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Please send  
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Assignment & Assignment  
+ Process Results



# How video games made friends and influenced growth of technology



At the Franklin Institute exhibit, Lynn Fink of Marlton runs a virtual slalom course on an alpine skiing simulator.

By Mariha Woodall  
INQUIRER STAFF WRITER

**B**efore there was Pong, there was Computer Space.

Afterward came Space Invaders, Pac-Man and Donkey Kong. And the rest, as they say, is history.

Videotopia, a new exhibit that explores the history of — you guessed it — video games opens tomorrow at the Franklin Institute. The display chronicles the industry from the development of the first commercial arcade game just over 25 years ago to the latest racing simulators.

Located on the second floor of the museum's Mandell Center, Videotopia not only covers the past and technological advances of electronic gaming but boasts more than 70 games — many of them vintage machines — for hands-on play. The video games range from multi-player stations found in arcades to at-home models.

Visitors entering the 8,000-square-foot display will receive two free tokens to play the machines. More can be earned by studying and correctly answering questions asked at "Power-Up Stations." (Tokens also can be purchased at the exhibit.) Most of the arcade machines can be operated with a single token, but some of the more sophisticated ones require as many as four.

While the exhibit is meant to entertain, the creators say Videotopia is more than just fun and games. The display highlights the crucial and little-appreciated role video games have played in spurring the advancement and widespread acceptance of technology.

"Video games are monumentally important," said Keith Feinstein, president of the Electronics Conservancy, a company based in Murray Hill, N.J., that created Videotopia.

"We can look at the commercialization of computer technology and the acceptance of computer technology," said Feinstein, who began researching video games in earnest seven years ago. "If you removed [video games] from the equation, you would have computers that were still just used in corporations and very few homes."

He recalled that in the 1950s and 1960s, computers were portrayed in popular culture as large, mysterious — and threatening — representations of technology. In such movies as Stanley Kubrick's 2001: A Space Odyssey, computers were fear-inducing, evil machines.

"Video games," Feinstein said, "removed all that. They made the technology familiar. People wanted it, and they spent money on it."

John Aliviti, senior curator of collections at the Franklin Institute and a historian specializing in technology's effects on society and culture, said this is not the first time games and toys have helped introduce a new technology.

"This is the way in which technology has been introduced — different technologies and in different time spans — through amusements, gaming and other kinds of leisure-time activity and play," he said.

In the 19th century, Aliviti said, mechanical banks and toys helped ease the transition from the world of hand-made to machine-made goods. Video games, he said, are part of the shift from an electric-mechanical age to an electronic-digital one.

According to Feinstein, consumer spending and interest in profitable games helped bring down the cost of home computers and drove the industry to improve sound, speed and graphics.

The computer and the video gaming industry have other connections, as well. In 1976, Steve Jobs was employed at Atari Inc., where he designed the enormously successful

game Breakout. Jobs got advice from his friend Steve Wozniak, who often ventured out to Atari to play video games with him. Using parts borrowed from the Breakout project, the duo later built a prototype of a small computer they called the Apple I, and they launched the personal-computer industry.

Feinstein, 29, embarked on a quest to amass a large collection of video games after he bought his first arcade game during his student days at Row University in New Jersey. Disarmed to find that even vintage games were being junked and dismantled as the technology advanced, he founded the Electronics Conservancy to preserve what was being lost.

"Twenty-five years is nothing, but when you have technology that moves as rapidly as this one does... this kind of stuff disappears very rapidly," Feinstein said.

**Games, says the exhibit's creator, made technology seem less threatening and more commercial.**

He pointed out that Atari manufactured between 70,000 and 80,000 copies of Asteroids, an enormously popular arcade game launched in 1979. Feinstein estimates that fewer than 5,000 exist today.

Instead of just housing his growing collection in a warehouse, Feinstein decided to put together Videotopia to recognize the contributions of video games.

A committee of more than a dozen scholars, technologists and educators advised the Electronics Conservancy on this exhibit. The group includes such innovators as Alan Alcorn, now of Silicon Gaming, who was the codesigner of Pong; and Ralph Baer, "the father of video games," who was the inventor of the Magnavox Odyssey and was granted the first patent for a video gaming device.

Borrowing from the language of video games, Videotopia is organized into three "levels." These areas highlight the history of electronic games, describe how they are designed, and explain the technology that makes them work.

A centerpiece of this part of the exhibit is a labeled, functioning arcade game in a see-through cabinet so visitors can watch what happens inside a machine when a game is played.

The part of the exhibit the Franklin Institute has dubbed the "ultimate arcade" features historically important and popular games, as

well as examples that represent today's cutting edge. Some of the newer games include Namco's 1996 Alpine Racer 2, which uses a 32-bit processor and foot-sensitive "skis" to provide a dizzying virtual slalom, and Sega's Super GT, which gives players the sensation of driving and allows them to look into passing vehicles.

The display also includes kiosks holding two models of each of the three most popular at-home video game systems — Nintendo 64, Sony PlayStation and Sega Saturn.

Franklin Institute officials said all the games in the exhibit are suitable for general family use.

The Franklin Institute's display also includes Virtual Hoops, a virtual-reality basketball game that relies on blue screens, a special glove, a sophisticated computer and a video camera to transpose a player's digitized image onto a huge TV screen for two minutes of simulated

one-on-one against the computer. Videotopia is a traveling exhibit that made its debut on a smaller scale at Pittsburgh's Carnegie Science Center last summer. Feinstein is talking with other science museums about Videotopia's next stop. It will be at the Franklin Institute through Sept. 1.

## If You Go

■ The Franklin Institute's Mandell Center, 20th Street and the Parkway, is open from 9:30 a.m. to 5 p.m. Mondays through Thursdays. It is open until 9 p.m. Fridays and Saturdays and until 5 p.m. Sundays. Admission is \$9.50 for adults and \$8.50 for children and seniors 62 and older, daily from 9:30 a.m. to 5 p.m. After 5 p.m., admission to the Mandell Center is \$7.50 for adults and \$6.50 for children and seniors.

## How video games influenced technology

made friends  
with technology

Assignment

#### Project Description

##### Briefing:

The Franklin Institute Science Museum (Philadelphia) is staging a special summer exhibition called "The Ultimate Arcade", video games, virtual reality and more... a hands-on history of video games with the best of yesterday and today. For more detailed information (see attached Press Release).

##### Assignment:

Design of a logo identity for "The Ultimate Arcade" which may later be applied to stationery, promotional brochure materials, newspaper ads, posters, banners and exhibition signage.

##### Workshop objectives:

To demonstrate how a clearly structured process can yield a variety of meaningful and unique directions for possible design solutions.

The object of this assignment is not to think too soon in terms of a final result (preconceived ideas are discouraged), but to explore, analyze, experiment and play with given and invented forms and to generate as many combinations, variations and design alternatives as possible.

The entire search should be documented on 8 1/2"x11" paper.

Assignment + Problem Statement



Process:

Monday, 7.27.98

Project introduction. Investigation, experimentation and play with furnished type.

- Analyze structure and rhythm of letter sequence in given words
- Investigate possible word composites
- Experiment and play with weight, size and style contrast options
- Experiment and play with letter arrangements to elicit a semantic idea

At the end of the session we will have a brief review and discussion of the studies produced.

Tuesday, 7.28.98

Investigation, experimentation and play with type and added elements (simple icons) to express a semantic concept. These elements might be added through drawing, painting or cut paper.

Review and discussion of findings at the end of the session.

Wednesday, 7.29.98

Continuation of exploration from previous day and experimentation and play with transformation of individual letters to express a semantic concept. This exploration might be performed through cutting, tearing, drawing and painting.

Review and discussion of studies at the end of the session.

Thursday, 7.30.98

Continuation of exploration from previous day, selection of one design alternative and application of color through drawing, painting or cut paper.

~~Friday, 7.31.98~~

Review, discussion and crit of individual project studies.  
Final question and answer session.

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Assignment + Review Sketches



# PRESS RELEASE

The Beeps, Zaps & Splat Heard 'Round The World  
The Ultimate Arcade  
At The Franklin Institute  
June 20, 1998

Philadelphia, PA June 3, 1998 —1998 is the 25th anniversary of Pong and the birth of electronic video games. The Franklin Institute is celebrating in fitting fashion by hosting 'The Ultimate Arcade' presented by West Coast Video and Subaru in the Mandell Center. This highly interactive 8,000 square-foot exhibit is filled with 55 arcade games. Classics like *Pong*, *Asteroids* and *Space Invaders* stand next to virtual reality games like *Alpine Racer 2* and *Virtual Hoops*. From June 20 through September 1, 1998, visitors get a lesson in the history of technology and total immersion in high-tech fun.

## Get In The Game

Like a video game itself, The Ultimate Arcade is divided into three "levels." Visitors move through the different levels of the exhibit the way a player moves through the levels of a video game. Scattered throughout the exhibit are "Power-Up Stations" that pose questions about history, science and technology addressed earlier in the exhibit. Visitors can demonstrate their knowledge and earn tokens with correct answers.

*Dreams and Design:* The first level explores the creative process behind the development of the video game. Visitors select the goals, objectives, obstacles, settings, even the characters of their own game. This section contains sketches, blue prints and electronic circuit boards illustrating how concepts evolve into hardware through engineering. A career opportunities display reinforces the educational background of game producers.

*The Game Factory:* The second level plunges into the engineering processes used to produce a finished game. Through interactive devices, computers, and kiosks, visitors learn how the components inside a game link together. Visitors get their hands on the electronics used to create screen images steering wheels, joy sticks, trackballs and optical encoders. A fully operational arcade game with a cut-away cabinet illustrates the inner workings of the final product.

*The Ultimate Arcade:* It's a dream come true for video game connoisseurs. 55 games representing the last 25 years of video games, plus some of the latest games to hit the market, are available for play. (Here is the chance to cash in those Power-Up Tokens.) This arcade of classics and rarities is arranged to illustrate technological development. Though most games share a common technology, each is labeled to highlight different technical breakthroughs responsible for its production. A timeline shows the progression from *Pong*, the first arcade game, to the sophisticated modern home game systems played on personal computers.

## Court-TV

It's basketball without a net. It's *Hoop Dreams* come to life. It's *Virtual Hoops*, an unencumbered virtual reality basketball game that lets you play one-on-one against a cyber-player who anticipates your every move. This newest permanent addition to The Franklin Institute places you in front of a blue screen wearing a red glove that is tracked by a computer. The ball, the basket and the arena exist only on a large video monitor. Yet, you can seamlessly drive, dribble, and shoot 3-pointers like the pros. This marriage of computers and video is a hands-on lesson in how virtual reality technology works. Located in the Mandell Center, *Virtual Hoops* is the centerpiece of The Ultimate Arcade.

Asi-jun-98 + Allen + Freda + Nathan

#### Waxing Nostalgic

In the beginning there was *Pong*. Then, *Pac-Man* and *Donkey Kong* jockeyed for video supremacy and the quartered of America's youth. State-of-the-art graphics and virtual reality fill the video arcades today. The Ultimate Arcade houses the classic and rare games from the 1970's and 80's that helped define an entire generation of video game technology. Visitors can step up to *Asteroids*, *Centipede*, *Donkey Kong*, *Pac-Man*, *Pong*, *Tron*, *Space Invaders*, or any number of games to experience first hand the dramatic shift in graphics and technology over the last twenty years. First time players of these games can travel back in time and see the antiquated forefathers of the current society of Sega, Nintendo, home computers and virtual reality.

#### Mechanical Amusements

The Ultimate Arcade will also house a large collection of late 19th century mechanical arcade games. Philadelphia area collector Set Momjian has loaned the Museum a selection of his rare and antique coin-operated gaming machines. They serve as historical evidence of the long standing relationship between play and learning. At the height of the Industrial Revolution (1875-1900), machines were changing the way people lived. The electric light, the typewriter, moving pictures and even the horseless carriage had just been invented. For many people, coin-operated mechanical games of chance found in arcades, cigar stores, saloons and amusement parks were their first introduction to this new mechanized world—just as a century years later, arcade video games prepared the way for the digital revolution.

#### The Information Age Started Here

Both at the arcade and in the home, video games changed television from a passive entertainment medium into an interactive one. Computers accept input from players, and process what results are brought about by the players' command. Over the years, specific genres developed: Action games were the original. They emphasized fast paced movement, dodging, retaliating and stamina. Shooter games were typically set in space with the primary goal being to blast anything that moves. This introduced the concept of each level increasing in difficulty adventure games required intense thinking set inside an unknown environment. As the memory inside computers evolved, plot twists could be developed to challenge the players. Sports games were the most popular and though they grew more complex the goal has always been to outscore the opponent. Simulation games created virtual experiences for players as they drove cars, piloted planes and submarines. Advances in technology allowed mathematical Puzzle games to tease the brain and really challenge the player to think fast. Today, Virtual Reality represents the highest standard in video game technology. Freeing players from their joystick, a total immersion inside a virtual environment is created by a computer and interaction with the game requires the entire body. Examples of all these styles are in The Ultimate Arcade.

Asi-fun-ny + Allman  
+ Proven Sticks



The Ultimate Arcade

The Ultimate Arcade

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# The Ultimate Arcade

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**Maine Summer Institute  
in Graphic Design**

# 1998

July 20 — August 7

**Program**

This series of three five-day residential workshops brings together small groups of designers 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 are enhanced by intensely making, discovering and observing. Studio time includes not only hands-on projects without computers, but discussions, demonstrations, slides, 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 three-week program is designed and works as an integrated program of complementary studies.

Outside of the studio participants gather informally with faculty to share stories, theories and ideas while exploring Portland and the surrounding 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 red-bricked 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 with 24-hour access.

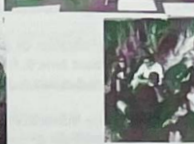
**Wolfgang Weingart** July 20 – 24  
**Hans-Ulrich Allemann** July 27 – 31  
**Lucille Tenazas** August 3 – 7



Nancy Sullivan & Thomas Wender  
MSICD 1996, 1997



Wolfgang Weingart  
MSICD 1993 – 1998



Karl Hübner  
MSICD 1992, 1997



Dorothea Rothemann  
MSICD 1994, 1995, 1997

Check our website at <http://www.meca.edu>  
for 1998 faculty work examples, statements and  
course descriptions.



Maine College of Art

## 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

Three 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.

### Tuition

Tuition for the complete three-week Institute is \$1,800. Weekly session tuition is \$650. There is a \$30 non-refundable application fee for each application.

### Housing

Housing is available in Maine College of Art's Holbrook House, a modest dormitory house with communal kitchen facilities, two blocks from the Baxter Building studios. Double occupancy rooms are \$465 for three weeks, \$350 for two consecutive weeks and \$195 for one week. A few single occupancy rooms are \$620 for three weeks, \$455 for two consecutive weeks and \$245 for one week. There is a \$60 room deposit required for each application which is non-refundable after July 1. To request housing, fill out and return the housing application form. For those who wish to arrange housing independently, Portland Visitor Information lists accommodations at 207 772-5800.

### 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 8, 1998. Accepted students will be notified of financial aid decisions by June 5, 1998.

### Payment

Full payment of all tuition and fees is due on or before July 1, 1998.

### Refund Policy

100% of tuition charges will be refunded for withdrawal from the Institute before July 1 and 50% refunded for withdrawal between July 1 and July 20. No refunds will be made after July 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 early July for specific supplies necessary to bring. Supply runs are easily made during the workshops, art stores are within walking distance.

### Administration

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

### 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

### Admission

Admission 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. (Call us if your portfolio is represented by digital media, video, or for approval of exceptions to slide review.)
- 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.
- 5) If you are requesting housing, include a housing application form along with a \$60 room deposit.
- 6) 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 8, 1998. Material received after this date will be reviewed on a space-available basis; call or check our website for course availability, at <http://www.meca.edu>

Notification of acceptance will be mailed on or about June 5; full fees for accepted applicants are due July 1, 1998.  
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.

## Application for Admission

1998 Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

Please print or type

Name	first	middle	last
Mailing address			
Permanent address (if different from above)			email address
Telephone (day and evening)		Country of citizenship	Social security number
(optional: for statistical purposes only)	Birth date	Male/Female	Race
Art school, college or university attended	City/State	Field of major	Degree and date received or expected

Business and professional experience and present employment (specify dates)

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

### I am applying for:

- ☐ Complete Program, July 20 - August 7  
☐ Week one only: July 20 - 24 with Wolfgang Weingart  
☐ Week two only: July 27 - 31 with Hans-Ulrich Allemann  
☐ Week three only: August 3 - 7 with Lucille Tenazas  
☐ Combination of two weeks:

Second choice:

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

- ☐ Print Ad ☐ CA Ad ☐ Graphic Design: USA Ad ☐ poster ☐ word of mouth: explain ☐ website ☐ other: explain

Applicant Signature

Date



State your objectives in pursuing study  
at the Maine Summer Institute in Graphic Design in  
3-5 sentences:

Housing Application

1998 Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

Please print or type

1 Name	first	middle	last	2 Telephone (day & night)
3 Mailing address				4 Sex m/f
5 Dates housing will be required - from and to				6 Birthdate

6 How to register: All application must be done by mail or in person and must be accompanied by \$60 refundable\* room deposit (payable to Maine College of Art). Confirmation and housing assignment will be sent by mail. Full payment is due prior to occupancy. \*The room deposit is not refundable to applicants who withdraw after room assignments have been confirmed (no later than July 1)

7 Housing options (check one):

- |   |       |                       |  |       |                       |
|---|-------|-----------------------|--|-------|-----------------------|
| <input type="checkbox"/> Double occupancy | \$465 | three-week program    | <input type="checkbox"/> Single occupancy* | \$620 | three-week program    |
| <input type="checkbox"/> Double occupancy | \$350 | two consecutive weeks | <input type="checkbox"/> Single occupancy* | \$455 | two consecutive weeks |
| <input type="checkbox"/> Double occupancy | \$195 | one week              | <input type="checkbox"/> Single occupancy* | \$245 | one week              |

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

Procedures

- 1 The dates of occupancy will be verified in a confirmation mailing along with all necessary materials. Room deposits are non-refundable applicants who withdraw from the program after the room assignments have been made (no later than July 1, 1998).
- 2 Maine College of Art is the final authority on all room assignments. The College will do its best to place students according to their wishes.
- 3 The College reserves the right to make changes in residence hall room assignments and the right to change living arrangements when circumstances necessitate such action.
- 4 Rooms are furnished with beds, dressers, lights, desks and chairs. Other accouterments must be supplied by the student. Holbrook House offers cooking facilities and supplies, and spacious common areas. Residents are responsible for bringing their own bed linens and towels.
- 5 A Resident Assistant is an occupant of the residence hall and is available for assistance and information.
- 6 Roommates will be of the same sex, though a couple may apply to share a double-occupancy room.

