed to happen. I know many people who would benefit from this kind of instruction. x"

I think we should keep photos of faculty and examples of their work off the poster, especially now that there are 4, so that we can develop a more potent central image. I will make proposals about this after I hear your reaction to this and after I see your copy.

I will do the cards. You were going to send samples of previous.

Following is the schedule as I see it:

Receive all copy, visual and verbal 11/18  
Concept to you 11/27  
Receive final copy and approval or corrections 12/2  
Pre-press proof to you (laser, ink-jet) 12/6  
Final approval or corrections 12/10  
Job to printer 12/16  
Print by 12/28  
Shipping Date 12/30

I'm assuming two colors or two blacks.

Ken

? my gut: quality of work  
drawing work  
Hatch on whole in  
their work: samples  
should show students  
what they're on for

ke  
encement

Hofmann

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

2

FROI

khie@aol.com,,MSIGD

Oct 12

1

To: khie@aol.com  
From: melcher@minerva.cis.yale.edu (Charles Melcher)  
Subject: MSIGD

Ken,  
I'm so happy you're coming next summer, I still have the vision of the energy racing through the Baxter basement, the heat and the wonderful final discussion...  
So, things are rolling. (you should be getting a contract shortly from our Dean, the terms have remained the same)

I will be sending you copy on disc (or electronically) for the poster. I am still waiting details re: housing costs and such. Should be w/i a week.

Also I have written to the other three participants requesting they look over their bios and course descriptions and send me any revisions. I'll key in and include this in the final copy to you, except for yours, maybe just e-mail to me so I can see. I also asked for 3 samples of work to be reproduced in 1 color, and I DID NOT ask for a photo/portrait. I'm not sure this is necessary, I'll leave that up to you. I thought this made it more personal, if one could actually see the people, but in the application I'm including a pic of each week from the last time you were each here, and an application will be included with each poster. But it's easy for me to get these if you want.

I have asked them (and you now...) to think about writing the course description (which includes a teaching philosophy of sorts) in both general terms and specifics, since you have been here before, I think we can generate more interest by answering the question off the bat "what will the week be like, what will be taught..." and I'm always searching for a way to include the sense of the wonderful Portland area, Maine, and the full experience of the after hours, and the comradery... You'll see I've rewritten the basic copy slightly, trying to personalize it, make it warmer and more specific...

Also added to the designing task this year is a mail-back request-for information card, maybe folded and perfed. Last year Skolos designed it (we got half the requests, no one could read the darn thing!), I still would like it to go along in visuals with the poster, maybe it prints together to save some costs, but I can also design a simple form if you'd rather not... let me know. It delivers the same time as the poster, I can mail you a copy of last years. Before that is was a simple straight-forward card we mailed with a letter. Pretty uninspired.

Specifics for the poster:

\$4,000 for 4,000 posters (includes shipping to MECA)  
(100 flat, remaining folds to fit a 9 x 12 envelope we supply)  
\$1,500 for 7,500 mail-back reply cards bulk-mailed  
delivers to 97 Spring Street JAN 5, 1997

again, how you pay a fee to yourself is up to you, and for the last several years the designers have been able to have the paper donated through their own connections... and, as you can see, quantities have gone up but not the budget. However, we're getting a great reputation and I don't think bigger or more ink passes will change the message. For us this is still a huge chunk of our budget.  
so, all I care about is telling you we have \$5,500 for both pieces. How it breaks out is up to you.

A thought:

in the past I've always stressed the faculty, their work, who they are on the poster, then the student would get a sense of the week. But each year people are blown away by the place, the intensity, the relationships they make, all under the umbrella of the studio work (which stresses process and hands-on, and according to the evaluations, surpasses expectations). Deborah Sussman was adimate that we should be selling the place first, faculty second. She may have a point, but then, our faculty is the best in (and out of) the country for this kind of an experience and emphasis of non-technical (here anyway) and doing and thinking...

So, in order for me to list the hierarchy of message for the poster, I'm giving you these thoughtst. Let me know what you're thinking, we can discuss. (I'm putting past faculty quotes on the letter that mails with the poster. Unless you think they work better on the poster?)

OK. I'll get to you the information,

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

1



FROM

history

Client Mags

ie@aol.com,,MSIGD

2

know how else I can help you, and if you'll do the card. (You can tell me after you've seen the worked with the budger, whatever, if you prefer.)

thank-you, I'm getting a bit more settled in, Jack is at the babysitters today (two days a so I rush to peck away at my list, and feel happy to think about this program, a tie to another f my life!

Printed for melcher@minerva.cis.yale.edu (Charles Melcher)

2

hofmann

FRO

Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Tel. 041 410 46 04  
Switzerland

FAX 207 772 5069

Luzern,  
2nd July  
1997

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

Dear Margo,

This is my slightly modified list of supplies and the schedule. In case you have already sent off the one from 1995, it's all right too!

Most likely I plan to show my slides on Wednesday after class or in the evening, but I think it must not be on the schedule, so we are flexible.

Everything here goes well. I have been drawing a lot recently and enjoy it. I hope all is well with you, Charles and Jack. No doubt life is busy. See you soon,

*Dorothea*

P.S. MARGO,  
I AM NOT SURE  
IF MY FAX WENT  
THROUGH ALL RIGHT  
YESTERDAY, SO  
I AM BLINDING  
IT AGAIN IN  
THE POST OFFICE,  
GIFTER

for Hofmann

drawing pad: 9" x 12"  
and 12" x 18"

Moila 35 Beverly or Stonehenge or any similar pad variety

drawing paper: 36" x 48" or any other size up to 40" x 58"

pencils  
pencil sharpener  
vine charcoal  
eraser  
kneaded eraser  
x-acto & blades  
drafting tape  
fixative  
a small piece of fabric  
folding chair or something to sit on  
board for supporting drawing pad  
clear push pins

August 3

August 4

August 5

August 6

August 7

August 8

Hofmann

8:30-9 Breakfast

9-12 studio

(small still life)

12-1 lunch

1-5 studio

Park (?) name

Basin island

(landscape)

9-12 studio

12-1 lunch

1-5 studio

(1g drawings)

9-12 studio

(1g drawings)

12-1 lunch

1-5 studio

9- studio

(selecting work)

12-1 lunch

1-5 exhibit of work

3 exhibit and end



Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Tel. 041 410 46 04  
Switzerland  
Publifax 011 41 41 410 73 53  
6000 Luzern 5

Luzern,  
14. Mai 1997

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

Dear Margo,

I do not have your FAX number in New Haven, that's why I am sending my fax to Portland.

I have two questions concerning my flight reservation, which are quite urgent to be answered, because the flights are already almost booked out.

- 1) I plan to arrive in Portland together with Matthias on Friday, August 1st.  
Is there enough space in the apartment to stay over night, since Ken Hiebert might still be there. It would be a pleasure to see Ken.
- 2) We plan to return to Switzerland either on Monday 11th or Tuesday 12th August and hope to spend a night or two in Boston before our departure.  
Could we stay in the apartment until Sunday or Monday or is someone else moving into it.

Thank you very much for your answer to these questions.

I hope you, Jack and Charles are all well. You must have a very busy time with Jack now that he is walking. Exciting!

I often think of you and remember so well how difficult it was to combine motherhood with professional work.

With my best regards to you and to Jack and Charles,

*Dorothea*  
Dorothea Hofmann

Please send me your New Haven FAX number.

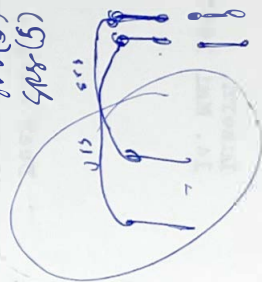
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Chert M. 7.

