H-U Altemann ASIGD '93

ALLEMANN ALMQUIST & JONES
DESIGN CONSULTANTS

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HANS-U ALLEMANN
PRINCIPAL

Maine Summer Institute of Graphic Design
Maine College of Art
July 12-16, 1993
Hans-U. Allemann

Project Description

Briefing:

In commemoration of the 200th anniversary of the first American circus, The Franklin Institute Science Museum (Philadelphia) is staging a special summer exhibition called "Circus Science". Developed in cooperation with Ringling Bros. and Barnum and Bailey Circus, "Circus Science" contains an intriguing mix of elements in circus lore: archival photographs, costumes, circus tricks, live performances and hands-on experiments to introduce participants to the science of circus performance.

Assignment:

Design of logo identity for "Circus Science" 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.

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Process:

Monday, 7.12.93

Investigation, experimentation and play with furnished type.

a. Analyze structure and rhythm of letter sequence in given words

b. Analyze possible word composites

c. Experiment and play with weight, size and style contrast options

d. 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, 7.13.93

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, 7.14.93

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, 7.15.93

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

Friday, 7.16.93

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

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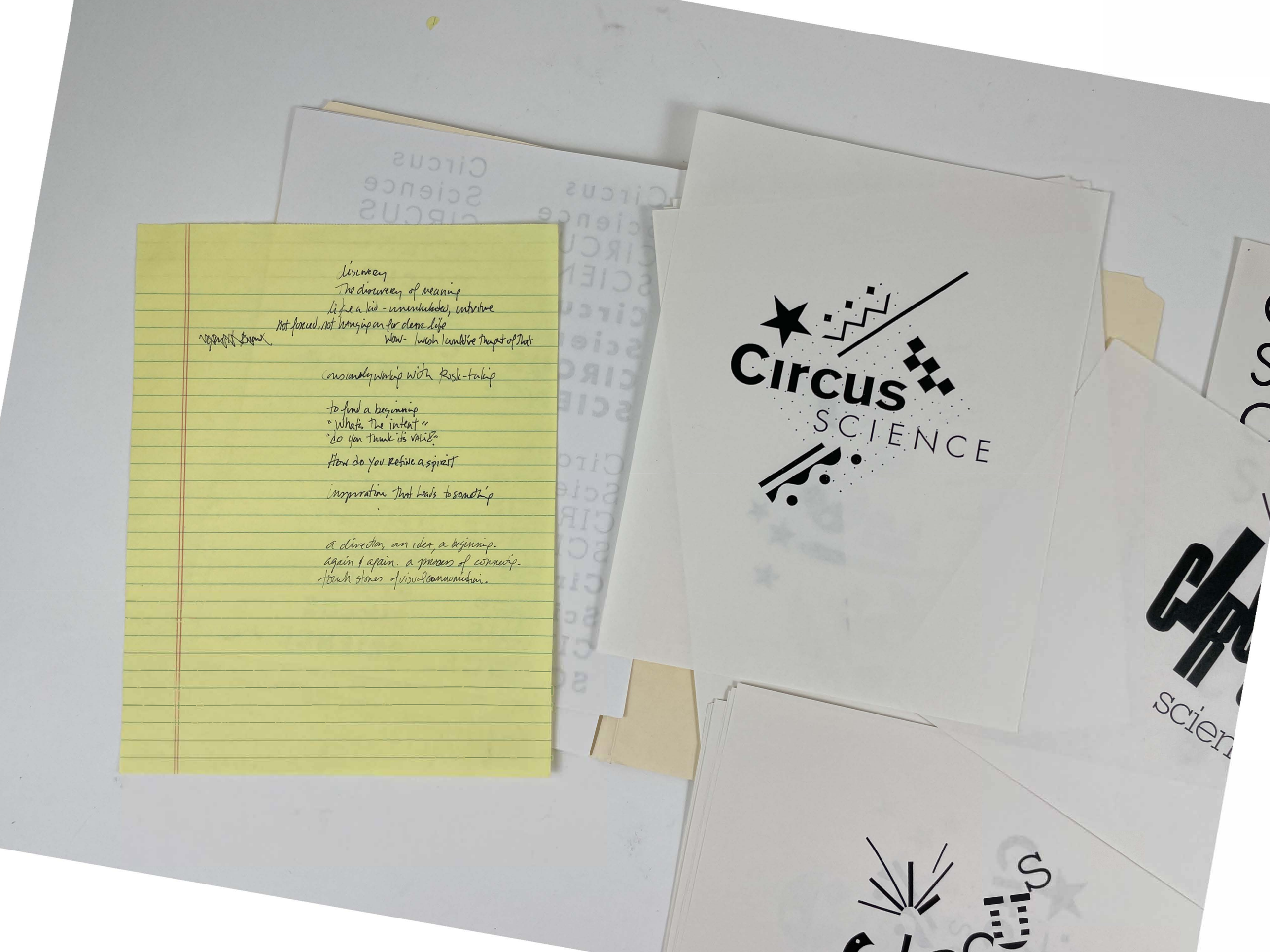
discovery
The discovery of meaning
like a kid - unencumbered, intuitive
not forced, not hanging on for dear life
Wow - I wish I could've thought of that
consciously working with Risk-taking
to find a beginning
"What's the intent"
"do you think it's VALID?"
How do you refine a spirit
inspiration that leads to something
a direction, an idea, a beginning.
again & again. a process of connecting.
touch stones of visual communication.
Circus
SCIENCE

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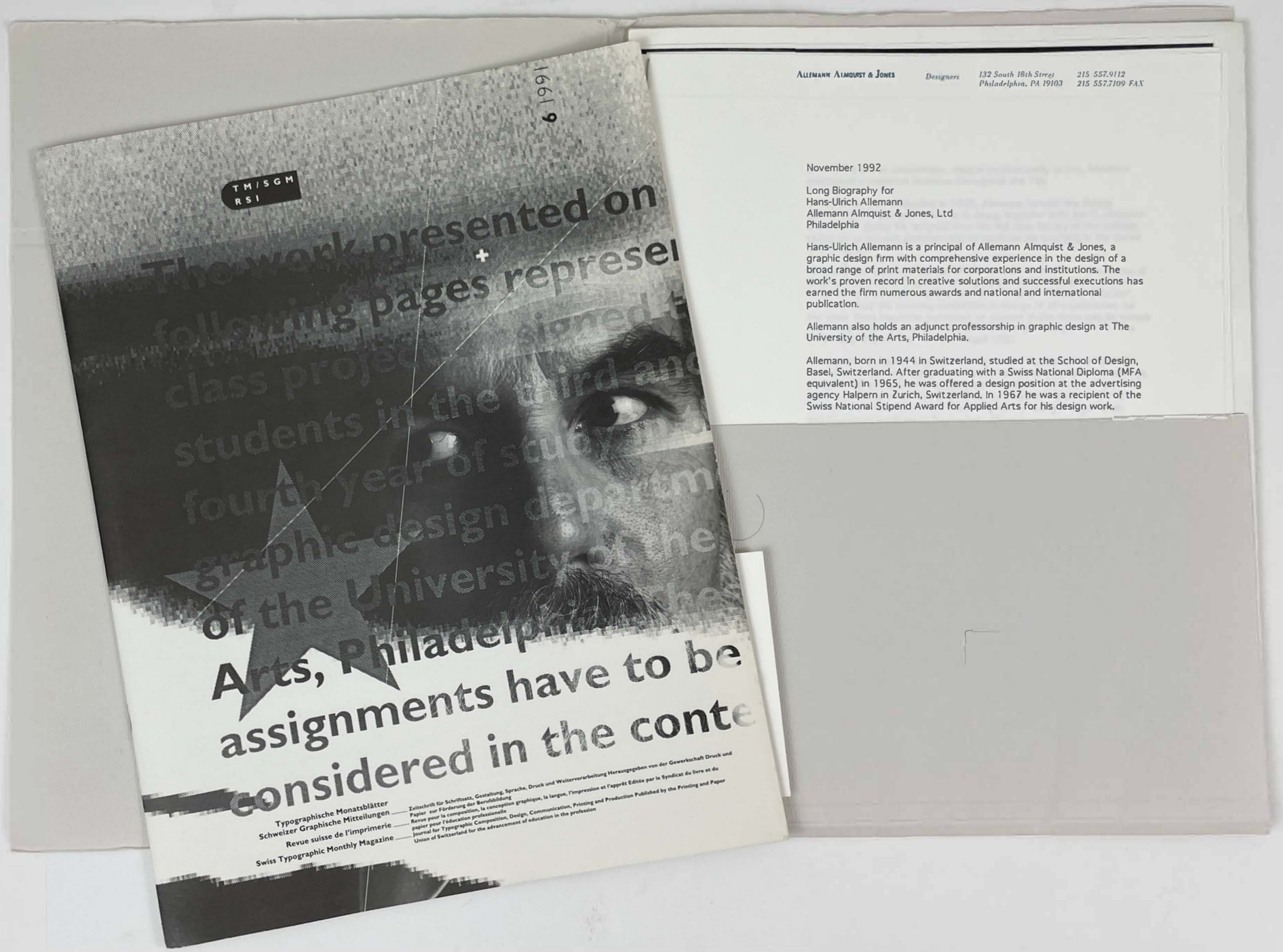

Allemann Almquist & Jones Designers 132 South 18th Street Philadelphia, PA 19103 215 557.9112 215 557.7109 FAX

November 1992

Long Biography for
Hans-Ulrich Allemann
Allemann Almquist & Jones, Ltd
Philadelphia

Hans-Ulrich Allemann is a principal of Allemann Almquist & Jones, a graphic design firm with comprehensive experience in the design of a broad range of print materials for corporations and institutions. The work's proven record in creative solutions and successful executions has earned the firm numerous awards and national and international publication.

Allemann also holds an adjunct professorship in graphic design at The University of the Arts, Philadelphia.

Allemann, born in 1944 in Switzerland, studied at the School of Design, Basel, Switzerland. After graduating with a Swiss National Diploma (MFA equivalent) in 1965, he was offered a design position at the advertising agency Halpern in Zurich, Switzerland. In 1967 he was a recipient of the Swiss National Stipend Award for Applied Arts for his design work.

Buchstaben-Zeichen | Signet | Schriftzug | und Anwendung

Letter-Sign | Mark | Logotype | and Application

Hans-Ulrich Allemann, The University of the Arts, Philadelphia, USA

Die Abbildungen auf den folgenden Seiten sind ausgewählte Beispiele von Kursarbeiten aus dem dritten und vierten Ausbildungsjahr an der Abteilung für Grafische Gestaltung der Kunsthochschule Philadelphia, USA. Diese Arbeiten müssen im Zusammenhang des gesamten didaktischen Lehrplanes gesehen werden. Aus diesem Grunde möchte ich vorerst eine kurze Zusammenfassung über Aufbau und Ablauf dieses Unterrichtsprogrammes wiedergeben, welches vor 25 Jahren eingeführt und von der Fakultät auf das heutige Niveau weiterentwickelt wurde.