Policies

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

Please return this form, with \$60 deposit to

Maine Summer Institute in Graphic Design  
Maine College of Art  
97 Spring Street  
Portland, ME 04101

Student

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

Date

Financial Aid Application

1998 Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

1 Name first middle last 2 Telephone

3 Mailing address 4 Country of citizenship

5 Birthdate 6 Male/Female

6 Student Status Please answer the following:

	Yes	No
Were you born BEFORE January 1, 1975?	<input type="checkbox"/>	<input type="checkbox"/>
Are you a veteran of the U.S. armed forces?	<input type="checkbox"/>	<input type="checkbox"/>
Are you a ward of the court or are both your parents dead?	<input type="checkbox"/>	<input type="checkbox"/>
Do you have legal dependents (other than a spouse)?	<input type="checkbox"/>	<input type="checkbox"/>

If you are married, or if you answered yes to any of the questions in #6, leave all questions related to your parents blank.  
All others must complete the parent sections and provide a copy of the parent 1997 federal tax return.

Household Information Student (& Spouse)  
7 As of today, are you married? (check only one) ☐ I am not married (single, divorced, or widowed) ☐ I am married ☐ I am separated  
8 Number of family members (include yourself, spouse, and other people only if they get more than half of their support from you.)

Parents  
Answer questions #9 through #12 only if you are not married and answered no to all questions in #6.  
9 What is your parents' current marital status? ☐ Single ☐ Divorced ☐ Married ☐ Widowed ☐ Separated  
10 What is your parents' State of legal residence? \_\_\_\_\_  
11 What is the age of your oldest parent? \_\_\_\_\_  
12 Number of family members: \_\_\_\_\_  
Include yourself (the student), and your parents. Include your parents' other children and other people only if they get more than half of their support from your parents.

1997 Income, Earnings, and Benefits  
Important All applicants must submit a signed copy of their 1997 federal tax return with this application. Include all schedules and worksheets.  
Students who are providing information about their parent(s) must also provide a signed copy of their parents' 1997 federal tax return (include all schedules and worksheets). See question #6 if you are not sure if you must provide information about your parents.  
13 Did you (or will you) file a federal tax return for the year 1997? \_\_\_\_\_ Parent \_\_\_\_\_ Student

	Parent	Student
14 1997 Untaxed income and benefits (yearly totals only)		
Social Security benefits:	\$ _____	\$ _____
Aid to Families with Dependent Children (AFCD or ADC):	\$ _____	\$ _____
Child support received for all children:	\$ _____	\$ _____
Other untaxed income and benefits:	\$ _____	\$ _____

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

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

Student Date Student's Spouse Date

Father or Stepfather Date Mother or Stepmother Date



## 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

Three 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.

### Tuition

Tuition for the complete three-week Institute is \$1,800. Weekly session tuition is \$650. There is a \$30 non-refundable application fee for each application.

### Housing

Housing is available in Maine College of Art's Holbrook House, a modest dormitory house with communal kitchen facilities, two blocks from the Baxter Building studios. Double occupancy rooms are \$465 for three weeks, \$350 for two consecutive weeks and \$195 for one week. A few single occupancy rooms are \$620 for three weeks, \$455 for two consecutive weeks and \$245 for one week. There is a \$60 room deposit required for each application which is non-refundable after July 1. To request housing, fill out and return the housing application form. For those who wish to arrange housing independently, Portland Visitor Information lists accommodations at 207 772-5800.

### 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 8, 1998. Accepted students will be notified of financial aid decisions by June 5, 1998.

### Payment

Full payment of all tuition and fees is due on or before July 1, 1998.

### Refund Policy

100% of tuition charges will be refunded for withdrawal from the Institute before July 1 and 50% refunded for withdrawal between July 1 and July 20. No refunds will be made after July 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 early July for specific supplies necessary to bring. Supply runs are easily made during the workshops, art stores are within walking distance.

### Administration

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

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.

### Admission

Admission 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. (Call us if your portfolio is represented by digital media, video, or for approval of exceptions to slide review.)

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.

5) If you are requesting housing, include a housing application form along with a \$60 room deposit.

6) 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 8, 1998. Material received after this date will be reviewed on a space-available basis; call or check our website for course availability, at <http://www.meca.edu>

Notification of acceptance will be mailed on or about June 5; full fees for accepted applicants are due July 1, 1998.

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.

### 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





ute in GRAPHIC DESIGN

07 Aug 1998

MAZAS DESIGN

PAGE 81

Design

605 Third Street  
Suite 208  
San Francisco  
94107  
415 331 1211

MSIgd Maine Summer Institute in Graphic Design  
1998

Rafael  
Seth  
Susan  
Lisa  
Valerie  
Hillary  
Nancy  
Arzu  
Rachel  
Jennifer  
Romón  
W.D. Ross



George  
Margo  
at-off in  
MSIGD  
designer  
-88

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

Maine Summer Institute  
in Graphic Design

1998

July 20 - August 7

#### Program

This series of three five-day residential workshops brings together small groups of designers 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 are enhanced by intensely making, discovering and observing. Studio time includes not only hands-on projects without computers, but discussions, demonstrations, slides, 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 three-week program is designed and works as an integrated program of complementary studies.

Outside of the studio participants gather informally with faculty to share stories, theories and ideas while exploring Portland and the surrounding 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 red-bricked 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 with 24-hour access.



Nancy Skolin & Thomas Wedell  
MSIGD 1996, 1997

Wolfgang Weingart  
MSIGD 1993, 1998



Ron Hobart  
MSIGD 1993, 1997



Dorothée Hofmann  
MSIGD 1994, 1995, 1997

Check our website at <http://www.meca.edu>  
for 1998 faculty work examples, statements, and  
course descriptions.



Maine College of Art



Intro / 1st Day class

Intro me

Intro ~~Jami~~ Jami Shannon

Parking - Calderwood, use ID for windshield

Maintenance: Work-study daily: ~~Steve~~ Steve

Health & Safety: no smoking  
fire escapes & extinguisher  
no alcohol  
first-aid  
911 / phone in hall  
open windows / close

copier: your use 8x11 & 11x17 paper provided

grades: ~~graded~~ graded

~~Hours~~: Baxter library 8:30-4  
ant supply store

Mail Service: P.O. across st

Recycling cans / bottles - hallway / paper - xerox  
fridge / toaster / Pauls

Keys: 5¢ dep each key

do not prop doors  
return on Friday

last one out lock up doors, windows

Schedule: Mon @ 5: ~~Mark~~ Brian Bous

~~Wed~~ ~~Thurs~~ ~~Fri~~ ~~Sat~~ ~~Sun~~  
Tues onl.

Coxo bay weekly

Set-up space: cluster, stay out of corners

Schedule / h-oo

Marketing

Klemm

Peeter

Budget

evaluation



1998

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7  
schedule

1998

(Farmers Market 7-2,  
Monument Square) each Wed.

Wolfgang Weingart July 20 - 24 Weingart will distribute a detailed studio schedule on Monday.

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio <i>9:30 computer class</i>	<i>then Michael</i> 9-5 studio	9-5 studio	9-5 studio
<i>FX</i> <i>Willing</i> Ferry Beach food, ocean, sand	*J's or Boru's or Free St. Taverna	*Lobster shack		

Hans-U Allemann July 27-31

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio	9-5 studio	9-5 studio	9-5 studio
Fort Williams food, ocean, sand <i>Donny</i> <i>009</i>		*Lobster shack	7:00 lecture at Portland Art Museum (tentative) <i>Wcy</i>	

Lucille Tenazas August 3-7

monday	tuesday	wednesday	thursday	friday
8:30 breakfast Intro 9-5 studio	9-5 studio <i>Donny</i> <i>1:00 lecture</i>	9-5 studio	9-5 studio	9-5 studio
Kettle Cove food, ocean, sand <i>FX Williams</i>		*Lobster shack	7:00 lecture at Portland Art Museum (tentative) <i>Kathey Buckner 200</i>	

\*means we'll have the van running, (or it's walkable) & you pay to eat.. Lobster Shack is lobster on paper plates & picnic tables ocean side (BYOB). For you three-weekers, you can check out the menu 3x. And the ocean's beautiful...

Sunday's are check-in at the dorm, the R.A. will be your Portland answer-person. The RA will have suggestions for eating places, things to do, for any of you wishing to gather at the dorm on your own. Those of you not staying in the dorm, call 773-9160 to see if a group thing is forming, or, where they went... Saturday mornings are check-out, the RA will have those details too.

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

Studio time includes a break for lunch, and any class may run later than 5 - details regarding schedule is up to each faculty.

Marketing

Alman

Peter.

B.P.T.

evaluation

M

Rofa  
Seth  
Sus  
Lis  
Vo  
Hi  
N

# 1998

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

15 June, 1998

Hello, hello,

Enclosed is a general schedule and some other Portland info.

Supply lists will be coming shortly, the faculty have promised to get back to me soon... hopefully this week... I'll get those to you as soon as I have them.

In terms of the schedule, 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 scheduled evening outing at the beginning of each workshop to get acquainted, many of the participants this year are here for one week, each week is full. 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 may/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 during the school year, and has a kitchen and common area. There's a kitchen with cooking equipment.

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 St. 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. The RA may guide you on this and will be there for check-in. You should be receiving information from our housing office for more details. (Check-in times, dorm phone #, etc.)

Sunday night you may want to gather in the dorm (even if you're not staying there), and group-ing 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 I'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.) The RA will be your Portland host-type. It's all walkable. I may stop in, I have a new baby on my lap as I write (7 wks), and an "active 2.5 yr old. Some of you know what this means...

Please don't hesitate to call Rick (my assistant) or me at 207 775-3052 with any questions, or email me at [margoh@maine.rr.com](mailto:margoh@maine.rr.com)

See you soon!

Margo Halverson, MSIGD Director



Maine Summer Institute  
in Graphic Design  
Maine College of Art

# 1998

## supply list

### Wolfgang Weingart

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

### Hans-U Allemann

9x12" pad tracing paper  
black construction paper  
magle tape  
rubber cement or lettraset studio tac  
pencils: B, 1B, 2B  
Prismacolor thick lead art pencils (small box)  
eraser  
brushes: #2,3,5  
paint: Plaka — white and black  
Inch/pica ruler (18")  
triangles: 45°/90°, 30°/60°  
scissors  
x-acto & #11 blades  
cutting mat  
clear push pins

### Lucille Tenazas

sketch pad  
drawing utensils (pencil, marker, color pencils)  
x-acto knife & blades  
cutting mat  
a pile of source materials for found imagery

Course Description: This workshop is intended to foster non-traditional ways of working. Experimental typography demands that text be read in innovative and challenging ways, moving beyond a use of text that is based on arbitrary texture. The concept of "dualities" will provide the framework for our exploration. Students will chose a topic, object, or idea and sift through its multiple aspects, drawing on both subjective and objective methods of analysis. You are encouraged to bring out the tactile possibilities of design by combining skills in both electronic and traditional media.

We will spend the first day discussing possible topics and subject matter. The workshop will culminate in single project, a triptych, which should represent a seamless resolution of the issues explored.

Also, bring to your first morning: \$10 for key deposits, returned to you when you leave.  
There are two art supply stores a short walk from the studio.  
And maybe a softball glove if you have room.

Rafael  
Seth  
Susan  
Lisa  
Vicki  
Hilary  
Nancy

□ faculty ~~the~~ van

Computer Lab (4:5:30 hrs)  
(one space)

coffee Ven

final class lists

✓  $\$$  to Richard

NS150 takes up @ Boston

pickup@fivora

new

Fünftens

MSGD takes up @ Boston  
@ Hallbrook

[illegible]

marketing.

Alman

Positive.

Bainco T.

crabapple



MSIGD Holbrook House RA:

(get cleaning supplies inc. the white-style paper towels and bathroom garbage liners from Doug)

please vacuum all carpets

clean both kitchens inc. fridge, inside & out, mop kitchen floors.

take out garbage and recycle-ables.

Clear the outside yard for trash or problems.

let Doug know if ants or gnats are a problem: don't let them let food sit out.

bathrooms need a constant stock of TP in each, & please mop floor, soft-scrub tubs & sink areas, lysol toilets, windex mirrors, wash area rugs. Empty garbage cans.

Upon their check-in on Sunday, tell them what's going on around town, music, food, be prepared with maps or some way to point out their way (they should already have them, they were sent out...). They'll be asking about parking, restaurants, etc. Have a bunch of CBW's, guides, whatever, on hand. Escort each to their room, deal with keys and generally make them cozy and comfortable, introduce them to each other, etc. You are *their first contact with us--* you are their host-person:  
It's an important part you play in making this program run smoothly, comfortably, and stress-free.

We will be meeting at 8:30 at Baxter each Mon. morning, we will have coffee and snacks there, but also point out the coffee shops for real breakfast if they want to go earlier (next-door to Baxter pancake place). They should bring supplies from the list, though they can shop down the street anytime needed. (They'll stress about this on Sun.)

Keep me posted with questions or concerns: school: 775-5159, home is 828-4100. 828-1926.

Rofo  
Seth  
Sus  
Lis  
Yo  
H  
N

## Marketing

Atkinson

Posterior

B. n. cap. T.

resolves them

Baxter space

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

1998

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

paint GD E & W  
paint hallway gallery area

paint trash can lids, recycling barrels, etc.

redo/paint "conference" table tops in GD E

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

cut shelves to fit or loose all those extra boards, equipment & junk lying around

tape (really well) signs in all windows about the warning re: opening & closing, & it takes two

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

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

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

and this check french doors, replace any glass

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

M

Rofa  
Seth  
Sus  
Lis  
Va  
Hi  
R

Marking

Alman

Peter

Burt

evaluation

00



Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 20 - August 7

# 1998

**mid-June** ☐ mailing: letter to participants (from Margo)  
include supplies list (from me)  
schedule (from me)  
portland guide which includes a map

☐ to faculty:  
student applications and current student list  
Portland guide and map (those \$2 jobs, ~~Deborah~~ has them)  
copy of schedule & supply list

**First week of July** ☐ to faculty:  
final application roster/alert them to changes/additions/withdrawals

call Deborah re: calendar listings for lectures at PMA  
design, order, print t's, this info.  
talk to Maria & I re: quantities >

**sometime b/4 mid-July** ☐ collect menus from nearby Baxter places for lunch  
collect menus from order-in night-lime places (Sillys, etc.)  
put a folder on the wall by the fridge area  
☐ post library hours (inc. ours & portland public) in that fridge-info area (check right before)  
☐ gather for me stats from the applications, see stat sheet  
☐ have the biz office make enough keys for all participants  
rubberband sets that include 1 for Baxter & 1 for GD french doors  
after you check that they work  
you will need a key for my office, get one from me  
☐ ask the library to display and collect info/articles on this year's faculty, they'll need a list  
☐ ask biz office to have copier repairman come and service copiers so they are in ship-shape  
condition (you'll need to give them a # that's on the label and a copy-count)  
☐ ask biz office to order us two cases of B 1/2 x 11" copy paper and a case of 11 x 17"  
to be delivered to the Baxter basement (library if they can't get downstairs).  
Then split the paper between the two copiers, underneath.  
Get windex & paper towels (soft kind) for each copier (I'll have petty cash)

M

Rafael  
Seth  
Susan  
Lisa  
Vicki  
Hilary  
Nancy

Marketing  
Admission

PETER

BAXTER

evaluation

# MSIgd stats 1998

## Teachers

### Berg, Susan

Graphic Design Department Head;  
NorthWestern Connecticut Community College

### Bull, David

Assistant Professor, Visual Communications Design;  
Ohio State University

### Melton, Marcus

Profesor of Graphic Design;  
College of the Ozarks

### Whitney, Karla

Associate Professor of Grahic Design;  
Keene State College

*Richard  
Moss College of Art*

*Alman*

*PETER*

*BURKE*

*ambulation*



# MSIgd stats 1998

professionals

## Davison, Robert

Creative/Design Director;  
North Eastern University Office of Publications

## Grieg, Megan

Senior Designer/Cover Designer;  
Penguin/Putnam, Inc.