151070

FRD

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Drawing is accompanied by a thought process; sometimes the two are closely linked, at other times they are independent from one another. Drawings based on objects, landscapes and human figures require active observation, deliberation and imagination for eventual realization on paper.

Drawing is an exercise in continuous decision-making and intense analysis. Subject matter of a three-dimensional nature must be reduced to a two-dimensional surface, and still retain its plastic essence. The ultimate image manifests a particular autonomy of the original object, and is taken to a higher vision.

Dorothea Hofmann

7 Oct, 1996

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Dorothea Hofmann

has taught drawing at the Kunstgewerbeschule in Basel, Switzerland; Yale University School of Art in New Haven; Yale Summer Program in Graphic Design in Brissago, Switzerland; State University of New York, <sup>College at Purchase</sup> and The New York Studio School of Drawing, Painting & Sculpture. Her teaching since 1954 has also included letterform drawing courses at the Biel School of Design, Biel, Switzerland; National Institute of Design, Ahmedabad, India and Yale University among others. Hofmann has also worked on a number of commissioned projects which include wall and floor inscriptions, orientation systems, posters, relief sculptures and stained-glass windows. She was born in Lucerne, Switzerland and received a Swiss National Diploma in Graphic Design from the Kunstgewerbeschule Basel, Switzerland in 1954. Hofmann has exhibited her drawings widely since 1964 in exhibitions such as Gallery Felix Handschin, Basel; Goldie Paley Gallery, Moore College of Art and Rosenwald-Wolf Gallery at The University of the Arts, Philadelphia; Hiram Halle Memorial Library Gallery, Pound Ridge, New York; and Houghton Gallery, Cooper Union School of Art, New York. Her drawings are represented in many public and private collections.

course title

philosophy/course description

maybe same as last time, but send me any revisions/changes

Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Tel. 041 410 46 04  
Switzerland

Luzern,  
16. Oct. 1996

Margo Halverson  
542 Chapel St. 1 A  
New Haven  
Connecticut 06511  
USA

7 Oct. 1996

Dear Margo,

Thank you very much for your letter of Oct. 7th.  
Jack and Charles look wonderful. What a big boy for his age! One can see he gets the best care.  
Enclosed a very slightly changed bio and my course description, which I tried to clarify from 1995. I think it has very much improved and is better to read.  
The title is:

ter for 977  
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Aug 1  
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ving our little world  
t. I don't miss teach-  
hem in Maine in  
ave some client work

from still-life  
and nature.

I know how big a change it is to be a real family  
of three people.  
Margo, you are doing so well. I admire you.  
I am busy getting everything ready for a 2 week stay  
in Mexico, one week teaching at Oaxaca. More about it  
in my next letter. Matthias is going to join me.  
This letter and information has to be sent off to you  
before my departure.  
My best regards to you, Charles and Jack. Take care.

*Armin*

Encl. Bio and text

7 Oct, 1996

Dorothea,

any changes on your section bio & course description for the poster for 97?  
Please send me how you want the bio and class description to read.  
Also, we are giving the courses titles. What would you like yours called?

Also please send me 3 examples of your work that can be reproduced 1 color.

I'm going to leave it up to Ken, (Hiebert), who's doing the poster if he'll want to  
include photos of everyone, so I'm not asking for one yet.

I have you for the week of **August 4-8**. You should be getting a contract from the  
dean soon.  
Skolos/Wedell July 14-18, Weingart July 21-25, Hiebert July 28-Aug 1

All's well here. I'm still in where-am-I mode, loving Jack and Charles and I together,  
but laps around Wooster Square, the great park across the street are getting old. (But  
still beautiful.) We found a babysitter for 2 days a week, and she's wonderful, so I'm  
feeling some relief, of course then I work at home and miss him... Soon I'll look for  
work outside of my own projects, from another office or something. It just takes so  
long in a new place. And I must say it's been so much harder than I expected. I miss  
all those who know and love Jack. (and me!) And your suggestion of drawing! yes!  
But this guy doesn't nap! only little ones, but he's getting more independent (which I  
love and get sad about!)

He's crawling fast everywhere, and standing up. He'll pick things up and carry them  
forever, laugh and laugh. He's still happy, squirmy in the car seat, and babbles con-  
stantly. He's so much fun, but getting more and more exhausting for me. So I need to  
re enter the outside somewhat, and, at the same time, dread leaving our little world  
together... It's become a different life. And I'm happy about that. I don't miss teach-  
ing. I hear all's well there, I'm going up to do a workshop with them in Maine in  
December.

So, I'm busy with getting the poster and info out for 97, and I have some client work  
with me from Maine.

OK. Hello to Armin and Matthias, I'll keep in touch.



Luzern,  
11. September 1996

Mrs.  
Margo Halverson-Melcher  
542 Chapel Street 1 A  
New Haven CT 06511  
USA

Dear Margo,

Thank you very much for your letter of August 27, 1996. It is wonderful that you ask me to come and teach a drawing class in the Summer of 1997. I am certainly saying yes, since I have very fond memories of the Summers of 1994 and 95. You are able to create a very positive working atmosphere and I always enjoyed the group of students and the energy in class. I like the big studio with the large walls as well as the outdoor places. One never knows exactly how the working conditions are, which can make teaching - which is tough anyhow - to become a pleasure or a struggle.

In case there were not enough applications for my week, it would also not be a drama for me to not come, as long as I would know it by the end of May. But I already look forward with pleasure to another visit to Portland and I am almost sure, that Matthias would come again.

I am so happy to hear how well you are doing as a family. Having a child is really the greatest thing in the world. There are surprises every hour, every day. The first years in a child's life are so remarkable. The progresses of understanding and participating in it's world and surrounding are miracles.

Koni and Matthias are doing well, both working in their own fields. We often see each other for dinners or just for talking together.

The Brissago Summer Program went very well. It was one of the best programs we have ever had and the students were working harder than ever and very happy and appreciative. It was a lot of work to carry it through for 5½ weeks. Besides, Paul Rand was not too well just a few weeks before coming, so he cancelled, we had to look for someone else to replace him (Fritz Gottschalk of Gottschalk and Ash Int.) Toronto, but then Paul came as well for 3 days. It really worked out great.

Have a wonderful time in New Haven. Greetings to Charles and Jack and my very best regards to you,

Greetings from *Wolf G. von Thun*  
Matthias, Koni & Anna

SSAS  
Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Tel. 041 410 46 04  
Switzerland

27 August 96

Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Switzerland

Hello Dorothea,

Would/could you come teach a drawing class in the Summer Institute Program next summer?

Yes, I got right to the point! I know it may seem early to commit, but our publications go out in December, and, working the timeline back from there, here we are!

The week would be Aug 4-8 so we could use the space as usual. Weingart is coming back, (Yahoo!) so are Skolos/Wedell. Theirs was an incredible week of work, exercises and enthusiasm. (Weingart's was the best ever, from my point of view, the work done, and the student involvement.) And I've asked Hans Allemann, but he may not be able to. He'll let me know the week of the eighth. So we're expanding to 4 weeks!

And for all the classes we now have a minimum enrollment. I'm telling you this, because, as usual, there's an outside chance it would be cancelled if we don't get enough. 15 is that number, and we won't know that until May, when the applications are due to us.

The terms are the same, \$2,000, a place to stay, and travel to and from.

I really hope you can do it Dorothea. I'm finding I talk about your course several times a week to students, always with memories of the intensity and learning. I would love to do it again.

Please let me know what you are thinking as soon as you can, a week or so would be great.

Write me at  
542 Chapel St. 1A  
New Haven, CT 06511 (203 564-1740)

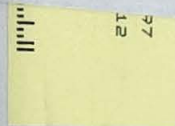
I'm writing among stacks of boxes, we move in 2 days, my computer is the only thing left out and intact! Jack is a joy, a tough day though, teething. I look forward to being a family in a new space, lots of new. I'll write more soon when I can concentrate more fully, and I'll send some new pictures! I do hope We'll see you next summer Dorothea!

