







## Douglass Scott: July 26

Design Director, WGBH Educational Foundation; Professor, RISD, Yale

"When I think about why I am a designer, I return to childhood fascinations with letters and numbers, maps, books, railroads, flags, tickets and other printed ephemera. Today, I feel the influence of Pina Bausch and Chardin, Shubert and Malevich, Corbusier and Robert Wilson, Marianne Moore and Calder. To make connections between different modes of expression, between content and form, between idea and method, is critical to both the success of our work and the satisfaction we derive from the process of creating it. I am interested in the integration of conceptual thinking, pragmatic problem solving, organizing information, the creation of form, and how all of this relates to cultural and historic influences."



## Frans Oosterhof: August 2

Professor, Gerrit Reitveld Academy, Amsterdam; Founder, De Enschedese School

"The very subject of my work is the turning of the artist's self-evident process of finding, taking, elevating and returning the things, upon itself. I like the drawing which does not just denote the world but at the same time refers to itself, the photograph of the photograph, the word that tells itself as well, the work that surprises and reasons. I like the matching of form to meaning, the juggling in the one image time, scale, place and all of their combinations, the melting of the what into the how, the medium being the message and the intertwining of construction with contemplation."



## Lucille Tenazas: August 9

Principal, Tenazas Design, San Francisco; Chair, MFA Design Program, CCAC

"My interest now is in blurring the boundaries between professional and pedagogical, and my projects have become less about product and more about process. Initially, because of this emphasis, I wondered whether my students included these assignments in their portfolios. Now I realize that they see the results of my projects as a visual catalog of their development as critical thinkers."



# Maine Summer Institute in Graphic Design Annual Summer Lecture Series 2001

three consecutive thursdays at the Portland Museum of Art — 7pm — free

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

Wolfgang Weingart  
Postfach 2235  
CH 4001 Basel/Switzerland

Douglass Scott

What I Learn from the Things I Collect

Douglass Scott is Design Director at the WGBH Educational Foundation in Boston, where he has worked since 1974. In addition to his broadcast design work, he is consulting Art Director of Davis Publications, an art education publisher in Worcester, Massachusetts. Scott teaches graphic design, typography and graphic design history at the Rhode Island School of Design (since 1980) and teaches graphic design at the Yale University School of Art (since 1984). He has also taught at the Boston Architectural Center, Harvard University, and Maine College of Art. Since 1978, Scott has given over 140 lectures on the history of design and printing, as well as on his own work, at various colleges, universities and symposia. He was a curator of the History of American Typography section of the 1989 exhibition Graphic Design in America, and also curated The Roots of Modern American Graphic Design, a 1987 exhibition at the Art Institute of Boston. Scott's design work has won awards from the American Institute of Graphic Arts, Society of Typographic Arts, Boston Hatch Awards, New York Art Directors Club, Boston Art Directors Club, Broadcast Designers Association and Bookbuilders of Boston. He has been a member of the American Institute of Graphic Arts since 1974 and served on its national board of directors from 1989 to 1992. Scott holds a Bachelor of Architecture degree from the University of Nebraska and a Master of Fine Arts from Yale University. He also studied the history of graphic design with Louis Dauriger at Harvard University.

Frans Oosterhof

Borderland: Photography in between  
Registration and Construction

After graduating from the Academy of Fine Arts AKI Enschede, the Netherlands, Frans Oosterhof incorporated his multi-disciplinary way of working at the graphic and audio-visual studio De Ark, founded in 1974 by Geert Voskamp. Here Oosterhof founded De Enschedese School, taking on graphics, books, multiples, films and a magazine. He acted as both designer and director and was chief editor until 1984. His work has remained a combination of fine art: exhibitions, publications in word and image, artists' magazines, and works in commission: graphics, illustrations, post stamps, multiples, video tapes, theater probes and artworks in public space. Oosterhof has always enjoyed teaching, first at the Academy of Fine Arts AKI and currently at the Gerrit Reitveld Academy, Amsterdam. He has led postgraduate projects at the Berlage Fine Arts Institute Amsterdam, the Experimental Theater Institute DAS Arts Amsterdam, and Fine Arts Institute Kaap Arnhem in Italy. Oosterhof's teaching centers around the "spirit of translation becoming language and vice versa." "With photography, handwriting was transposed from hand to eye to brain. With film the image of her monon and with television time was recovered. Previously became retrospective, and then simultaneously the picture traveled from source to documentary to live, from science to souvenir to binoculars, from desire to alibi to complexity. Maybe it is not a coincidence that Nietzsche, Lumiere and Freud lived at about the same time and that, with their inventions, they produced the right sequence: God is dead, film, psychoanalysis."

Lucille Tenazas

Vital Curriculum: Rendering the  
Personal in Graphic Design

Lucille Tenazas started her career in her native Philippines, working as the graphic designer for the Philippine National Bank and Smithkline Beecham. Her design work spans 20 years, two continents and two coasts, working in New York City prior to establishing her firm in San Francisco 14 years ago. Educated in her native Manila, Lucille studied at the California College of Arts and Crafts (CCAC) and received her MFA from Cranbrook Academy of Art. She is the Chair of the newly established program in Graduate Studies in Design at CCAC and will continue to hold her position as Adjunct Professor of Design at the same institution. She has been visiting faculty at California Institute of the Arts, Rhode Island School of Design, and Yale University. Lucille's interest in design education has led her to conduct workshops with students in design programs throughout the country. She has conducted design workshops in schools here and abroad, among them UC Santa Cruz, Maine Summer Institute for Graphic Design, Ravensbourne School of Design (UK) and Wellington Polytechnic (New Zealand). In 1995, she was honored as one of the 100 Forthcoming magazine's third annual selection of 40 of America's leading design innovators. Retrospectives of her work have been exhibited at the San Francisco Museum of Modern Art (1996) and in Manila at the Ayala Museum in her native Philippines (1998).

Tenazas is active in the American Institute of Graphic Arts (AIGA), the national organization of graphic designers in the United States. From 1996-1998, she served as the National President of the AIGA, representing the first presidential appointment made outside of New York in the organization's 80-year history. In 1998, Lucille Tenazas became a member of the Alliance Graphique Internationale (AGI), joining a select few designers invited to represent the United States.

When I think about why I am a designer, I return to childhood fascinations with letters and numbers, maps, books, railroads, flags, tickets and other printed ephemera. Today, I feel the influence of Pina Bausch and Chardin, Shubert and Malevich, Corbusier and Robert Wilson, Marianne Moore and Calder.

To make connections between different modes of expression, between content and form, between idea and method, is critical to both the success of our work and the satisfaction we derive from the process of creating it.

I am interested in the integration of conceptual thinking, pragmatic problem solving, organizing information, the creation of form, and how all of this relates to cultural and historic influences.

The very subject of my work is the turning of the artist's self-evident process of finding, taking, elevating and returning the things, upon itself. I like the drawing which does not just denote the world but at the same time refers to itself, the photograph of the photograph, the word that tells itself as well, the work that surprises and reasons. I like the matching of form to meaning, the juggling in the one image time, scale, place and all of their combinations, the melting of the what into the how, the medium being the message and the intertwining of construction with contemplation.

My interest now is in blurring the boundaries between professional and pedagogical, and my projects have become less about product and more about process. Initially because of this emphasis, I wondered whether my students included these assignments in their portfolios. Now I realize that they see the results of my projects as a visual catalog of their development as critical thinkers.



# 2001

Maine Summer Institute  
in Graphic Design  
Maine College of Art  
July 23 - August 10

June 15, 2001

Hello, hello,

Enclosed is a general schedule and supply list. Don't sweat the supplies, you can buy what you need here, take a short break during class to walk a couple blocks...

In terms of the schedule, we're in the studio all day with a break for lunch. You'll get keys and 24hr. access to the Baxter studios, maybe returning evenings to work... the week FLYS! We have a scheduled evening outing on Monday of each workshop to get acquainted, there is a mix of three-weekers to one-weekers joining in for each workshop. 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 Portland's 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. (No a.c., we'll have some fans). Also it's on a busy street = city traffic noise. (I'm saying this now so there's no surprises!) There's a kitchen with cooking equipment, a small grocery a short walk away.

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 the doors or windows. If you're coming outside of the RA's hours, make sure she knows when you'll get there so she can let you in (call us a week before).

If you drive, you'll be on 295N, take the Forest Ave S exit, veer right through the park, then you're on State St. 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 Street. Parking is street parking on State. Watch the parking regulations. They do ticket and tow hourly. 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 RAs may guide you on this and will be there for check-in. You should have received information from our housing office with more details. (Check-in times, RA phone and dorm phone #, etc).

Sunday night you may want to gather in the dorm (even if you're not staying there), and grouping-it to the old port. The week goes so fast, it's nice to have an extra evening to meet. Maybe go to Gritty's, a local brew-pub & good chowder, or J's Oyster Bar for real seafood and locals — a waterfront working-type place Brian Boru's is good, too. As I'm trying to list places I realize there's so many... more per-capita than San Francisco I'm told! Uffa, Katadin, and some other great places are closed on Sundays. But Walter's is open (I can't stop). The RAs and Sean (my assistant) will be your Portland hosts, as well as Beth Panzini, Director of Special Programs. It's all walkable. I may stop in. I have a 3 & 5 year old. Some of you know what this means...

Please don't hesitate to call Beth or me at 207-775-3052 ext 231 with any questions, or email me at mhalverson@meca.edu. For an emergency, my home phone is 207-828-1926. Beth's home phone is 207-885-9053 (bpanzini@meca.edu). See you soon!

Margo Halverson, MSIGD Director



Wolfgang Weingart

Maine Summer Institute  
in Graphic Design  
Maine College of Art

# 2001

supplies

Below are some of the common materials used during the institute as well as some specifics that each instructor has requested. Don't feel you need to bring all the items: there are many art supply stores within easy walking distance of the studio,

## general:

x-acto knives and blades  
scissors  
cutting surface  
pens/pencils  
paint/plaka and brushes  
studio-tac or other remountable glue  
ruler or straightedge

(Although the institute will focus on manual, hands-on skills, type may be set on a Macintosh, so you should bring a zip disk or two).

## specific:

*Douglass Scott:*

(Doug will be contacting his students with a list of supplies).

*Frans Oosterhof:*

lots of found images from many sources  
cameras, camcorders, tripods, lights (bring what you have... we have a couple video and digital still cameras here).

*Lucille Tenozas:*

any kind of camera to document a site  
sketchpad  
found images



Winter/Spring 2001

Enclosed is a poster for the 2001 Maine Summer Institute in Graphic Design at Maine College of Art, designed by Melle Hammer, Netherlands, faculty 2000. The faculty this year are Douglass Scott, Frans Oosterhof and Lucille Tenazas. This line-up of faculty promises to be, once again, an important and inspiring design experience.