## Kopel, Endel

Graphic Design Supervisor;  
Diversified Expositions

## Miladinov, Sima

Senior Designer;  
Red Flannel Design Group

## Seriff, Mariann

Senior Designer/Senior Art Director;  
Graves, Fowler & Assoc.

## Spindler, Christine

Senior Designer;  
SGC Marketing

## MSIGD ad rates • January/February editions

Magazine	size	dimension	price	I.O.	film due	web site link	lets start
Communication Arts	1/4 page	3 3/8 x 4 3/4	\$2,695 <sup>15%</sup> 1,781	11/3/97	11/20/97	editorial decision	Oct 10
I.D.	1/4 page	33/4 x 4 3/4	\$1,700	11/20/97	11/30/97	no site yet, soon	
Wired Magazine	1/3 page	5 1/8 x 4 3/4	\$12,713!	10/27/97	11/3/97	seperate rates	
Print <u>Annual</u>	1/4	3 7/8 x 43/4	\$1,290	12/5/97	12/12/97	not yet	Sept 17
How	1/4		\$1,060	11/7/97	11/14/97	not yet	
Critique	single page	8.5 x 11	\$2,490	12/4/97	12/12/97	not yet, soon	
Design Issues -WEB							
Fall 1997	half page	5.5 x 4	\$215	9/17/97 or 1/16/978	10/1/97 or 1/30/99		
	full page	5.5 x 8.5	\$300				
This publication offers web site links, six months for \$75 or 12 mos. \$100. Web ads \$110 and \$145. Ads plus link \$125 and \$175.							
Eye	132 x 102 1/4 pg.	1/4 pg.	\$390	10/25/97	10/25/97	10/25/97 to publish Dec. 1	
Upper/Lower Case	1/4 pg.	4 3/4 x 6 1/2	\$1,420.	10/25/97	10/27/97	10/25/97 to publish March 1	
GD USA			\$325.				



The Rep-Talent Relationship:

address, phone, & email for press-kit info  
check each: calendar listing area?

- ✓ Print
- ✓ ID
- ✓ How
- ✓ Communication Arts
- ✓ TM
- ✓ U&LC (Upper & Lower Case)
- ✓ Design Quarterly
- ✓ Step-by-step
- ✓ GDUSA
- ✓ Wired
- ✓ AIGA National Journal
- ✓ Eye
- ✓ Emigre
- ✓ Adobe
- ✓ Critique
- ✓ ACD Statements
- ✓ Affliche
- ✓ UCDA
- ✓ graphics international
- ✓ Design Issues

#Q roads

ADS

calendar listings

contacts for editorial

Almanac

Poster

Budget

Advertising

## The Rep-Talent Relationship: A Collaborative Effort

By BARBARA GORDON

Whenever a freelancer seeks a representative to sell and market their work, an assumption is made that the representative is totally responsible for the marketing and selling effort. In actual practice, this is not the case—it is a collaborative effort between rep and talent, because once the rep has made the sale and gotten the assignment, if the artist/photographer can't deliver on time, on budget and with consistent quality, time after time, then no rep can effectively market and sell. I'd like to discuss some of the factors that go into a successful association between talent and rep.

A freelancer must supply the representative with the tools they need to effectively market the work. If a rep tells a talent, "I need examples of portraits, landscapes or industrial matter or I need a duplicate portfolio," a freelancer should comply. A representative is only as good as the sell-

ing tools they are provided with. I often compare a portfolio to a store's inventory. How long would a retail establishment last if it didn't have enough inventory, new inventory or a diversity of inventory? As the selling or marketing arm of a business, i.e., the representative, needs appropriate and sufficient inventory to work with. This also applies to advertising and promotion. The Fortune 500 companies do not spend millions on advertising and promotion for tax deductions, they spend the money because advertising and promotion works. In today's highly competitive freelance marketplace, advertising and promotion and repeat advertising and promotion are a must.

As a working representative who talks with other reps, I can assure you that the artist/photographer who goes the extra mile to supply the rep with what they need to land the sale also gives the rep enthusiasm and a belief in the freelancer that spills over into the selling arena.

It may sound trite but we all like to deal with people who are competent, helpful, effective and who will listen to our needs and make every effort to satisfy them. These components fall under the heading of personality or temperament and can affect business. Since photographers usually have direct client contact during the course of a shooting, they become aware that their personality, demeanor and working style can make or break a relationship. All of the photographers I've worked with were very good about setting up a user-friendly environment in the studio when a shoot was taking place. But the artist, too, must have the right working personality because no matter how much a client may like the rep, if the talent is rude, abrupt, non-communicative or a prima donna, no long-term business relationship is going to take place. Fortunately we have very few prima donnas these days, but there are artists/photographers who can't or won't take art direction or complain incessantly through the assignment and they are literally the kiss of death for the client/talent relationship.

It is imperative that on every assignment, rep, talent and client understand and communicate on all of the particulars of the job: what's involved and expected, deadlines, fees, rights being sold and expenses. No one likes surprises and it's critical that everyone in the creative chain be apprised of any and all aspects or changes in the assignment. Expenses more than anticipated? Let the client know

### Maine Summer Institute in Graphic Design July 20 - August 7

	1998
<b>Wolfgang Weingart</b> Basic Typography	July 20 - 24
<b>Hans-Ulrich Allemann</b> Graphic Identity	July 27 - July 31
<b>Lucille Tenazas</b> Experimental Typography	August 3 - 7

This series of three five-day residential workshops bring together small groups of design professionals and students with a common intent of immersion into the essentials of design process. The program provides an exploration of practical and theoretical issues in a hands-on studio environment. This unique opportunity to work together with a master faculty on exercises and problems presented is rounded out with optional resident living, beach and local outings.

The complete three-week program is designed as an integrated and sequential group of complementary studies, however, participation in any individual workshop or combination of workshops is an option. Each workshop awards one credit. Priority application deadline is May 8, 1998.

For more information and application, visit: [www.meca.edu](http://www.meca.edu)  
Or call or write:

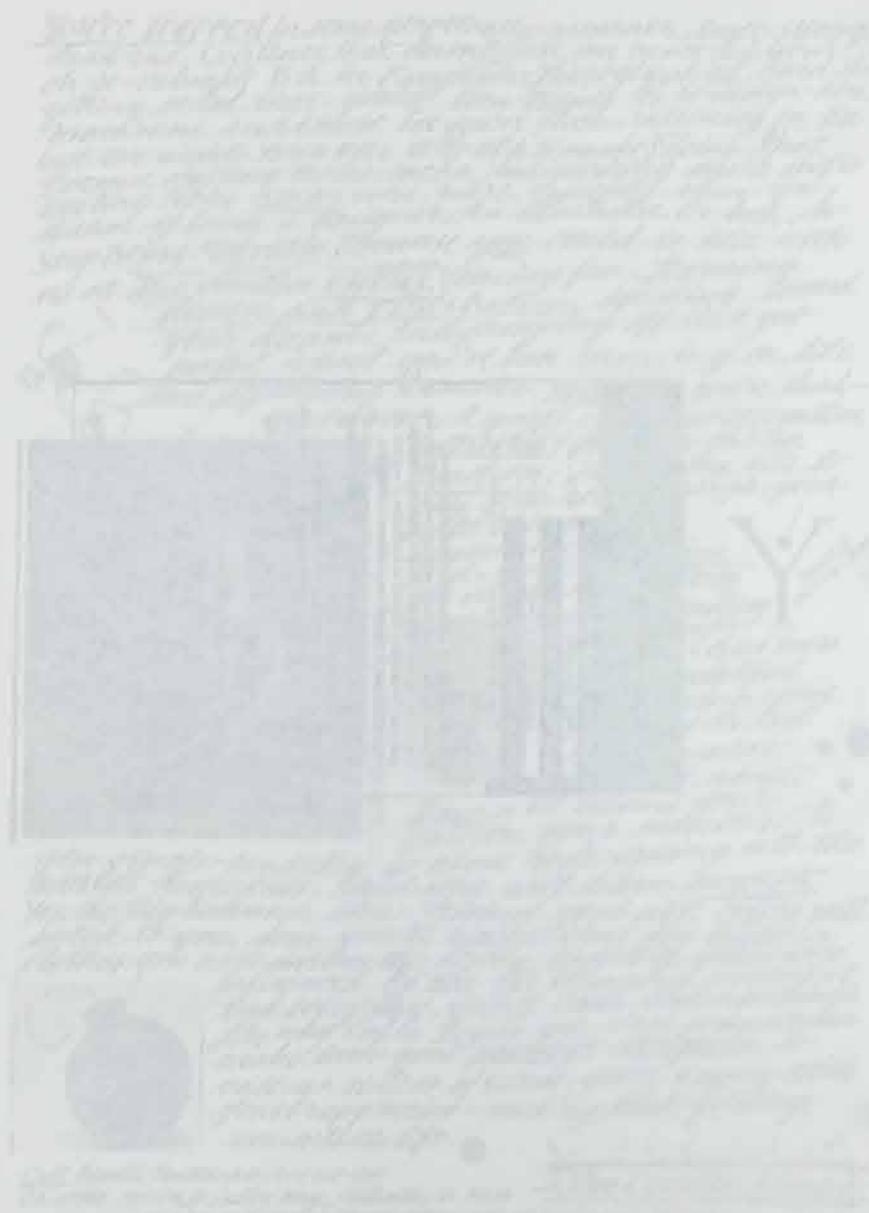
MSIGD, Maine College of Art  
97 Spring Street, Portland, Maine 04101  
207 775-3052, 800 639-4808  
207 772-5069 FAX

Maine College of Art



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Rafael  
Seth  
Susan  
Lisa  
Vad  
Hi  
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Re: from margo

Sat, Sep 26, 1998 12:24 AM

From: david bull <bull.13@osu.edu>

To: Margo Halverson <margoh@maine.rr.com>

Date: Fri, 25 Sep 1998 11:15:34 -0400 (EDT)

Subject: Re: from margo

Dear Margo:

I do have some thoughts for a fill-in - (In no particular order)

Philip Burton  
(No bio needed)

Peter Megert, AGI  
(Paul Rand and Ken Hiebert brought him here to the US from Zürich to run the Westinghouse design department in the mid 60s. He then taught here at OSU for 20 years. He teaches part-time here and in St. Gallen Switzerland. He has also taught at Cranbrook, Harvard, and Carnegie-Mellon.)

Terry Irwin  
(I don't know much about her, although she is the design force behind the Meta Design San Francisco office along with Bill Hill. I know she is a Basel grad.)

Franz Werner  
(He is a good friend of Wolfgang's - a former student. He has taught at RISD for 15 years since coming from Basel. He is now department chair. I was his TA and he does similar stuff to Wolfgang, and likewise Phil Burton.)

Lauralee Alben & Jim Faris (Alben + Faris)  
(Major players in interface and interaction design in northern california, clients include Apple, IBM, etc. My roommate from RISD worked for them for 5 years. She has an undergrad from RISD and then went to Basel where she met Jim who did his undergrad at Mass College of Art. They both had special articles published in TM magazine with their Wiengart work from the 70s. Jim was design director at MOMA and Lauralee worked for (I think) Siegle and Gale or Lippincott before their move out west. They both lecture widely at all the big conferences. Jim is considered a interface design rock-star in Holland.)

Tom Ockerse  
(He could bring a nice twist to a basic semantic typography class. He has a

Almanac

PETER

BURTON

application

from margo

Sat, Sep 26, 1998 12:24 AM

second house on Vinelhaven Island - so he loves Maine)

Krystof Lenk

(He is an amazing typography teacher, I was his TA for two type classes. A real strong analysis, hierarchy, and music approach to basic type. He is Polish and has a strong interweaving of type history in his teaching. He is an information design / interaction design guru - lectures widely.)

Hammett Nurosl

(A Yale grad from the mid70s - he was a class below Oscar Fernandez. He is a very savvy teacher and designer. He also has a film degree from Ravensbourne in England and a Masters in Architecture from Yale. Has taught at RISD for past 15-20years.)

Dan Boyarski

(Heads Carnegie - Mellon's graduate human computer interaction design program, Basel grad.)

Don Adleta

(Basel grad, heads Ohio University's design program, former RISD faculty along with his ex-wife Trisha Hennesy who heads Western Michigan's program - also a Basel grad.)

Trisha Hennesy

(A wild woman - she would really get the students psyched)

Joseph Godlewski

(I think he is in Boston running a big publisher's design dept. Has taught at various places, RISD, Indiana, etc. I think he is a Yale or Basel or both grad.)

Sharon Poggenpohl

(teaches at the id at iit, has taught at U of Arts, RISD, Kasas City, RIT, a real pro and editor of Visible Language)

Inge Druckrey

Willi Kunz

I hope this list gives you some ideas. Its hard to think of a real rock-star. I know anyone of these would do an awesome job.



re: from margo

Sat, Sep 26, 1998 12:24 AM

Please respond - I'm curious to know your thoughts.

Regards,

Dave

Your message dated 9:18 PM +0000 9/24/98, said:

>David, it was good to hear from you, sorry we didn't get to chat more, but  
>this summer especially, I was so busy with kid stuff... so intense, andd I  
>was/am still waiting for sleep longer than 4 hours at a shot... you know the  
>routine. But I've never been happier.  
>  
>news flash. Weingart won't be coming next year, he needs a break. Any  
>thoughts on a "replacement"? Not possible, I know, but I'm meaning  
>a good,  
>basic typography, big name person, who knows how to teach... but also maybe  
>it's time to rethink the INstitute's focus, not loosing the hands on, but it  
>seems people need a forum for discussion of current issues. Of the practice,  
>and, as usual, the art vs. design dicotomy...  
>  
>any thoughts?  
>  
>My sabbitcal has begun. But I've never been more busy, exhausted,  
>exhilerated...  
>  
>take care,  
>margo

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Rafael  
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Poster

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applying



Monday Oct 13

1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
July 20 - August 7 1998

Wolfgang Weingart	July 20 - 24	Basic Typography
Hans-Ulrich Allemann	July 27 - 31	Topic: Graphic Identity
Lucille Tenazas	August 3 - 7	Experimental Typography

Program

The Maine Summer Institute in Graphic Design is a series of three five-day workshops, designed for both established and developing graphic designers. The faculty, with international prominence as both practitioners and teachers, provide a structured, hands-on exploration of theoretical and practical issues in visual communication. Perception, expression, and problem-solving is enhanced by intensely making, discovering and observing. The daily studio schedule includes not only the hands-on projects, but also critiques, discussions, demonstrations, slides, prepared presentations and informal work-related gatherings. Each workshop brings together small diverse groups of designers with the common intent of immersion into the essentials of design process. Each workshop functions independently, so participation in any individual session or combination of sessions week is a viable option; however, the complete three-week program is designed as an integrated program of complementary studies. Director of the Institute is Margo Halverson, Associate Professor at Maine College of Art.

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. Studio facilities for the Institute 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 Institute stay with 24-hour access.

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 and offering a Master of Fine Arts in Studio Arts beginning in 1998. MECA is accredited by the New England Association of School and Colleges and by the National Association of Schools of Art and Design.

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.

Costs

Tuition for the complete three-week program is \$1,800. Tuition for each five-day workshop is \$650. There is a non-refundable application fee of \$30. Housing is available at additional cost in Maine College of Art's Holbrook House, a college dormitory house a short walk from the Baxter Building, or arrangements may be made independently. Residence rooms are primarily double occupancy. There are kitchen facilities in the Holbrook House, and many restaurants and cafés nearby. A double occupancy room costs \$450 for the three-week program, \$340 for two weeks, and \$190 for one week.

Financial Aid

Some limited financial aid is available to qualified applicants who demonstrate need. Financial aid application is included with the Institute application. Applicants seeking aid should be sure to return their applications and supporting documents by the priority deadline of May 8, 1998.

Credit

Work satisfactorily completed for each five-day workshop is awarded one college credit.

Admission

Admission to the Maine Summer Institute in Graphic Design is based upon a slide portfolio review and application. The priority application deadline is May 8, 1998. Those who apply by this deadline will be notified by June 5. Applications will be reviewed after May 8 on an individual space-available basis. Check our website or call for workshop availability.

Application materials may be downloaded from our website:  
<http://www.meca.edu/gdmeca> or obtained by contacting:

Allemann

Baxter

application

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aine Summer Institute in Graphic Design  
College of Art  
ing Street  
and, Maine 04101  
phone: 207 775.3052 or 800 639.4808  
207 772.5069  
: cstudy@mea.edu

e College of Art does not discriminate against any individual on the basis of that person's sex, sexu-  
orientation, race, color, religion, age, handicap, national or ethnic origin.

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appending



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Rafael  
Seth  
Susan  
Lisa  
Vicki  
Hilary  
Nancy

#### Wolfgang Weingart

Wolfgang Weingart taught typography at the School of Design, Basel, Switzerland since 1968. 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.

#### Hans-Ulrich Allemann

Hans-Ulrich Allemann is an adjunct professor at The University of the Arts, in Philadelphia. He is also a principal of Allemann Almqvist & Jones, a Philadelphia based design firm he formed in 1983. Allemann was born in Switzerland, and graduated in 1965 from the School of Design Basel, Switzerland. He has taught at the Kansas City Art Institute and has worked in Switzerland for both a design studio and advertising agency. Allemann is a founding member of the AIGA/Philadelphia chapter and has lectured extensively in this country and abroad. He has received numerous awards from major professional organizations. His design work has been published in Graphis, ID Magazine, Print Magazine, Modern Publicity and other books and publications on design. Some of his teaching programs have been featured in Graphic Design Education and Typographische Monatsblätter/St. Gallen, a Swiss quarterly on issues in design and education. Allemann's posters are in the permanent collections of the Gewerbemuseums in Basel and Zurich, Switzerland. Recently a portfolio of his firm's work was featured in Graphic Design America Two, published by Rockport/Allworth Editions.