Die Ausbildung zum Grafiker an der Hochschule dauert vier Jahre. Nach Abschluss des einjährigen Vorkurses beginnt die eigentliche Fachausbildung an der Abteilung für Grafische Gestaltung. Das Programm im zweiten Jahr konzentriert sich auf eine Grundschulung in Form-, Farb- und Kompositionslehre in den Fächern: Gegenstandszeichnen, Schrift, Typografie und Fotografie. Das Ziel dieser Kurse ist es, das visuelle Denken zu entwickeln und fundamentales technisches Wissen zu vermitteln. Im dritten Jahr finden die erlernten Grundkenntnisse direkte Anwendung in der Lösung von konkreten Kommunikationsaufgaben. Das Kursengebot setzt sich aus den folgenden Fächern zusammen: Visuelle Kommunikation, Grafisches Zeichnen, Angewandte Typografie, Angewandte Fotografie und Computer-Technologie. Die "Buchstabenzeichen" in dieser Beilage sind typisch für eine Aufgabe aus dem ersten Semester in "Visueller Kommunikation". Das vierte und letzte Ausbildungsjahr kulminiert in der Synthese der erworbenen Erkenntnisse in Kursen wie: Angewandte Grafik, Typografie für Fortgeschrittene, Packungsgestaltung und Publikation. Nebst visuellem Experimentieren stehen in all diesen Klassen pragmatische Aspekte grafischen Gestaltens im Vordergrund. Die Signets und Schriftzüge mit Anwendungsbeispielen in dieser Beilage entstanden im zweiten Semester des Abschlussjahres.

Die vorliegenden Resultate aus meinem Unterricht wären ohne die aufbauende und ausgezeichnete Lehrarbeit meiner Lehrerkollegen nicht denkbar gewesen. Deshalb widme ich diese Beilage Ken Hiebert, Christine Zelinsky, William Longhauser, Laurence Bach, Richard Felton, Chris Myers und Lee Willett. Sie alle haben über die Jahre wesentlich zur Entwicklung und zum Erfolg des grafischen Ausbildungsprogrammes beigetragen. Besondere Anerkennung gilt all den Studenten, mit denen ich das Vergnügen hatte, über die Jahre zusammenzuarbeiten. Schliesslich gilt mein Dank meinem Mentor und Lehrer Armin Hofmann, dessen Lehre und Ideologie für mich bis heute Einfluss und Inspiration geblieben sind in meiner Arbeit als Lehrer und praktizierender Grafiker.

Hans-Ulrich Allemann, 1944 in der Schweiz geboren, studierte an der Schule für Gestaltung in Basel und machte den eidgenössischen Diplomabschluss 1965. Die berufliche Laufbahn von H.-U. Allemann begann in Zürich, wo er über fünf Jahre für eine Werbeagentur (Halpern), und ein grafisches Atelier (Miedinger) arbeitete. Seine Karriere als Lehrer begann 1967 am Kansas City Art Institute USA, und dauert jetzt seit 20 Jahren an. Seit 1973 ist H.-U. Allemann an der Fakultät für Grafisches Design an der Kunsthochschule in Philadelphia USA, wo er für vier Jahre auch das Vorsteheramt der Grafischen Abteilung innehatte. Vor der Gründung der Design-Partnerschaft Allemann Almquist & Jones 1983, war H.-U. Allemann nebst seiner Lehrtätigkeit auch als freischaffender Grafiker tätig. Für seine Arbeiten hat er von führenden nationalen und internationalen Fachorganisationen mehrere Auszeichnungen erhalten. Beispiele seines Schaffens wurden über die Jahre von mehreren europäischen und amerikanischen Fachzeitschriften publiziert. Einige seiner Plakatarbeiten sind in die permanenten Kollektionen der Gewerbemuseen Zürich und Basel aufgenommen worden.

Hans-Ulrich Allemann, born 1944 in Switzerland, studied at the School of Design Basel. He received the Swiss National Diploma in Design in 1965. H.-U. Allemann's career as a designer began in Zürich, Switzerland, where he worked for both an advertising Agency (Halpern) and a design studio (Miedinger) over a five year period. His teaching career, begun in 1967 at the Kansas City Art Institute, spans over 20 years. Since 1973 H.-U. Allemann has been on the faculty of the graphic design department at The University of the Arts in Philadelphia; he chaired the department for four years. Before forming the design partnership of Allemann Almquist & Jones in 1983, H.-U. Allemann maintained his own freelance design business. His work has been recognized nationally and internationally by leading design organizations and publications. Some of his poster work is in the permanent collections of the Gewerbemuseums Zürich and Basel Switzerland.

The work presented on the following pages represents selected results of class projects assigned to students in the third and fourth year of study in the graphic design department of The University of the Arts, Philadelphia. These assignments have to be considered in the context of the department's educational program as a whole. I therefore would like to provide a synopsis of the curriculum which was first developed by faculty 25 years ago and has evolved over the years into its present format.

The graphic design major at The University of the Arts is a four year degree program. After completing a foundation year, the student enters the professional studies program. At this level the graphic design department offers an introduction to principles of form, color and composition through courses in basic design, descriptive drawing, letterform design, and photography. The objectives of these second year classes are to develop a student's visual acuity and technical understanding, building a strong foundation from which to introduce conceptual problems in later study. In the third year classes like visual communication, typography, drawing translation, advanced photography and computer technology teach students how to apply principles of form and design in order to communicate specific messages. The "letter-sign" studies included in this article are typical examples of a first semester assignment in a visual communications class. The fourth and last year culminates in the synthesis of all acquired knowledge. Pragmatic concerns of visual communication are stressed while continuing the emphasis on syntactic excellence. The curriculum consists of classes in problem solving, advanced typography, packaging design and a final degree project in the form of a publication assignment. The identity studies presented in this article are samples of a second semester assignment in problem solving.

The results from my course assignments would not have been possible without the support and excellent teaching of my fellow faculty members and colleagues. I therefore dedicate this publication to Ken Hiebert, Christine Zelinsky, William Longhauser, Laurence Bach, Richard Felton, Chris Myers, and Lee Willett, all of whom have contributed substantially to the progress and success of the department's program. I also would like to give credit to all the students I have had the pleasure of working with over the years. And finally, I acknowledge my own mentor and teacher Armin Hoffman whose vision and philosophy have been a great inspiration and strong influence on my own work as a designer and educator.

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Jan C. Almquist
Allemann Almquist & Jones
Philadelphia, USA

Cover Design:
Jan C. Almquist
Allemann Almquist & Jones
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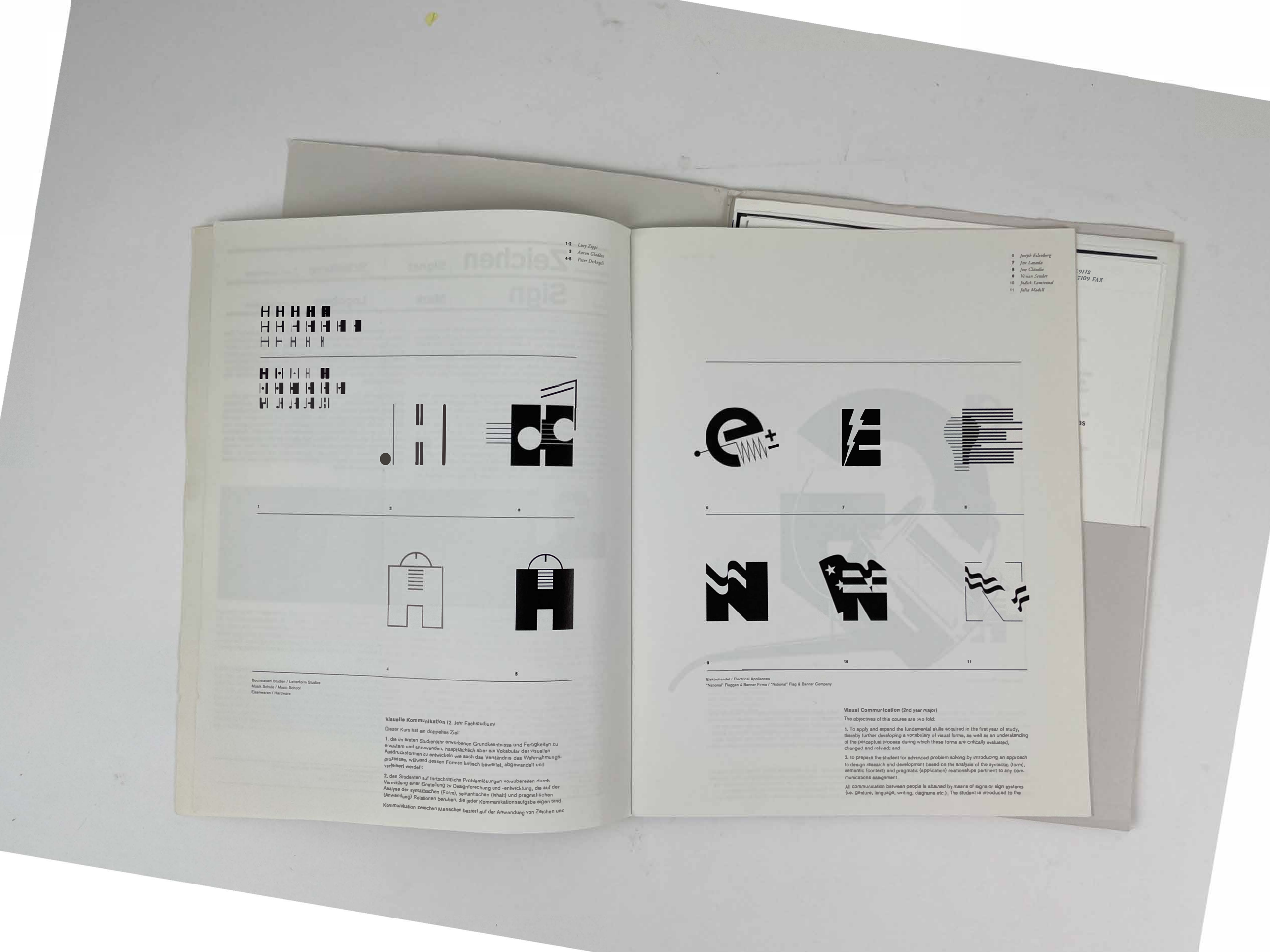

1-2 Lucy Zippi
3 Aaron Gladden
4-5 Peter DeAngeli

1 2 3

4 5

Buchstaben Studien / Letterform Studies
Musik Schule / Music School
Eisenwaren / Hardware

Visuelle Kommunikation (2. Jahr Fachstudium)

Dieser Kurs hat ein doppeltes Ziel:

1. die im ersten Studienjahr erworbenen Grundkenntnisse und Fertigkeiten zu erweitern und anzuwenden, hauptsächlich aber ein Vokabular der visuellen Ausdrucksformen zu entwickeln wie auch das Verständnis des Wahrnehmungsprozesses, während dessen Formen kritisch bewertet, abgewandelt und verfeinert werden;

2. den Studenten auf fortschrittliche Problemlösungen vorzubereiten durch Vermittlung einer Einstellung zu Designforschung und -entwicklung, die auf der Analyse der syntaktischen (Form), semantischen (Inhalt) und pragmatischen (Anwendung) Relationen beruhen, die jeder Kommunikationsaufgabe eigen sind.

Kommunikation zwischen Menschen basiert auf der Anwendung von Zeichen und

6 Joseph Eilenberg
7 Jose Lazada
8 Jose Claudio
9 Vivian Sender
10 Judith Lamirand
11 Julia Madill

6 7 8

9 10 11

Elektrohandel / Electrical Appliances
"National" Flaggen & Banner Firma / "National" Flag & Banner Company

Visual Communication (2nd year major)

The objectives of this course are two fold:

1. To apply and expand the fundamental skills acquired in the first year of study, thereby further developing a vocabulary of visual forms, as well as an understanding of the perceptual process during which these forms are critically evaluated, changed and refined; and

2. to prepare the student for advanced problem solving by introducing an approach to design research and development based on the analysis of the syntactic (form), semantic (content) and pragmatic (application) relationships pertinent to any communications assignment.