The program will run for three 1-week sessions, July 23 – August 10. Many participants come for a week or a combination of two or three. Please note that the application priority deadline is **May 4, 2001**. More information & application forms may be received by fax, email, or the web at [meca.edu/msigd.html](http://meca.edu/msigd.html)

Please pass this information along to colleagues that may be ready for a jump start, or a simple immersion back into the 'why I became a designer' experience. I continue to hear about benefits long after the summer through mail or participants continued correspondence with faculty. Participants leave inspired to continue this momentum. They experience working shoulder-to-shoulder with other design professionals and several outstanding students who have come to (re)discover the creative process by working with faculty in an intensive hands-on non-computerized, studio atmosphere. See the participant quotes and 2000 recap on the website, and don't hesitate to call (800 639.4808 ext.231) with any questions you might have.

Here are some quotes from Institute faculty:

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

"Excellent faculty and the deliberate emphasis on technology-independent, core issues of design, make this program a wonderful choice for design professionals and students alike. The intensely focused five-day courses are a joy and tend to accomplish an astonishing amount of work." Inge Druckrey

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

Sincerely,  
Margo Halverson  
Director of MSIGD

97 Spring Street  
Portland, Maine 04101

p 207.775.3052  
f 207.772.5069

[www.meca.edu](http://www.meca.edu)

## MSIGD 2001 MARKETING PLAN 12/28/00

MAILING LISTS for POSTER		NUMBER	COST
AIGA		350 ✓	
Brissago:			
Foreign List		183	
US List		173	
UCDA		800	
NASAD		455	
Foreign Graphic Design Associations		50	
Graphic Artist Guild		240	
MSIGD Faculty		10	
Society of News Design		60	
VIA Employees		5	
TOTAL		2326	
POSTCARDS / Mailing lists			
MSIGD Inquiries:			
	1999	346	
	2000	339	
	2001	300	
MSIGD Alums		200	
Critique Subscribers:		5000	\$1,000
TOTAL		6185	\$1,000
E-MAIL LISTS			
AIGA Board Members		350 ✓	
MSIGD Alums		300	
MECA GD Alums		175	
Society for News Design		60	
Graphic Artist Guild		240	
International Graphic Design Associations		50	
Society Graphic Designers of Canada		50	
Advance for Design Association		100	
Graphic Design Education Association		50	
TOTAL		1375	\$0
POST CARDS / PRODUCTION			
POST CARDS / MAILING COSTS		6200	\$1,214
Postage and processing costs 20 cents each		5000	\$1,000
TOTAL			\$2,214
PRINT ADVERTISING			
Critique			\$2,590
EYE			\$630
GD USA			\$350
Print			\$1,445
TOTAL			\$5,015

Printed by: Margo Halverson  
Title: Re: postcards

Wednesday, May 9, 2001 4:58:19 PM  
Page 1 of 2

Wednesday, May 9, 2001 9:46:42 AM  
Message

From: Beth Panzini

Subject: Re: postcards

To: Margo Halverson

Margo Halverson writes:  
did the mailhouse/do we have any postcards left over?

i'm thinking mailing to everyone EXCEPT school lists: the brissago, the NASAD, since they're all out of session... how many is that? any left-overs we could put a sticker on?

just a thought

We have about 350 postcards left, and about 250 posters - these were to send out to our hundreds of inquiries.....

Here are the numbers for mailings

Past Inquiries:

2001	-	80	→ Resend
2000	-	200	→ Resend
1999	-	340	→ Resend
Total:		660	

Others:

AIGA	-	200	→ Resend
NO Meca alums	-	160	→ Resend
NO Graphic Artist guild	-	200	→ Resend
MSIGD past participant	-	80	→ Resend
Total:		640	

ADD OLD 2000 AIGA LIST QUANTITY?  
IT'S A BIG LIST...

CRITIQUE MAGAZINE LIST

Grand total is 1300

My suggestion is to mail to all the above. I put in a call to Michelle late yesterday, I'll call here again this morning to see what they suggest.

Beth

200 | Cindy Poterbach

where	#	what
Marketing: Posters:		
NASAD - schools	455	
AZD	1300	
Info on back	173	
Yale/Brissago	183	
→ Insign	800	
→ ULDA	200	
MSIGD Participants #/res	700	
1999 + 2000 + 2001 inquiries	500	
AIGA Board	4,500	
GRES		

Postcards: Portfolio Art Directors

MSIGD Alums 9298	350
MCA 90 Alums	175
SE 90	1,100
S News Design (International)	2,500
S Pub Designs	1,100
Agf	100
Type Directors Club (NY)	1
ICogrADA (International)	100
Total	5,000

ADS:

CRITIQUE  
EYE  
QDUSA  
PRINT

calendar listings

AIGA JOURNAL  
CA — NO #  
ID  
HOW

(CRITIQUE - no calendar  
EYE - no calendar)

MSIGD 2001



MECA Print Ad Insertion Copy

Connect the rocks, the red ones are hot.

**Maine Summer Institute in Graphic Design**

Hands-On Five-Day Workshops in Portland, July and August, 2001

Douglass Scott

7/23-7/27

**Inspiration and Influences: New Ways of Thinking About Design**

Design Director, WGBH Educational Foundation, Professor, RISD, Yale

Frans Osterhof

7/30-8/3

**Recharge: Exercises in How to**

**Analyze, Transform and Reload Image**

Professor, Gerrit Rietveld Academy, Founder, De Enschedese School, Amsterdam

Lucille Tenazas

8/6-8/10

**Triptychs and Triads: Typography and the Terrain of Threes**

Principal, Tenazas Design, San Francisco,

Chair, MFA Design Program, California College of Arts and Crafts

**[www.meca.edu](http://www.meca.edu)**

Maine College of Art (logo)

MS440 2001

(advantage to overprinting)  
see no human  
Shiloh part

2 3-  
3

**Alaskan Express**  
Royalty Free Images

100 Professional Images of Alaska  
on a Royalty-Free CD  
\$299 . \$5 S&H

Brought to you by Alaska Stock  
Alaska's Largest Stock Photo Agency

View the entire disk and search, purchase & download  
single images at: [www.AlaskaStock.com](http://www.AlaskaStock.com)  
For more information or to order call us at  
800-487-4285 or [info@AlaskaStock.com](mailto:info@AlaskaStock.com)

Douglas Scott 7<sup>23</sup>—27  
Inspiration and Influences: New Ways of  
Thinking about Design

**C N E C T H E**  
**T**

Frans Oosterhof 7<sup>30</sup>—8<sup>3</sup>  
Recharge: Exercises in How to Analyze,  
Transform and Reload Image

Lucille Tenazas 8<sup>6</sup>—10  
Triptychs and Triads: Typography  
and the Terrain of Threes

**R<sup>o</sup>C K S**

Maine Summer Institute in Graphic Design  
Hands-On Five-Day Workshops in Portland, July 4, August 2001

**THE RED ONES ARE HOT**  
[www.meca.edu/msigd.html](http://www.meca.edu/msigd.html)  
800.639.4808

Maine College of Art

Printed by: Margo Halverson  
Title: Re: summer institute in maine

Thursday, May 10, 2001 10:24:35 AM  
Page 2 of 4

Best regards,  
Lucille

Tenazas Design  
1403 Shotwell Street  
San Francisco, CA 94110  
tel: 415 970.2390  
fax: 415 970.2399  
[net@tenazasdesign.com](mailto:net@tenazasdesign.com)

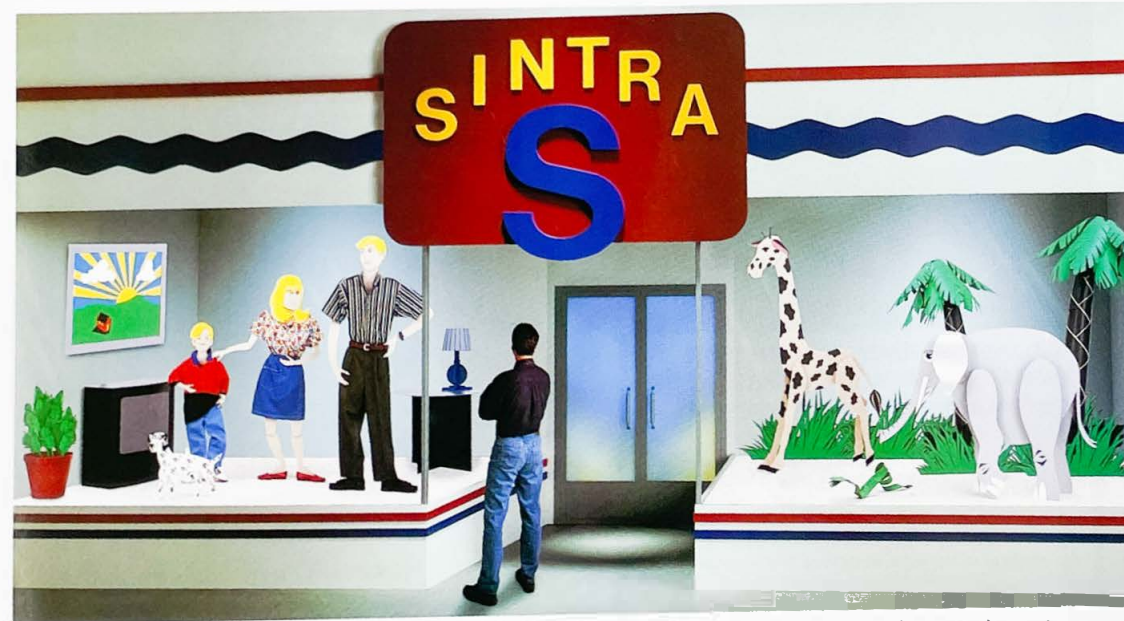
on 3/30/01 7:49 PM, Margo Halverson at [mhalverson@meca.edu](mailto:mhalverson@meca.edu) wrote:

> Hello all,  
>  
> Our website has been redesigned, (yahoo!) so check it out, the msigd  
> section is pretty straight forward. We're not getting alot of phone or  
> email inquiries, so I'm hoping the site is answering these questions and  
> they're downloading applications. (Don't worry, I'm always getting nervous  
> around this time, sort of like having a party, and everyone is fashionably  
> late...)  
>  
> I have a couple of 'things' now though---  
> 1.  
> Could you each give me a title of your Thursday night lecture?  
> Again, this is mostly your students, and maybe 10-20 community people.  
> It's publicized, but Portland is small... The lecture will be in the  
> Portland Museum which makes it special for our group, cool and  
> comfortable, and works too as sort of a beginning-wrap up of sorts.  
> I'd like to get this into the museum publicity soon, and just need a  
> title. (If you need anything other than 2 slide projectors, let me know.)  
> FRANS: you will need to remount your slides. I had to do this with Wigger,  
> and Melle. This is not a relaxing thing to do at noon on Thursday! I can  
> and you the mounts if you can't get them there. Yours are too fat. Melle  
> is examples of what works.

> I will be staying in a townhouse on Danforth Street, (Lucille --  
> down the street a few buildings from where you were before.) This is  
> it took some luck and timing. It's a nice place to stay for a week,  
> only easy walking to the studio as well as all over town. Plus a  
> n and lots of privacy.