#### Topic: Graphic Identity

A one week workshop focusing on issues related to the development of a graphic identity. The program seeks to demonstrate how a clearly structured process can yield a variety of meaningful concepts and directions for possible identity design solutions.

Experimentation and play with given and invented forms, analysis of findings and final synthesis are the objectives of this five day course assignment.

While the assignment specifically relates to identity design, the work process serves as a model that can be applied to any design investigation, regardless of medium or application.

Lucille Tenazas is principal of Tenazas Design, a San Francisco-based communication graphics and design firm widely regarded for its rigorous and thought-provoking approach to graphic presentation. The scope of Tenazas Design's work is broad, and its clients include Champion International Corporation, Rizzoli Publications, the National Endowment for the Arts, the Stanford University Art Museum, and the San Francisco International Airport. In 1995, Ms. Tenazas was honored as one of the I.D. Forty, ID Magazine's third annual selection of 40 of America's leading design innovators. In 1996, a retrospective of her work was exhibited at the San Francisco Museum of Modern Art.

Tenazas is Adjunct Professor of Design at the California College of Arts and Crafts (CCAC) and has been visiting faculty at Yale University, California Institute of the Arts, and Rhode Island School of Design. Her interest in design education has led her to conduct workshops with students in design programs throughout the country. Educated in Manila, Philippines, she studied at CCAC and received her MFA from Cranbrook Academy of Art. She lectures extensively, both here and abroad, chiefly to discuss her work in the context of personal philosophies, as well as in the current milieu of the design profession as a cultural force. Lucille is currently the national president of the American Institute of Graphic Arts (AIGA).

Allemann

B&P&T

applying

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Rafael  
Seth  
Susan  
Lisa  
Vicki  
Hilary  
Nancy

# Experimental Typography

Experimental Typography is a studio class concerned with the interpretation of language and information in inventive ways that explore experimentation and personal expression. It is a process toward a more provocative form of visible language where the emphasis is on exploring the manipulation of type and text to express ideas developed largely by the student (as opposed to being closely dictated by the instructor). Students learn to develop points of view and express them in a variety of typographic languages.

Almanac

Butter

Application



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1998 Maine Summer Institute in Graphic Design  
Maine College of Art

MEMO

TO: Margo, George, Mark  
FROM: Maria Gallace, Continuing Studies  
RE: BFA Scholarship for MSIGD '98  
DATE: April 1, 1998

Once again, the Maine Summer Institute in Graphic Design will offer full tuition scholarship to one BFA student enrolled as a graphic design major. The value of this scholarship is \$1800, and it covers full tuition for the three weeks of MSIGD. The guidelines and application are attached. Would you announce this opportunity and make these forms available to your junior students? I've also attached an MSIGD poster.

Please note that scholarship applicants must fully complete the admission process for MSIGD, but that they may pay a reduced \$10 application fee. The application deadline is 5:00 p.m., May 8, 1998.

Atkinson

**1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
Student Scholarship Application**

Provisions

Maine College of Art has made institutional funds available to provide one student with a full three-week tuition of \$1800 to attend the 1998 Maine Summer Institute in Graphic Design. This scholarship applies to tuition and fees only; it may not be applied to housing expenses. It is not transferable to any other MECA program, or to any future session of MSIGD.

Eligibility

All applicants for this scholarship must:

- Be a current full-time MECA junior with a declared major in Graphic Design
- Have a minimum cumulative G.P.A. of 3.0 as of January, 1998

How to Apply

All applicants must submit the following to the Continuing Studies office:

- A complete MSIGD application, including statement of purpose
- A slide portfolio of no less than 10 and no more than 20 slides, individually labelled and set for viewing in a Kodak carousel slide tray, along with a typewritten list of the work submitted
- A reduced non-refundable application fee of \$10
- This form, with reverse side completed

Application Deadline is 5:00 p.m. on Friday, May 8, 1998. Please provide complete information on the reverse side of this page and submit this sheet with the MSIGD application, slide portfolio and application fee by the application deadline to Maria Gallace in the Continuing Studies Department in the basement of Clapp House.

Selection and Notification

The scholarship award will be made after the admission committee has completed its review, with notification after May 22. Selection will be made on the basis of an outstanding slide portfolio and statement of purpose, in combination with a strong academic record. A runner-up will be designated in the event that the winner is unable to utilize the award.



1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
Student Scholarship Application

Applicant Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
Student Status (circle one) ☐ full-time ☐ part-time  
Cumulative G.P.A. as of January, 1998 \_\_\_\_\_  
Major \_\_\_\_\_

ALLEMANN ALMQUIST & JONES  
DESIGN CONSULTANTS

301 CHERRY STREET 3<sup>RD</sup>  
PHILADELPHIA PA 19106-1803

To Margo

DESIGN CONSULTANTS  
301 CHERRY STREET 3<sup>RD</sup>  
PHILADELPHIA PA 19106-1803  
TELEPHONE: 215 829 9442  
TELEFAX: 215 829 1755

ALLEMANN ALMQUIST & JONES

6.26.98

Dear Margo -  
Attached my travel info.  
rel. to MSIGD. I'll be

DESIGN CONSULTANTS

301 CHERRY STREET 3<sup>RD</sup>  
PHILADELPHIA PA 19106-1803

TELEPHONE: 215 829 9442  
TELEFAX: 215 829 1755

ALLEMANN ALMQUIST & JONES

8.26.98

Dear Margo,

I'm back again after a very relaxing and rejuvenating three week vacation in the Swiss mountains. What a wonderful surprise to find your letter and all the photographs among the mail that had accumulated in my absence. Thank you very much. The pictures certainly brought back memories of this intense, eventful, exhausting but ultimately fulfilling week in Portland. I enjoyed it a great deal.

Margo, it was good to see you again (this time with family) after all these years. It was also wonderful for me to finally meet Charles. I found it quite impressive how the two of you manage and divide labor. I'm sure it's not easy at times. Still it all felt very relaxed and natural. You're a wonderful couple and your kids are adorable! I wish you all the best.

While in Switzerland, I invited Weingart and his wife to come hiking with me over a weekend. We had a great time together. He told me about his plan to quit teaching at Portland for a while. I tried to talk him out of the idea but without success. Clearly he enjoyed these workshop weeks over the past six years. He just feels exhausted at the moment and he needs a break. I'm sure his book project has something to do with this decision as well as some health concerns.

Enclosed, as promised, I'm sending you some Swiss toys for Jack and Cora. I hope they'll enjoy them.

Congratulations again on your management of another successful summer program. I'm honored to have been part of it. Also thanks again for your generous hospitality. After all these years it felt like a homecoming for me.

Now I have to get prepared and organized for another semester with seniors at the University of the Arts! From what I'm told, it's the worst class in 20 years!! Maybe I should have taken a sabbatical this year after all!

Till next time. Keep in touch and I promise to do the same.

My warmest wishes to you, Charles, Jack and Cora

Yours  
Harry

1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
Student Scholarship Application

Applicant Name \_\_\_\_\_  
Address \_\_\_\_\_  
City, State, Zip \_\_\_\_\_  
Student Status (circle one)      part-time      full-time  
Cumulative G.P.A. as of January, 1998 \_\_\_\_\_  
Major \_\_\_\_\_

I certify that all the information on this form is true and complete to the best of my knowledge.

Applicant Signature \_\_\_\_\_ Date \_\_\_\_\_

who mean Charles. I found it quite impressive how the two

A. L. E. M. A. N. N.  
DESIGN CONSULTANTS

Alman



margo from hans

Wed, Sep 9, 1998 10:18 PM

From: hans@aajdesign.com (Allemann Almquist & Jones)

To: margoh@maine.rr.com

Date: Wed, 9 Sep 1998 17:39:32 -0400

Subject: margo from hans

Hello Margo

I just returned from a presentation meeting and found a printout of your e-mail on my desk. Thanks for your note. Since our office was re-wired, I finally have my own (personal) e-mail address (see above). The address you mailed to is the general office address.

I was very sorry to hear about your dad. I hope he'll pull through. All the best to all of you. I can well imagine how this affects you and your family.

>From what Weingart told me, he mailed a letter to you (school address) shortly after his return to Switzerland. From your note I gather that my mention of this matter in my letter came as a surprise to you?! Talk to him, maybe you can change his mind. As we all know, you can be very persuasive! It's my feeling though that he made up his mind.

At the moment I don't have an answer for a replacement. As you know, I always felt strongly about having one core faculty member for the program. Weingart was for many reasons an obvious and possibly even the best choice.

However, since the program is now clearly established, has a good reputation based on the diversity and quality of its faculty (over the years), maybe the concept of having one core person may not be as critical a factor any more?! Conceptually, the hands-on experience is what makes the program unique. This in my opinion should be maintained. From my teaching experience, the main reason for people to come (back) to MSIGD is to get in touch again with their own creativity. With that, your program fulfills an important mission.

Other than the above, no new thoughts on the topic. Let's discuss over the phone if and when you have some time. Regarding student evaluations, I'd love to get copies whenever it's convenient for you to send them to me.

I'm happy to know that your adorable kids enjoyed the gifts. Give them a

Rofa  
Sett  
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margo from hans

Wed, Sep 9, 1998 10:18 PM

kiss from me. Take care, stay well, greetings also to Charles and my best wishes for your father's recovery.

Hans

*Handwritten:* Margo



computer  
tues 4-5-30  
Wed 3-9  
75

DID YOU GET  
YOUR CONTRACT  
YET

1 Sept 1997

Hans,

So, you're probably back, late August I remember, I hope it was wonderful, refreshing... My summer was more hectic than usual. 4 weeks for the institute was alot. And with Jack I am still going on as if he isn't the extra full-time job he is. Charles is wonderful and a huge help with the Institute (and Jack!), but soon I must begin to cut back, quite saying yes to all I used to do. Speaking of which, my schedule teaching in Maine begins next week. I'll be driving up Mon.a.m., home Tues eve. 4 hrs one way. But last Nov. when I said yes, it sounded like a good idea... stay tuned...

But the Institute was great. ave. 18 enrolled, even with out PR person totally dropping the ball. (Meaning, she did nothing... only our mailings informed the public, plus 3 ads I placed.) A good, mature hard-working (non-complaining) bunch.

AIGA has a new policy. No renting out their membership list. So Maria Gallace, the Continuing Studies Director, is piecing together other lists. This is a big change for us. Ads will also go in Print regional and and Graphics USA.

What this means for you/our poster budget is yet to be determined as she puts together some lists and as we wait to see if the Brissago program will "share" theirs (I actually had to courage to ask, thought it OK since they're not there anymore.). And I think the mail-back reply card isn't a great idea. Everyone should get one hit, and any "supplemental" information they can get from our web-site. Even down-load an application there. So... a new focus.

1. Everyone gets a poster, no mail-back reply card.
2. Probably double the quantity.
3. And yes, you guessed it, no enlarging the print budget.

I'll get you the exact numbers as she finalizes the mailing numbers. I hope this isn't too much of a drag for you, but the up side is 8,000 instead of 4,000 will get the piece... And for your information, Skolos/Wedell's monster poster they pretty much ate their stipend, and Ken paid for his own 3rd color. But maybe you have a paper supplier, or printer who'd be happy to donate for a credit? I know, we're all always asking.

We needed to get two of the ads out while you were gone. I hope there's no problem in that I scheduled you for July 27-31. I made up a course title too. "Logotype Studies & Color." (I don't like the word "logotype", and threw in the color, so please lets talk and change it.) I think most people will be checking the web if they're serious, so that's where we'll put specifics.

Weingart is July 20-24 with "basic typography", then you, then Lucille Tenazas with "Experimental Typography". That title was on the fly too. (Our PR person told me exactly 24 hrs. before Print needed film...) But I'd like to give the courees the sense that they build into the theoretical from the fundamental, play up the sequential nature of the courses. And Doug Scott will come during Lucille's week to do an afternoon on design history of "experimental typography".

So. I will get to you ASAP the budget and quantity of the poster. We'll still mail Jan 2ish, so if it can deliver to us Dec 23ish. Still fits into the 9x12 envelope. (Ken's didn't by a sixteenth. ouch.)

But what I need from you as soon as you can get to it, for the website, is

1. examples of your work 2-3
2. photo of yourself
3. a brief bio
4. course title and description
5. a sentence or two of a "teaching philosophy, something that becomes a personal statement in order to get the reader to know something about you outside of the bio.

Now I'm in New Haven. 203 562-1740 W-Sun. MECA m&t 207 775-5159. Mail to me at 542 Chapel St., New Haven CT 06511. I'll have email soon. Just got here Sun.

Rofo  
Setl  
Sus  
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30 April 1997

Hans,

I was already here in Quark, the email thing seemed too complicated, and I wanted to get this to you, so here it is. ON PAPER.

Poster specs  
due next fall, I'll get you a date when I get back to Maine  
\$4,000 for 4,000 posters  
size: must fit into a 9x12 envelope we supply

There is also a companion mail-back reply card.  
we have \$1,500 for 8,600, perfed.

I'm enclosing Ken's card for you to see.

I'm excited you'll be doing the poster Hans! And it's great you've been here, you know what the program is... what the poster needs to communicate: the sense of Maine, Portland, the comradary, the intensity, all under the umbrella of the studio work (which stresses process and hands-on). The first few posters we stressed the faculty. I still insist faculty work go on the poster for obvious reasons, but we don't have to put the photos of the faculty on. (Ken chose to.) I also want to be specific about course content, name each week, and downplay the bios. (That idea remains a little buried this year, but there are so many elements to juggle...) We have been getting less professionals and more under grad students in the past couple of years-- students after their BFA, or about to be seniors. I put pictures of the classes I've taken on the application. Beach scenes, drawing, studio, crits, etc. I'll enclose my stat sheet.

OK. call me with any questions or if you want to talk about this. This program is really wonderful, and everyone always says, I'll one needs to do is find out about it. It consistently surpasses expectations (on our evaluation sheet), though I don't need to tell you this. It really does still seem like last summer you were there...

Talk to you soon. After mid-may the best place to get ahold of me will be mornings in my office at school. 207 775.5159.

Hans



Rafa  
Setl  
Sus  
Lis  
V

DESIGN CONSULTANTS

301 CHERRY STREET 3R.  
PHILADELPHIA PA 19106-1803

ALLEMANN ALMQUIST & JONES

TELEPHONE: 215 829-9443  
TELEFAX: 215 829-1753

email: [aajenetaxs.com](mailto:aajenetaxs.com)

*Bill Altmann  
Villanova*

4.23.97

Dear Margo,

Sitting in the corner of my desk, the tin-foil alligator has been giving me this mean look, reminding me that I've been remiss in answering all your long past wonderful mailings. I hope you'll forgive me, for I'm truly sorry about this drawn out silence from my end. I have been thinking of you often, especially when looking at the "Margo & Charles" a year at a glance page which is still hanging on my desk wall. Thanks for sending it. Jack looks adorable and you and Charles are a very handsome couple!

At my end, things have been extremely busy and hectic over the year-end and throughout the first quarter of the new year. At present we are slower work wise (which finally gives me time to write to you), but for us partners the loss of some major projects due to corporate mergers and acquisitions have created another nerve wrecking situation. Our marketing efforts are in high gear but have not been too fruitful so far. Thanks to the advances in phone communications, most of our calls go to voice mail boxes. I hate these systems!! At the same time we have to do some serious planning related to new media design, creation of our own web-site and expansion of our client service capabilities. Nothing but headaches!! Meanwhile another school year is mercifully coming to an end and I'm sitting here wondering where all the time went. It seems that the years are just evaporating, leaving less and less time to sit back and to reflect on the true meaning of it all. If only I could find a way to get off this faster and faster moving roller-coaster. But enough with my complaints - still it felt good to vent my frustrations which seem to come to the surface (as usual) at this time of year.

My high point yesterday was the airline ticket in my mail for another summer trip to Europe. As always, I look forward to this time, the chance to go hiking, to read, draw, paint, visit places and to hopefully get in touch again with my soul!

How is the enrollment for the Maine summer program? I like the poster format Ken created. While the abstract (ambiguous) image icon is somewhat of a puzzle to me, the idea of quoting students who participated in the past is a good one. I still think the concept for your program is a terrific one. I wish you and all participants great success and a good time together. I still have fond memories of the place and the people I met there (was it four years ago!!) and look forward to being part of it again next year. In case you're looking for a designer for next years' promotion, I'd like to be considered!

I hope all's well with your family. How is life in New Haven? Do you still find some time to continue with your own creative work?

Enclosed I'm sending you a few selected samples of some recent class projects (an attempt to fuse hand and computer skills while focusing on semantic issues) along with a reprint of our spread in "Who's Who In Graphic Design". Just a little something to make up for my correspondence lapse, hoping you might enjoy seeing it.

Stay well, keep in touch and in case we should not talk before, have a wonderful and rejuvenating summer.

All the best to you and your family.

*Yvonne H*

After completing this letter I discovered that my speech-check program is missing?! Am I can hope for is that there are not too many errors I might have overlooked.