All communication between people is attained by means of signs or sign systems (i.e. gesture, language, writing, diagrams etc.). The student is introduced to the

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Gartengeräte / Gardening Tools

Zeichensystemen (z.B. Geste, Sprache, Schrift, Diagramm usw.). Den Studenten wird die Wichtigkeit der Zeichenfunktion in visueller Kommunikation vorgestellt. Dabei helfen Betrachtungen und Besprechungen von Arbeitsbeispielen aus der Praxis, die klar demonstrieren, dass Designer (sowie Künstler und Architekten) immer mit Zeichen arbeiten. Dass sie Zeichen festsetzen, auf Zeichen verweisen oder Zeichen reproduzieren. Dies, um Ideen, Konzepten oder Gefühlen über etwas Ausdruck zu geben und zu übermitteln.

Aufgabe

Die Aufgabe "Buchstabenzeichen" ist eine einleitende Übung, die sich auf die Analyse der syntaktischen, semantischen und pragmatischen Eigenschaften eines Zeichens konzentriert. Das römische Alphabet (in sich ein Zeichensystem) diente dabei als Basis. Die Forderung an die Studenten war, eine Firma oder Organisation zu wählen und die Initiale des Namens mit einem visuellen "Clue" zu verbinden, um

13 Sidney Young
14 Stephany Davis
15 Richard Karas
16 Lynn Alexander
17 Edward Feldman
18 Craig Jones

13 14 15 16 17 18

Schlosser / Locksmith
Pflanzen Geschäft / Plant Shop
Hochseefischerei / Deep Sea Fishing
Juwelen Geschäft / Jewelry Store
Photo Artikel / Photo Supplies
Sportwaren / Sporting Goods

significant function of the "sign" in visual communication. Review and discussion of existing work samples help to demonstrate that designers (artists and architects) always work with signs, establish signs, refer to signs or reproduce signs to transmit and express ideas, concepts or feelings about something.

Assignment

The "letter sign" assignment represents an introductory exercise focusing on the analysis of the syntactic, semantic and pragmatic properties of a sign. The Roman alphabet (in itself a sign system) served as the basis.

The assignment was to select a firm or organization and to combine the initial of the given name with an appropriate visual clue to reveal the nature of the firm's business or function. The exploration began with a study of the given letterform. Possible modifications of the form were analyzed through changes and manipulations in width.

19 Robert Berman
20 John Ware
21 Susan Crown
22 Jennifer Schumann

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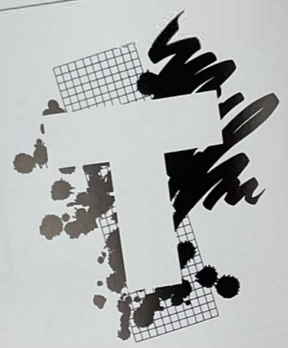
Mal- und Zeichenartikel / Art and Drafting Supplies



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dadurch Aufschluss über Wesen und Funktion der Firma zu geben. Die Untersuchung begann mit Studien an dem gegebenen Buchstaben. Mögliche Modifikationen durch Veränderung von Breite, Strichstärke, Proportion (Nr.1) usw. wurden analysiert. Durch diesen Arbeitsgang gewann der Student Kenntnisse in bezug auf die Grenzen der Lesbarkeit sowie über grafische und expressive Eigenschaften der veränderten Buchstabenform. In der Weiterentwicklung der Aufgabe wurden geeignete Bildelemente identifiziert und durch Zeichnungsstudien untersucht. Formale und strukturelle Merkmale von Objekten und andern Elementen wurden in ikonenhafte (grafische) Formen übersetzt. Schliesslich wurden Buchstaben und grafische Umsetzungen kombiniert. Durch Experimentieren und freies Spielen wurden Verbindungen zwischen den zwei scheinbar unverwandten Formen gesucht.Skizzen wurden verglichen, besprochen und ausgewertet, bis eine organische Zusammensetzung (ein neues "Zeichen") gefunden war. Lesbarkeit und Formzusammenhang für gross- und kleinformatige Reproduktion waren wichtige pragmatische Aspekte,die bei der Ausführung berücksichtigt werden mussten.

23 Scott Fraser
24 Susan Fleiner
25 Lenabro Sainz
26 Stephen McHoe
27 Paula Morris
28 Kathleen Monroe
29 Laura Zarrow
30 Robert Jones
31 Johnny Rivera

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Chemische Produkte / Chemical Products
Kosmetische Produkte / Cosmetic Products
Blumen Geschäft / Flower Shop
Luftfracht Gesellschaft / Air- Freight Company
Nähartikel / Sewing Notions
Optiker / Optician
Mal-und Zeichenartikel / Art and Drafting Supplies
Schreiner / Carpenter
Architekturbüro / Architectural Office

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weight, terminal strokes etc.(see 1).Through this process the student gained information related to limits of legibility, as well as graphic and expressive characteristics of the altered letterform. In the second stage of the assignment, appropriate visuals were identified and explored through drawing studies. Formal and textural characteristics of objects or other elements were tested and translated into iconographic form. At this stage letterform and image translation were combined. Through experimentation and play, connections between the two seemingly unrelated forms were explored, findings compared, discussed and evaluated, until an organic fusion (in essence a new "sign") was found. Legibility and coherence of form for large and small scale applications were a major pragmatic concern.

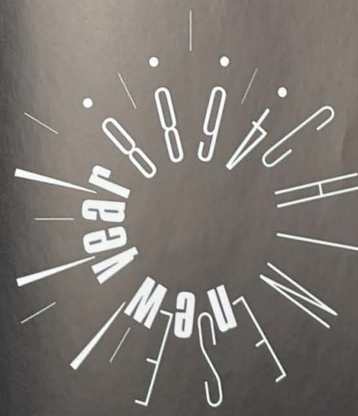
Angewandte Grafik (3. Jahr Fachstudium)

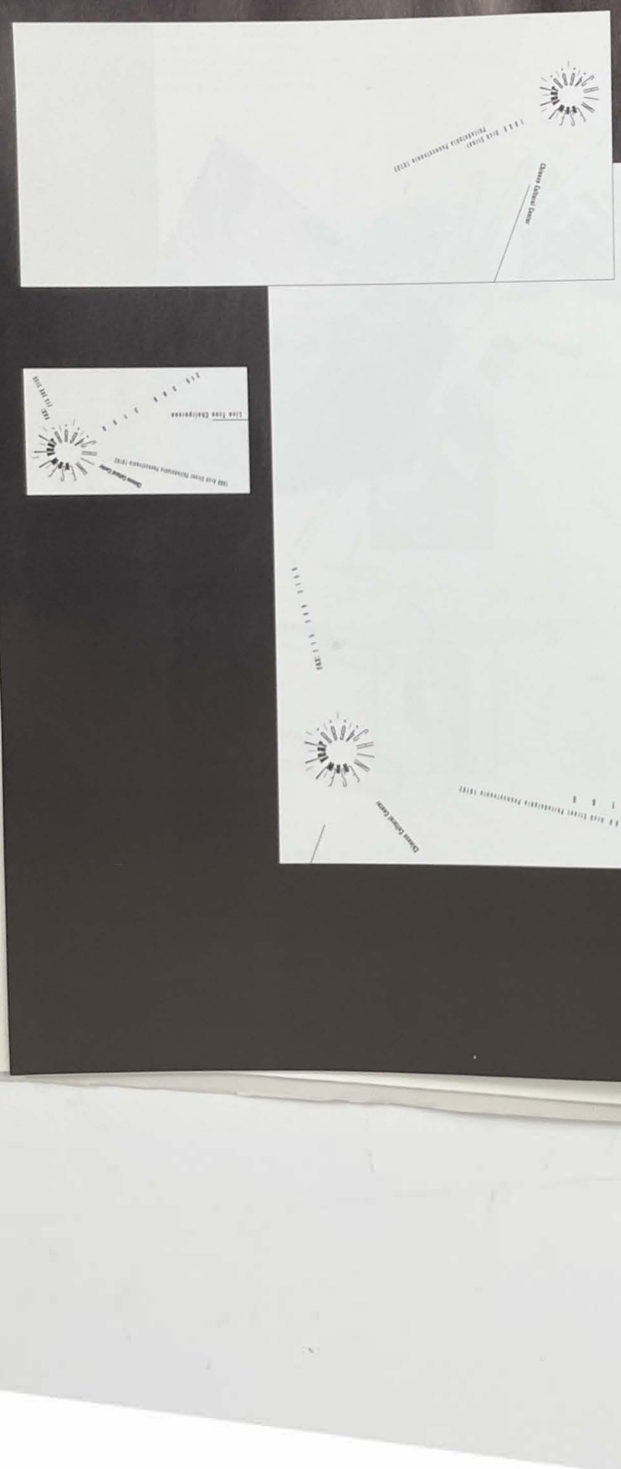
Dieser Kurs besorgt die Synthese und Anwendung älter erworbenen Kenntnisse und Fertigkeiten aus den ersten zwei Studienjahren. Um den Kursaufgaben gerecht zu werden, besteht der Arbeitsprozess im allgemeinen aus den folgenden Stufen.

1. Problemdefinition– der Prozess der Begriffsbestimmung der zu lösenden Aufgabe;
2. Nachforschung– das Sammeln von nützlicher verbaler und visueller Information und deren Nutzanwendung;
3. Konzeptentwicklung– das Ausprobieren und persönliche Reagieren auf Schritte in verschiedene Richtungen, die zu verschiedenen Lösungsmöglichkeiten führen;
4. Synthese– die Auswahl, Bewertung und Feinbearbeitung jener Lösungsmöglichkeit, die die gesamte vorausgegangene Fruchtbarkeit zusammenfasst.

Aufgabe

Die abgebildeten Kursarbeiten sind Teile von verschiedenen identitätsprogrammen. Die gestellten Themen waren "Kulturanlässe" und "Veranstaltungsorte Gasthäuser" in Philadelphia.Vor Beginn des visuellen Unterrichtsprogrammes musste der Student von der Organisation oder dem Lehrkörper alle Informationen erhalten. Das gesammelte Material wurde darauf in ein Alphabetisierungsschema aufgenommen. Danach musste der Student weitere Nachforschungen anstellen und gesammeltes Material thematisch organisieren und dokumentieren. Auf der Basis dieser Forschungsergebnisse wurde schliesslich eine Erkennungsmarke in der Form eines Signetes oder eines Schlagzeiles entwickelt. Anwendungen wie Briefkopf, Inserat, Plakat, Programmheft,





35 *Basil Findley*
36 *Lauren Kauffer*
37 *Joseph Fiore*

35

36

ZÓCALO

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Signet für Hoffmann Haus, Deutsches Restaurant / Mark for Hoffmann House, German Restaurant
Signet für Zócalo, Mexikanisches Restaurant / Mark for Zócalo, Mexican Restaurant
Signet für Bookbinders, Fisch Restaurant / Mark for Bookbinders, Seafood Restaurant

Eintrittskarte, Einladungskarte, Banner, Speisekarte und Aushängeschild wurden untersucht. Mindestens sieben Anwendungen mussten für die endgültige Beurteilung vollfarbig und in verfeinerter Ausführung ausgearbeitet werden. Bei der Beurteilung der Lösungen waren inhaltliche Klarheit, Originalität des Konzeptes, programmatischer Zusammenhang sowie formale Vortrefflichkeit die Hauptkriterien.

Während man die "Buchstabenzeichen" auf den vorhergehenden Seiten von Hand und mit Pinsel und Farbe ausführte, wurde der Arbeitsprozess bei dieser Aufgabe oft mit Hilfe des Computers unterstützt. "Software"-Programme wie "Aldus Pagemaker" und "Freehand", "Adobe Illustrator" und "Photoshop" kamen dabei zur Anwendung. Die "Middle East"-Studien und Resultate geben Zeugnis über einen mittels Computer-Technologie geführten Arbeitsprozess. In diesem Fall wurden die eingereichten Lösungen in der Form von "DuPont 4CAST"-Drucken präsentiert.