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This image shows a blank, cream-colored page, possibly an endpaper or flyleaf from an old book. The paper has a slightly textured appearance with some minor discoloration and faint, darker spots, characteristic of aged paper. There is no text or other markings on the page.



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SSSS

U.S. Summer Institute  
in Graphic Design  
1997 Program

4. July 1997

Dear Margo,

You must have received my FAX with  
the information about schedule  
and material.

Here is a copy of my ticket bill  
and schedule for the flight.

Of course checks are fine for my  
payment.

All my preparations for the Port-  
land week are well under control.  
For you it must be about now be-  
gin with the first week and I can  
imagine how busy you are. You are  
doing things wonderfully, I know  
how much it needs to get such a  
program organized. I am glad you  
have Shannon to help. It would be  
great if she could draw again with  
me.

All the best to you, Charles and  
Jack. What a great family,

Yours,

*Corotua*

v.1





Dorothea Hofmann  
Museggstrasse 28  
6004 Luzern  
Tel. 041 410 46 04 -  
Switzerland

Publifax 011 41 41 410 73 53  
6000 Luzern 5

Luzern,  
14. Mai 1997

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

Dear Margo,

I do not have your FAX number in New Haven, that's why I am sending my fax to Portland.

I have two questions concerning my flight reservation, which are quite urgent to be answered, because the flights are already almost booked out.

- 1) I plan to arrive in Portland together with Matthias on Friday, August 1st.  
Is there enough space in the apartment to stay over night, since Ken Hiebert might still be there. It would be a pleasure to see Ken.
- 2) We plan to return to Switzerland either on Monday 11th or Tuesday 12th August and hope to spend a night or two in Boston before our departure.  
Could we stay in the apartment until Sunday or Monday or is someone else moving into it.

Thank you very much for your answer to these questions.

I hope you, Jack and Charles are all well. You must have a very busy time with Jack now that he is walking. Exciting! I often think of you and remember so well how difficult it was to combine motherhood with professional work.

With my best regards to you and to Jack and Charles,

*Dorothea Hofmann*  
Dorothea Hofmann

Please send me your New Haven FAX number.

*over* →





1. June 1997

Dear Margo,  
May be you did not get  
my FAX or I did not get  
your answer, or — what came  
to my mind — may be you  
did not get enough applications  
for my week which would  
make the week impossible.  
It is not a problem to cancel  
to flight. I just had to  
make arrangements for making  
sure that I have a flight,  
the tickets are not yet made.

I hope all goes well with your  
darling Jack, he is adorable.

My very best regards to you and  
to Charles and of course to Jack,  
Yours Brother



SSSS

# Union Summer Institute in Graphic Design 1997 Program

The program is designed to provide a comprehensive overview of the field of graphic design, from its historical roots to its current applications. The course will cover a wide range of topics, including typography, layout design, branding, and digital design. Students will learn from experienced professionals and will have the opportunity to work on real-world projects. The program is open to students of all backgrounds and experience levels. Registration is now open, and spaces are limited. For more information, please contact the Union Summer Institute at (555) 123-4567.

**Faculty:** The program is led by a team of experienced professionals, including:

- John Doe, Director of Design
- Jane Smith, Senior Designer
- Bob Johnson, Creative Director
- Alice Brown, Art Director
- Charlie White, Graphic Designer

**Course Schedule:** The program runs from July 1st to August 1st, 1997. The schedule is as follows:

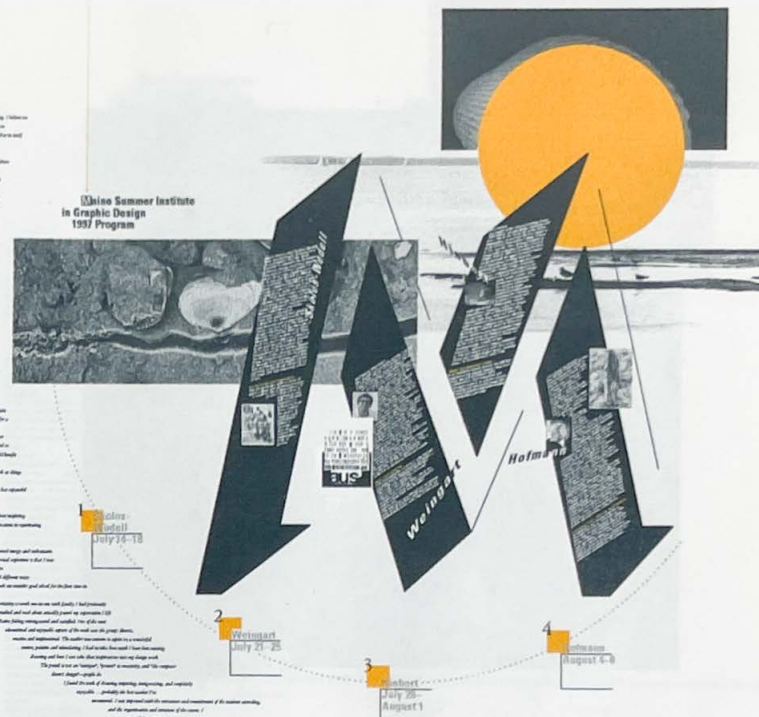
- July 1-5: Introduction to Graphic Design
- July 6-10: Typography and Layout Design
- July 11-15: Branding and Identity Design
- July 16-20: Digital Design and Web Development
- July 21-25: Final Projects and Presentations

**Cost:** The program is offered at a special rate of \$1,200. This includes tuition, materials, and a certificate of completion. Financial aid is available for students who qualify.

**Location:** The program is held at the Union Summer Institute, located at 123 Main Street, Anytown, USA. The facility is modern and well-equipped, with a dedicated design studio and computer lab.

**Admission:** Admission is open to students of all backgrounds and experience levels. A portfolio review is required for all applicants. The deadline for applications is June 15th, 1997.

**Contact:** For more information, please contact the Union Summer Institute at (555) 123-4567 or visit our website at [www.union.edu/summer](http://www.union.edu/summer).



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55578

JEAN HAMMOND  
GRAPHIC DESIGNER

1026 MASSACHUSETTS AVENUE  
ARLINGTON MA 02174-4514

on  
airing list



Margo Halverson  
542 Chapel St. Apt 1A  
New Haven, CT 06511  
- U.S.A. -

IA. Boston lecture  
this year. We've  
ture for Nov 6, which I  
uts will find interesting.  
t in Prague in 1996 on a  
radio. I'm enclosing an article  
Eye and some of the announcements  
to Boston, but Abe's work is  
4 -  
5 -  
mond



## Program of Transformations

The transformations are ways of qualifying the icon image to take on specific additional meaning. The pacing of the project will be discussed each day.

### Category A:

formal changes to the icon itself

- A.1 Deconstruction as a function of the image.
- A.2 Deconstruction as a chance operation.
- A.3 A totally curvilinear version if primarily rectilinear, or vice versa
- A.4 Transformation of a part: distortion, scale change, substitution, inversion, etc.
- A.5 Maximum cropping possible to maintain recognition.
- A.6 Repetition:
  - .1 —ornamental
  - .2 —amplified
  - .3 —random
- A.7 Dimensional depth shown in two dimensions.
- A.8 A 3dimensional version.
- A.9 Color conversion.

### Category B:

icon form influenced by something else

- B.1 Image form influenced by music.
- B.2 An action word applied as criterion with image transformed to reflect meaning.