*Tommy*

Lucille Tenazas,6/25/98 11:39 AM -0700, Lucille's course description

1

Date: Thu, 25 Jun 1998 11:39:32 -0700 (PDT)  
X-Sender: tenazas@mail.earthlink.net  
Mime-Version: 1.0  
To: Margoh@maine.rr.com  
From: Lucille Tenazas <tenazas@earthlink.net>  
Subject: Lucille's course description

Dear Margo,

The following is a preliminary course description and materials list for Lucille's workshop. We received Richard Evans' e-mails, and Lucille wanted to clarify that she will not be relying too heavily on the computer lab. Her workshop will be mostly hands on - she just wanted to make sure the students could have access to computers if they needed them. A lab tech will therefore not be necessary.

Thank you for all of your help. I hope the following information is not too late for your purposes. Please feel free to call me if you have any questions.

Regards,  
Carolyn Leary

Course Description:

This workshop is intended to foster non-traditional ways of working. Experimental typography demands that text be read in innovative and challenging ways, moving beyond a use of text that is based on arbitrary texture. The concept of "dualities" will provide the framework for our exploration. Students will choose a topic, object, or idea and sift through its multiple aspects, drawing on both subjective and objective methods of analysis. You are encouraged to bring out the tactile possibilities of design by combining skills in both electronic and traditional media.

We will spend the first day discussing possible topics and subject matter. The workshop will culminate in single project, a triptych, which should represent a seamless resolution of the issues explored.

Materials:

sketch pad  
drawing utensils (pencil, marker, color pencils)  
x-acto knife  
cutting mat  
a pile of source materials for found imagery

Printed for margo halverson <margoh@maine.rr.com>

1



Tenazas|design

605 Third Street  
Suite 204  
San Francisco  
CA 94107  
Tel: 415 957.1311  
Fax: 415 957.0707

## Fax Transmittal

Date	August 24, 1997	# of pages sent, including this page	3
To	Margo Halverson	From	Julie Tenaza
Company	Radwin College of Art + Design	Subject	
Fax Number	(207) 772-5769		

## Remarks

Dear Margo -

Attached are materials you recently requested. This, I leave you to edit as you see fit. I also included a general course description of my experimental typography class. It should give you an idea of what I will explore with this summer workshop.

Let me know if you need anything else.

Julie

14147

Rafa  
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Sus  
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nglesbauroT

UG 24 '97 18:28 TENAZAS DESIGN SF

P.2/3

Lucille Tenazas  
San Francisco, CA

Lucille Tenazas is principal of Tenazas Design, a communication graphics and design firm based in San Francisco. The scope of Tenazas Design's work is broad, among projects for them Champion Corporation, Rizzoli Publications, the National Endowment for the Arts, the Stanford University Art Museum, and the San Francisco International Airport. Tenazas Design is widely regarded for its unique approach to graphic presentation which is considered rigorous, thoughtful and provocative. In 1996, she was honored as one of the I.D. Party, I.D. magazine's third annual selection of 40 of America's leading design innovators. Tenazas is Adjunct Professor of Design at California College of Arts and Crafts (CCAC) and has been visiting faculty Yale University, California Institute of the Arts, and Rhode Island School of Design. Her interest in design education has led her to conduct workshops with students in design programs throughout the country. A recipient of several design awards, Ms. Tenazas has exhibited her work at the Pompidou Center in Paris and the Fortuny Museum in Venice. Educated in Manila, Philippines, she studied at CCAC and received her MFA from Cranbrook Academy of Art. She lectures extensively, here and abroad, chiefly to discuss her work in the context of personal philosophies, as well as in the current milieu of the design profession as a cultural force. A retrospective of work was exhibited at the San Francisco Museum of Modern Art in 1996. Lucille is currently the national president of the American Institute of Graphic Arts (AIGA).



# Typography 3 Experimental Typography

Lucille Tenazas  
Instructor

## Course Overview

Experimental Typography is a studio class concerned with the interpretation of language and information in inventive ways that explore experimentation and personal expression. It is a process toward a more provocative form of visible language where the emphasis is on exploring the manipulation of type and text to express ideas developed largely by the student (as opposed to being closely dictated by the instructor). Students learn to develop points of view and express them in a variety of typographic languages.

## Skills Development

- Verbal articulation and defense of ideas
- Research skills/resource skills
- Writing skills: self-generated text of either critical or personal nature
- Developing rationale to direct the experimentation
- Organization of information
- Exploration of new work processes and techniques
- Off-computer work with type and images

## Goals

- 1 Understanding the complexity of language and the pleasure and dangers of its manipulation
- 2 Discerning purposeful experimentation from superficial treatment/ style
- 3 Developing confidence in venturing into unknown territory (going beyond predictable results)
- 4 Broadening the notion of what typography is (not just captions for the picture)
- 5 Understanding the designer's social responsibility in communicating relevant and useful messages
- 6 Understanding and applying a personal voice to work in and outside of the classroom
- 7 Development of a critical and inquisitive eye, formally and conceptually
- 8 Encouraging the possibilities of collaboration and cross-pollination with other disciplines

## Typography 3 Experimental Typography

Lucille Tenazas  
Instructor

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4/14/97

Ref  
Setl  
Sus  
lis  
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22 August, 1997

Just to recap some of the things I'll need for the poster Hans Allemann will be designing, and for our website. (meca.edu).

1. examples of your work, probably will be reproduced in black & white for the poster. Usually I like to give the designer 2 or 3. People often know work before a name, and it gives them an idea.
2. a photograph of yourself. It's up to Hans if he wants to use it, but this way the option is at hand, and it may be good for the web.
3. a brief bio for the web and poster.
4. course title and description. Again, open yet specific. Weingarts is called Basic Typography, Hans is still out of town, so no title yet. You can call to discuss. I think I'll ask Hans to focus on logotype and color, though the word logo may be too specific, turning off some people, but something like that. Taking WW's basic typography to an application, then, your week moving a little deeper into theoretical issues... Doug Scott would love to come for an afternoon, and I told him I'd or you'd be in touch to plan further later on. Maybe in your course description mention his presentation.
5. Also, a sentence (or two) of a "teaching philosophy", something that becomes a personal statement in order to get the reader to know something about you (outside of the bio)...

Thank-you Lucille, I'm looking forward to next summer, this summer went well, I'll send you our statistics sheet so you can get an idea who comes. Sort of interesting. And don't worry, after these first things get sorted out for our PR I'm not pestering you all winter!

My numbers:  
Phone at home: 203 562-1740 (w-sun)  
Phone at school: 207 775-5159 (m-t)  
Fax at school: 207 772-5069

Write to me at MECA 97 Spring Street, Portland, ME 04101.

08/19/1998 11:26 4159578787

TENAZAS DESIGN

PAGE 01

Tenazas|design

405 Third Street  
Suite 208  
San Francisco  
CA 94107  
Tel 415 957.1311  
Fax 415 957.0707

**Fax Transmittal**

Date	August 19, 1998	# of pages	4
To	Margo Halverson	From	Lucille Tenazas
Company	Maine Summer Institute for Graphic Design	Subject	MSIGD Paperwork
Fax Number			

**Remarks**

Dear Margo,

I'm sorry for the delay in getting you this information. I was immediately caught up in the quagmire of work and home, with a lot of catching up to do and am only now sending you the materials you requested. I did labor over those grades for the students, and actually had to do them 4 times, rethinking and reconsidering.

I had a great time at the program and enjoyed the camaraderie of the students as both professionals and associates. It was a privilege to be a part of their experiences, difficult as it may have been in some instances. It isn't easy to let other people in, strangers at that, in situations of soul-searching. I hope they came away with positive experiences.

Thank you for being a generous host. I enjoyed spending time with you and Charles and Jack and Cora and although I missed my family terribly, it was comforting to be folded into another, albeit temporary one, for shared discussions of juggling life's many and varied attractions and distractions. I hope you enjoy your sabbatical in the coming year. Please give Charles my best wishes in his new status of the reentering professional. Love to Jack and Cora and I hope that they get to meet Max and Rafe.

Best regards,

*Lucille*



MSIGD kitchenware inventory

Tue, Jun 23, 1998 09:59 PM

From: "Richard Evans" <arkonbey@hotmail.com>  
To: margoh@maine.rr.com  
Date: Tue, 23 Jun 1998 12:44:06 PDT  
Subject: MSIGD kitchenware inventory

Margo,

Here is the inventory for the kitchenware. I checked in Porteous and could not find anything. I will check in Holbrook, but I am assuming that all was taken to Bucky's office. Please let me know if this list seems correct!

bowl/s-13  
bowls, wooden-4  
saucers-16  
plates, sm-15  
plates, deep-4  
plates, dinner-19  
plates, serving-1  
party tray, circular-2  
glasses, drinking-8  
glasses, juice-4  
cups, tupperware-6  
frying pan, med-1  
frying pan, large-1  
med. pot w/cover-1  
small saucepan w/cover-1  
mixing bowl-1  
plastic salad bowl, large-3  
silverware:  
fork, dinner-12  
fork, salad-9  
spoon, soup-4  
spoon, tea-6  
knife, butter-8  
knife, steak-1  
serving spoon-1  
serving fork-1  
~~cheese slicer-1~~  
Baxter mugs-27

toaster?  
tea kettle?

- get another lg pot  
saucepan

~~toaster size mugs~~  
for Hans' work  
clean raggs  
water containers  
8 1/2 x 11 papers  
WW glass

MSIGD computer lab use

Sat, Jun 27, 1998 08:00 PM

From: "Richard Evans" <arkonbey@hotmail.com>

To: margoh@maine.rr.com

Date: Wed, 24 Jun 1998 13:18:03 PDT

Subject: MSIGD computer lab use

Dear Ms. Tenazas

Here is the lab access as it stands right now:

Monday, 3Aug-Thurs, 6 Aug:8am-4pm from 5pm until 11pm there are continuing studies classes

Friday 7Aug: Open lab all day

The lab consists of the following equipment

16 workstations each equipped with zip drives;software includes Photoshop 4.0, Illustrator 7.0, and Quark 3.3 as well as a number of website creation programs. All computers are online.

4 flatbed scanners

1 slide scanner

1 8.5x11/8.5x14 b/w laser printer

1 11x17 b/w laser printer

3 video cameras

Also available is a single computer in the graphic design department that is not for working, but for demonstrations and crits. It has a projector and is online, but has no access to a printer.

As to the availability of a lab technician to assist with problems, we need to be informed as to how and when you are planning to use the lab so that we can budget a workstudy lab tech.

I hope this information is helpful.Please contact us as soon as possible so that we can get everything set up.

thank you

sincerely

Richard Evans  
(MSIGD assistant)

Get Your Private, Free Email at <http://www.hotmail.com>



CV  
Richard Margoh  
Richard Margoh  
Richard Margoh  
Richard Margoh  
Richard Margoh

Rafa  
Sett  
Sus  
Lis  
V  
P

# 1998

MSIGD responses

- ☐ Wolfgang Weingart
- ☐ Hans-Ulrich Allemann
- ☐ Lucille Tenazas

My name \_\_\_\_\_

Hello, hello again.  
I promised an "evaluation" that'd be coming in the mail to you... the xerox machine has cooled down, Richard and I are still eating those sour-suck deals from the studio, and the place feels, as you can imagine, empty. But school starts in a few short weeks... The weather has been still hot, but cooling off nightly.  
I would appreciate any thoughts now that you're all back into your own lives. Please take some time to answer questions here, I did get to talk to some of you with these questions, but maybe you can expand or remind me here... also, if you have doubles of any pictures, or could attach one or two to an email to me, I'm looking for something about the "essence" of this experience, as you know now, the straight jargon on the poster or web doesn't do it... any dorm snaps? lobster? anything... (mine always seem the same, groups at the table, in the studio booth...) thanks. I'd like to get some up on our web site recapping the year.  
OK. Please keep in touch, Jack is still running, Cora more and more attentive and smiling, Richard is extremely busy, as ever, and I begin my sabbatical (after teaching a foundation intensive in a week).  
Also, please keep us current with any address changes.  
You can contact me at: [margoh@maine.rr.com](mailto:margoh@maine.rr.com)

## Which parts of the Institute experience were...

most educational? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
most exciting or enjoyable? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
least interesting? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

72 H01H

MSIGD  
The American  
Institute  
for  
Visual  
Communication

1  
2

AURORA  
PROVISIONS



NET WT / CT	UNIT PRICE	TOTAL PRICE
1.52 lb	6.95	\$10.91

Rafa  
Sett  
Sus  
Lis  
Vi  
H

after

- SR send format of note enclosed
- MM letters from MM to students
- MM "evaluations" to students
- SR take film to P.P. (wed)
- MM/SR web stuff to Josh '96 '97- (mtg Fri. 2:30)
- MM letter to Hans
- MM letter to Lucille
- SR stat sheets '97 usgs (96 Blankspets)
- MM memo to SS/R/R except for participant
- SR Xerox 3 of Ken's student's work for home
- SR Xerox 3 of Ken's student's work for home
- SR Kiersten's poster jacket (many enclosed)
- SR Pack up dorm stuff (one pan is mine) - Holbrook
- SR pack up bookie stuff

Need  
this sheet  
again...

- find most current as list hotels
- Register car
- Call Dorothy re: grades
- calibrate scale

SR: generate envelopes  
for all students  
from this yr  
-I'll write Ltr + eval





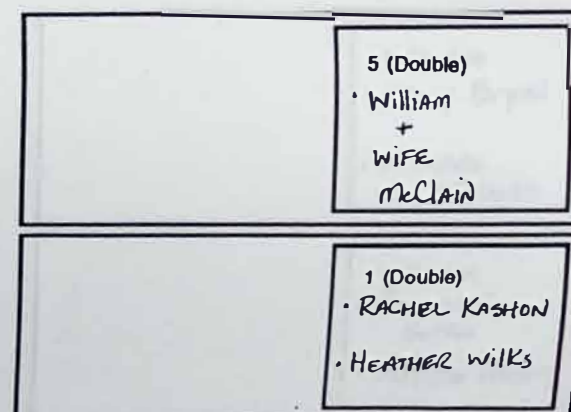
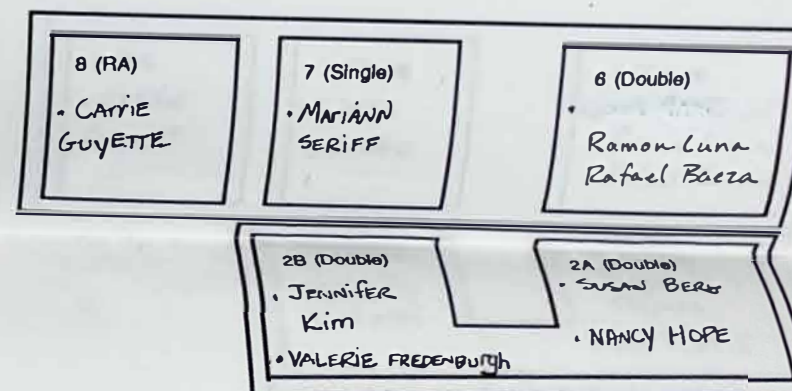
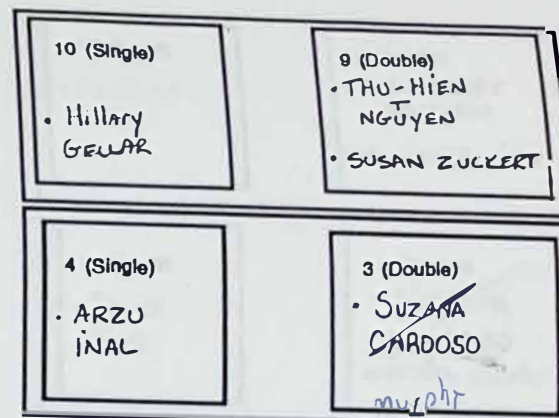
# MSIGD

## Holbrook House Occupancy Diagram

Maximum Occupancy:  
Singles: 4  
Doubles: 14

Total Occupancy: 18  
(This number includes  
the RA)

July 20<sup>th</sup>  
TO  
July 24<sup>th</sup>



1<sup>ST</sup> WEEK WITH  
WOLFGANG WEINGART

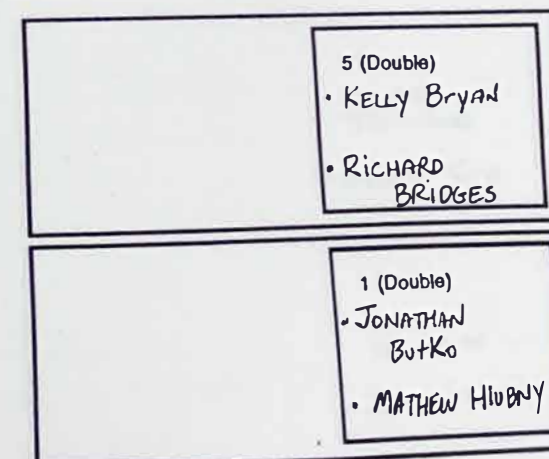
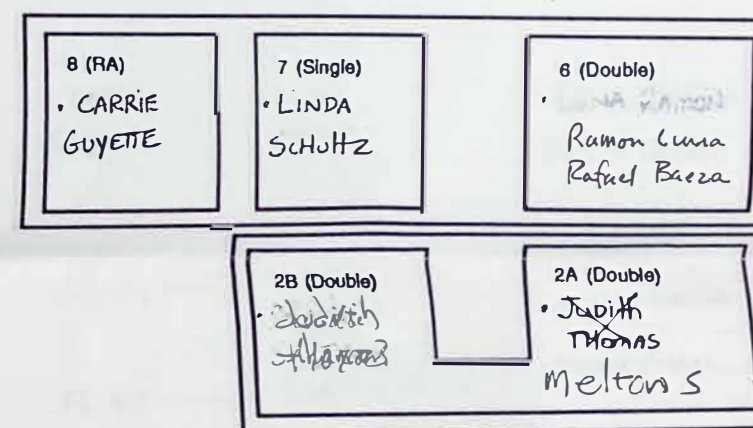
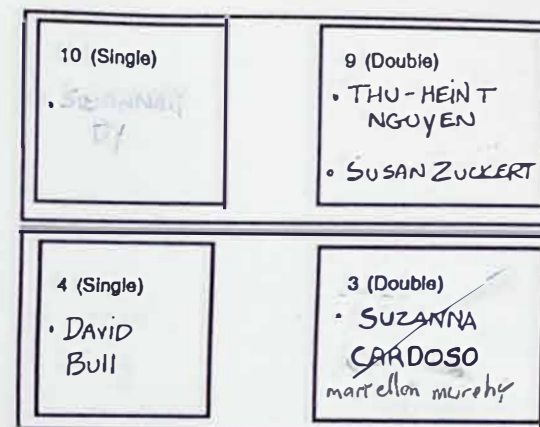
# MSIGD