F.A.X

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Schriftzug für "Middle East" Restaurant / Logotype for "Middle East" Restaurant

Problem Solving (3rd year major)

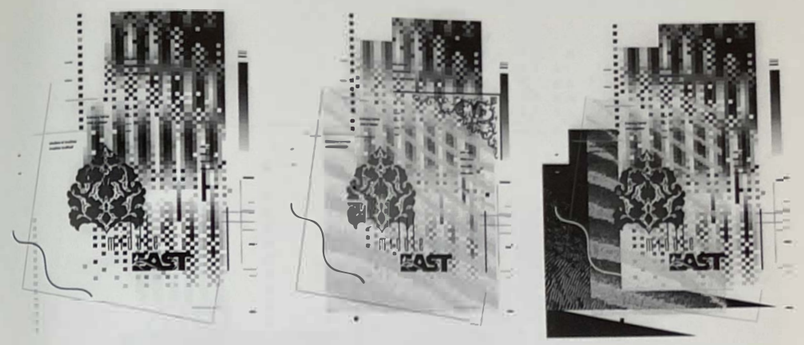
The "Problem Solving" course provides for the synthesis and application of all the skills and knowledge acquired through the first two years of study. Generally the work process involves the following steps to fulfill course objectives and requirements:

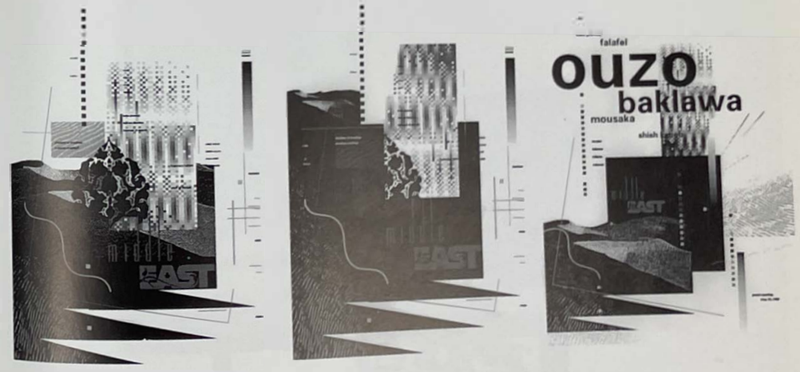
1. Problem definition– the process of clarifying the problem.

2. Research– the process of gathering verbal and visual information and making it useful.

3. Concept development– the process of searching and responding to different options that might lead to different solutions.

4. Synthesis– the process of selecting and refining one option that summarizes the entire search activity.





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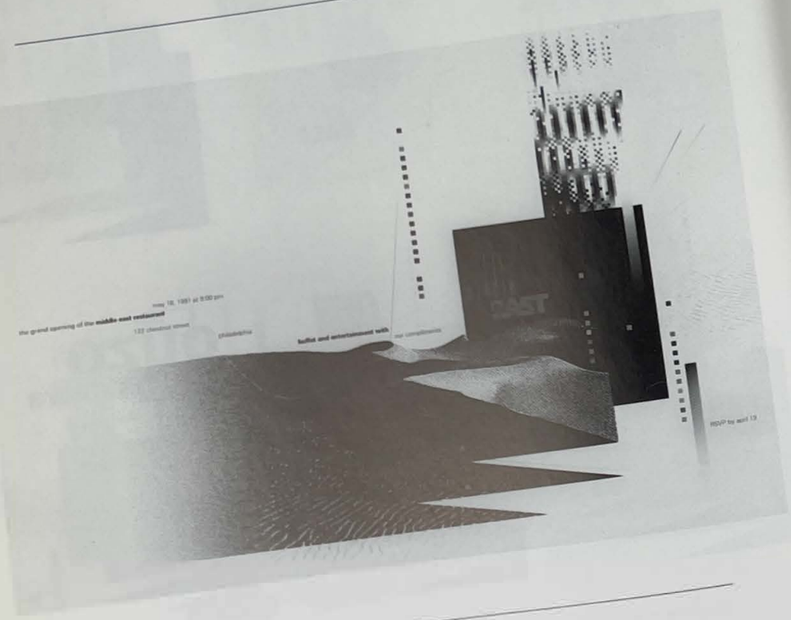
Kompositionsstudien für Anwendungen / Composition Studies for Applications

Assignment

The work shown represents parts of an identity assignment. "Cultural Events" and ethnic "Restaurants" were provided as themes. Before the beginning of a visual search, the student gathered information by contacting either the event organization or the restaurant. The information received was included in a definition statement. Next, research was conducted and findings documented in a reference file. After completion of the research phase, the main identifier in the form of a symbol or logotype was developed. Identity applications such as a stationary system, ad, poster, program brochure, invitation, tickets, banners, menu and building signage were explored. At least seven applications had to be completed in full color and comprehensive form for final presentation. Clarity of communication, originality of concept, program coherence and excellence of formal execution were major criteria in the final evaluation.



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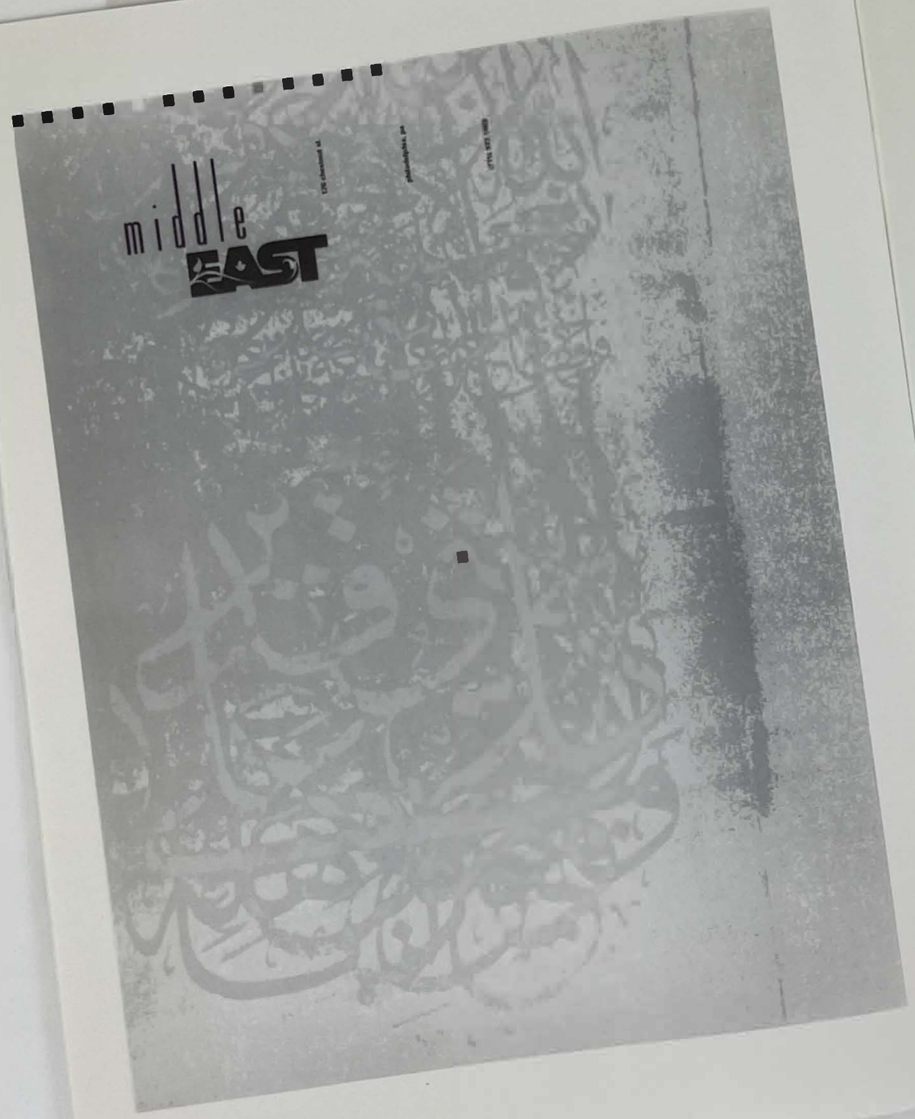
Einladungskarte zur Restaurant Eröffnung / Invitation Card for Restaurant Opening
Zweiseitiger Imprint (rechte Seite) / Magazine Ad (right hand page)

While the "letter-sign" assignments on the first six pages were executed by hand with brush and paint, the process for the identity projects often involved the use of Macintosh equipment using software such as Aldus Pagemaker and Freehand, Adobe Illustrator and Photoshop. The "Middle East" studies and final applications are a demonstration of a work process utilizing computer technology. The final results (40-42) were presented in the form of hi tgelor "DuPont 4CAST" prints


middle
EAST

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November 1992

Long Biography for
Hans-Ulrich Allemann
Allemann Almquist & Jones, Ltd
Philadelphia

Hans-Ulrich Allemann is a principal of Allemann Almquist & Jones, a graphic design firm with comprehensive experience in the design of a broad range of print materials for corporations and institutions. The work's proven record in creative solutions and successful executions has earned the firm numerous awards and national and international publication.

Allemann also holds an adjunct professorship in graphic design at The University of the Arts, Philadelphia.

Allemann, born in 1944 in Switzerland, studied at the School of Design, Basel, Switzerland. After graduating with a Swiss National Diploma (MFA equivalent) in 1965, he was offered a design position at the advertising agency Halpern in Zurich, Switzerland. In 1967 he was a recipient of the Swiss National Stipend Award for Applied Arts for his design work.

ALLEMANN ALMQUIST & JONES
DESIGN CONSULTANTS

301 CHERRY STREET 3rd
PHILADELPHIA PA 19106 1803

TELEPHONE 215 829 9442
TELEFAX: 215 829 1755

HANS U ALLEMANN
PRINCIPAL

Allemann Almquist & Jones Designers 132 South 18th Street 215 557.9112
Philadelphia, PA 19103 215 557.7109 FAX

November 1992

Long Biography for
Hans-Ulrich Allemann
Allemann Almquist & Jones, Ltd
Philadelphia

Hans-Ulrich Allemann is a principal of Allemann Almquist & Jones, a graphic design firm with comprehensive experience in the design of a broad range of print materials for corporations and institutions. The work's proven record in creative solutions and successful executions has earned the firm numerous awards and national and international publication.

Allemann also holds an adjunct professorship in graphic design at The University of the Arts, Philadelphia.

Allemann, born in 1944 in Switzerland, studied at the School of Design, Basel, Switzerland. After graduating with a Swiss National Diploma (MFA equivalent) in 1965, he was offered a design position at the advertising agency Halpern in Zurich, Switzerland. In 1967 he was a recipient of the Swiss National Stipend Award for Applied Arts for his design work.

In the same year, Allemann was offered a full time teaching position at the Kansas City Art Institute under a cultural exchange program between the USA and Europe. Together with the department chairman Rob Roy Kelly and his faculty colleagues, Allemann helped in the planning and implementation of a new educational program for graphic design. As a member of the Staff Design Group (a KCAI faculty design group), he worked on projects for the college, city government and on an identity study for Lippincut and Margulis, New York. His work was included in a traveling group exhibit of Basel School of Design alumni, touring major European and American cities.

In 1969 Allemann returned to his home country to work for the design studio Miedinger in Zurich. The agency Halpern hired him back to rejoin their design team in 1970 where he worked for a period of three years on projects for fashion and retail, as well as industrial and manufacturing clients. Awards and publications from that period include: Top Symbols and Trademarks of the World; Typomundus; Graphis; French Publicité and Modern Publicity.

In 1973 Allemann returned to the USA to accept a full time faculty position in the graphic design department at the Philadelphia College of Art (now The University of the Arts). Together with his faculty colleagues he has been instrumental in the development of the department's internationally recognized educational program. He chaired the graphic design department for a three year period and served as assistant chairman for three one year terms, and served on the faculty senate and

other institutional committees. Always professionally active, Allemann maintained a freelance business throughout the 70s.