> ecting Doug, you could come early if you want (weeks! we have it  
> ng in June, as i mentioned the other day), leave Saturday or early  
> depending on when Frans gets in.

> Lucille, we'll have to coordinate so we can have time with a  
> before you get here. (Lucille, you're welcome to stay longer! we



**IF YOU CAN THINK OF IT, YOU CAN DO IT WITH SINTRA® MATERIAL.** Trim it,  
drill it, heat-bend it, nail it, glue it. You name it and you can do it.

Sintra Material. It's the only name you need to know when you're  
shopping for a substrate. Call 1-800-626-3365 to get a free sample

**Alusuisse Composites, Inc.**  
P.O. Box 507 • 208 W. 5th Street • Benton, KY 42025-0507  
800-362-6445 • 270-827-4200 • Fax 270-527-1552  
[www.alusuisse.comp.com](http://www.alusuisse.comp.com)

MSIGD 2001





IF YOU CAN THINK OF IT, YOU CAN DO IT WITH SINTRA® MATERIAL. Trim it, drill it, heat bend it, nail it, glue it. You name it and you can do it.

Sintra Material. It's the only name you need to know when you're shopping for a substrate. Call 1-800-626-3365 to get a free sample

**Alusuisse Composites, Inc.**  
P.O. Box 507 • 208 W. 5th Street • Benton, KY 42025-0507  
800-382-6445 • 270-527-4200 • Fax 270-527-1552  
www.alusuisse-comp.com

Printed by: Margo Halverson  
Title: Re: summer Institute in maine

Thursday, May 10, 2001 10:24:35 AM  
Page 3 of 4

9 PM  
1 of 2

> have it through August...)

>

> And Frans, if you're coming earlier or staying later, let me know. I'll

> have to make a reservation for you, and it's hard if we wait too long...

> Portland gets swamped with tourists.

>

> If any of you overlap, that's great, we'll plan a dinner together, and

> figure out sleeping as we need to...

>

>

> 3.

> Which leads me to: please fax your flights so we can figure these

> transitions out as well as have reimbursement checks ready for you when

> you're here. (Doug, we'll reimburse mileage.)

>

>

> 4.

> Supply lists.

> Please let me know what supplies, equipment, research, anything you'll be

> wanting your students to bring.

>

> I do mailings to the participants in early June. They are anxious by then

> and want to know 'what to bring'.

> I give them a schedule too. (of sorts.) Just know on the Monday of each

> week we'll do an outing to a beach for a picnic get-together, and other

> nights are free, (except the Th lecture.) I'll tell them they are in the

> studio from 9-5, but that may change depending on the day and the

> faculty... (thereby not really saying much!)

>

>

> 5.

> Computers:

> Please let me know your needs...

>

> we have two photocopy machines available in the studios. At the moment we

> have 6 machines in our studio space, but labs throughout the building. I'd

> warn against dealing with a lot of color output, (we have 11x17"), students

> spend more time with color correcting and dealing with tweaking than

> thinking about the real issues, and time goes so fast in the five days...

> We have 11 x 17" laser as well as 8.5" x 11 laser. Scanners, etc. We have,

> very close, a kinko's who have that great black and white machine that

> enlarges to 40" x something-huge for about \$7. Lots of those copy places

> walkable as well as art supply stores.

>

> That's it!

> And hello, this is great, now it feels real? Although it's March 30 and we

> had a huge snow-storm today, I hear the plows outside, it's doubly great

> to think summer is coming! Applications are due the first of May, we'll be

> sending you student information late May, and keeping you updated on

> changes. Let's hope they're out there...!

>

> OK, let me know, thanks all,

MS140 2001

Printed by: Margo Halverson  
Title: Fwd: maine summer institute

Tuesday, June 26, 2001 10:15:49 PM  
Page 1 of 2



Unsent Message

From: Margo Halverson  
 doug\_scott@wgbh.org

Subject: Fwd: maine summer institute

To: frans oosterhof ☐

Cc: Sean Wilkinson  
 Beth Panzini

frans, this is the note doug sent to his group. i want to keep you posted since you'll share many of the same students, and you have (or can get from sean) the email addresses of your students to be in touch with them directly if you wish.  
thanks,  
margo

dear beth and margo

this is the note that i sent to my group. also, i will need equipment to show videotapes and dvds every day. i will think of other things, i am sure.

congratulations on being chosen for the maine summer institute in graphic design. i am excited to be offering a workshop on inspiration and influence, and am using all my available time to prepare. i am planning a sequence of exercises, films, readings, discussions, and a culminating project that i hope you will find rewarding.

since we will be dealing with connections between design and other forms of art, i ask that you bring images of things (or actual objects) that interest and inspire you. these images could be from:

painting  
drawing/printmaking  
dance  
music  
architecture  
sculpture  
exhibition design  
drama  
literature  
poetry  
industrial design  
landscape/gardening  
jewelry

MSIGD 2001

Printed by: Margo Halverson  
Title: Fwd: maine summer institute

Tuesday, June 26, 2001 10:15:49 PM  
Page 2 of 2

ceramics/glass  
folk art  
film  
photography  
etc

i am particularly interested in things that you collect — anything that connects to what you do and about what you think. i look forward to meeting you and working together.

if you have questions, please contact me:  
email [doug\\_scott@wgbh.org](mailto:doug_scott@wgbh.org)  
telephone 617.300.2631

sincerely,  
doug scott

en you're  
ee sample.

MS141D 2001



Printed by: Margo Halverson  
Title: grazie

Tuesday, January 12, 1904 8:38:09 PM  
Page 1 of 2



Tuesday, August 7, 2001 10:44:35 AM

Message

From: jena\_sher@hotmail.com

Subject: grazie

To: Beth Panzini

Cc: Margo Halverson

Dear Mrs. Margo Halverson  
and Mrs. Beth Panzini,

I cannot thank you enough for everything you have done to make  
the past two weeks of my life so wonderful and inspiring.  
As you may remember from my application, I will be starting Yale's  
3 year Graphic Design Program in a few weeks. I hoped that the MSIGD  
program would give me a bite-size introduction to the next three years.  
It has given me that and much more.

Douglass Scott's week was so interesting that I have found myself buying all  
the books he recommended, listening to the piece of music (Gorecky's  
Symphony No.3) he played for one of our projects, and even sitting down and  
further revising all the projects I worked on over the course of the week.  
The week with Frans also had a strong effect on me. Now I am thinking  
differently about reconstructing images. It was very interesting and a bit  
daunting to physically cut and paste images outside of the darkroom where I  
have always manipulated without thinking or slicing.

My only regret is that I did not stay for the 3rd week with Lucille.  
But I have already told three of my friends from Portland to attend  
her Thursday night lecture and take notes for me. And two of the 3 weeks  
have already been e-mailing about the class and this week's project. I am so  
glad that Sheila Levrant de Bretteville recommended this program for me. I  
will be sure to tell all of my fellow classmates at Yale about it. Please  
send me information about next summer. I would love to come back for at  
least a week. You really have created a gem!

Margo, please tell your husband, Charles  
thanks you for me. All of his advise about Yale was helpful.  
As he instructed I am reviewing all the computer programs  
I will be using  
and  
I am relaxing as much as I can.

One final note:  
Sean Wilkinson did an amazing job holding the group together  
and helping out in every possible way.

Enjoy the rest of your summers.

MSIGD 2001

2001 Maine Summer  
Maine College  
Student

Franz Osterhof

2nd use of images - recycling images -  
in between art + design  
assignments in art - public spaces -  
[image + text] communicative -  
"talking images" -

Meaning of image

any of 3

hexam foundation  
connect all media techniques  
go + photo in final year -  
+ text w/ it.

Reading pictures -  
2nd life

Grieterstraat 51 1015  
HB Amsterdam NL

Technique becomes medium becoming message  
Lines - what for interest in - my logic  
Subject - process upon itself  
drawing denotes to itself

Osterhof.bravo@planet.nl

Shocked  
- good for starting -  
nice to be w/ intellectual  
- A picture is a story  
always connects knowledge  
each memory xpi  
Franz Osterhof - Richard  
011-32-0-627-01-78  
Made teacher  
go/artist  
Admirals  
of things  
images that why  
manipulate  
what the value of  
picture -  
A shock!  
Pseudo -  
pushing touches brain -  
(try to push away -  
no talking  
just doing)

Teachers as characters  
no curriculum in 3 weeks -

July 16, 17, 18, 19, 20 - Dorothea Hoffmann

- 23, 24, 25, 26, 27 Doug  
- 30, 31, 1, 2, 3 Lucille - call  
- 6, 7, 8, 9, 10 Franz Osterhof

	FO	Kittickoy	DS
DH	FO images + meaning	LT type + image	DS Context + history
<del>DH</del>	<del>LW</del>	<del>LT</del>	<del>DS</del>
DH	FO	LW	DS
DH	JBL	LW	DS

DH	FO JBL	KM LT LW	DS
----	-----------	----------------	----

Printed by: Margo Halverson

Thursday, October 5, 2000 8:54:13 PM

Title: Re: summer institute course title

Page 1 of 1



Thursday, October 5, 2000 8:37:01 AM

Message

From: doug\_scott@wgbh.org

Subject: Re: summer institute course title

To: Margo Halverson

dear margo

here is title and very short bio:

Connections:

a workshop about inspiration, influences, and  
new ways of thinking about design

Douglass Scott is Design Director at WGBH Boston, a producer and broadcaster of public  
television and radio programs. He teaches graphic design, typography, and design history at the  
Rhode Island School of Design (since 1980) and teaches graphic design at Yale University (since  
1984). He is an artist who makes paper collages.

margo: I have been working on a day-by-day schedule of what we might be doing and thinking  
about my teaching philosophy etc. Is the next deadline 23 october? what size do you want  
examples of work? should biography be same length as those of last year?

i am in the office today until 2:30 and teaching tomorrow at risd.  
best to you,  
doug

On Wednesday, October 4, 2000, Margo Halverson <mhalverson@mea.edu> wrote:

>Hello Doug and Lucille,

>

>I'm waiting for course titles and a 1-2 sentence bio for calendar

>listings. My PR people need these ASAP, (they're being patient with me,

>but i've promised them by mid-week this week...!)