## Holbrook House Occupancy Diagram

Maximum Occupancy:  
Singles: 4  
Doubles: 14

Total Occupancy: 18  
(This number includes  
the RA)

July 27<sup>th</sup>  
To  
July 31<sup>st</sup>



2ND WEEK WITH  
HANS-ULRICH ALLEMANN



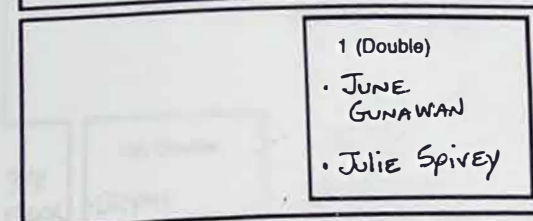
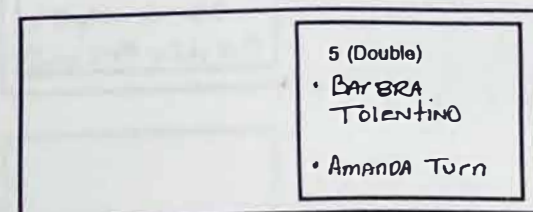
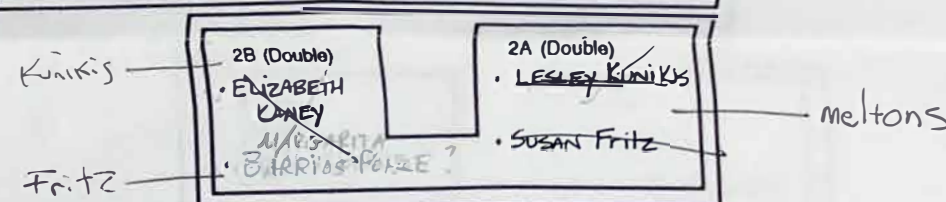
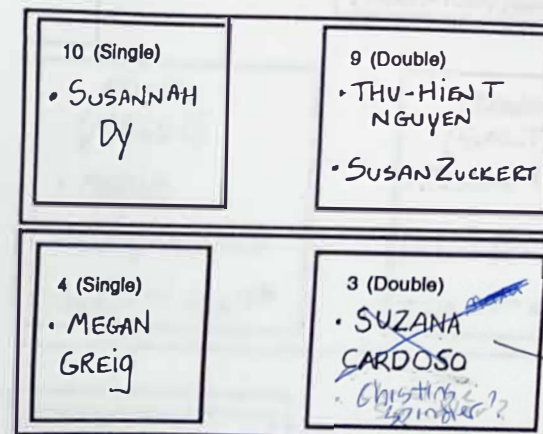
# MSIGD

## Holbrook House Occupancy Diagram

Maximum Occupancy:  
Singles: 4  
Doubles: 14

Total Occupancy: 18  
(This number includes  
the RA)

August 3<sup>rd</sup>  
To  
August 7<sup>th</sup>  
murphy



h-617-310805  
~~Robert D...~~  
w-617-835-2271

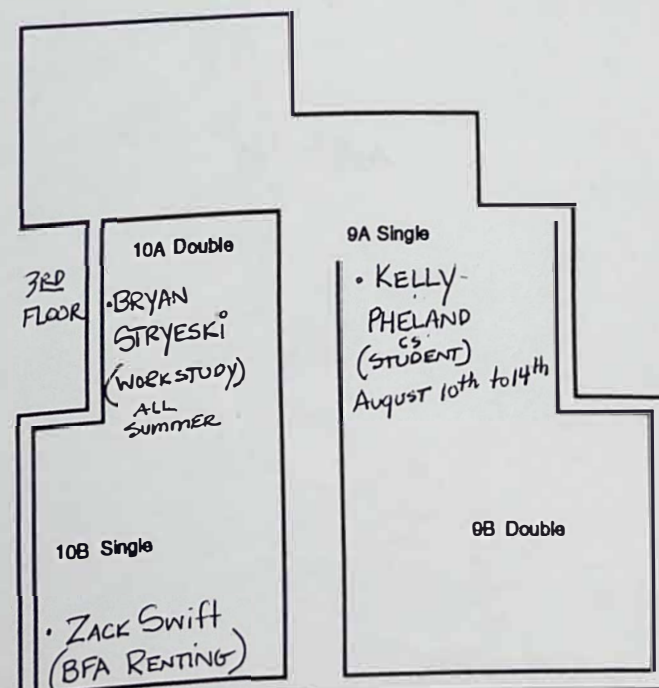
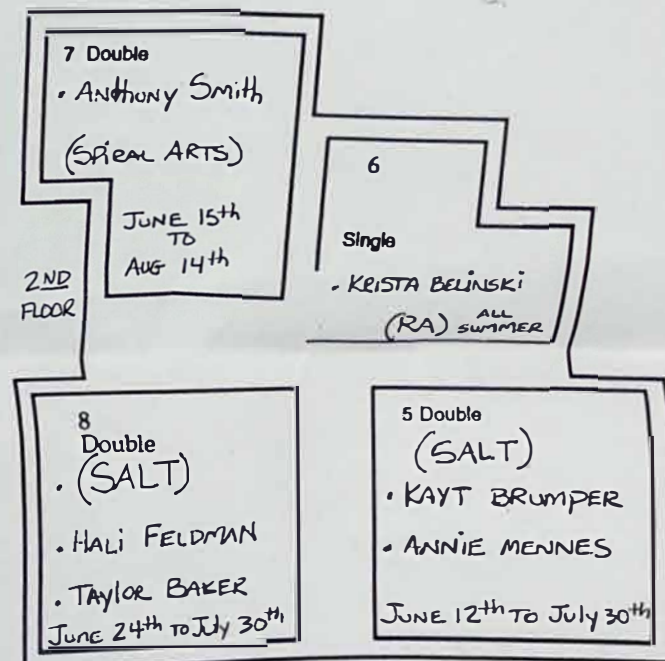
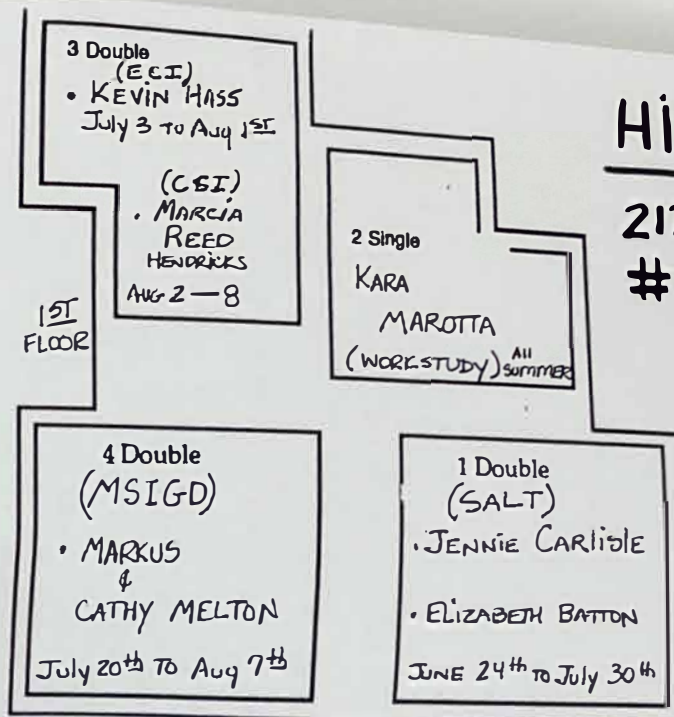
Kaney  
Barrios } Portland Hall  
w-617-437-1356  
h-617-752-4890

3<sup>RD</sup> WEEK WITH  
LUCILLE TENAZAS



# HIGH ST

212 214 HIGH ST  
# 772-9421







HIGH 21  
SIS 514 HIGH 21  
154P - 514

Margo Halverson  
Maine College of Art  
97 Spring St.  
Portland, Maine 04101  
9.20.97

Colin David Campbell  
2430 West Palmer Street  
Apartment Number One  
Chicago Illinois 60647  
Telephone 312 384 0827

Dear Margo,  
Enclosed please find a selection of slides.  
They are copies of some that I took  
during the MS190 last month.  
I hope they are useful to you. Most  
of my 'people' shots did not turn out  
too well, but I have included one of  
Jacky with Alice!  
I have sent a set (mostly the same ones)  
of slides to Dorothea - I hope they  
meet her needs.  
Say hi to Shannon for me - I hope  
your academic year has gotten off to a  
good start. Tell Charles I may see  
him in December - I'm planning on  
attending the Yale Open House.

Kind regards,  
Colin Campbell

Tel. / fax  
(5) 523 34 68

Taller de comunicación visual Chicago 27-3  
Col. Nápoles  
México, D.F. 03810

fecha / date: 07.01.97.  
fax de / from: ESTELA BOBICE  
fax para / to: MARGO HALVERSON.  
DIRECTOR.  
número de fax / fax number: 207. 332.5069  
número de hojas incluyendo esta tarjeta / total of pages including this one: 1

DEAR MARGO:

THANK YOU SO MUCH FOR YOUR  
FAX. UNFORTUNATELY I CAN'T  
COME DRAW WITH DOROTHEA THAT  
WEEK BUT I AM LOOKING FORWARD  
TO TAKE NEXT YEAR COURSES  
(PROBABLY THE WHOLE MONTH?) SO  
I'LL CONTACT YOU EARLY  
FEBRUARY.

THANK YOU. GREETINGS.

ESTELA.



old  
Proof

July  
20-2

WOLFGANG  
**Weingart**



**Basic Typography**

This typography course is based on elemental typographic problems, and stays in dialog between classical rules and the personal computer possibilities.



Comments from previous participants:

The Maine Summer Institute in Graphic Design was refreshing, educational, as well as a good vacation.

The Summer Institute provided me with the opportunity to meet interesting designers, push my skills further, and rethink my approach to design problem solving.

Being in the company of a variety of like-minded people in a learning situation - if only college had been like this...refreshing!

My attitude about graphic design is enriched and intensified. The workshop provided a "seed" of what I never got as a self-taught designer - "back to basics, get-to-the-roots of what design is all about", with teaching from a world-known master. Thank you!

Empowering & inspirational!

It was wonderful to be able to focus on one thing, explore Portland, be outside, meet other designers, and talk one-on-one, daily!, to the faculty.

The opportunity to work one-on-one with faculty I had previously studied and read about actually exceeded my expectations.

I left Maine feeling rejuvenated and satisfied.

Old Proof

July 20-24

WOLFGANG Weingart



**Basic Typography**  
This typography course is based on elemental typographic problems, and stays in dialog between classical rules and the personal computer possibilities.  
These five working days show an insight into very basic typographic phenomena that are largely unknown.

July 27-31

Hans-U.

Allemann



**Topic: Graphic Identity**  
A one week workshop focusing on issues related to the development of a graphic identity.

The program seeks to demonstrate how a clearly structured process can yield a variety of meaningful concepts and directions for possible identity solutions.

Experimentation and play with given and invented forms, analysis of findings and final synthesis are the objectives of this five day course assignment.

While the assignment specifically relates to identity design, the work process serves as a model that can be applied to any design investigation, regardless of medium or application.

August 3-7



TENAZAS

# 1988 Maine Summer Institute in Graphic Design



and express them in a variety of typographic languages.

land since 1968. He has also conducted typographic Summer Program in Graphic Design in Brissago, he has lectured on his teaching methods in over 15 itions, design books and journals, and he has been s received awards from the Swiss Department of Cultural and *Typographic Process* and is a contributor to the part was trained as a lead typesetter and is a self-taught ance Graphic Internationale

#### Allemann

professor at The University of the Arts, in Philadelphia. He is also a principal of Allemann Almqvist & delphia based design firm, founded in 1983. Allemann was born in Switzerland, and graduated in ie School of Design Basel, Switzerland. He has taught at the Kansas City Art Institute and has worked d for both a design studio and an advertising agency. Allemann is a founding member of the lphia chapter and has lectured extensively in this country and abroad. He has received numerous major professional organizations. His design work has been published in *Graphis*, *ID Magazine*, *Print odern Publicity* and other books and publications on design. Some of his teaching programs have d in *Graphic Design Education* and *Typographische Monatsblätter*, a Swiss quarterly on issues in ducation. Allemann's posters are in the permanent collections of the Gewerbemuseums in Basel and erland. Recently a portfolio of his firm's work was featured in *Graphic Design America Two*, Rockport/Allworth Editions.

#### Lucille Tenazas

is principal of Tenazas Design, a San Francisco-based communication graphics and design firm widely regarded for its rigorous and thought-provoking approach to graphic presentation. The scope of Tenazas Design's work is broad, and its clients include Champion International Corporation, Rizzoli Publications, the National Endowment for the Arts, the Stanford University Art Museum, and the San Francisco International Airport. In 1995, Ms. Tenazas was honored as one of the I.D. Forty, *ID Magazine's* third annual selection of 40 of America's leading design innovators. In 1996, a retrospective of her work was exhibited at the San Francisco Museum of Modern Art.

Tenazas is Adjunct Professor of Design at the California College of Arts and Crafts (CCAC) and has been visiting faculty at Yale University, California Institute of the Arts, and Rhode Island School of Design. Her interest in design education has led her to conduct workshops with students in design programs throughout the country. Educated in Manila, Philippines, she studied at CCAC and received her MFA from Cranbrook Academy of Art. She lectures extensively, both here and abroad, chiefly to discuss her work in the context of personal philosophies, as well as in the current milieu of the design profession as a cultural force.

Lucille is currently the national president of the American Institute of Graphic Arts (AIGA).



86 WW



Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

0410139933

PAR

PAR AVION VIA AEREA



Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland



PAR AVION VIA AEREA



Wolfgang Weingart AGI  
Postfach 2235  
CH 4001 Basel/Switzerland

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

Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

0410139933

PAR AVION VIA AEREA



... can yield a variety of meaningful  
possible identity design solutions.  
Experimentation and play with given and invented forms, analysis of findings and final synthesis

Wolfgang Weingart AG/  
Postfach 2235  
CH 4001 Basel/Switzerland

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

To  
Margo Halverson, Director  
c/o Maine College of Art  
Graphic Design Department

97 Spring Street  
Portland/Maine 04101

U S A

Basel,  
September 18, 1997

Dear Margo,  
I got your letter from August 22. Congratulations for finding a house  
for you . . . I saw in my map a Prospect Street in Westbrook. Is this the  
same street in the country side?

We saw Hans in August here, and stayed some days in our apartment. I send you  
the material for what you asked.

1. Biography the same like 1997
2. The quote the same like 1997
3. Charles has WW photographs
4. Send you some work with this letter

You sound also happy with the family, and work. Like since years I am still  
working on the book. In the moment to bring all the text in a good german,  
later english. A little boring work.

Please let me know, if you need more informations.

Skolos and Wedell came last week to Basel. It was a very good, and nice time.  
They came into the typeshop for a two hour discussion.

Many greetings to you three . . .

*Your  
Wing*

Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

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

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

97 Spring Street  
Portland/Maine 04101

U S A

Basel,  
March 19, 1998

Dear Margo,  
thanks for you long letter, which I had a little problems to understand.  
Do you get an other child? Or I misunderstood it . . .

I do not need special instruments for the course. All the same like always.  
The Scotchbands in the plastic holder are in your office from last year.  
I will bring some new scotchbands with me.

As I wrote to you on January 30th I will arrive in Portland from Boston at  
2:55 pm, Suterday July 18th by DL 4299.

Perhaps Hans will arrive on Friday July 24, so its great that I can  
stay until Monday morning in the piano Room. No problems for me for sleeping.  
The same day the flight goes back in the afternoon.

Was a writter from NYC phoning you for a WWPicture in the CA magazine?  
Her name is Noreen O'Leary, and she is doing an article for April  
probably.

Many greetings to you all, and to Al Achram . . .

*Your  
Wing*



Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

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Fon (061) 695 67 11/School  
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To  
Margo Halverson, Director MSIGD  
c/o Maine College of Art

97 Spring Street  
Portland/Maine 04101

U.S.A.

Basel,  
July 31, 1998

Dear Margo,  
back exhausted in Basel with a new funny, sterile feeling in my left part  
of my face and arm (probably blocked nerves) since I was waiting in the Portland  
Airport for the flight to Boston, I like to thanks again for the great time  
with your family and guests at your wonderful home.