During a one year sabbatical In 1983, Allemann formed the design partnership of Allemann Almquist & Jones, together with Jan C. Almquist and Dana J. Jones. He resigned from the full time faculty at the college, taking on an adjunct professorship to continue his teaching in the senior level program.

Allemann is a founding member of the nation's first American Institute of Graphic Arts (AIGA) chapter, in Philadelphia. In 1986 he developed the concept for the chapters biannual exhibit "Criteria, Concept, Solution", and co-chaired the steering committee in charge of all organization for the show. Print Magazine expressed an interest In the show and its unique and unconventional jurying, and published a major feature article, "The Philadelphia Experiment" in March/April 1987.

Throughout his career Allemann has lectured at institutions in the U.S. and abroad including: University of Utah, Salt Lake City; School of Design, Basel; Rhode Island School of Design; University of Cincinnati; The University of the Arts, Philadelphia; Cooper Hewitt Museum, New York; University of Arizona, Tempe; West Virginia University, Morgantown; and Rochester Institute of Technology. Other honors include his inclusion on the panel of jurists for the Boston Art Directors show in 1985 and a national student competition sponsored by AIGA national in 1990.

Allemann's work has appeared in many regional, national and international shows. He has received numerous awards from major professional organizations and publications including: Art Directors Club Philadelphia; AIGA Philadelphia; STA 100; AIGA Communication Graphics and Graphic Annuals; New York Type Directors Show and Type Directors Annuals; Graphis; Graphis Poster Annual; Print Magazine; Print Regional; Print Computer Art and Design Annual; ID Magazine; *Graphic Style from Victorian to Post Modern* and others.

His teaching programs have been featured in *Graphic Design Education* (ABC Edition Zurich) and Typographische Monatsblaetter, a Swiss quarterly on issues in design and education.

Allemann's posters are in the permanent collections of the Gewebemuseums Basel and Zurich, Switzerland.

Allemann Almquist & Jones Designers 132 South 18th Street 215 557 9112
Philadelphia, PA 19103 215 557.7109 FAX

November 1992

Statement of philosophy by
Hans-Ulrich Allemann

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 can usually be divided into 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.

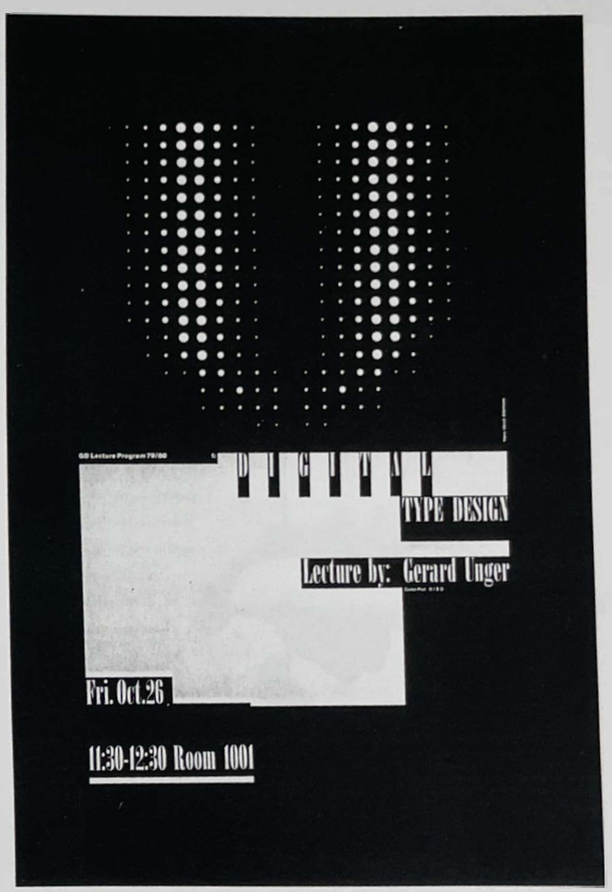
- Experimentation and play, the time to fuse the rational/analytical with the intuitive and search for the appropriate sign and/or visual metaphor.

- Final resolution and preparation for production.

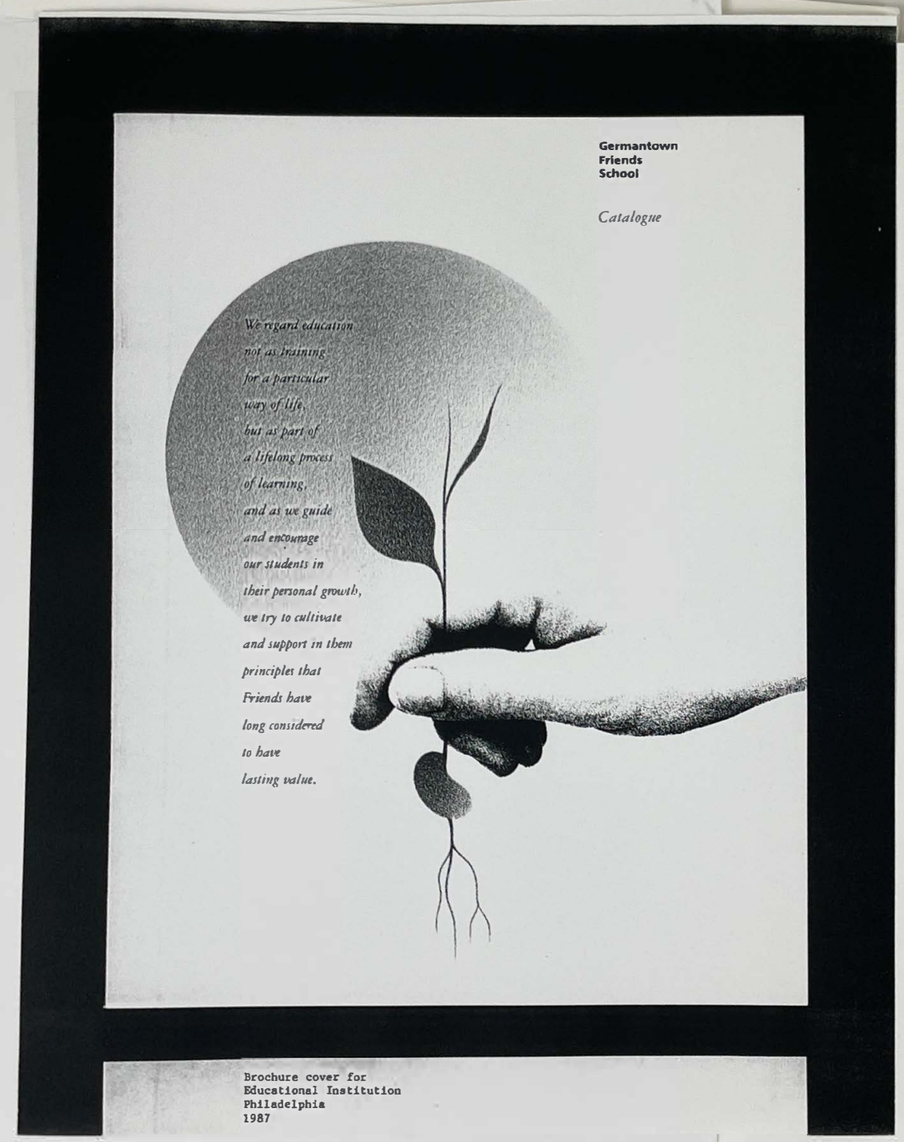
While the fulfillment of the pragmatic purpose for each project is a given, finding a fresh and unique solution, as well as magic in the balance of appropriateness and ambiguity, is always a challenge.

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.

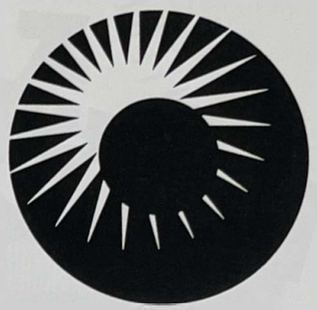
Trademark for
Goertz, Fashion House
Koeln, Germany
1967



Poster for lecture event
Philadelphia College of Art
1979



Brochure cover for
Educational Institution
Philadelphia
1987

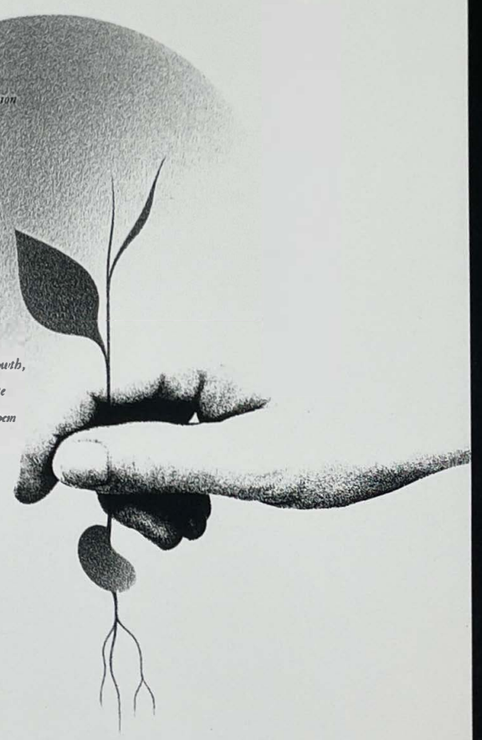


Symbol for
The Franklin Institute
Science Museum, Philadelphia
1989

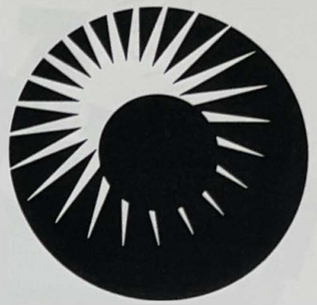
Germantown Friends School

Catalogue

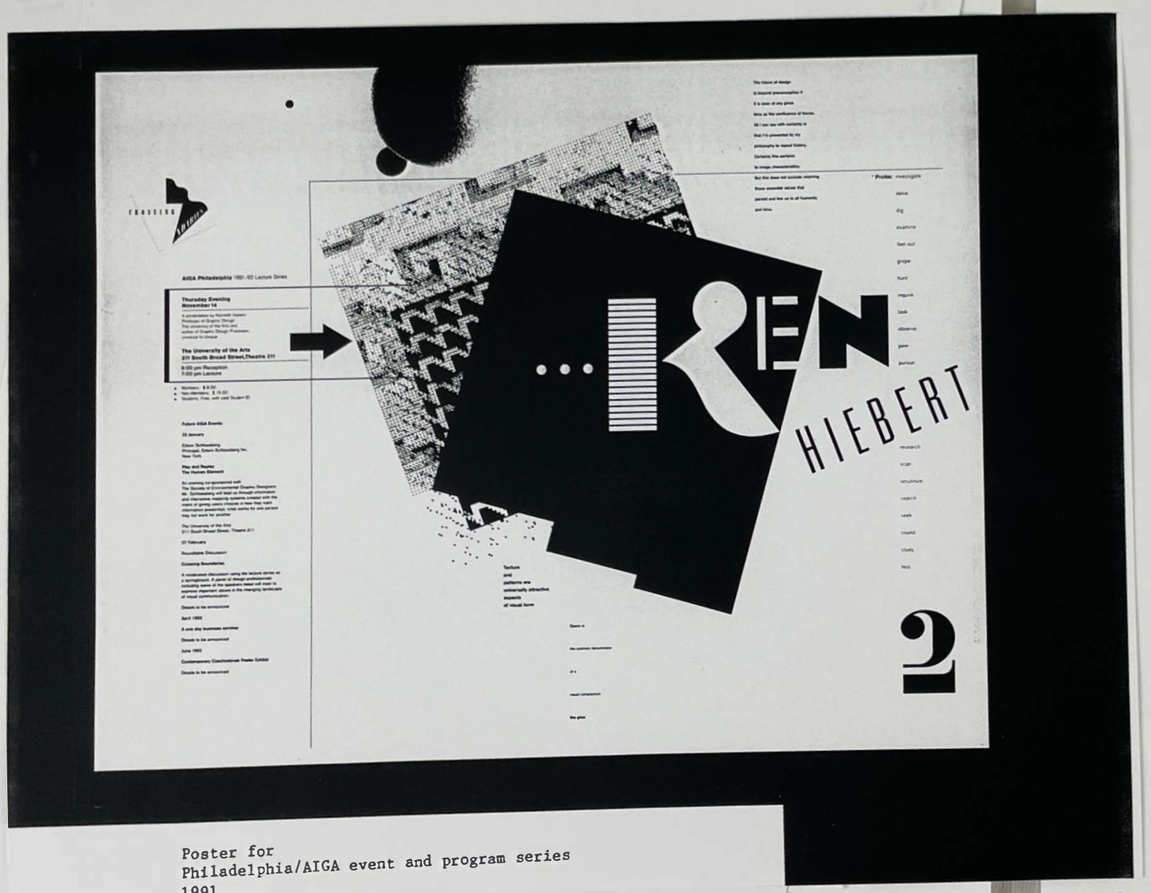
We regard education not as training for a particular way of life, but as part of a lifelong process of learning, and as we guide and encourage our students in their personal growth, we try to cultivate and support in them principles that Friends have long considered to have lasting value.