>

>Thanks,

>Margo

>

MS14D 2001



of Art

October 24 2000

# HERRING

TECHNOLOG

(hole in the ground -  
studied theater - played in  
hole - a lot of wine - no one

car-pooling

# Smart Young

(<sup>the</sup> disappointed) - she thinks, connects & hangs here

MS HENDY D MC PHEE  
716 MONTGOMERY ST  
SAN FRANCISCO CA 94111-2104  
APR 01 1987  
AUO7  
#0265

**\$6.99 CANADA**  
**ISSN 1080-076X**  
**WWW.REDHERRING.COM**

ISSN 1080-4009  
WWW.REDHERRING.COM

MS14D 2001

October 24, 2000

thinking things  
"Magnificent Ambersons"

design process

- film Kyle Cooper (UPW)
- historian - call UPW
- flipbooks
- skills
- w/o technology

experience

Stephan Sagmeister - NY  
Austria  
sagmeister.com

Sequence

Doug Scott - The object explained

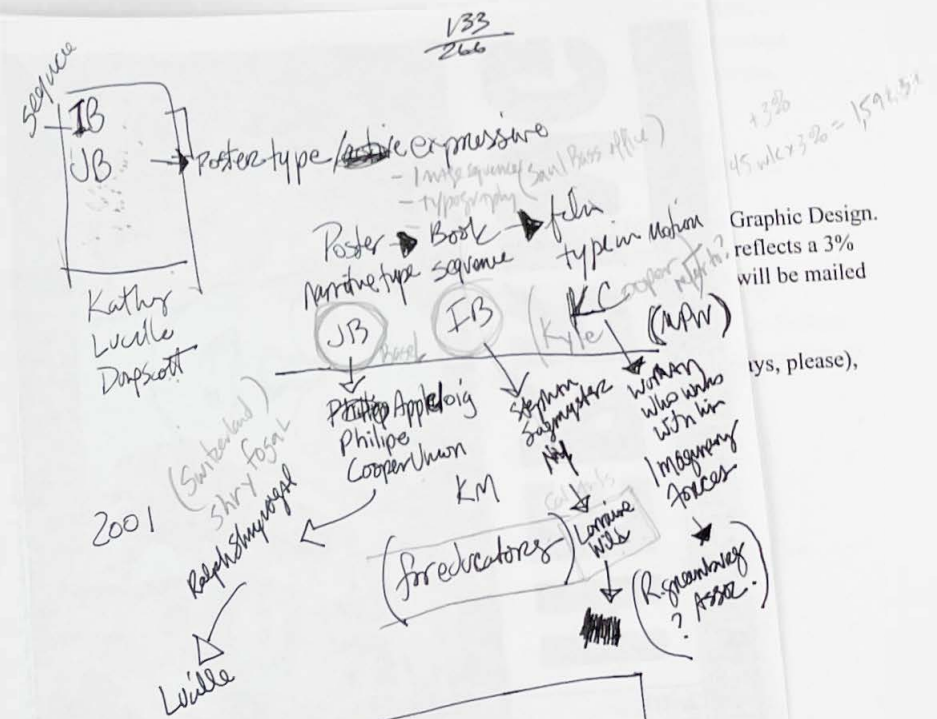
Katherine McGray

from form - books  
sequence

Lorraine Will - Books for Architecture

film

Book Clubhouse Books  
Venne  
Ciobhan Keeney



Bonnie Siegler  
+ Emily Oberman

2002

M-Sat.  
(4 days)

Object as symbol

transformed process screen

KM - ~~books~~

Melle - ~~books~~

SK - flash, sequence

make title / make

books

veca.edu

MS140 2001



Curriculum Vitae.

At the final exam in 1974 at the Academy of Fine Arts AKI Enschede, the Netherlands, I showed paintings, graphs, photographs and combinations of these as well booklets and plays. Different works; hanging, lying and enacted; to be seen, read or listened to and all expressing one story; the turning of the artist's self-evident process of finding, taking, elevating and returning the things of the world, upon itself.

This multi-disciplinary way of working I could elaborate, both in free productions and in commission together, at the graphic- and audio-visual- studio De Ark, that was founded in 1974 by professor, artist and theatre director Geert Voskamp.

At this studio I founded in 1976 De Enschedese School, a publishing firm for art in number as graphs, books, multiples, films and a magazine. I have been making and directing products and was chief editor until 1984.

Since then my work remained a combination of fine art; exhibitions, publications in word and image, artists magazines and works in commission; graphs, illustrations, post stamps, multiples, video tapes, theatre props and artworks in public space.

Besides making, I always have been teaching, at first at the Academy of Fine Arts AKI and some years later until now at the Gerrit Rietveld Academy Amsterdam and some postgraduate projects at the Berlage Fine Arts Institute Amsterdam, the Experimental Theater Institute DAS Arts Amsterdam and Fine Arts Institute KAap Arnhem in Italy.

All in the spirit of translation becoming language and vice versa.

Frans Oosterhof.

MS140 2001



The very subject of my work is the turning of the artist's self-evident process of finding, taking, elevating and returning the things, upon itself.  
I like the drawing which does not just denote the world but at the same time refers to itself, the photograph of the photograph, the word that tells itself as well, the work that surprises and reasons.  
I like the matching of form to meaning, the juggling in the one image time, scale, place and all of their combinations, the melting of the what into the how, the medium being the message and the intertwining of construction with contemplation.

Frans Oosterhof.

MS14D 2001

Saturday, March 11, 2000

MSIGD quotes

Page: 1

**Subject:** MSIGD quotes

**Date:** Wed, 10 Nov 1999 04:13:23 -0500

**From:** MSIGD <[msigd@mecc.edu](mailto:msigd@mecc.edu)>

**To:** [margoh@maine.rr.com](mailto:margoh@maine.rr.com)

Margo--these are the quotes I've pulled from various locations. Also, I found the Portland skyline photo in the MECA website on the intro page.

FROM 99 POSTER:

Design, Typography, Comradeship (Lobster)...

This program encourages and allow for personal exploration. enabling you

to discover new ways of thinking...

(all other quotes repeats from years past)

FROM 1997 POSTER:

I believe we surpassed what we thought we could do (I did) and that was exciting...

Seeing Everyone's work in one place in the final crit and seeing the quantity overwhelmed me. Most of all, it changed the way I work at work--- I'm not afraid to step away from my computer and trust my brain and hands again...

I feel I got back to the very most important base of what I believe design is--- I got reacquainted with the process, and from a more mature

point of view than in school and that was completely refreshing, if not brand new...

I wish professional life could be more like that(intense learning, time for experimentation, less fear of failure), a place where the design process really has time to be...

The week was more valuable than I can say...

It was so good to have a week of design--- eating, sleeping, breathing it--- with no clients, no outside distractions, not even real life to interrupt...

It was fun to work really late again...

There is a dynamic among students and between individuals and their work

I believe cannot be achieved at any other time...

I gained so much just by being around and listening to a designer who seems to be truly inspired in all aspects of his life, not just his professional...

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

who would benefit from this kind of instruction...

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

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

The week gave me a renewed energy and enthusiasm...

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

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

The opportunity to work one-on-one with faculty I had previously studied

mailbox:/Cindy/System%20Folder/  
Preferences/Notscape%20Users/msigd/

Printed on  
Saturday, March 11, 2000

MSIGD quotes

Page: 2

and read about actually passed my expectations...  
I left Maine feeling re-invigorated and satisfied...  
One of the most educational and enjoyable aspects of the week was the group; diverse, creative, and inspirational...  
The teacher was someone to aspire to; a wonderful mentor, positive and stimulating...  
I had no idea how much I have been missing drawing and how I can take these inspirations into my design work...  
The pencil is not an "antique," "process" is creativity, and the computer doesn't "design," people do...  
I found the week of drawing inspiring, invigorating, and completely enjoyable... probably the best teacher I've encountered...  
I was impressed with the seriousness and commitment of the students attending, and the organization and structure of the course...  
I enjoyed the intensity...  
Exciting isn't the word... how about inspiring...

FROM 1996 POSTER...

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

"Excellent faculty and the deliberate emphasis on technology-independent, core issues of design, make this program a wonderful choice for design professionals and students alike. The intensely focused five-day courses are a joy and tend to accomplish an astonishing amount of work." - Inge Druckery (93)  
"Revisiting the basics of form, color, drawing and typography in a relaxed atmosphere and environment-something we all should do from time to time in order to reevaluate our skills, talent, sensibilities and relationship to our most basic tools, our hands and eyes. Conducive to the mental health of designers." - Steff Geissbuhler (95)

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

Hofmann (94, 95)

MSIGD Evaluations 99:

MSIGD kicks ass!...or... MSIGD rules! (from Alex)

Its a chance to absorb big picture concepts which can only help your own work...

I feel much more relaxed and confident about trying new things, and breaking out of the box...

The entire experience was enjoyable. Even feeling frustrated with lack of time or lack of a good concept was challenging in a good way...

I left feeling really optimistic and refreshed and challenged...

It was great to be surrounded by other designers, and to have the luxury

of conceptualizing and thinking about design in that relaxed environment, and to have the support of peers, as well as Lucille's... MSIGD made me want to quit my job and study in Europe...

We do things for other people. Communicating Attitude is to express lifestyle. Look for your form, your order, your style, your attitude. What makes you do what you do? Graphic designers constantly deal with the arrogance of one and the long toes of another...

It was much more challenging than I thought it would be. That was a good



Printed on

Friday, March 11, 2000

MSIGD quotes

Page: 3

thing. I've only been to fluffy workshops at trade shows, etc. I guess I was expecting a week of fluff. It was more like heading back to school. I couldn't rely on my computer tricks. I had to think hard... I feel that my vision has changed. I look at problems differently and solve them in a much different manner... Its a challenging workshop, intense study with dynamic instructors. Did I mention the lobster?... Listening to Wigger talk was unbelievable... It was a terrific week. I hoped to get myself geared up for grad school and the institute did just that... I'm more excited about design!... A bastion of creativity hidden in the delightful city of Portland!... I want to continue to seek out programs that build the camaraderie I felt at Holbrook House and the Baxter Building. The program also boosted

my confidence as a designer through my interactions with other working designers and respected teachers like Hans and Lucille... Free breakfast and all the xerox copies you could ever want to make. I worked like a dog 12 hours a day and I never wanted to leave my cubicle.

It was great!...

FROM MSIGD EVALS 98:

The course exceeded my expectations above and beyond. I left feeling inspired and eager to try out what I learned at work...

The institute is the perfect designer's retreat...

It helps break down the wall between teacher and student...

>From beginning to advanced designers, every student had access to world-renowned faculty...

The MECA Summer program affords you the opportunity of intense study that doesn't exist in the post-art school "real world."...

A unique, personal experience that focuses on growth-both in your work and personal...

The summer institute provided a wonderful opportunity to explore design in a deep and thoughtful way...

I'll E-mail you if I come up with one...

It was everything I thought it would be...

It was refreshing to be off the computer and be working with our hands...

That's it for the quotes I could find from the past few years, but they filled up quite a large space. I think there are some very good ones here, especially if we're narrowing down to just ten.