It was also a good time with your students, and I also saw again the  
generell needs in the basics . . . I do not why, but I love to wake them a  
little up, and to open a little their eyes - hopeful for few  
students, or only for a week.

I like to write you soon enough - before you start to plan your next Summer  
1999 - a not very happy note:

I made today the difficult decision to teach for the moment not  
anymore at the Maine Summer Program. (My last instruction will be once in  
Boston, at Elizabeth Resnicks school, because I promised her old wish to  
do it soon).

I feel the first time during these great six years that the expenditure  
of energy during these summers is immense.

The two day trip back and forth, regulary around 4 days preparing in  
Basel the material, and the one week teaching seems in the moment too much  
for me.

I hope you take this decision not personnel: Every human beeing is  
replaceable, this realistic fact I learned from Armin Hofmann 25 years ago.

I like to stay in contact, your family, and your school like before.  
And I hope that my brake will not affect our relationship and positif plans  
of the planned partnership between your school and Basel.

If you need my help in anny case, please contact me every time.

Perhaps in the meantime you went to Sylvie Bachofners house to find a way  
for our collective plan.

I wish you and your family all my best, with the hope to see each other  
soon back.

My best greetings to you all, and many thanks for all your helps,

*Wolfgang Weingart*  
*you will see -*

Ps:

(Eventual I have to be in Boston soon, to take the new opportunity  
to see a publisher, and, as I mentioned to you before, combine this trip to  
realize Elizabeth Resnicks every time coming back question to have a  
short workshop at her school). I will inform you soon enough, if, it will  
be some weeks after Xmas 1998.

Perhaps we have the opportunity to see us somewhere?

for you . . . I saw in my map a European  
same street in the country side?

Wolfgang Weigart AG  
Postfach 2235  
CH 4001 Basel/Switzerland

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

97 Spring Street  
Portland/Maine 04101

U S A

Basel,  
July 3, 1998

Dear Margo,  
many congratulations, many sorry for this late response . . .

I like to send you my program again. I asked John Maeda again for a two  
hour lecture. I hope you have nothing against this invitation, I should asked  
you before, but like last time it was also fine for you. I wrote him also,  
that we have no budget for this two hours, like last year.

Sylvia Bachofner send me a letter to meet each other. She is on  
the 'Board of . . .' at your school. Do you know her?

Is Charles still at Yale? How is Mark Jamra?

Do you need something specific from Switzerland?

---

The machine will arrive on Suterday, 18th of July in Portland  
2.55 pm by DL4229-(the latest information, and the same than before)

---

Many greetings to you and your family

*Yours  
Wolfgang*

WW  
98



Wolfgang Weingart  
Postfach 2235

10-10-87 10:50 MAINE COLLEGE OF ART

ID-2077725088

P.05

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 Typographische Monatsblätter/St. Gallen and Typographic Process and is a contributor to the Typographische Monatsblätter/St. Gallen. 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.

#### Klaus-Ulrich Allemann

is an adjunct professor at The University of the Arts, in Philadelphia. He is also a principal of Allemann Alquist & Jones, a Philadelphia based design firm he formed in 1983. Allemann was born in Switzerland, and graduated in 1965 from the School of Design Basel, Switzerland. He has taught at the Kansas City Art Institute and has worked in Switzerland for both a design studio and advertising agency. Allemann is a founding member of the AIGA/Philadelphia chapter and has lectured extensively in this country and abroad. He has received numerous awards from major professional organizations. His design work has been published in Graphic, ID Magazine, Print Magazine, Modern Publicity and other books and publications on design. Some of his teaching programs have been featured in Graphic Design Education and Typographische Monatsblätter/St. Gallen, Swiss quarterly on issues in design and education. Allemann's posters are in the permanent collections of the Gewerbemuseum in Basel and Zurich, Switzerland. Recently a portfolio of his firm's work was featured in Graphic Design America Two, published by Rockport/Allworth Editions.

The main responsibility of a graphic designer is to respond to the needs of a public audience. Meaningful design solutions will always require a thoughtful search process. To make messages understandable and visually coherent, the designers task is to synthesize information and to give it purposeful structure and form.

For me the process of solving visual communication assignments usually involves four distinct phases:

- Listening and questioning to insure a complete and clear understanding of the project.
- Analyzing and distilling all pertinent and meaningful aspects of the information.
- Experimentation and play, the time to fuse the rational/analytical with the intuitive and search for the appropriate sign and/or visual metaphor.
- Final resolution and preparation for production.

While the fulfillment of the pragmatic purpose for each project is a given, finding a fresh and unique solution, as well as magic in the balance of appropriateness and ambiguity, is always a challenge.

As an educator, I can share the accumulated experiences and insights I have gained over the years through my own struggles. It is a source that enables me to fully involve myself in my students' search for quality in design.

#### Topic: Graphic Identity

A one week workshop focusing on issues related to the development of a graphic identity. The program seeks to demonstrate how a clearly structured process can yield a variety of meaningful concepts and directions for possible identity design solutions.

Experimentation and play with given and invented forms, analysis of findings and final synthesis

Students optional may be on Monday

spelling?

I think, no "s"

WEB

W W 98

While the assignment specifically relates to identity design, the work process serves as a model that can be applied to any design investigation, regardless of medium or application.

Lucille Tenazas  
San Francisco CA

Lucille Tenazas is principal of Tenazas Design, a San Francisco-based communication graphics and design firm widely regarded for its rigorous and thought-provoking approach to graphic presentation. The scope of Tenazas Design's work is broad, and its clients include Champion International Corporation, Rizzoli Publications, the National Endowment for the Arts, the Stanford University Art Museum, and the San Francisco International Airport. In 1995, Ms. Tenazas was honored as one of the I.D. Forty, ID Magazine's third annual selection of 40 of America's leading design innovators. In 1996, a retrospective of her work was exhibited at the San Francisco Museum of Modern Art.

Tenazas is Adjunct Professor of Design at the California College of Arts and Crafts (CCAC) and has been visiting faculty at Yale University, California Institute of the Arts, and Rhode Island School of Design. Her interest in design education has led her to conduct workshops with students in design programs throughout the country. Educated in Manila, Philippines, she studied at CCAC and received her MFA from Cranbrook Academy of Art. She lectures extensively, both here and abroad, chiefly to discuss her work in the context of personal philosophies, as well as in the current milieu of the design profession as a cultural force. Lucille is currently the national president of the American Institute of Graphic Arts (AIGA).

#### Statement

The whole idea of authorship is important. I try to instill in my students that you have to make your voice heard. I feel that if you are aware of who you are, then you can ultimately take on the identities and problems others may pose yet not lose your own voice.

#### Experimental Typography

Experimental Typography is a studio class concerned with the interpretation of language and information in inventive ways that explore experimentation and personal expression. It is a process toward a more provocative form of visible language where the emphasis is on exploring the manipulation of type and text to express ideas developed largely by the student (as opposed to being closely dictated by the instructor). Students learn to develop points of view and express them in a variety of typographic languages.

W W 98



1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
July 20 - August 7 1998

Wolfgang Weingart  
Hans-Ulrich Allmann  
Lucille Tenazas

July 20 - 24  
July 27 - 31  
August 3 - 7

Basic Typography  
~~Experimental Typography~~  
Experimental Typography

#### Program

The Maine Summer Institute in Graphic Design is a series of three five-day workshops, designed for both established and developing graphic designers. The faculty, with international prominence as both practitioners and teachers, provide a structured, hands-on exploration of theoretical and practical issues in visual communication. Perception, expression, and problem-solving is enhanced by intensely making, discovering and observing. <sup>the daily</sup> ~~A nice studio~~ <sup>Schedule</sup> ~~includes~~ <sup>not only</sup> ~~exercises, discussions, demonstrations, slides, prepared presentations and informal work-related gatherings.~~ <sup>the hands-on</sup> ~~Each workshop brings together small groups of designers from different parts of the world~~ <sup>on a project, but also</sup> ~~with the common intent of immersion into the essentials of design process.~~ Each workshop functions independently, so participation in any individual session or combination of sessions week is a viable option; however, the complete three-week program is designed as an integrated program of complementary studies. Director of the Institute is Margo Halverson, Associate Professor at Maine College of Art.

#### 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. Studio facilities for the Institute 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 Institute stay with 24-hour access.

#### 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. <sup>and offering a Master of Fine Arts in Studio Arts beginning in 1998</sup> ~~MECA is accredited by the New England Association of Schools and Colleges and by the National Association of Schools of Art and Design.~~

#### 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.

#### Costs

Tuition for the complete three-week program is \$1800. Tuition for each five-day workshop is \$650. There is a non-refundable application fee of \$60. Housing is available at an additional cost in Maine College of Art's Holbrook House, a ~~turn-of-the-century~~ <sup>college</sup> dormitory house a short walk from the Baxter Building, or arrangements may be made independently. Residence rooms are double occupancy. There are kitchen facilities in the Holbrook House, and many restaurants and cafes nearby. A double occupancy room costs \$600 for the three-week program, \$200 for two weeks, and \$200 for one week.

#### Financial Aid

Some limited financial aid is available to qualified applicants who demonstrate need. (financial aid application is included with the Institute application.) Applicants seeking aid should be sure to return their applications and supporting documents by the priority deadline of May 15, 1998.

#### Credit

W W 98

Some  
more  
info  
on  
the  
program

any way  
to make this  
more as-is  
meaning,  
a dump,  
in. telling's  
program?

Admission

Admission to the Maine Summer Institute in Graphic Design is based upon a slide portfolio review and application. The priority application deadline is May 15, 1998. Those who apply by this deadline will be notified by June 1. Applications will be reviewed after May 15 on an individual space-available basis. ~~Call or~~ Check our website for workshop availability.

Application materials may be obtained from by contacting:

1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
97 Spring Street  
Portland, Maine 04101  
Telephone: 207 775.3052 or 800 639.4808  
FAX: 207 772.5069  
email: cstudy@meca.edu  
web site: <http://www.meca.edu/gisec/>

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

Application materials may be downloaded from our website,  
<http://www.meca.edu> or obtained by contacting:

1998 Maine Summer Institute in Graphic Design  
Maine College of Art  
97 Spring Street  
Portland, ME 04101  
Telephone 207 775.3052 or 800 639.4808 ext. 231  
FAX: 207 772.5069  
email: cstudy@meca.edu

Application may be downloaded from our website, <http://www.meca.edu>  
or at  
Say something here about downloading the app @ meca.edu?

W  
W  
86



02-10-1998 22:19 FROM WEINGART-WOLFF

TO 6812677725869

P.01

Wolfgang Weingart AG  
Postfach 2295  
CH-4001 Basel/Switzerland

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Fax (081)261.02.63

Urgent

To  
Margo Halverson  
c/o Maine College of Art

97 Spring Street  
Portland/Maine 04101

U.S.A.

Fax to:  
001-207-772.50.69  
1 Page

Basel.  
October 8, 1998

Dear Margo,  
thank you for your call last week, and I hope we stay in touch like  
always.

When I spoke yesterday with Andy Weed/Seattle, I thought it would be a great  
contribution for your Maine Summer Institute in Graphic Design.

Andy came in August 1990 to the Postgraduate Program to Basel, and stayed  
three years at our school. His projects were outstanding and very different in  
his themes and creativities from the other students of his class.

More I cannot say.

Hope everything is well for you and your family . . . I do not know,  
if I will come to Boston in the new year.

Elizabeth Resnick will print the Portland interview from Thursday  
July 23, 1998 in the AIGA Bulletin in coming Summer. Kathy revised it over a  
week, and I think it is now very good, and critical to the situation of  
today's and the future. If you are interested, I like to send  
you a copy by Mail.

Many greetings,

*Wolfgang Weingart*

WW  
8b

Typography Workshop with Wolfgang Weingart/Basel-Switzerland  
at Maine Summer Institute in Graphic Design (Maine College of Art)  
Portland/Maine July 20 to 24, 1998

Program

9 to 12 am		1 to 5 pm	
Monday July 20	9-11:	About the Basel School of Design	1-3: First exercise/end
		School structure	
		The Typography History of the school	3-5: Second exercise/end
		How we teach	Find the correct optical letter spacing with the typeface Times: SUMMER IN MAINE
		What can be school today?	
Tuesday July 21		Material which we need for this week	
		Explaining the four exercises, and why these exercises	
	11-12:	First exercise	
		Find the correct optical letter spacing with the typeface Akzidenz-Grotesk: SUMMER IN MAINE	
9 to 12 am		1 to 5.30 pm	
Tuesday July 21	9-12:	Third exercise	1-4: Third exercise/end
		Find the correct word spacing: My background, experience, and knowledge of . . .	4-5.30: Showing by computer general typography problems in relation to the given four exercises

Continue other side

W W 86



	9 to 12 am	1 to 5 pm
Wednesday July 22	9- Fourth exercise	1- Fourth exercise
	12: Bookcover Design (Text on page 3)	3: 3- Lecture by John Maeda: 5: The Media Laboratory Massachusetts Institute of Technology
Thursday July 23	9- Fourth exercise	1- Fourth exercise
	12:	3.30: Planning a book project 5.30:
Friday July 24	9- Fourth exercise	1- Fourth exercise/end
	12:	2: 2- Evaluation of the 5: results from the five workshop days

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

86 NW

Specifications about the Bookcover

cover size: 8 1/2 by 11 inches (width x height)  
 typeface: Prepared in a serif and sans serif typeface (Akzidenz-Grotesk and Times) with three different sizes, and your individual sizes made by Xerox Machine

Titel: The most beautiful Swiss Books 1997  
 Les plus beaux livres suisses 1997  
 Die schönsten Schweizer Bücher 1997

Author: Edited by the Federal Department of Internal Affairs, Berne/Switzerland  
 Edite par le Departement federal de l'interieur, Berne/Suisse  
 Herausgegeben durch das Eidgenössische Departement des Innern, Bern/Schweiz

Writer/ Introduction: With an Introduction by Dr Beat Koelliker  
 President of the Jury  
 Avec une introduction de Dr Beat Koelliker  
 President du jury  
 Mit einem Vorwort von Dr Beat Koelliker  
 Präsident der Jury

Adresses

Schule für Gestaltung Basel  
 (Basel School of Design)  
 Studienbereich Visuelle Kommunikation HFG  
 Attn: Esther Neth

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86 MW



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Mit einem Vorwort von Dr Beat Koelliker  
Präsident der Jury

Adresses

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W W 98

# Wolfgang Weingart

22 August, 1995

Wolfgang Weingart  
Postfach 2235/CH 4001  
Basel, Switzerland

Hello Weingart,

DONE. But I'm already on the road for next summer. Trying to wrap things up here since, in a week we move back to New Haven. WE BOUGHT A HOUSE. I had no idea we'd find one so soon, but now we will have a place to move to next spring, and when I'm up here I'll have a place to stay, though we'd prefer to rent it out for the 6 or 7 months of income... we'll see. These details eat up my time. It's 69 Prospect, a short walk to the back bay, a long walk into town, an easy bike. It's a great neighborhood, not too "suburban", with lots of character. You'll see it next summer. Are you feeling better? Dorothea said you weren't feeling to great when you returned. Remember how sick Sukki Pang was? Then the next week someone else from your week didn't feel too well...

But the summer was good. Very calm and mature it seemed. But four weeks is alot for me. I'm exhausted. As much as I love doing this, I'm by myself, with Shannon of course, and someone new next year... And I'm feeling that with Jack, I really have this other full-time job that also pulls on my energy. So I need to say no to more things, little requests here and there.

So now the usual requests...Hans is designing the poster, and we are putting up a web site, recapping last (1997) year and introducing next year. Probably ready in a few weeks. The address is ass the regular stuff and meca.edu

- 1) Your bio. Let me know if I should add or delete anything.
- 2) A quote or a statement, any changes?
- 3) A b&w photograph of yourself. (He may or may not use, but we'll have it in case.) We do have some here that Charles took.
- 4) 3-4 b&w or color photographs of examples of your work. I do have a few examples you've send in the past, xeroxes.

You may send mail to me at 27 Spring Street. I'll be up every week. When does your school start? How do you re-energize? I know I've asked this question before, I'm teaching a mini-foundation intensive at the moment, 3 hrs a day for 8 days. Basic black & white figure-ground exercises. But I didn't schedule in a break between the Institute and teaching. Oops. But Charles, Jack & I actually went out to a restaurant last night. It was great fun, he SAT in a high chair, we actually got to have a beer and eat. It was a loud place, lots of flashing lights. Out by the mall.

Oh yes, Jamra was alittle mad with me that I didn't keep him posted where we went our last night. But the Friday is always so crazy, but he wanted to say goodbye to you, so just to let you know... I blew it there... And did Dorothea tell you that Joanne Kaliontaz got hit by a car two days before she was to come here? The only thing she hurt was her right wrist. Her drawing wrist.

OK. Take care, hello to Kathy.

W  
g  
g



# Wolfgang Weingart

By NOREEN O'LEARY

It's no less than Swiss design pioneer Armin Hofmann who describes younger colleague Wolfgang Weingart as a teaching personality who carries on the "Basel typographic tradition from Jan Tschichold, through Emil Ruder into the new age." Hofmann, who rightfully takes his own place in that hierarchy, retired ten years ago from Basel's Kunstgewerbeschule, leaving Weingart as the last, well-known heir to the most influential design education legacy of the past half-century.