Brochure cover for
Educational Institution
Philadelphia
1987



Symbol for
The Franklin Institute
Science Museum, Philadelphia
1989



Poster for
Philadelphia/AIGA event and program series
1991

ALLEMANN ALMQUIST & JONES Designers
132 South 18th Street Philadelphia, PA 19103
215 557.9112
215 557 7109 FAX

November 12, 1992

Ms. Margo Halverson-Heywood
Director
Maine Summer Institute of
Graphic Design
Portland School of Art
97 Spring Street
Portland, Maine 04101

Dear Margo,

Thank you for your letter of October 28. Unfortunately I was out of town last week to supervise the printing of an annual report. Under the circumstances I was not able to totally complete the package you requested. Enclosed I'm sending you the only photograph of myself I had on file(!), an updated resume, a brief statement of philosophy and five xeroxes of my work. As most reproductions of my work are in color slide form, I'll have to have black & white reproductions made. I could, of course, send you originals if that would be of help. In addition, I'm sending you a copy of an article on my course projects recently published in TM, as well as a copy of the real AIGA/Phila. poster since the enclosed xerox version does not pick up the gray tones.

I very much look forward to doing this summer program. I will be talking to Inge before my departure to Switzerland and I also scheduled a get together with Weingert on January 3.

Thank you again for inviting me to be part of your "dream team." It will be a fun experience for everybody.

I'll be in touch.

Very best,

Hans-U. Allemann

Enclosures

CROSSING BOUNDARIES

AIGA Philadelphia 1991-92 Lecture Series

Thursday Evening
November 14

A presentation by Kenneth Hiebert
Professor of Graphic Design
The University of the Arts and
author of Graphic Design Processes...
universal to Unique

The University of the Arts
311 South Broad Street, Theatre 311

6:00 pm Reception
7:00 pm Lecture

- Members $ 8.00
- Non-Members $ 15.00
- Students Free, with valid Student ID

Future AIGA Events:

23 January

Edwin Schlossberg
Principal, Edwin Schlossberg Inc.
New York

Play and Replay
The Human Element

An evening co-sponsored with
The Society of Environmental Graphic Designers
Mr. Schlossberg will lead us through information and interactive mapping systems created with the intent of giving users choices in how they want information presented, what works for one person may not work for another.

The University of the Arts
311 South Broad Street, Theatre 311

27 February

Roundtable Discussion

Crossing Boundaries

A moderated discussion using the lecture series as a springboard. A panel of design professionals including some of the speakers listed will meet to examine important issues in the changing landscape of visual communication.

Details to be announced

April 1992

A one day business seminar

Details to be announced

June 1992

Contemporary Czechoslovak Poster Exhibit

Details to be announced

Texture
and
patterns are
universally attractive
aspects
of visual form

The future of design
is beyond preconception if
it is seen at any given
time as the confluence of forces.
All I can say with certainty is
that I'm prevented by my
philosophy to repeat history.
Certainly this pertains
to image characteristics.
But this does not exclude retaining
those essential values that
persist and link us to all humanity
and time.

*** Probe:** investigate
delve
dig
examine
feel out
grope
hunt
inquire
look
observe
peer
pursue
research
scan
scrutinize
search
seek
sound
study
test

Space is
the common denominator
of a
visual composition
the glue

Learning that builds
from a solid Foundation
is state of the art

2

Micro / Macro / Micro

AIGA

Philadelphia 1991–92 Lecture Series

CROSSING

BOUNDARIES

AIGA
Philadelphia Chapter
P.O. Box 1572
Philadelphia, Pennsylvania
19103

FIRST CLASS
MAIL
U.S. POSTAGE
PAID
Permit No. 24
Jenkintown, PA
19046

2

About this series

● With startling speed, the landscape in which we work, learn and think is changing shape. Some designers see new paradigms emerging from the interactive, multi-media crossfire of words, sounds and images made possible by the new technology. They see a future where the user is no longer a passive recipient but rather an active participant in a dialog with digital information systems that are malleable, layered and rich. In the first presentation of this program series (September 24), Aubrey Balkind, President and Chief Executive Officer of Frankfurt Gips Balkind, New York, shared his view of the future with us. He portrayed a world of interactive communications–a world in which information and entertainment are derived from an integrated system of TV, computer, CD ROM, video recorders, music systems and print. Aubrey described how these changes will influence the way people will process information and the role designers will play in this new environment. We would like to thank Aubrey for his stimulating, thought provoking and inspiring presentation. We look forward to hearing more on these topics at future events as well as the concluding roundtable discussion on February 27, 1992.

Please note the calendar dates and join us for the coming presentations in this series!

Kenneth Hiebert

Professor of Graphic Design
The University of the Arts and
Author of "Graphic Design Processes... universal to Unique"

Ken Hiebert, founding chairman of the present program of graphic design at the University of the Arts, studied social sciences, religion and art before entering the School of Design in Basel, Switzerland. He received the Swiss National Diploma in Design in 1964 and since returning to the United States has taught at Carnegie Mellon University, Yale University and the University of the Arts.
He was awarded the University's Beitzel Award for Excellence in Teaching in 1990 and is a 1991 recipient of the Master Teacher Award of the Graphic Design Education Association. In addition he has won many awards from leading professional design organizations for his work in book design, corporate identity and poster design.

Signed copies of Kens' book "Graphic Design Processes" will be for sale at $ 35.00 including tax and with a reduced price coupon for the Macintosh disk accompanying chapter 7. The disk contains examples of logo animations using Macro Mind Director®

!

3

Edwin Schlossberg

Principal
Edwin Schlossberg Inc.
New York

Ed Schlossberg is an artist and an author with a PhD in Science and Literature from Columbia University. He has published eleven books, includmg The Philosopher's Game and Albert Einstein and Samuel Beckett. His artwork has been exhibited at numerous museums and galleries, including the Museum of Modern Art and the Guggenheim Museum.
Schlossberg founded ESI in 1977 while designing the exhibits for the Brooklyn Children's Museum, one of the nation's first "hands-on" participatory environments for children. ESI has grown to include a multidisciplinary team of over 50 professionals specializing in museum master planning, exhibit design, entertainment and state of the art information system.

●

Programming Committee
Hans U. Allemann
Jerome Cloud
Phoebe Darlington
Andrea Marks
Ann McDonald
Kerry Polite
Steve Williams
Mark Willie

Technical Consultant
Kent Massey

Printing
The Winchell Company
Michael C. Prestegord
Vice President

Design
Hans-U. Allemann
Allemann Almquist & Jones Ltd.

Linotronic Output
Today's Graphics Inc

Paper
Alling & Cory
Astrolite, 100#Text

AIGA

AIGA National
The purpose of the American Institute of Graphic Arts is to advance excellence in graphic design as a discipline, a profession, and a cultural force. The AIGA provides leadership in the exchange of ideas and information, the encouragement of critical analysis and research, and the advancement of design education.
AIGA is a national non-profit organization founded in 1914 and has grown to 31 local chapters and 6000 members. As a professional organization, the AIGA has formulated a Code of Ethics that seeks to establish fair and ethical relationships between designers and their clients.

AIGA Philadelphia
In 1981, a group of Philadelphia designers formed AIGA Philadelphia, the first local chapter of AIGA. The chapter presently has 230 members. AIGA Philadelphia's purpose is both integral and complementary to the national organization.

To promote the highest standards within the profession and the business community.

To stimulate interest and understanding in graphic design and visual communication through lectures, exhibitions, periodicals and other activities.

For information about membership contact Ron Lewis at 625.0111.

2

Ken Hiebert

Micro / Macro / Micro

A presentation touching on topics explored in his recently published book "Graphic Design Processes" which considers seven design projects, each giving fresh insight into design structures using primarily electronic tools for their realization.

1993
Maine Summer Institute
in Graphic Design
July 12 – July 30

1993
Maine Summer Institute
in Graphic Design
July 12 – July 30

Maine Coll

HANS-ULRICH ALLEMANN

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For me the process of solving visual communication assignments can usually be divided into four distinct phases:

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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.

INGE DRUCKREY

I consider the study of existing design solutions an important part of the training of a graphic designer. Thus we will examine the historical basis of design, including letterforms, books, and maps.

Important goals in my teaching are: to refine the ability to *see* and to develop an understanding for the richness and complexity of the graphic-form language. Both are prerequisites for any design solution that is thoughtful and concerned with visual comprehension.

faculty: info 9am mon
grades
per diem, travel receipts
Schedule (lunches)

Friday Saturday

July 17

East

Schedule

faculty compensation

WOLFGANG WEINGART

"Typography is not only for reading and must not be a pain. Typography can be a game and lots of fun."
Design Quarterly 130, 1985

"Making typography means: The visual organization of a given space with regard to a specific functional intention."
From the lecture manuscript *US-Tour* 1972

"The more basic a typographic problem is stated, the more difficult it becomes to solve. Complex problems allow mistakes and superficialities to be more easily hidden."
From the lecture manuscript *US-Tour* 1972

"Elementary typography: Prerequisite for the solution of complex typographical design problems."
From the lecture manuscript *US-Tour* 1972

"The central feature of Weingart's work is the typographic experiment and the endeavour to extend typographic techniques."
Graphis 227, 1983

"For me technology is the ultimate challenge: It's both a partner and a friend. But I'll never be under its complete control."
Graphis 227, 1983