# Layers of

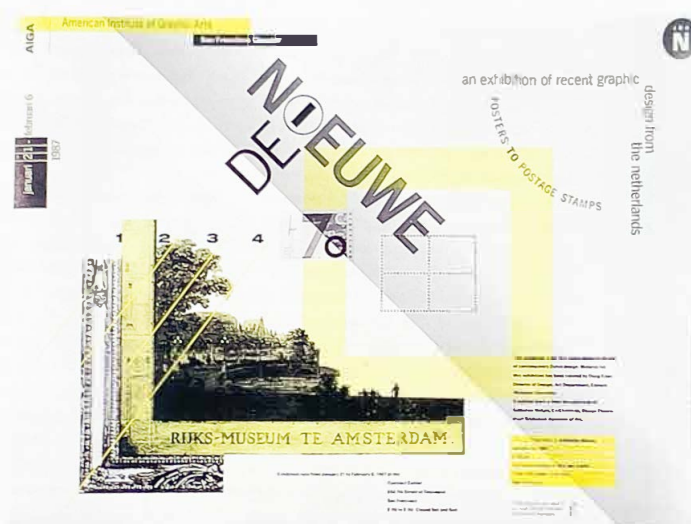
The work of San Francisco designer Lucille Tenazas lies somewhere between the rigour of design and the freedom of art. Tenazas believes it is possible to solve the client's communication problems, while also addressing her own

Text: Teal Triggs

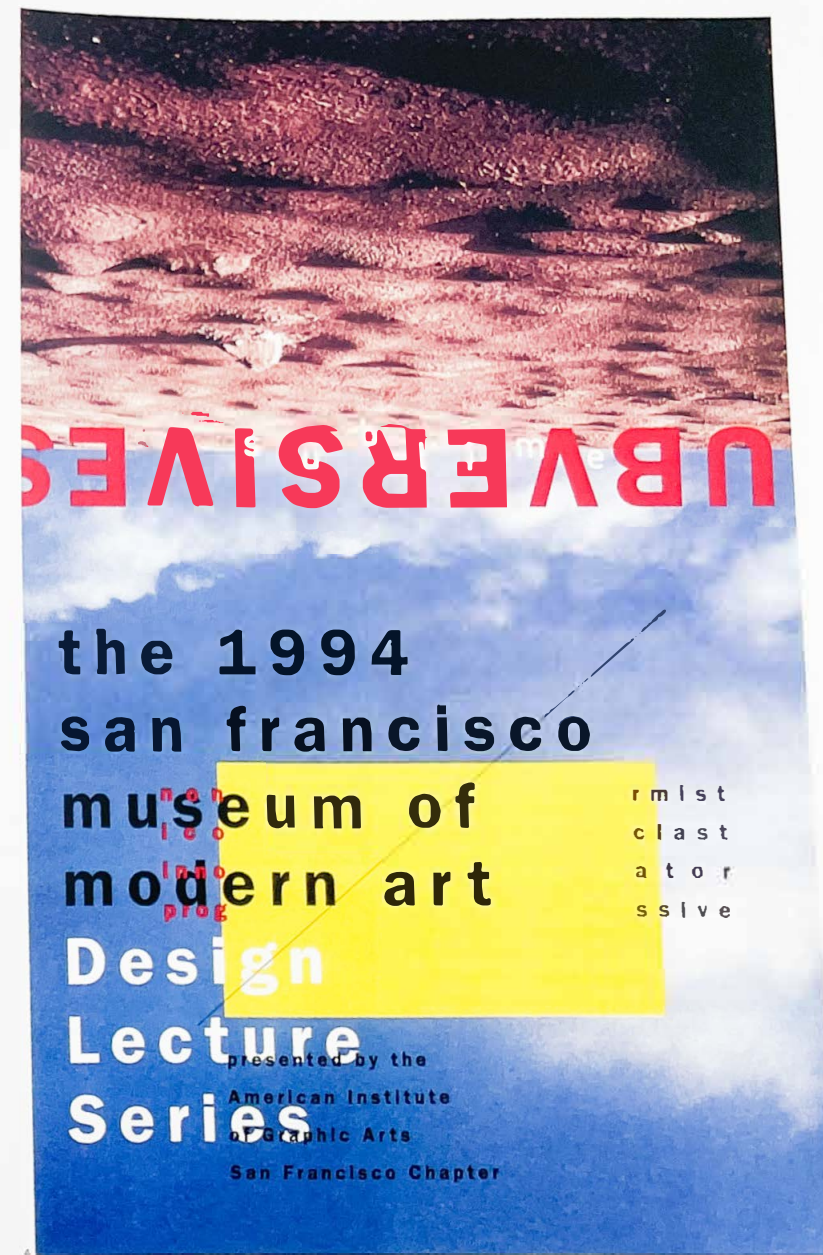
The inherent tension between art and design is an issue that designers since the Bauhaus have sought to address in one way or another. Like their predecessors, contemporary graphic designers use well-tried problem-solving methods in their work, but few are able to reconcile these with self-expression. One designer who has succeeded in establishing a union between the two is Lucille Tenazas, whose work achieves an effective symbiosis of rationality and creativity. Tenazas herself is adamant: "You can have both in the work. Design is the only field in which science and art are merged."

By suggesting that art and design are compatible, Tenazas takes a controversial stance within current debates on graphic design. The "art of self-expression" has long been shunned by certain sections of the design community, who fear that subjectivity detracts from the effective communication of the client's message. According to some Modernist-inspired designers, breaches of so-called "neutral" objectivity lead to pure narcissism, and those who dare to cross this boundary stray dangerously into the domain of "fine artists". But it is the designer's subjective voice that lends the work distinction, and design that suppresses that voice becomes merely a dry exercise in problem-solving. Tenazas acknowledges the conflict: "You should never lose sight of the fact

# language



1. Poster for an American Institute of Graphic Arts exhibition of Dutch graphic design, 1987.  
2 and 3. Posters completed by Tenazas while at Cranbrook. Interpreting the urban and consumer visual landscapes by combining image and type as graphic narratives. 2. Food label project, 1980. 3. Barry Drugs street sign project, 1981.  
4. Poster for a series of lectures on design, San Francisco Museum of Modern Art, 1994.



MS14D 2001



# Lucille

By NOREEN REI FUKUMORI

The renown surrounding Lucille Tenazas happened to coincide with her entry into the realm of graphic design. In 1980 she was a senior design student at the California College of Arts and Crafts (CCAC) located in Oakland, California. I was in my first year of design at the school, and I remember being among the many design students and design faculty who attended the open critique for the senior poster competition. The selected poster design was to promote the senior show held later that spring.

The memory of that evening is clear because the discussion amongst the faculty centered on Lucille's work. She had submitted three posters for the critique rather than the expected single entry that everyone else had delivered. Take note that in 1980, the personal computer was not available and an Apple was still an apple. Each of her poster designs was outstanding and immaculately executed. The final decision came down to her design that was an intriguing composition of type elements and text; the foundation of what has become a hallmark in her work.

The impression she made as a student is still remembered by her teacher—now friend and colleague—San Francisco designer Michael Vanderbyl. Vanderbyl, who is currently dean of design at CCAC, was part of a group of professionals who were instrumental in the development of the design program at CCAC in the early 1980s.

"Lucille's work has always exuded a lyrical and poetic quality. She was an amazing student not only for her sense of design but also her work ethic," Vanderbyl says. "For instance, on Tuesday I would discuss the development of a project with her and she would come back on Thursday with not only what we discussed, which was really good, but also a totally different design that was far superior. Everything she produced was meticulously hand rendered; what people aren't aware of in her work today is her incredible ability to draw."

Lucille went on to Cranbrook Academy of Art in Michigan, to further graduate studies which garnered an MFA degree. She then joined the New York Design office of Harmon Kemp, and



© 1996 David Peterson

gained national recognition for her design at the International Paper Company. She spent three years in New York before being coaxed into returning to the West Coast by Vanderbyl, who offered her a teaching

position at CCAC in 1985. Lucille accepted the teaching position and at the same time established Tenazas Design in San Francisco.

An account of Lucille's work reveals an exploration that began well before her studies of typography and formal design. Her work is a chronicle of an evolution and awareness for the multiplicity in the use of language. The layers of meaning of the word is now a predominant force in her work. The essential inspiration integrated into the dimensions of type, text and playful manipulation of elements—better seen, much less described—takes a musical composition that conjures a subliminal narrative.

As Lucille's experiences broadened, her reputation blossomed along with a client list that includes: Champion Corporation, James River Corporation, Rizzoli International, National Endowment for the Arts and San Francisco's latest cultural landmark, The Center for the Arts at Yerba Buena Gardens. Her reputation continues to expand through numerous lecture engagements and exhibitions in the U.S. and in the international design communities.

"My early work did not investigate language as a vehicle to explore another dimension. I started to see words as objects with a

Lucille Tenazas was design director for all projects shown and also provided the captions.

Right: Fold-out program for San Francisco's Center for the Arts at Yerba Buena Gardens. "This was a long-term project. When I was hired they were very clear about the mandate for the Center—to be a visual arts/performance arts center producing cutting-edge works from different cultural groups in San Francisco. I tried to do something that wasn't culture-specific. The square component of the logo takes on different cultural references depending on what is displayed." Lucille Tenazas/Todd Foreman, designers.



MS140 2001



# Lucille

BY NOREEN REI FUKUMORI

The renown surrounding Lucille Tenazas happened to coincide with her entry into the realm of graphic design. In 1980 she was a senior design student at the California College of Arts and Crafts (CCAC) located in Oakland, California. I was in my first year of design at the school, and I remember being among the many design students and design faculty who attended the open critique for the senior poster competition. The selected poster design was to promote the senior show held later that spring.

The memory of that evening is clear because the discussion amongst the faculty centered on Lucille's work. She had submitted three posters for the critique rather than the expected single entry that everyone else had delivered. Take note that in 1980, the personal computer was not available and an Apple was still an apple. Each of her poster designs was outstanding and immaculately executed. The final decision came down to her design that was an intriguing composition of type elements and text; the foundation of what has become a hallmark in her work.

The impression she made as a student is still remembered by her teacher—now friend and colleague—San Francisco designer Michael Vanderbyl. Vanderbyl, who is currently dean of design at CCAC, was part of a group of professionals who were instrumental in the development of the design program at CCAC in the early 1980s.

"Lucille's work has always exuded a lyrical and poetic quality. She was an amazing student not only for her sense of design but also her work ethic," Vanderbyl says. "For instance, on Tuesday I would discuss the development of a project with her and she would come back on Thursday with not only what we discussed, which was really good, but also a totally different design that was far superior. Everything she produced was meticulously hand rendered; what people aren't aware of in her work today is her incredible ability to draw."

Lucille went on to Cranbrook Academy of Art in Michigan, to further graduate studies which garnered an MFA degree. She then joined the New York Design office of Harmon Kemp, and



gained national recognition for her designs for the International Paper Company. She spent three years in New York before being coaxed into returning to the West Coast by Vanderbyl, who offered her a teaching

position at CCAC in 1985. Lucille accepted the teaching position and at the same time established Tenazas Design in San Francisco.

An account of Lucille's work reveals an exploration that began well before her studies of typography and formal design. Her work is a chronicle of an evolution and awareness for the multiplicity in the use of language. The layers of meaning of the word is now a predominant force in her work. The essential inspiration integrated into the dimensions of type, text and playful manipulation of elements—better seen, much less described—evokes a musical composition that conjures a subliminal narrative.