Weingart shares many of the classic values of his predecessors at Basel's School of Design. But he is more well-known, of course, for his departure from them, for radicalizing and challenging those absolutes through his singular intellectual curiosity and experimentation. Some 30 years ago he pushed the tenants of Swiss typography as he began creating highly personal, expressive work. Initially exported



by early students like April Greiman and the late Dan Friedman, those ideas were widely appropriated in the '70s and '80s, becoming one of the most profound influences on American modernism. Much of what was associated with 'Swiss Punk' or 'New-Wave' typography actually began in a small school type lab near the banks of the Rhine where Weingart, working with handset letters and darkroom techniques, pursued his own restless investigations into things like the use of grids, rules, white space, letter spacing, alternate text changes and stepped type.

His was a revolutionary precursor to a digital era where such manipulations, made easy, would form a new visual vocabulary. That technology changed everything for those who work with type—and for those who educate them. Basel's School of Design is currently reassessing its curriculum and teaching methods, with major changes to be announced as early as this summer. Weingart, never comfortable with computers, is at a crossroads himself. Eligible for retirement in five years, the 57-year-old may take advantage of that freedom and leave the program in pursuit of guest-teaching positions at other schools.

Before he does that, he will finish a long-awaited visual memoir, *Typography*, to be published by Lars Müller, Zürich. Weingart is in the final stages of finishing the book, which he expects will be available by late next year. It has been a delayed, time-consuming task. (The late Paul Rand wrote its introduction over

two years ago.) Weingart wanted to avoid any semblance of a glossy, coffee-table retrospective. To steer clear of what he considers that purely executional format, he relied on his own process-driven instincts as a designer. At 500 pages, *Typography* offers a stunning, seminal view of the thinking and unlikely influences which have affected his development, supported by type illustrations, collages, photographs and posters.

The book is the first time readers will see much of that work, with the author painstakingly recreating old projects and the contents of sketchbooks from the past 40 years. The irreverent Weingart offers an uncharacteristically personal glimpse into his life. His early pieces—a photograph he took as a thirteen-year-old in Spanish Morocco, the drawing of a flower, a first woodcut—reveal at a young age his original eye. He moves readers from his nomadic childhood, as the stepson of an archeologist in the German Diplomatic Service, to his three-year apprenticeship as a hand-typesetter in Stuttgart and then on to Basel, where in 1968 Hofmann invited him to teach in the then new post-graduate program. Archeology, nature and landscapes are major influences in that visual evolution. Alongside examples of his work, Weingart shows photographic inspiration: A Roman temple in Lebanon, a rooftop in the old city of Jerusalem, paintings in a Maharajah palace in India. His lifelong fascination with handwriting is also apparent.

"I'd say 80% of the work in the book has not been seen before," says Weingart. "When I'm asked for examples for publication, I send almost the same things every time. I couldn't have given them these other pieces because I'm not sure people will understand out of context. So I send what has made me so-called 'well-known'."

That celebrity, provoking ubiquitous imitation with little understanding of underlying concepts, caused Weingart's work to fall out of favor among some designers and academics. It even made him lose interest in further development of signature innovations, as he voiced disdain for those he calls "criminalistic copy monkeys." "It was never my intention to create a commercial 'style,'" he observes dryly. He cringed as he saw students leave Basel and misuse things like his stretched-out letter spacing. As a result, in the mid-'70s he overhauled his teaching approach to focus on basic problems and principles—many based on traditional Swiss typography—from which students are pushed to develop their

This page: Weingart in the Typeshop, Basel School of Design, mid 1980s. Right: Kunstwedel 1982/1983. Poster commissioned by the city of Basel, 1983. World Format: 35 1/2 x 50 1/2



Öffnungszeiten:  
Täglich 10.30–18.00 Uhr  
23. Juli bis 14. August 1983  
Montag 1. August geschlossen

Halle 10

Wettbewerbe, Aufträge und Ankäufe

des Staatlichen Kunstkredits

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## Wolfgang Weingart

own forms of expression. The Swiss approach, or International Style, evolved from the traditions of the Bauhaus, the New Typography of the 1920s and '30s and deStijl. Using right-angle emphasis, practitioners like Ruder and Hofmann combined sans serif type with photography on underlying grids. Weingart accepts that as a design basis and then busts through those matrixes: "I like to fight against the stiffness of Swiss typography," he says. He challenges students to do likewise. "It's important that 'school' maintains its experimental character," he emphasizes. "We need to give students every opportunity to independently develop ideas and learn how to apply them."

His method of problem solving is as simple as the results are visually complex. Weingart explains: "Typography is a triangular relationship between design ideas, typographic elements and printing techniques, each of which must succeed." By varying the way typographic materials are used according to the ideas and techniques required by the problem, he aims to extend the flexibility of how type functions while still retaining meaning. When done successfully, the results push forward, free of trends in advertising or design. "It is type that is neutral, comparable in a visual sense to pure mathematical exercises," he says.

Like many highly intelligent people, Weingart is a jumble of paradoxes. The foundation for his breakthrough thinking lies in the anachronistic system of lead type and the point and pica system. He has never designed a typeface and sees no need to do so. He is bemused as he recalls meeting some renowned American typographers, calling them "fashion characters" who equate great work to the number of fonts employed. "I don't have the need for many typefaces. Berthold's Akzidenz Grotesk is my favorite because it's a little bit ugly. It has character and is monumental, strong and direct," he argues. "After 500 years, Frutiger's Univers was a revolution...all the different weights; how you could mix things and everything lined up. It is incredible but it's too slicky for me." Yet, Weingart separates that personal view—and his classroom practices—from students' other interests in type. "Some of the Emigre faces are wonderful," he allows. "They have humor and fit very well into computer composition." He also voices a personal like for faces such as Keedy Sans, but contends it's a tricky typeface that should only be used by its creator, Jeffery Keedy.

Perhaps most contradictory is reconciling Weingart's distrust of computers with the historical driving interests behind his work. He's never focused on theory, preferring instead to dwell on

practical exploration of available technology. Before computers, he originated the layering and juxtaposing of film positives to form a darkroom fusion of typography and imagery. He loves to experiment with an old black-and-white Xerox<sup>®</sup> machine inserting color tubes of red, green and blue. Even more simply, he says "I can make with an old typewriter wonderful technology." He was among the first to fully embrace the notion of letters as images in their own right.

"He is one of the most creative typographers ever," says Hofmann, now living in Lucerne, Switzerland. "Since the beginning of printing the relationship between letterforms and image has always presented a problem. With Weingart, no longer are they painfully opposed forces. He treats them in the expression of unity."

Weingart's reluctance to use computers is more of an emotional response than that of a technophobe.

"I don't like computers because I don't like to live simulated life," he sighs. "They're inhuman, whether you're designing or thinking. I like my scissors. I prefer the pain of going into the darkroom; seeing how the image develops, how to get the riming just right." He understands his students' need for computer skills but it makes it more difficult to work with them. "They are more interested in the result, than how to get to the result. The process, the type-setting, the mixing of colors—everything is hidden in the machine."

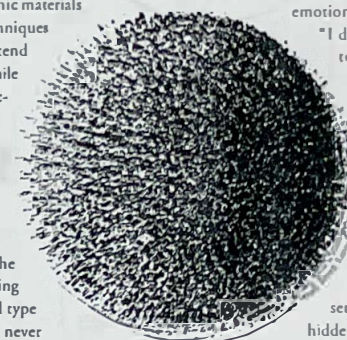
Still, he accepts the inevitability of computers at Basel. He no longer insists pupils learn to set type by hand, for instance. "The interesting thing about students today is that more and more of these people look alike. They all have the same insignias, the same tennis shoes, the same labels. It's sort of like when you go to a military parade; every man looks the same," he says. "And when they design, they all work with the same programs. That's the problem with computers—the potential for everyone's work to look alike."

This page: *The Round Compositions*. Originally printed letterpress in 1963, reconstructed for color printing in 1990.

Right: Four announcements/posters for the Weingart Retrospective exhibited at the Institut für Neue Technische Form, Darmstadt, Germany, 1990. *Projekte (Projects)* cover design for a book documenting the typographic work of two students published by Arthur Niggli AG, 1979.

Cover series (No. 4) for the trade magazine *Typographische Monatsblätter*, published by the Printing and Paper Union of Switzerland, 1970.

Cover series (No. 11) for the trade magazine *Typographische Monatsblätter*, published by the Printing and Paper Union of Switzerland, 1971.



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# Wolfgang Weingart

As he walks around Basel, he is clearly dismayed by the increasing internationalism of the place; the growing number of McDonald's outlets, local embrace of Brooklyn hip-hop culture and Day-Glo® graffiti splashed on the city's historic landmarks. One of the most poignant passages in *Typography* is titled: "Sometimes I wish I lived in the 18th Century." Weingart does his best to replicate it. He doesn't drive, preferring his bike or the tram instead. He and his wife live in a 400-year-old top-floor apartment, nestled between the Basel Music Academy and St. Leonhard's church. Even in mid-winter, windows are kept wide open in his book-filled rooms, infusing them with church bells and chimney scents. He shows little enthusiasm for the consumer conceits around him: One of his only indulgences are large reels of taped classical music, now nearly impossible to find. He's worn the same weathered raincoat for two decades; the chocolate suede lace-ups he favors are ten years old. Weingart's round face makes him look much younger than his years and former students can rest assured that the way they remember him is still intact: His white long-sleeved shirts swim around his wrists, cuffs unbuttoned, his bangs fall in an asymmetrical sweep across his eyes. Gone are the earlier teaching days when many of his students were closer in age and became peers who shared a beer or a meal after class. Now he is happier to go across to Germany, shopping bags stuffed into his briefcase, to the small border shopkeepers whose red wines and meats he prefers before heading home to his own kitchen, where cooking is self-described "daily therapy." As the only child of two doctors who traveled frequently—and who later divorced—learning to cook for himself became an early badge of independence. That trait would inform development through the rest of his life. After discovering Swiss typography from a friend in Stuttgart, he came to Basel in 1964 to study with Ruder and Hofmann, only to be thrown out of Ruder's class and to have Hofmann leave shortly thereafter for a teaching stint in India. He became self-taught, a process of reinvention that continues.

Whether he stays or not at Basel, he remains supportive of the program as it grapples with its own transformation challenges. "The basics of honest thinking are still here. The talent and commitment of the teachers remain. Even though some of the early pillars are gone, their values have been institutionalized," he pauses, reflecting one recent snowy evening, washing vegetables as twilight darkens his kitchen window. "Now we need to

This page: Logo for a book title, 1996.

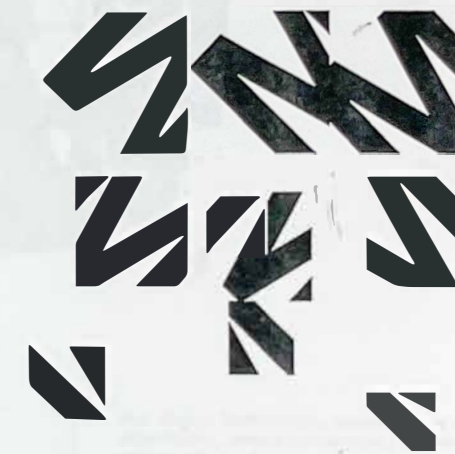
M Compositions. The letter M constructed as a three-dimensional object, photographically interpreted, 1965–1967.

Right: Oriental Village. Linocut, 1961.

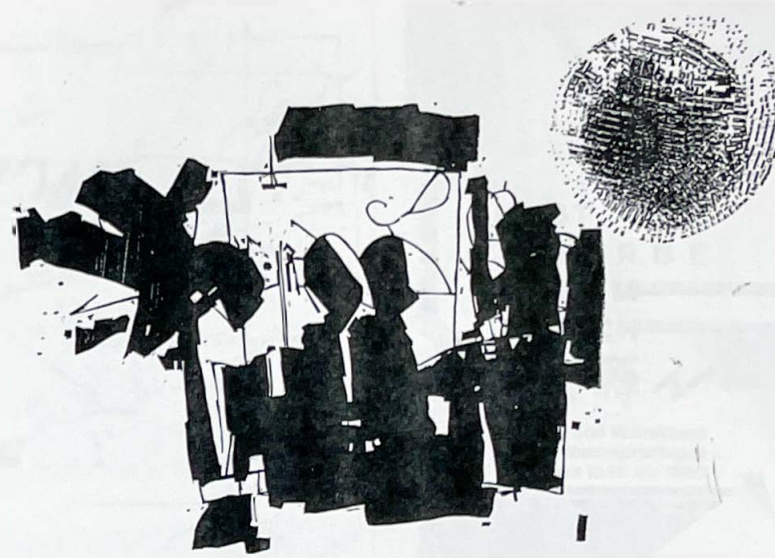
What would be my favorite thing to do tomorrow... Hand-composed metal type and bent lead rules, printed letterpress, 1969.

Experiments with readability, photographic manipulations in film, 1976.

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and design. Undoubtedly, design criteria are superficially, visually independent; namely, of typography, its design criteria, how the design communicates' goal, message, medium, etc.

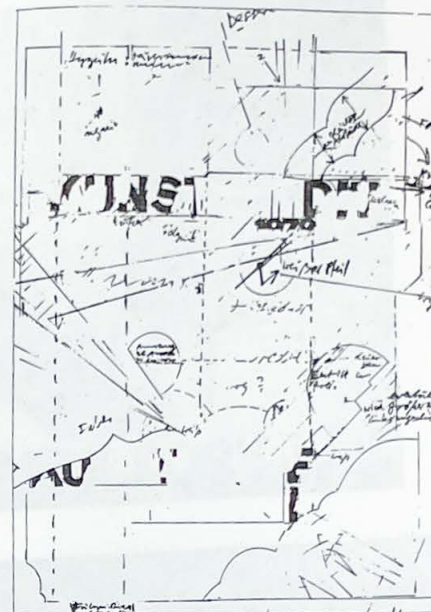
Er fragt sich, wie es die seiner Typografie w  
ie ist, wie er diese Frage - das beantwortet. T  
dauert er bereits die Antwort an.

197-225 Concrete Poetry & Poetry in Translation, Abbie V. Berman  
225-240 The Semantics of Poetry, Anthony Fry  
241-246 Word Recognition: A Study of a Function of Form Class,  
Boris Lachin, and John Langley & David Pearson  
247-253 Lettering and Society: Nicolas Grey  
254-264 A Proposition for American Letterforms and Hand-  
writing, Van Goyens  
265-273 Language in Brief, Printed Information One and  
Reading in Brief, Printed Information One and  
274-284 Research in Brief, Orientation to the  
285-287 Critical Conversations of the Open Book, Marie Perle  
288 The Authors

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## Wolfgang Weingart

create a reputation that is as strong in technology as it is in typography. We just have to find the right person to combine those efforts and when we do, it will be an accident just as it was with Ruder, Hofmann and me."

As accidents go, Weingart's arrival at the Swiss school 35 years ago couldn't have been more timely for those interested in testing design conventions. Acting as a bridge between modern typographic traditions and new technology, he has influenced not only countless designers working around the world today but also generations of students to come. ■

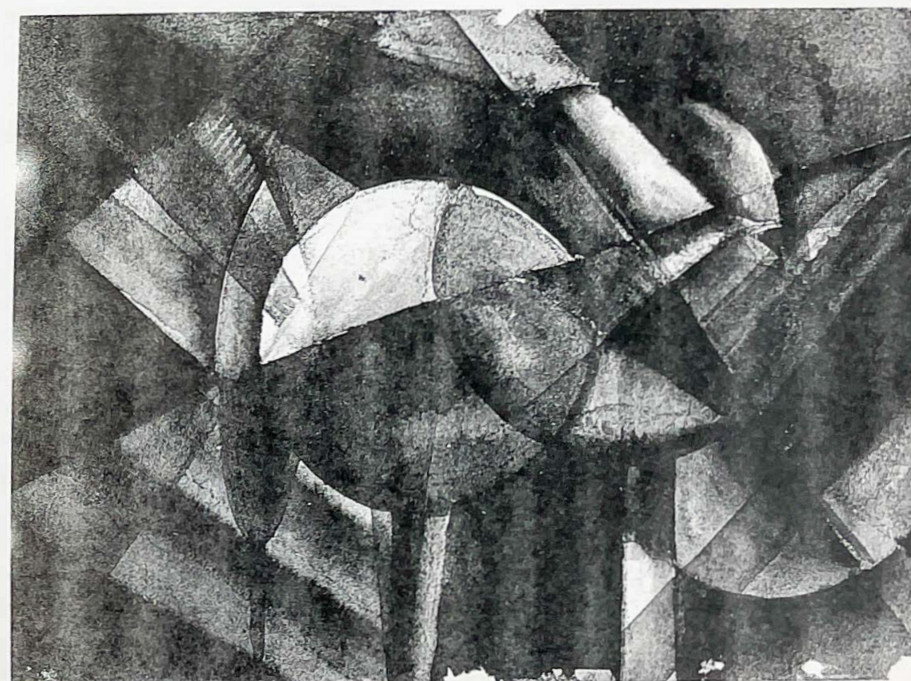
Left: Sketch for poster *Kunst & Redei* 1977/1978, 1978.

*Schreibkunst* (The Art of Writing). Poster commissioned by the Kunstgewerbemuseum Zürich, 1981. World Format: 35 1/4 x 50 1/4.

*Das Schweizer Plakat* (The Swiss Poster). Poster commissioned by the Gewerbemuseum Basel, 1983. World Format: 50 1/4 x 35 1/4.

This page: *New York*. Collage, 1975.

*Untitled*. Watercolor, 1960.



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