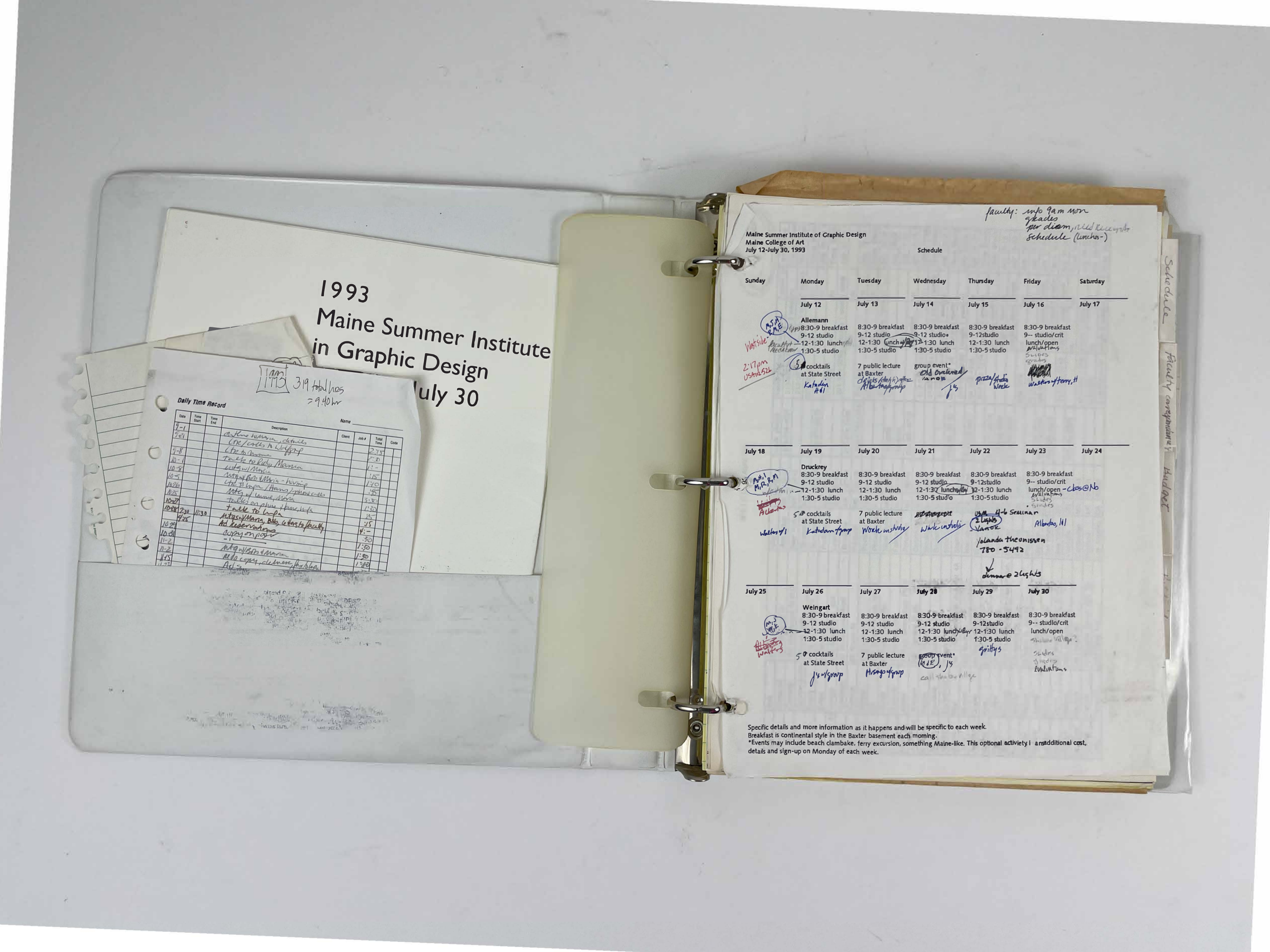
JULY 12 – 16

Hans-Ulrich Allemann is an adjunct professor at The University of the Arts, in Philadelphia. He is also a principal of Allemann Almquist & Jones, a Philadelphia based design firm formed in 1983. Allemann was born in Switzerland, and graduated in 1965 from the Kunstgewerbeschule in 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 AIGA and has lectured extensively in this country and abroad. He has received numerous awards from major professional organizations and his teaching programs have been featured in *Graphic Design Education* and *Typographische Monatsblätter*, a Swiss quarterly on issues in design and education. Allemann's posters are in the permanent collections of the Gewerbemuseums in Basel and Zürich, Switzerland.

JULY 19 – 23

Inge Druckrey is a Senior Critic at Yale University and a Visiting Lecturer at the Rhode Island School of Design. She has taught at the Philadelphia College of Art, at the Kunstgewerbeschule Krefeld, Germany, and the Kansas City Art Institute. While teaching full time since 1966, she has done free-lance work for European and American clients. Druckrey was born in Berlin, Germany and received a state diploma in graphic design from the Kunstgewerbeschule Basel, Switzerland in 1965. She also studied art history and languages at the University of Basel. Her work has been published in *Graphis*, *Print*, *Industrial Design*, *Design Quarterly*, *The 20th Century Poster*, and is included in the permanent collection of the Cooper-Hewitt Museum and the Museum of Modern Art.

JULY 26 – 30


1993
Maine Summer Institute
in Graphic Design
July 30
Daily Time Record
Maine Summer Institute of Graphic Design
Maine College of Art
July 12-July 30, 1993
Schedule
Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
July 12
July 13
July 14
July 15
July 16
July 17
Allemann
8:30-9 breakfast
9-12 studio
12-1:30 lunch
1:30-5 studio
cocktails
at State Street
7 public lecture
at Baxter
group event*
July 18
July 19
July 20
July 21
July 22
July 23
July 24
Druckrey
8:30-9 breakfast
9-12 studio
12-1:30 lunch
1:30-5 studio
cocktails
at State Street
7 public lecture
at Baxter
July 25
July 26
July 27
July 28
July 29
July 30
Weingart
8:30-9 breakfast
9-12 studio
12-1:30 lunch
1:30-5 studio
cocktails
at State Street
7 public lecture
at Baxter
group event*
Specific details and more information as it happens and will be specific to each week.
Breakfast is continental style in the Baxter basement each morning.
*Events may include beach clambake, ferry excursion, something Maine-like. This optional activiety i ansadditional cost, details and sign-up on Monday of each week.

To: Margo 6-18-93

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207 772 5069

Maine's Independent College of Art and Design

18 June 1993

Hello Roger, Ray, Maria, Richard, Mary, and Jami--

It's happening! And fast!

I'm enclosing a schedule and inviting you to a lunch with Hans, Inge, and Wolfgang (and wife) of the Monday of each week. So that'll be our "formal" style hello and all. Please let me know if you can't make it, I'll be making reservations.

On the 12 we'll meet at the West side Cafe
On the 19 with Inge at Albertas
On the 26 at Walters

12 noon-- feel free to stop by Baxter just before to walk with us, or we'll meet you there. Also, please stop by any time to see what's up or to just say hi.

I have also highlighted the public lecture time, and you're welcome to join us afterwards for drinks.

Thanks,

Margo

See you there! - & please stop by -

Margo - Thank you!

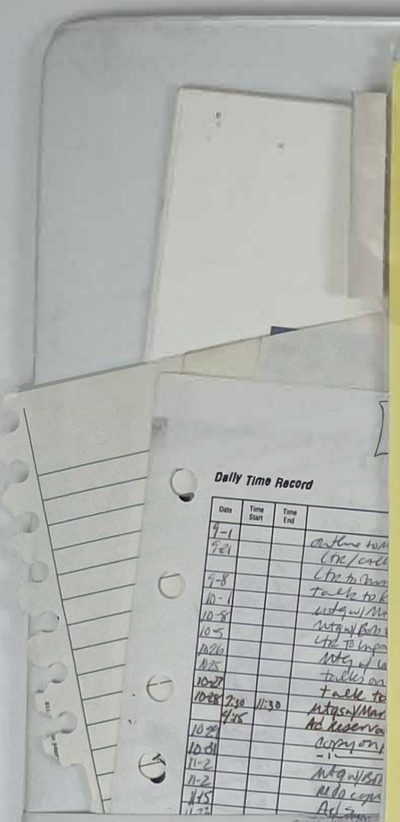
I'm away (in the Adirondacks) July 12-17.
Maybe Ray Allen can attend lunch w/ Hans Allemann.
I can and will plan on lunches July 19 + July 26
and the lecture July 20 + 27. - Roger

Schedule
Faculty correspondence
Budget
Publicity

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
10-1			
10-8			
10-15			
10-22			
10-27			
10-28	2:30	11:30	
	9/25		
10-29			
10-31			
11-2			
11-12			
11-15			
11-19			

Margo



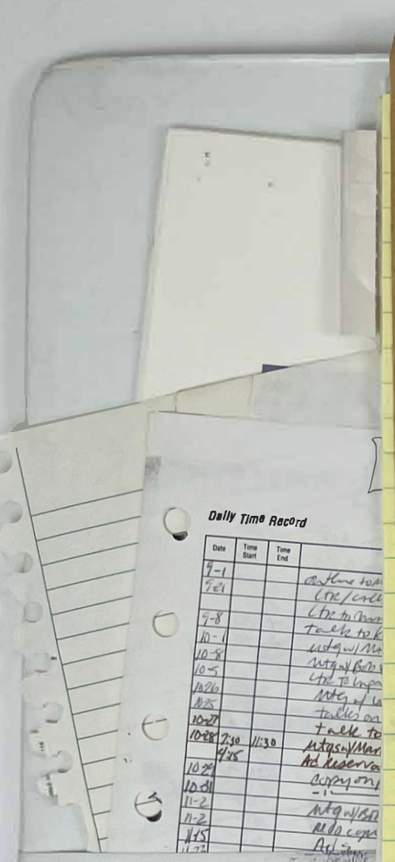
Date: 1 Sept, 1992
From: Margo
To: Maria, Connie

Subject: Job Description/Calendar for Maine Summer Institute Coordinator, 1992

Overview of Coordinators duties include anything to do with the Graphic Design vision of the program: Faculty and organization of the teaching: the structure of the 3 weeks. Other tasks include:

August	'92 wrap-up
Sept-Oct 30	Faculty selection
	get bios for publicity
	invite 1 faculty to design poster, supervise printing
	begin copy for poster and ads
	review application timeline/details with CS director
	Review budget with Dean & CS Director
~~Nov~~ 15-Dec	Poster designed, inc. lecture poster/mailer
	Reserve media space for ads
	Design ads
	Check-in with CS director re: housing, fac housing, meals, financial aid
~~Dec 15~~ Jan 8	Bulk mail posters,
Dec-Jan	Space planning/confirmation w/CS director
	Have Ellen make faculty flight arrangements, notify them
	Display ads out
	Design/print application & financial aid application and "info" packet
	Check-in with CS director re: final housing details, faculty housing, meals
Mar - April	Develop schedules, inc. fac presentations; reserve space and AV equipment
	Plan & finalize special events
May	Student selection
	CS office handles financial aid awards, notification, incoming & outgoing applications, prepares class lists
June	Still hustling for students
	Oversee preparation of space
	Early June, CS Director mails lecture posters (has them posted in July)
July	Keys, supplies, AV, extra events, faculty needs, orientation, see that grading happens, evaluation happens, loose voice due to stress

Faculty correspondence
Budget
Publicity



Meetings

Oct 26

✓ call inga : confirm teaching dates & faculty
design poster?
Q: 4,000
#: 4,600 includes everything H
deliver: Jan 6
copy to her: Nov 16±
selling: faculty
Maine
fit in 9½ x 13½ envelope folded, some flat

? ✓ write faculty : inc: contract from Dean
ask for: Bios
photos of them, 3 of their work
mailinglist ideas / recruit to help
statement for poster
(more in-depth info due Jan 15)
need by Nov 13

✓ call ID - media space info, prices, deadlines
✓ call Print - media space info —11——

✓ Maria: new budget copies (not projected from Jan.)

write advisory board letters

✓ write copy for poster

✓ copy of contract to Connie

Faculty correspondence
Budget
Publicity

June 8

~~Hearing your work~~

Write Weinpant: - Copy of his teaching VISA,
- unable to pay him in swiss francs.
Check for salary + Air fare in dollars on July 30

transportation: 27¢ Mi + tolls : Inga

Lunch mon w/ Jean, Pres • milage # + toll receipts

Wire pmt dip:

[Reimbursement of trans : Hans
need receipt

~~per diem~~ • 20$ × 5 days, = 100$, submit receipts last day,
check mailed
• Monday lunch w/ Administration
• Room paid for — dates! faculty, Roger, Ray, Maria, R&M, Margo, Jamie