### Category C:

combined with something else

- C.1 Combined with an actual representation of the icon's source object (photo or rubbing)
- C.2 Combined with the letter form that directly corresponds to the icon.
- C.3 Combined with your own hand or face form, functionally meaningful.
- C.4 Combined with your own hand or face form, formally meaningful.
- C.5 Combined with another icon (trade with any classmate) to create a meaning in the combination.
- C.6 Combine with a related texture to extend the meaning.
- C.7 Combine with three related images in terms of form / function—
  - .1 — the image is related to the icon in both form and function.
  - .2 — the image relates to the icon in form but contrasts in function.
  - .3 — the image relates in function but contrasts in form.
- C.8 Placed in another time or culture.
- C.9 A word from one of the icon's domains integrated into the image.
- C.10 Augmentation (adding on) to alter the connotation of the icon.
- C.11 A free collage reflecting one of the icon's domains.

### Category D:

as a metaphor for something else

- D.1 As a metaphor for a human body part: combined with analogous other parts or contrasting other parts.

### Category E:

expansions

- E.1 A kinetic sequence reflecting a function of the icon.
- E.2 The icon form as a base for a path or diagram showing information related to it.

### Category F:

other

- F.1 Other version(s) programmed by you.
  - .1 •
  - .2 •
  - .3 •
  - .4 •
- etc.

*For memo*

Typography Workshop with Wolfgang Weingart/Basel-Switzerland  
at Maine Summer Institute in Graphic Design (Maine College of Art)  
Portland/Maine July 21 to 25, 1997

Program

	9 to 12 am	1 to 5 pm
Monday July 21	9- About the Basel School 11: of Design	1- First exercise/end 3.30:
	School structure The Typography History of the school How we teach What can be school today? Material which we need for this week Explaining the three exercises, and why these exercises	3.30- Second exercise 5: Find the correct word spacing: As an example, years ago we received a hint . . . .
	11- First exercise 12: Find the correct optical letter spacing: ANSWERING-SERVICE	
	9 to 12 am	1 to 5 pm
Tuesday July 22	9- Second exercise/end 10:	1- Third exercise 5:
	10- Third exercise 12: Bookcover Design (Text on page 3)	

Continue other side



	9 to 12 am		1 to 5 pm
Wednesday July 23	9- 12: Third exercise	1- 3: Third exercise	
		3- 5: Planning a book project	
	9 to 12 am		1 to 5 pm
Thursday July 24	9- 12: Third exercise	1- 5: Showing by computer general typography prob- lems in relation to the given three exercises	
	9 to 12 am		1 to 5 pm
Friday July 25	9- 12: Third exercise	1- 2: Third exercise/end	
		2- 5: Evaluation of the results from the five day workshop	
			The End.

#### General informations

working tools which we need:

- 1 Scissors
- 2 Scotch tape (will bring into class)
- 3 piece of glass (around 10 by 13 inches)
- 4 General design tools
- 5 Notebook

Continue other side

Specifications about the Bookcover

Size: 8 1/2 by 11 inches (width x height)

Type: Prepared in a serif and sans serif typeface (Times and Berthold-Akzidenz) with different sizes, and your individual sizes by Xerox Machine

Author: 1 Josef Müller-Brockmann  
 Titel: 1A Pioneer of Swiss Graphic Design

Content: 1A Concert Posters 1951-1972

Teaching at the Zurich School of Arts and Crafts 1957-1960

The Magazine New Graphic Design 1958-1965

2 The Graphic Artist and his Design Problems 1961

Design Consultant for IBM Europe 1967-1988

Müller-Brockmann & Co. Advertising Agency 1967-1984

Galerie Seestrasse 1965-1990

Grid Systems 1981

3 Editor: Edited by Lars Müller  
 Publisher: Lars Müller Publishers

Adresses

Schule für Gestaltung Basel  
 (Basel School of Design)  
 Attn: Esther Neth  
 Weiterbildungsklasse Graphik

Vogelsangstrasse 15  
CH\_4058\_Basel-Switzerland

T: 01141-61-695.67.72  
 F: 01141-61-695.68.60

Wolfgang Weingart  
 Postfach 2235  
CH\_4001\_Basel-Switzerland

T: 01141-61-261.02.53  
 T: 01141-61-695.67.11  
 F: 01141-61-261.02.63



## A Drawer's Thoughts on Drawing

---

By Dorothea Hofmann

### *Drawing Makes Things Visible.*

What one sees in a drawing is not to be equated with reality. The question is how to make one's way from the reality to the drawing in order to arrive at new and autonomous formulations. Object, landscape and figure are vehicles used to investigate out the multitude of interpretational possibilities that exist.

Every object has its own unique identity. Investigating this, recognizing its essence and making that essence visible in a drawing requires a process that does not begin with the external properties of the object, but rather reflects its inner substance. Like the letters of an alphabet, the square, circle, cylinder and triangle point in the direction of this concealed substance.

The fusion of technical ability and craftsmanship with an understanding of the geometrical ordering of a picture plane are preconditions for the graphic realization of an object. What is important is not the material representation of the object, but a geometry of the entire image which prevails over individual detail. Even when objective representation is abandoned as a theme, the geometry of the picture as a whole remains at the heart of the confrontation between the drawing and reality.

Vertical and horizontal, diagonal, round and elliptical lines lend the composition, on the one hand, backbone and stability, and on the other, dynamic movement. The line serves a directive and connective function, which give the line - beyond its graphic character - meaning, independence and the power of artistic expression. The line appears on the picture surface in a multitude of connections: it is a component part of the subject matter, as well as of the composition.

Cy Twombly has said about drawing. "Each line now is the actual experience with its own innate history. It does not illustrate - it is the sensation of its own realization." Lines are mutually activated when they are extended or crossed in various degrees of tension. The planes that lie between them become, in accordance with their character, a part of the overall confrontation. Within the rich alteration of line and plane, it is possible for large volumes to assert themselves in the face of fine lines. The planes animate one another.

Contrasts arise not only between line and plane, or between opposing forms, but they also arise in the shift from light to dark. With calculated guidance of light, the object can lift itself off the background. This does not indicate isolation of the object, however, because the gray values harmonize in a clear and understandable way. Planes create distinctions without losing their connection to one another. Fading light produces gray values that pass gradually from the light into the dark zones. The interpretation of light and shade is not bound to any dogmatic theorem. It is subject to a logic derived from reality, and personal intuition, subject matter and composition all play a part.

Whether linear or flat, objective or abstract, drawings are rich with forms which, like an echo, find a corresponding counter-form somewhere in the pictorial space. The marks that grow from the uniqueness of the composition constitute important fixed points within the picture plane. Concurrence alternates with contrast; movement and counter-movement develop, as does grid-like repetition. The elements that correspond to each other in this way are decisive to the rhythmical character and the image geometry of the drawing.

The singling out of a pictorial section is difficult, in that each motif is incorporated into a larger surrounding field and is naturally bound to it. The reasons for emphasizing a very definite part of the whole lie in its singularity, specific structural composition and rhythmical arrangement.