As Lucille's experiences broadened, her reputation blossomed along with a client list that includes: Champion Corporation, James River Corporation, Rizzoli International, National Endowment for the Arts and San Francisco's latest cultural landmark, The Center for the Arts at Yerba Buena Gardens. Her reputation continues to expand through numerous lecture engagements and exhibitions in the U.S. and in the international design communities.

"My early work did not investigate language as a vehicle to explore another dimension. I started to see words as objects with a

Lucille Tenazas was design director for all projects shown and also provided the captions.

Right: Fold-out program for San Francisco's Center for the Arts at Yerba Buena Gardens. "This was a long-term project. When I was hired they were very clear about the mandate for the Center—to be a visual arts/performance arts center producing cutting-edge works from different cultural groups in San Francisco. I tried to do something that wasn't culture-specific. The square component of the logo takes on different cultural references depending on what is displayed." Lucille Tenazas/Todd Foreman, designers.

## MSIGD 2001 FACEBOOK



WEEK THREE — LUCILLE TENAZAS  
AUGUST 6 — 10



MAINE SUMMER INSTITUTE IN GRAPHIC DESIGN

MSIGD 2001



# Lucille

BY NOREEN REI FUKUMORI

The renown surrounding Lucille Tenazas happened to coincide with her entry into the realm of graphic design. In 1980 she was a senior design student at the California College of Arts and Crafts (CCAC) located in Oakland, California. I was in my first year of design at the school, and I remember being among the many design students and design faculty who attended the open critique for the senior poster competition. The selected poster design was to promote the senior show held later that spring.

The memory of that evening is clear because the discussion amongst the faculty centered on Lucille's work. She had submitted three posters for the critique rather than the expected single entry that everyone else had delivered. Take note that in 1980, the personal computer was not available and an Apple was still an apple. Each of her poster designs was outstanding and immaculately executed. The final decision came down to her design that was an intriguing composition of type elements and text, the foundation of what has become a hallmark in her work.

The impression she made as a student is still remembered by her teacher—now friend and colleague—San Francisco designer Michael Vanderbyl. Vanderbyl, who is currently dean of design at CCAC, was part of a group of professionals who were instrumental in the development of the design program at CCAC in the early 1980s.

"Lucille's work has always exuded a lyrical and poetic quality. She was an amazing student not only for her sense of design but also her work ethic," Vanderbyl says. "For instance, on Tuesday I would discuss the development of a project with her and she would come back on Thursday with not only what we discussed, which was really good, but also a totally different design that was far superior. Everything she produced was meticulously hand rendered, what people aren't aware of in her work today is her incredible ability to draw."

Lucille went on to Cranbrook Academy of Art in Michigan, to further graduate studies which garnered an MFA degree. She then joined the New York Design office of Harmon Kemp, and



gained nation for he the Intern. Company three year before bei returning Coast by offered by

position at CCAC in 1985. Lucille accepted the at the same time established Tenazas Design in

An account of Lucille's work reveals an explo well before her studies of typography and fo work is a chronicle of an evolution and aware plicity in the use of *language*. The layers of tr is now a predominant force in her work. The integrated into the dimensions of type, text ulation of elements—better seen, much less a musical composition that conjures a sub

As Lucille's experiences broadened, her rep along with a client list that includes: Char James River Corporation, Rizzoli Internatic ment for the Arts and San Francisco's late The Center for the Arts at Yerba Buena ' tation continues to expand through nun ments and exhibitions in the U.S. and in design communities.

"My early work did not investigate languag another dimension. I started to see wo

Lucille Tenazas was design director for all proj provided the captions

Right: Fold-out program for San Francisco's C Buena Gardens. "This was a long-term project very clear about the mandate for the Center— arts center producing cutting-edge works fro San Francisco. I tried to do something that sqbre component of the logo takes on di depending on what is displayed." Lucille Ten



hannah sears, DC  
one weeker



alisa wolfson, IL  
one weeker



jina lee, PA  
one weeker



nina galicheva, NY  
one weeker



joann szymanski, MD  
one weeker



steve kulp, PA  
one weeker



dean welshman, WA  
one weeker



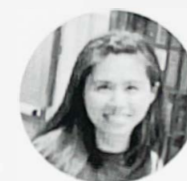
kamomi solidum, DC  
one weeker



michael stout, IN  
one weeker



michelle bowers, MI  
one weeker



hsiu-chen chang, MA  
one weeker



anne dosskey, OR  
one weeker



rod nario, ME  
one weeker



claire lewman, KY  
one weeker



susan merritt, CA  
one weeker



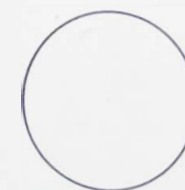
amy hayes, CO  
one weeker



nancy segal, ME  
one weeker



maya drodz, IN  
one weeker



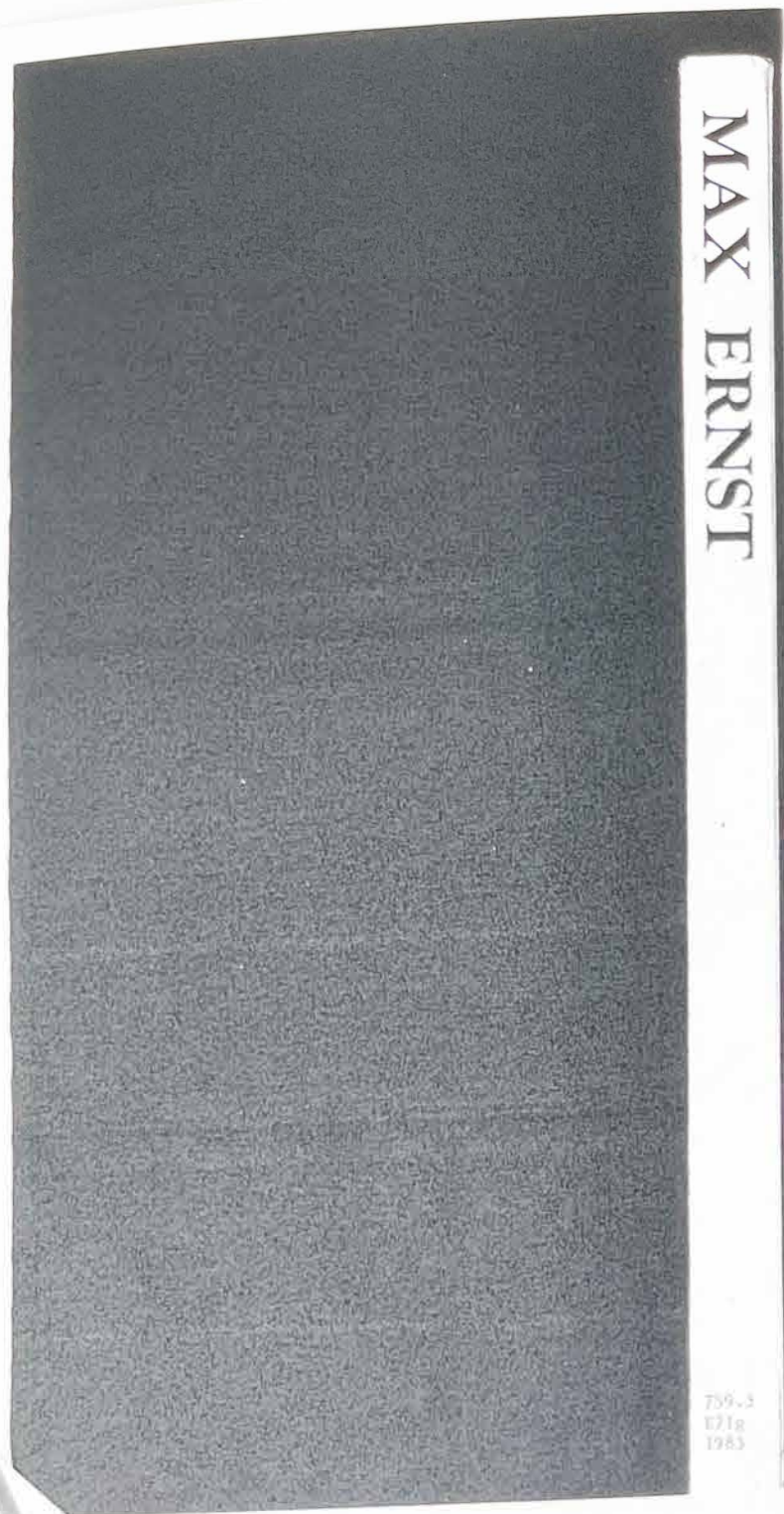
MAINE SUMMER INSTITUTE IN GRAPHIC DESIGN 2001 -WEEK THREE-

1. Add an object/prop to an image to enhance its meaning.
2. Find a photo & re create it to point-up its ~~else-ness~~
3. Reconstruct an image by methods that add/explain its meaning.