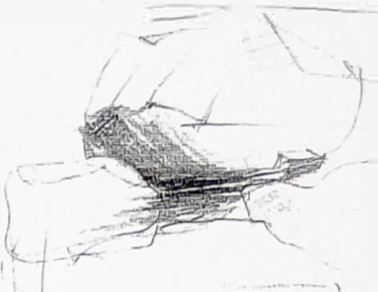
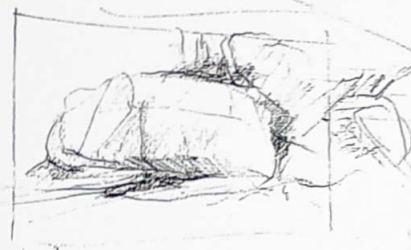
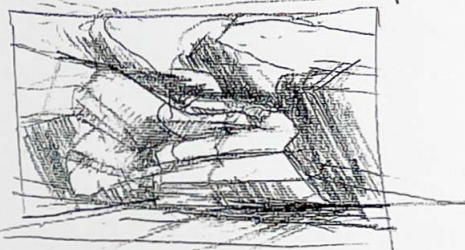
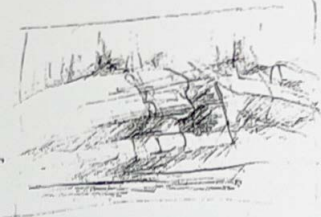
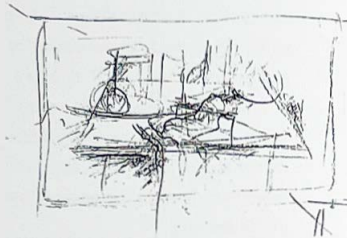
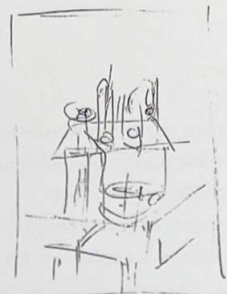
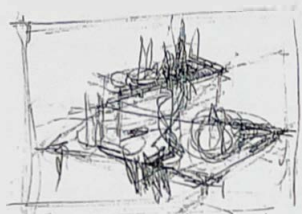
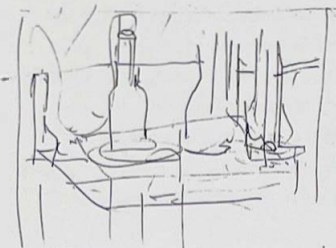
The development of a drawing does not proceed, for the most part, in a straight course, where piece after piece, line after line is set down from one end to the other. Decisions are often rejected, proportions changed, shading adjusted. A totality of process is sought wherein a constructive critical questioning of one's own work is carried out. It is understood there will be changes during the working process. Making decisions is part of the drawing.

Drawings often come about from a totally spontaneous method of working, and there is a great expressive force in their directness. They are like hurried notations of thoughts, and any subsequent change made to them would be perceived as a disruption.

Power of imagination and intellectual engagement are prerequisites for graphic work. This thought process connects with the working process and asserts itself each time new impulses and visions arise during the on-going drawing. The forms of the image and of the content are equally affected, and a message can be intentionally reinforced or altered by a corresponding dominance of form, or by the choice of pictorial format. This dominance can also, under other conditions, transform the originally intended message into its opposite.

Only with the rich vocabulary of a solid graphic training is it possible to move freely among all one has learned. It is significant that often the most elementary experiences - which are commonly undervalued - are exactly those that can be the most lasting. What they teach is easily grasped and shows us that this is generally valid knowledge which can be transferred to other professional areas, such as photography, language, music, etc.

Such basics - and thought can branch out and develop only when built upon basics such as these - retain their lasting value independent of periodic trends, and are testimony to the fact that drawing has lost none of its topicality.





I can  
itself.



A.1

Deconstruction  
as  
function



A.4

Transformation  
of a part

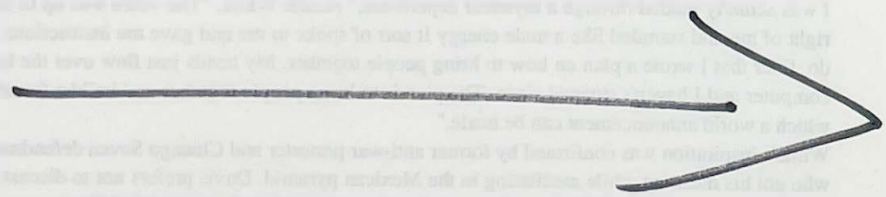




A.5

Max.

Cropping



C. 1

Combined  
with literal  
representation



C.2.

Combined  
with  
letter form



C.5

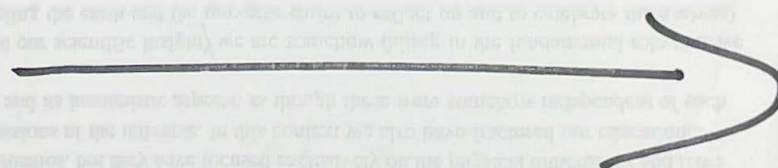
Combined  
w/  
another  
icon





C6

Combined  
w/ related  
texture

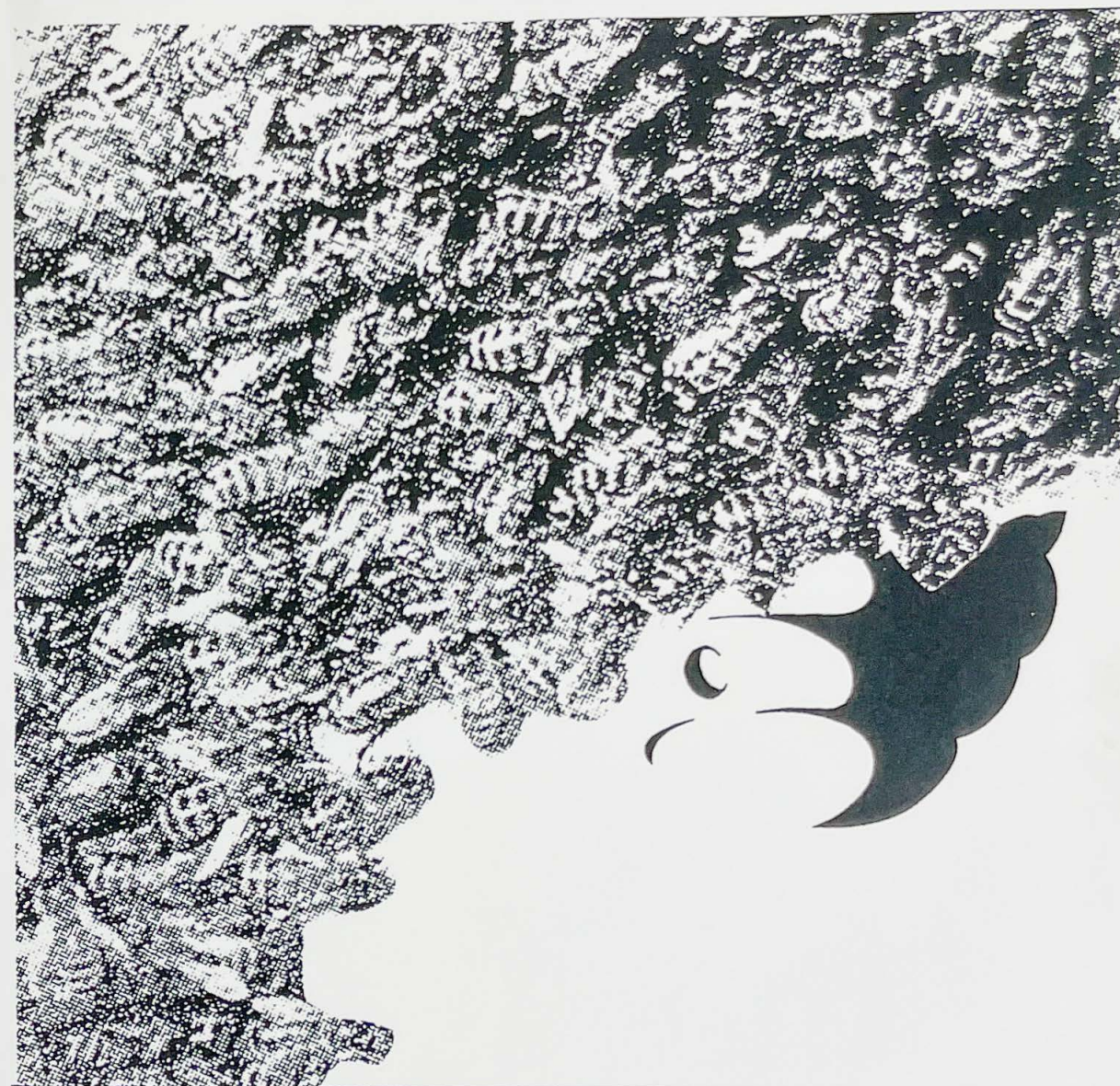










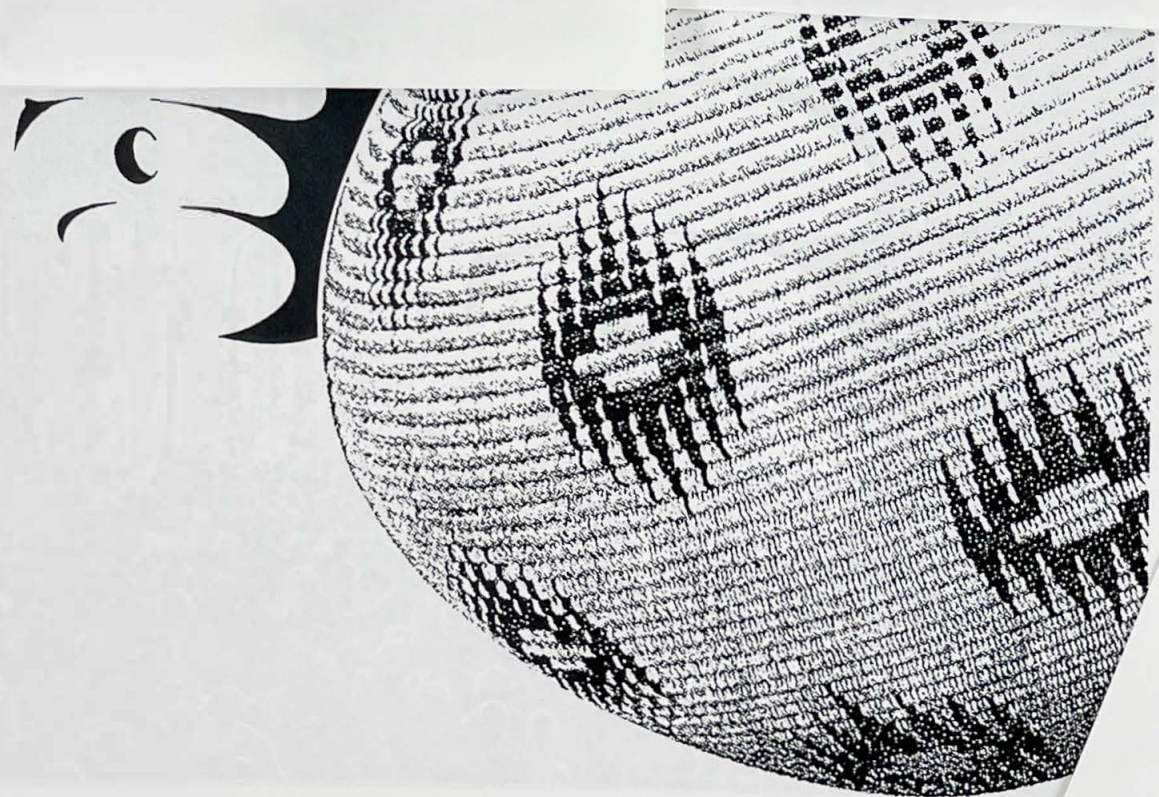
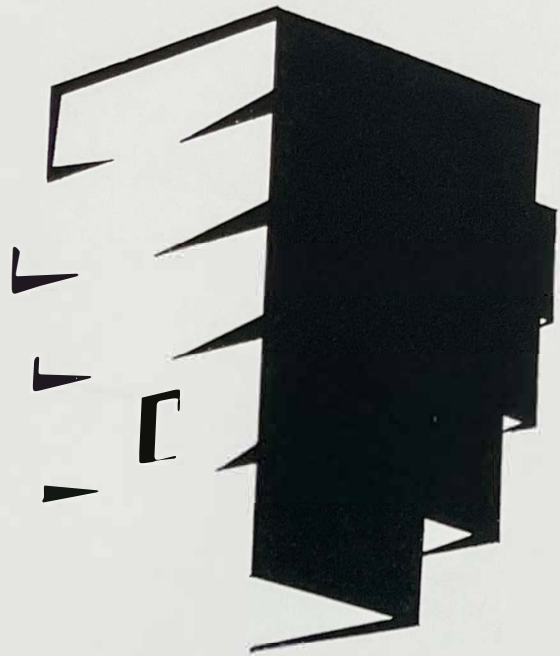


















Week-long workshop.

**Postcards and Poster from the Maine Summer Institute in Graphic Design  
Design-Process-Experience**

**Monday Morning: Warm-up Collage Exercise**

**Monday Afternoon:** Hunting and Gathering-photography, notations, drawings

We will divide into six groups of 3 or 4. *Each group will be collecting material for all groups to share.* Look for a range of material-from things that are literally related to Graphic Design and Portland to peripheral ideas that could inspire the audience about the design process itself.

**Group 1 and 2:**

Take very simple photographs-as minimal in gesture and content as possible.

**Group 3 and 4:**

Photograph things that look systemic documenting their structure.

**Group 5 and 6:**

Photograph and collect random and vernacular things like trash and found leaflets.

(Drawings and Notations will be helpful as well.)

**Tuesday Morning: Warm-up Pattern Exercise**

**Tuesday Afternoon: Research** and generate possibilities for text.

**All Groups:** Brainstorm ideas about content-thoughts on design ranging from objective to subjective to antithetical. Choose your favorite ideas and typeset them for group use in multiple typefaces.

**Wednesday: Postcards/Composition**

Using sketches and sharing materials from Monday and Tuesday:

Create a series of 4" x 6" (horizontal or vertical) postcards one for each part of the matrix on the following page. Within your framework of compositional possibilities experiment with various types of content from objective to subjective to antithetical to see how structure and content can be made dynamic.

**Thursday: Posters**

Choose your most successful postcard(s) and develop it into a large poster. You may find it necessary to adjust elements of the composition at large scale. Consider adding more information or even some elements from your other studies.

**Friday: Finish Posters and Critique**

Exercise 1:

**Intuitive Collage**

Compositions will be arranged from cut scrap paper.

**Step 1:** Frame up as many interesting compositions as you see as quickly as possible. Tape them in place, trim and save them. (Neatness doesn't count.)

**Step 2:** Begin looking more carefully for relationships among the images, like colors, and surfaces, be a little more conscious about the alignments as you assemble more compositions.

**Step 3:** Take some of your strongest compositions and photocopy them. Observe the difference in the collage as the color is removed and the surface becomes more homogeneous.

Keep your favorite compositions in a sketchbook for future reference.

Notice that even if the overall composition is weak, there may be a provocative detail- perhaps the way a letter is cropped off or how a piece of an image meets a piece of type.