The Tao of Steve

Transcript of '01





MAX ERNST

759.3  
E71g  
1983



MAX ERNST

759.3  
E71g

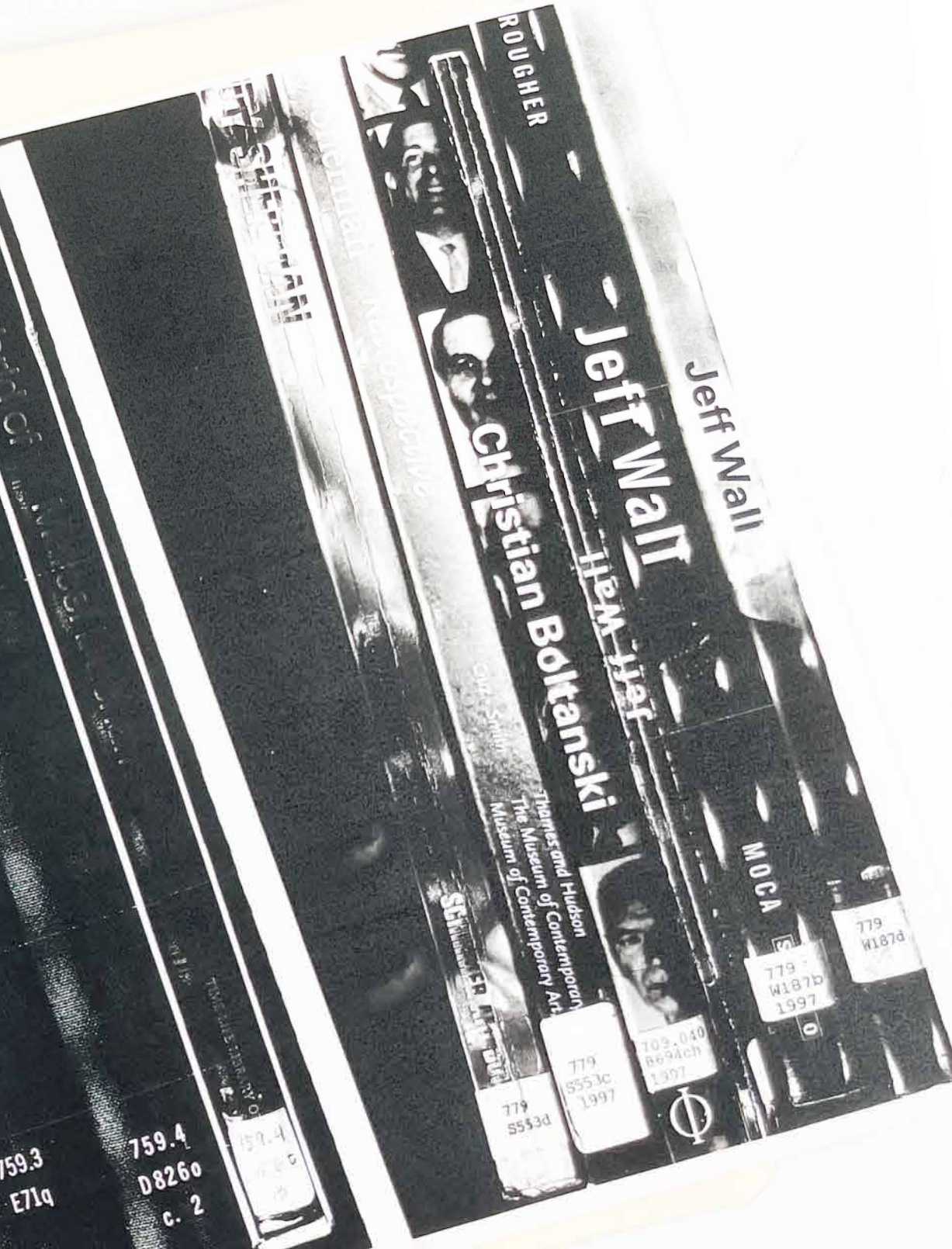


MAX ERNST

MARCEL DUCHAMP

759.3  
E71g

759.4  
D826o  
c. 2



Jeff Wall

Jeff Wall

Jeff Wall

Christian Boltanski

Thomas and Hudson  
The Museum of Contemporary Art

The Museum of Contemporary Art

779  
S553d

779  
S553c  
1997

109.040  
B694ch  
1997

MOCA  
779  
W187b  
1997

779  
W187d



Dear  
Margo + Charles

thanks for inviting  
me to do MSIBD.

I know that I  
learned more than  
anyone else. I  
think everyone had  
a great time. Beth  
+ Sean were great.

I hope North Dakota  
trip was good and look  
forward to coming up  
to NECA for some sort  
of talk - anytime.  
good luck with the  
next 2 weeks.

D O V G



# SIX MEMOS FOR THE NEXT MILLENNIUM

- 1- Lightness
- 2- Quickness
- 3- Exactitude
- 4- Visibility
- 5- Multiplicity
- 6- Consistency

"Schulz cannot be easily classified. He can be called a surrealist, a symbolist, an expressionist, a modernist. . . . He wrote sometimes like Kafka, sometimes like Proust, and at times succeeded in reaching depths that neither of them reached."  
—Isaac Bashevis Singer

The Street of Crocodiles in the Polish city of Drohobych is a street of memories and dreams where recollections of Bruno Schulz's uncommon boyhood and of the eerie side of his merchant family's life are evoked in a startling blend of the real and the fantastic. Most memorable—and most chilling—is the portrait of the author's father, a maddened shopkeeper who imports rare birds' eggs to hatch in his attic, who believes tailors' dummies should be treated like people, and whose obsessive fear of cockroaches causes him to resemble one. Bruno Schulz, a Polish Jew killed by the Nazis in 1942, is considered by many to have been the leading Polish writer between the two world wars.

"Schulz's book is a masterpiece of comic writing; grave yet dignified, domestically plain yet poetic, exultant and forgiving, marvelously inventive, shy, and never raw."  
—The New York Review of Books

Cover design by Neil Stuart  
Cover drawing by Bruno Schulz

A PENGUIN BOOK  
Fiction

CAN. \$7.95  
U.S.A. \$5.95



Bruno Schulz The Street of Crocodiles

Writers from the Other Europe  
General Editor: PHILIP ROTH

## The Street of Crocodiles

BRUNO SCHULZ

Introduction by JERZY FICOWSKI



ily Bryan  
ma Bueno  
chard Evans  
ott Frizzle  
na Galicheva  
even Kulp  
na Lee  
ill Morris  
mberly Noyes  
le Schlabach  
es Shad  
mifer Sher  
ren Spik  
jamo Szymanski  
ott Thorpe  
wa Varachi  
ristopher Williams



Douglass  
Scott  
from  
**Wright Morris's  
Of Memory, Emotion,  
and Imagination**  
1978  
published in  
**Earthly Delights,  
Unearthly  
Adornments**  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

Douglass  
Scott  
from  
**Lewis Carroll's  
Alice's Adventures  
in Wonderland**  
1865  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

If I attempt to dis-  
and press my nose  
the remembered  
in a pointillist

I recognize it,  
fabric of emo-  
of memory d

If we remem-  
a documen-  
the imagi-  
stimulus  
is missin-  
not alw-  
memo-

Douglass  
Scott  
from  
**Arthur Rimbaud's  
Vowels**  
c1873  
translated by  
**Paul Schmidt**  
1967  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

Vo  
Bl:  
Sc  
A  
I

Douglass  
Scott  
from  
**James Bosw  
Life of  
Samuel John**  
1791  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

Douglass  
Scott  
from  
**Les Fleurs du M  
Charles Baude**  
1857  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

Douglass  
Scott  
**Course  
description**  
Maine  
Summer  
Institute  
in Graphic  
Design  
July 2001

**Title:**

*Connections*

A workshop about inspiration, influences,  
and new ways of thinking about design

**Course description:**

The primary activity will be the recording and building of each participant  
*sphere of influence*, which will culminate in the design of a booklet that  
presents thoughts, discoveries, and connections. This studio exploration  
will include projects, discussions, readings, films, and demonstrations.  
We will consider the effect on graphic design and typography by other forms  
of expression, such as painting, sculpture, poetry, drama, architecture,  
literature, music, dance, and film.

**Teaching philosophy:**

Douglass Scott's teaching emphasizes the integration of:  
conceptual thinking,  
pragmatic problem solving,  
typography,  
information organization,  
form-making skills,  
and cultural/historical influences.

Asti

From beauty, Won-  
a first response to  
record of the ody  
years of making  
another starter  
the same tim  
Wonder is t'  
they saw t'  
hey felt:  
nehor

instantia-  
it was the mo-  
not disappear. The  
ble, the more deeply it ha-  
cata and Fugue. You cannot au-  
re born out of the immeasurable.  
felt was just Wonder, not knowledge or know-  
ledge was not as important as your sense of Wo-  
eling without reservation, without obligation,  
yourself. Wonder is the closest intouchness

nification

Bryan  
a Bueno  
Hard Evans  
ott Frizzle  
na Galicheva  
Steven Kulip  
Jina Lee  
Will Morris  
Kimberly Noyes  
Sue Schlabach  
Rees Shad  
Jennifer Sher  
Karen Spak  
Joann Szymanski  
Scott Thorpe  
Laura Varach  
Christopher Williams



### Exhibit Project

Please fill your section of the hallway wall with images (and actual objects) of things and ideas that connect to you and your work. Start immediately and try to have at least 30 on the wall by Wednesday at noon. This is a public exhibition in order to influence others and generate discussion. The material on the wall will be used in the Book Project.

### Word Project

Find the dictionary definition of your word. The Oxford English Dictionary has the most complete definitions. Also check a thesaurus.

- Design a single (8.5 x 11 inches) page that includes:
- dictionary definition
  - an explanation of your word and its relationship to the subject of our class. Cite specific examples.
  - Your name
  - For binding, keep a 1-inch margin from the 8.5-inch side
  - Please use a flexible paper
  - Make 22 copies of your page, so that everyone can have a book that contains everyone's page.
  - Your 22 copies are due at 11:00am on Tuesday. We will bind these books later that afternoon. Doug will provide front and back cover.

### Calvino Project

Read the assigned chapter of Italo Calvino's *Six Memos for the Next Millennium*. Make a list of 10 guiding principles/ideas/words. Sketch 5 hypothetical covers that include both type (the title of your chapter) and image (an image that relates to the subject). Size of the cover is approximately 8.5 x 11 inches.

On Tuesday afternoon, meet with your team to discuss and refine your sketches. Your best 3 final designs are due at 11:00am on Wednesday.

### Music Project

While listening to the piece of music, make a list of 25 words that express its feeling, structure, language, etc. Edit your list to 8-12 words.

- Make a triptych presentation that expresses the music:
- one panel will contain your words
  - a second panel will contain an appropriate color (color paper, found color, made with paint, crayon, etc.)
  - a third panel will contain an appropriate image (found or made)

Each page of the triptych is 10.5 inches square and is connected to the others. Vertical or horizontal. The triptych is due at 4:00pm on Wednesday.

### Art Project

Choose a work of art in the Portland Art Museum that you love, that speaks to you, or that could affect your work. Try to pick a piece which has an easily-obtainable image.

Write a short essay on what lessons this piece holds for a graphic designer. Present your essay and image together, due at 11:00am on Thursday.

### Book Project

This last project is the culmination of our workshop, and should contain all that you have experienced this week. Design and produce an accordion book that includes the following:

- things from your workshop projects
  - your influences
  - examples from your thoughts on things which you have learned and issues we have discussed
- Your book is due at 2:00pm on Friday. We will hang the accordion books on the wall and discuss the results.

9:00	Introduction	Crit	Crit	Crit	Crit
	Lecture: On Memory, E	Group WE CM	Group E CA	Group A B	Group B
		W due 11:00	C due 11:00	A due 11:00	
12:30	Lunch	Lunch	Lunch	Lunch	Lunch
1:30	Project C: Read Calvino C WE M	Bind W books E CM	Project B: Begin book plan M B A	Read The Street of the Crocodiles B	B due 2:00
4:00	Project M: Listen to music	Project A: Portland Art Museum A	M due 4:00	3:00 Video: The Street of the Crocodiles	!
5:00	Picnic	Videos: Falling Down Stairs C	Videos: Fantasia A	Lecture: What I Learn from the Things I Collect B	
7:00					



Doug Scott  
01



Don't see

compare

imply

associate

synthesis

represent

synecdoche

influence

allegory

affect

parallel

simile

allusion

connect

analogy

metonymy

translation

personification

Kelly Bryan  
Rima Bueno  
Richard Evans  
Scott Frizzle  
Nina Galicheva  
Steven Kulp  
Jina Lee  
Will Morris  
Kimberly Noyes  
Sue Schlabach  
Rees Shad  
Jennifer Sher  
Karen Spiak  
Joann Szymanski  
Scott Thorpe  
Laura Varacchi  
Christopher Williams

Maine  
Summer  
Institute  
in  
Graphic  
Design  
2001





*addendum*

Robert Jordan  
Linda Rynkowska

correspond  
juxtapose

Kelly Bryan  
Rima Buena  
Richard Evans  
Scott Frizzle  
Nina Galicheva  
Steven Kulp  
Jina Lee  
Will Morris  
Kimberly Noyes  
Sue Schlabach  
Rees Shad  
Jennifer Sher  
Karen Spiak  
Joann Szymanski  
Scott Thorpe  
Laura Varacchi  
Christopher Williams

word

Douglas  
Scott

Margo  
Halverson  
Director

Sean  
Wilkinson  
Director's  
Assistant

Maine  
Summer  
Institute  
in  
Graphic  
Design  
2001

Doug Scott



The idea of **juxtaposition** is to compare different entities that have similar and dissimilar concepts and ideas. After reading about **juxtaposition** I began to form my own idea about how to explain it. At first I began to think of the concept of the *yin yang*. The *yin yang* is based on the idea of comparing two opposing but complementary and balanced forces. **Juxtaposition** on the other hand can be two radically different ideas that do not have to be complementary or balanced to be brought together to be compared and contrasted. This is an important idea to us as designers. The idea that we can bring two forces together whether by similarities or differences, make sense of it all, and reproduce for the world to understand.



r. jordan

# jux·ta·pose

to place close together or side by side, especially for comparison or contrast.