**The objective is to think beyond your preconceptions  
and have a more fluid creative process.**

In Paul Klees essay On Modern Art, he uses a simile of a tree to describe the artist's way of working:

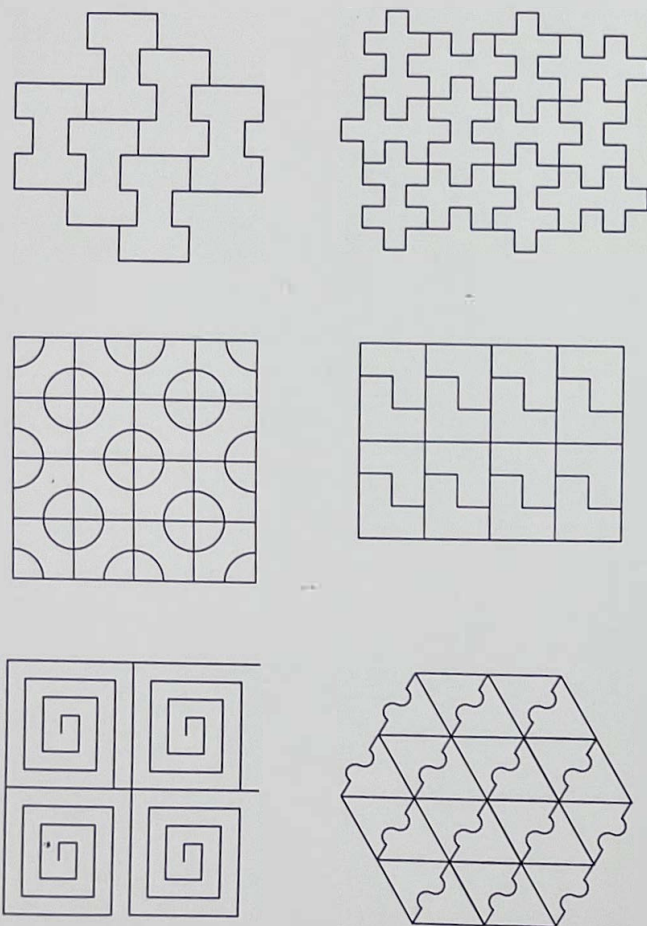
... from the root, the sap flows to the artist, flows through him, flows to his eye . . .  
and yet standing at his appointed place, the trunk of the tree, he does nothing  
other than gather and pass on what comes to him from the depths.  
He neither serves nor rules-he transmits.

Exercise 2:

**Systemic Compositions**

Use a pattern as the framework for a composition. Choose a large or small section of a repeating pattern. Build up layers on tracing paper using various sizes and angles of the pattern. On a top piece of trace, pull out elements to create a dynamic composition. More than one pattern may be incorporated. Think about the subject of the poster as you choose the pattern.

Samples:



text / typography

MINIMAL	COMPLEX BUT STRUCTURED	CHAOTIC

image / composition



### Exercise 3. Narrative Composition

Posters are collections of symbols, images and type often layered and then framed within the final poster. In this way posters often reveal a narrative content for the viewer to discover. Narratives describe relationships. In this exercise you will create a narrative .

You will be given three photographs. In 5 steps (5 separate plates) tell a story, using various parts from these pictures. With these parts create a story that has a beginning, middle and end. This story does not have to retell the meaning of the existing pictures. Instead, you have to create a new meaning without the use of any verbal cues.

You can use parts of the images in any way you wish.  
You can repeat, enlarge, reduce, change color, add or subtract color deform, collage, etc.

Use the copy machine, scissors and glue for production.

Final format for each plate 8"x8"

Objective: to create a clearly understandable new story.  
Its meaning has to be accessed correctly by your classmates  
without any verbal prompting.

### Week-long On-going Poster Project

Attached is a list of many cultural organizations in Portland. These include a wide range of cultural disciplines such as: dance, theatre, fine arts, historic landmarks, and libraries.

Design a poster for one of the organizations or for an event or performance they may be having.

The copy on the poster should include:

The name of the organization and/or event

Location

Dates and times if appropriate

Summer 1997

Optional Additional copy:

Self-authored copy

Quotations or poetry



**PACA Portland Arts and Cultural Alliance**

*Membership List as of 7/19/96 (in alpha order)*

**Judith Adam Immed. Past President**  
Executive Director  
Portland Concert Association  
PO Box 1137  
Portland, ME 04104  
772-8630  
Fax 774-1018

**Huey Coleman**  
Director  
Maine Student Film & Video Festival  
Box 4320 Station A  
Portland, ME 04101  
773-1130  
Fax

**Richard D'Abate**  
Executive Director  
Maine Historical Society  
485 Congress St.  
Portland, ME 04101  
774-1822  
Fax 775-4301

**Priscilla Dreyman**  
Director  
Spiral Arts Inc.  
156 High Street  
Portland, ME 04101  
775-1474  
Fax

**Kay Wagenknecht- Harte**  
Cultural Liaison  
Planning Department/City Hall  
389 Congress St.  
Portland, ME 04101  
874-8300 x 8723  
Fax 756-8258

**Jane Hunter**  
Executive Director  
Portland Symphony Orchestra  
Box 3573  
Portland, ME 04104  
773-6128  
Fax 773-6089

**Kristen Levesque**  
Dir. of Marketing  
Portland Museum of Art  
7 Congress Sq.  
Portland, ME 04101  
775-6148  
Fax 773-7324

**Nancy Aldrich**  
Executive Director  
Lark Society  
Box 11  
Portland, ME 04112  
761-1522  
Fax 780-6554

**Susan Cooper**  
Portland's Downtown District  
400 Congress St.  
Portland, ME 04101  
772-6828  
Fax 774-4640

**Martha Deprez Treasurer 96/97**  
Director  
Greater Portland Landmarks  
165 State Street  
Portland, ME 04101  
774-5561  
Fax 774-2509

**Roger Gilmore Past President**  
President  
Maine College of Art  
97 Spring Street  
Portland, ME 04101  
775-3052  
Fax 775-5087

**Burl Hash Officer, At-Large**  
Executive Director  
Maine Arts  
582 Congress Street  
Portland, ME 04101  
772-9012  
Fax 772-3995

**Alex Jaegerman**  
City Planner  
Planning Department/City Hall  
389 Congress St.  
Portland, ME 04101  
874-8300  
Fax 874-8716

**Michael Levine**  
Director  
Oak Street Theater  
Po Box 5201  
Portland, ME 04101  
775-5103  
Fax

**Russell I. Burleigh**  
Director  
Friends of the Kotzchmar  
Box 7455  
Portland, ME 04112  
774-3427  
Fax 774-2509

**Kristen L. Crean Secretary**  
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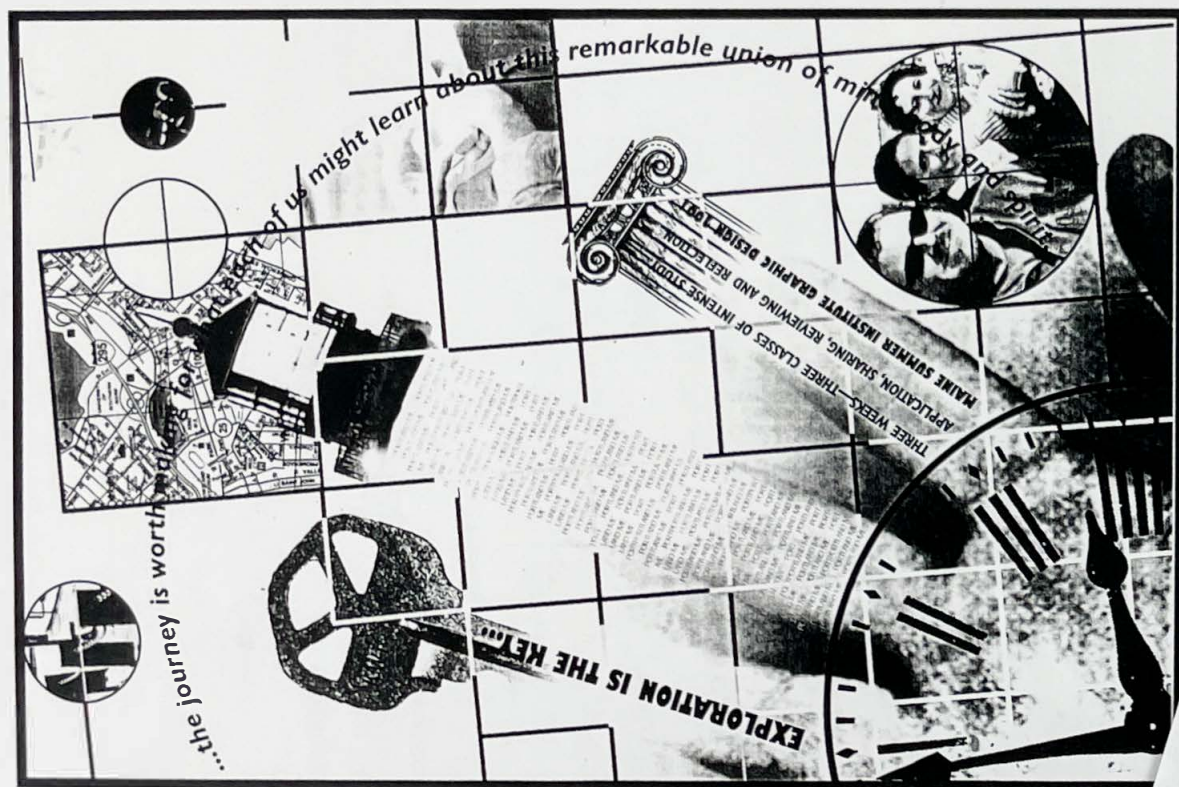
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standing  
in the middle of a quiet room  
in a quiet house  
like a curtain, a soft rain