## jux·ta·po·si·tion

1. an act or instance of placing close together or side by side, especially for comparison or contrast.
2. the state of being close together or side by side.

*Thebes like a great army dying  
And there is no sword of thought to save us.*

—Sophocles

(Oedipus, *The King*; from the chorus in Act I)

a figure of speech in which two unlike things are explicitly compared.

# Simile

*...settled their balance slow as silk...  
bright as a brimstone in my guilt...*

—X.J. Kennedy

(First Confession)

A simile creates a visual contrast for the imagination using illustrative lexicon. Giving one a new frame of reference when confronted with either aspect of the comparison.

*From the presence of the sun  
Following darkness like a dream.*

—Shakespeare

(*A Midsummer Nights Dream*: Act V Scene I)



Doug Scott

# translation

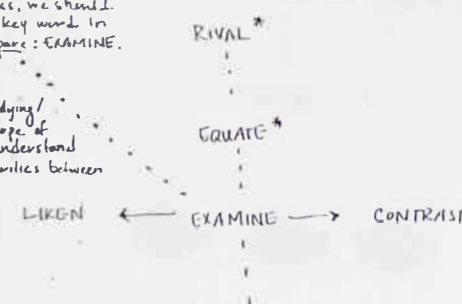
**trans·la·tion** (trans lā'shən, trahz-), *n.* 1. the rendering of something into another language or into one's own from another language. 2. a version of such a rendering: a new *translation of Plato*. 3. change or conversion to another form, appearance, etc.; transformation: a *swift translation of thought into action*. 4. the act or process of translating. 5. the state of being translated. 6. *Mech.* motion in which all particles of a body move with the same velocity along parallel paths. 7. *Telegraphy.* the retransmitting or forwarding of a message, as by relay. 8. *Math.* a. a function obtained from a given function by adding the same constant to each value of the variable of the given function and moving the graph of the function a constant distance to the right or left. b. a transformation in which every point of a geometric figure is moved the same distance in the same direction. 9. *Genetics.* the process by which a messenger RNA molecule specifies the linear sequence of amino acids on a ribosome for protein synthesis. Cf. *genetic code*. [1300-50; *< L translation- (a) of translation, a transferring, equiv. to translatō (us) (see translate) + -ion- ion; r. ME translatiōn; S-AF < L (as above) + translatiōnāl, adj.*

To render in another language  
or into one's own  
from another language

Nov 2007

In relation to our class, we should pay attention to one key word in the definition of compare: **EXAMINE**

Through examining/studying/  
analyzing our vast scope of  
influences, we can understand  
the parallels and disparities between  
LIFE  
↓  
DESIGN.



(kəm pâr')<sub>x</sub>

Comparisons should not be merely lists of similarities and differences... that is only the first step ~~in~~ in synthesizing and relating.

Emphasize the relationships and dynamics of interaction in order to understand the direct and indirect effects that your "sphere of influence" has on your design.

[illegible][illegible]

\* It is quite interesting to note ~~the~~ the contradiction of terms within the definition - one word refers to both an idea and its antithesis.

Jina Lee



## what it is, what it isn't

*it is like a metaphor*

but it is not a metaphor

*it is a figure of speech that uses a word with some relationship to its subject to describe the subject*

but many figures of speech are not metonyms. ie. between a rock and a hard place; one screw loose; up the creek without a paddle; hook, line and sinker. while these are colorfully descriptive, they do not use words that specifically relate to what they describe.

in making

connections we use

*metonymy* as one

of many forms of

expression to reinterpret

the big stew of arts that

feeds our imaginations for

creating designs

**me·ton·y·my** (mi ton'ə mə), *n.* *Rhet.* a figure of speech that consists of the use of the name of one object or concept for that of another to which it is related, or of which it is a part, as "accepter" for "sovereignty," or "the bottle" for "strong drink," or "count heads (or noses)" for "count people." [1640-50; < LL *metonymia* < Gk *metónymia* change of name; see *MET-*, *-ONYM*, *-Y*]

## metonyms

lend me your *ear*

please count *heads*

don't give me any *lip*

news came down from *the crown*

the *white house* says that taxes will go up

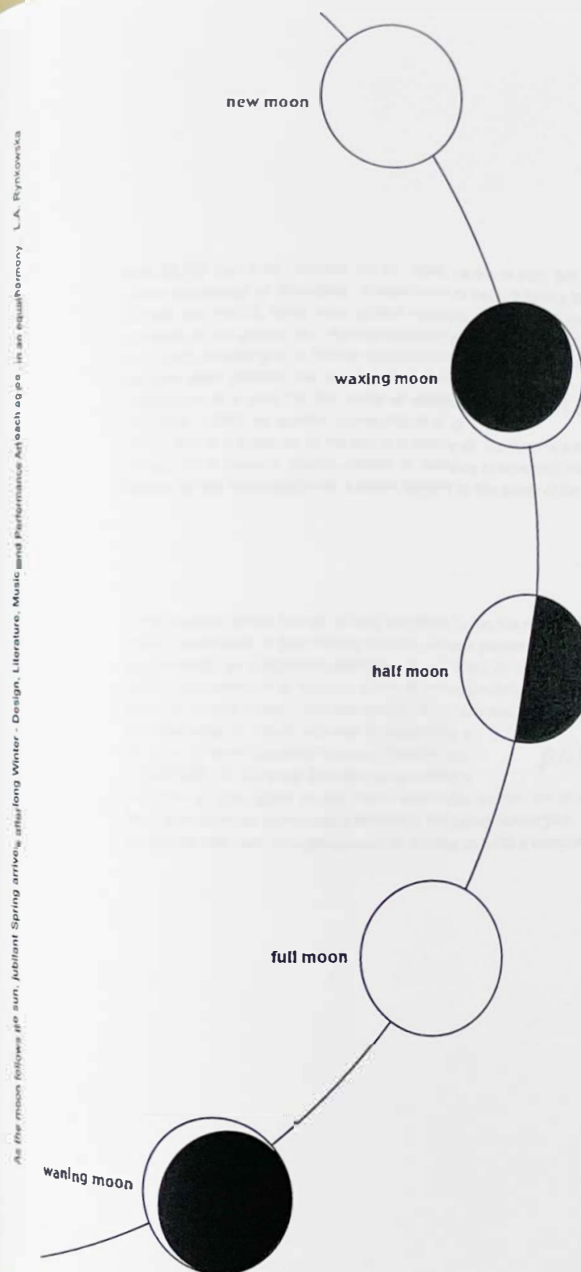
the *fed* will lower interest rates

while attempting to describe the word *metonymy*

I, sue schlabach was tempted to hit *the bottle*

me·ton·y·my

is brod



cor·re·spond

1. to be in agreement or conformity (claim followed by with or to) 2. to be similar or analogous be equidistant in function position amount etc 3. to communicate by exchange of letters

Don't start 01



Don't start 01

**parallel** (par' e lel', -löl) *sik/. m/. v/. -/e,ed -/o,ing or (esp. Brit) -/olled, -/ol,ing .adj.* 1. **extending in the same direction, equidistant at all points, and never converging or diverging** : parallel rows of trees. 2. **having the same direction, course, nature, or tendency; corresponding** : similar, analogous Canada and the U.S. have many parallel economic interests. 3. **geom.** a. (of straight lines) **lying in the same plane but never meeting** : how far extended. b. (of planes) etc.) **having common perpendiculars**. c. (of a single line, plane, etc.) **equidistant from one another or others** (usually fol. by to or with). 4. **Elect.** consisting of or having component parts connected in parallel. a. parallel circuit. 5. **Music** a. (of two voice parts) **progressing so that the interval between them remains the same**. 6. **Computers** a. **1 operation at a time by the same or different more than 1 CPU for parallel processing**. b. of or pertaining to the apparent or actual performance of more than one device. (distinguished from serial) some computer systems join pertaining to the simultaneous transmission or processing of all the parts of a whole. as all the bits of a byte or all the bytes of a computer word. (distinguished from serial) n. 7. a parallel line or plane. 8. anything parallel or comparable in direction, course, nature, or tendency to something else. 9. Also called parallel of latitude. **Geog.** a. an imaginary circle on the earth's surface formed by the intersection of a plane parallel to the plane of the equator, bearing east and west and designated in degrees of latitude north or south

## PARALLEL

of the equator along the arc of any meridian. b. the line representing this circle on a chart or map. 10. something identical or similar in essential respects; match; counterpart; a case history without a known parallel. 11. correspondence or analogy: these two cases have some parallel with each other. 12. a comparison of things as if regarded side by side. 13. **Elect.** an arrangement of components, as resistances, of a circuit in such a way that all positive terminals are connected to one point and all negative terminals are connected to a second point, the same voltage being applied to each component. Cf. series (def. 6). 14. Fort. a trench cut in the ground before a fortress, parallel to its defenses, for the purpose of covering a besieged force. 15. **Print.** a pair of vertical parallel lines (||) used to mark platform (parallel top). -vt. 17. to provide or show a parallel for; match to. The road parallels the river. 18. to form a parallel to; be equivalent to. 19. to compare. 21. to make parallel. [1540-50] < L parallelus < Gr paralos side by side, equiv. to par- PAR + allos one another; see allo-else] **Common but never touching. A parallel can be a way to show similarity between two items moving in the same direction but never converging. Never physically connecting and able to be compared side by side. For example two designers can work simultaneously in parallel to fulfill a common goal on a project. Equal ideas and processes are not connected but still able to work.**

## parallel

# per•son•i•fi•ca•tion

1. attribution of a personal nature or character to inanimate objects or abstract notions. 2. the representation of a thing or person in the form of a person. 3. to provide with a body.

make a new connection with the subject...  
bring it to life

mean object, idea,  
and name a voice

that else would  
be if i were  
nothing

have feelings

that all i am

i am  
i think  
i feel  
i say  
are you sure

kim noyes

Doug Scott

01