fell  
at  
every

window.



i heard all that  
**MS-100**

it made noise





# Language of Chaos transition

Message about a message  
incomprehensible

incompressible

comprehensible

Moine Summer Institute in Graphic Design

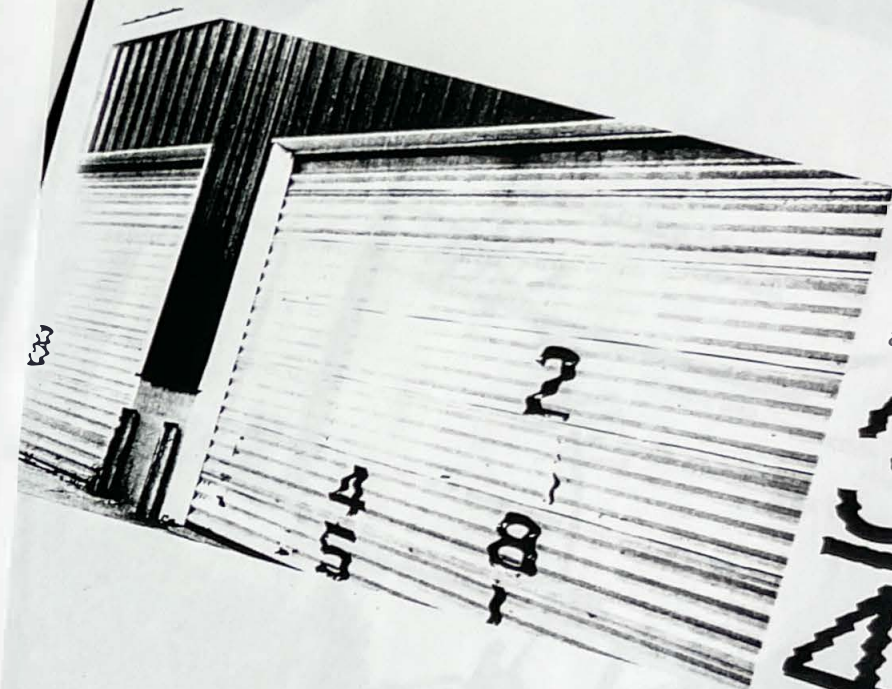
Architectural  
way of  
looking.  
Intuitive  
quality  
of analyzing  
relationships of  
compositional  
forms that are  
useable.

Design is to see things  
of our world

in their interconnection and, where possible, to make things better.

m-stage





**Imagination**  
and fiction make up more than

of our  
real lives

Skolas

Wedell

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Karl





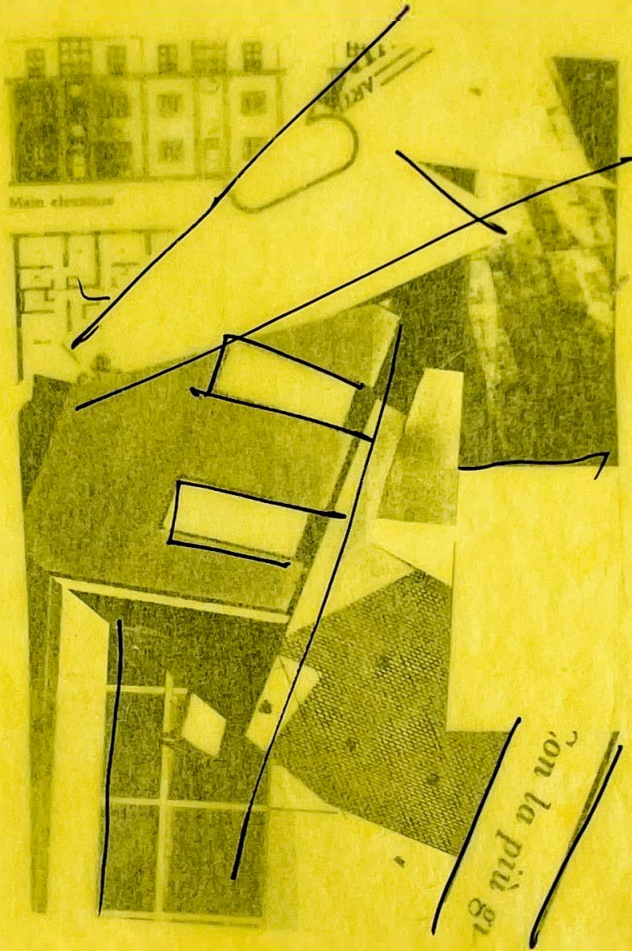
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attraverso  
mediterraneo  
ofsky è uno degli  
viaggiatori». Vi

Kai







Wenigst Oct 25

- foundation program based on Bauhaus to tell if this is your life profession or not

①

- see difference between colors why?  
make red smooth or it would be black

- must be able to draw

- go to Spain, forget Greece

- Mexico - wild crazy scribbles - perfect for Mexico  
not Baden - perfect for their culture

- show sketch book, process, drawings

- tons of sketches more important than portfolio

- portfolio not important, sketches are  
then the work isn't accidents

Mango: More system, process exercises  
photo: 20 variations step 1

②

"Always do create something"

flip out and say "That's it"

to understand typography:  
organization in a given paper  
nothing else

Students must understand system of class - background to do it clearly

- again must be able to draw a cube, must have the  
basics, the knowledge

- our technology - handle it right. Doctor has telephone  
in car OK.  
You while you eat, NO.

Who he **bad** to you?

Mary's free class - each would be done by some person in  
Basel

- clear expression

- rich because it's readable

- from the front maybe better than side

"a full pack service to you"



⑦

Manipulation - Enigme

underneath

1898

all these industries

C75 - sample 201  
plus la difference

What's the difference?

Orbits deep in order for low frequency - there -  
to other - mostly I want to add  
more to improve

deep p...  
both - probably some  
its main types → parietal

Guatemalan - 1950s  
Mauritish 500 yrs later

Quota 500 Yrs  
Maistak

② 44 begining, beach

③ and rivers (Lagoon swad)

intra-uterine → endometrium, cervix  
- 1 line

Charity: 1st class Love  $\rightarrow$  1 line  
1st class asking  $\rightarrow$  clear multiplicity -

16. It was a story - 5

1. Baumgärtner



# EFFC

[illegible][illegible][illegible]



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more design change  
more it seems the

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to stay the  
me.



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