X Ernie: 773-1546

X Morning Continental breakfast: Jamie / muffins, fruit, bagels

X Cocktail eve: Jami fruit
wine/beer
cheese/crackers

X 1 lunch or dinner w/ Administration — we pay

Letters to faculty

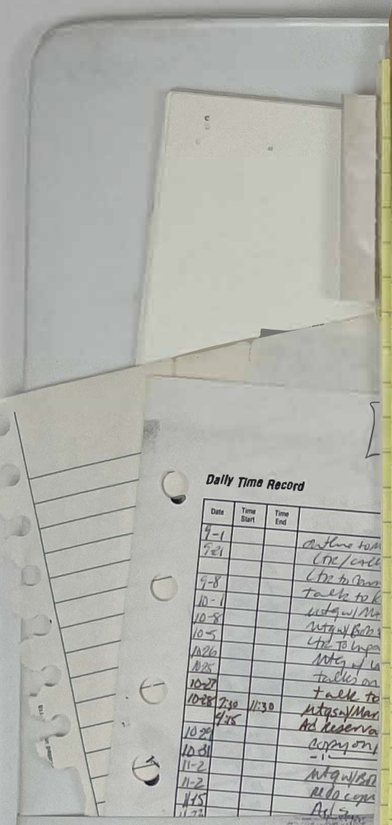
Discretion

X Mailing to students
X AV reserved
X events scheduled / clam bake
X Talk to Doug re: WS cleaning on daily basis: buxter
petty cash for Jami $ 1

Faculty correspondence

Budget

Publicity



Daily Time Record

Date	Time Start	Time End	
9-1			outline to M
9-21			Ltr/call
9-8			Ltr to Com
10-1			talk to K
10-8			mtg w/ Ma
10-5			mtg w/ Bob
10-26			Ltr to Inga
10-25			mtg w/
10-27			talks on
10-28	7:30	11:30	talk to
	4:15		mtgs w/ Mar
10-29			Ad reserva
10-31			copy on
11-2			mtg w/ BB
11-2			Redo copy
11-15			Ad

June 11

Lecture poster mailing: Mid Coast GD network
✓ Portland Ad Club
✓ Portland Art Directors club
Last yrs Area participants
Rudy deHeck!
Elspeth
✓ PSA GD Alumni
PSA current GD majors
✓ PSA faculty (mail)
PSA staff (boxes)
Yellow pages, "Advertising", designers
✓ Imageset
✓ CS past GD attendees & faculty
✓ PSA board
Harold

MA — Harold: remind him to PRK Calendar listings (early July) mid June

June 14 X faculty mailings: map, schedule, supplies, class list, class apps, Port visitor guide
mark Inn on faculty maps

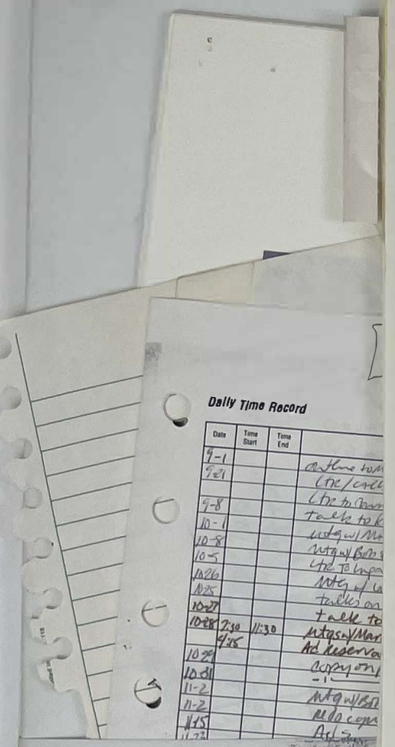
MA — X fac/admin invites for Mon lunches
X Reserve AV - Weingarts night Headlight audio 774-5998

June 14 X student mailings: Letter, map, schedule, supplies, class list, Port vis. guide

X how many keys to Baxter? front & GD areas - / tell big office

X Shaker Village (hours, prices) 10-20 people July 30 afternoon

Faculty correspondence
Budget
Publicity



To Do for MSIGD Summer 1993

- ✓ get publicity materials out earlier!--i.e., Mid-Jan.
- ✓ include more specific information about each class in promotional literature.
- ✓ get more women on faculty
- ✗ design publicity materials so that people can tear off an inquiry card and mail it back to us, so that we have their name address and phone.
- ✓ in terms of scheduling workshops: put a person whose personality is open and supportive first, and have those with attitude follow, so that students will gain the self-confidence they need in week one to withstand ego trips of later weeks.
- ✓ make sure Housing Coordinator is doing her job vis a vis Portland Hall details--check in, greeting, room assignments, etc.
- Week schedule: what works: Tuesday night presentation; go out to dinner with faculty member; invite 2-3 people who they would like to meet---Margo, obviously, Dean, Graphic Design fac., etc. On Thursday night: students and Faculty go out for Dinner.
- Have someone from the previous summer design the poster! Jim Cross for next summer? Margo be the client?
- ✓ Line up faculty in September-October; Poster production October-November.

'93 ideas

- ferry ride/dinner 1wk
- 2 lights/dinner 1wk
- clambake/beach 1wk

- all stay in 1 place w/ cook
- faculty @ Pk spring Resident
- faculty eat w/ students

Faculty correspondence

Budget

Publicity

Margot

Summer Graphic Design Institute Coordinator
Job Description 1991
1.15.92 version; cc: Margot and Ray

November
- ✓Begin planning of staffing for Institute with Dean: who will be teaching, when, at what cost. Get cv's or bios for promotional purposes.
- ✓Meet with designer of Poster/ Mailer and begin design process; check in with CS Director,who will be doing the same thing for PreCollege.
- ✓With Dean, sketch out components of program: field trips, etc, for inclusion in promotional material.
- ✓Working with Dean, decide on procedures for admission: what is needed from whom, and when. Notify appropriate offices what to expect, and when.
- ✓Plan advertising campaign; reserve space in media for summer listings.

December
- ✓Continue design process for publicity.
- ✓Reserve transportation for summer: 15 passenger van, and custom coach for any field trips, if you know what they are by this point (work with CS Director)
- ✓Design display ads for summer listings.
- →Begin housing process: work with Housing Coordinator where will students stay, how about meal plan.

January
- →Space planning for classes: figure out ideal location and times for classes, and work closely with CS Director, who is planning space usage for PreCollege, and Program Development Specialist (Polly), who is doing space planning for Summer CED program.
- ✓January15: Mailer finished and ready to be bulk mailed.
- →Ongoing correspondence with faculty as necessary: you will be major contact, trouble shooter, and hand holder, so you need to keep them informed of developments.
- ✓Summer listing display ads out.
- →Review files on prospective students; stay in contact; note when files are complete; answer questions about program. CS Office will create and maintain files until application is complete, at which point files will be turned over to you.

February
- Plan major field trips and reserve passenger bus Custom Coach if everyone is going.
- →Keep an eye on application progress from now until May.
- →Housing details finalized; arrange for faculty spots, meal plan?

March
- →Develop schedules for students and staff, including faculty presentations; reserve space and AV equipment.
- →Plan and finalize all summer events, including last day. ?budget-$500
- →Contact YWCA, Chamber of Commerce and Parks Department concerning extracurricular activities for students (4 wives)

Faculty correspondence
Budget
Publicity

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
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10-15			
10-22			
10-25			
10-27			
10-28	2:30	11:30	
	4:45		
10-29			
10-31			
11-2			
11-3			
11-5			
11-12			

April
Continue to field inquiries and stay in contact with faculty; develop 1 wk wait list

May
Decide who's coming and who's not; notify all students.
Plan student arrival and orientation
Mail letter to students with list of what to bring (supplies) and enclose student handbook and/or other school policies as well as information about arrival and orientation
Send letter to staff including schedules and time and place of first staff meeting
Assign dorm rooms with CS Director + Housing Coordinator
Prepare a list of supplies and order them for faculty--anything we as an institution provide.

June-July
Develop activity calendar of special events, "Y" programs, and other extracurricular opportunities for orientation packet
Develop orientation packet
Confirm bus, mini van and field trip arrangements
Prepare class lists
Meet with Faculty as needed
Pass out class lists and keys (Portland Hall and PSA)
Arrange pick up/distribution of supplies
Greet students on arrival
Distribute orientation materials
Work with guest faculty to assist in progam presentation
Be available for support and communication during session
Attend/drive on field trips and extracurricular events as needed or desired
Arrange for printing of student and instructor grade sheets, student evaluations (of instructors); Distribute grade and evaluation materials to staff and students (work with Registrar here).
Send letter of congratulations, grades to students; some follow up letter saying glad to have you with us... etc.
Evaluate the program, make recommendations for next year (written)
keys
Be a den parent to the program and to the students; sit in on classes, check in, etc.
You are the immediate contact person for faculty and students.

faculty complaints
budget
publicity

Mon/July 19

1:45 Dr Begeyza

garlic tabs
brewers yeast

Charcoal tablets

774-0016

X ⊢ ~~Lunch reservations/Albatros~~ ~~buy film~~
⊢ ~~state St. supplies/Getley~~ photograph slides
X ⊢ ~~Doug: Right in Hoboken~~ Mail work back -
~~Locks on St. St.~~
200$ me ✓ — bizoffice
⊢ Clapp: Hans perdiem ✓ — mailed
Inga's W4
Reimb supplies ✓ — mail
~~[illegible]~~ perdiem ✓ — mail
Wolfgangs $ — ✓ — pick-up (Ins
⊢ ~~Shop & Save~~ Inga's travel ✓ — mail

tinfoil alligator

X ~~post/highlight lecture announcements~~

X ~~pick up T-shirts~~

~~[illegible]~~

My dinner reimbursement/per diem

Hans pay ✓
perdiem - mail
travel ✓

Inga pay - ✓
perdiem - mail
travel - mail
supplies - mail

Wolfgang pay
perdiem
travel

conn-
MA info tufts - Vet 617-MA Bath/Brunswick Animal Hospital
Univ. * Gail Mason

grafton: Vet Science 508 839-5302 (617)
- planned communications
-

Swiss francs
- call chuck

Faculty correspondence

Budget

Publicity

Monday 26th

all sign letter to yolanda
- get 200$, turn in receipts, cash 200$
evaluations
- collect 10$ wed eve

1 X Call Walters 871-9258 / call Ray / Mama — R, M, Me, Jamie, Wolfgang, Kathy

Christmas mi. - 28 mi x 2 = 56 mi

Maria - Reimbursements
X wolfgang's checks

2 X Sean - Cocktail party
X BJ's - beer & redwine & cups

X call Headlight

~~Maria Reimbursements~~
~~Maria Reimbursements~~

X CVS

X post office

Van available for fri?

Letterpress - Moveable

Crit - not moveable on wall

Bk cover 8½x11
what size bk cover?
what typeface?
Standard Berthold

Originals - Redmark -
hierarchy dipendent - client - ask
- sketch
develop ideas on clean table
* Readable ideas
stay horizontal & RR

Cranbrook - an excuse to not handle one line well

computer will not Ray line - length tolerances
computer will never replace eyes, heart

Faculty correspondence
Budget
Publicity

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10-26			Ltr to Lupa
10-25			mtg w/
10-27			talks on
10-28	7:30 4:15	11:30	talk to mtgs w/ Mar Ad reserva
10-29			copy on
10-31			-
11-2			mtg w/ Bo
11-2			redo copy
11-15			Ad
11-23			

Fri Jury 4:30 Sat 9:15
5:35 10:15

August 4, 1992

Agenda

MSIGD '92 Wrap Up/Planning Meeting

(agenda additions?)

1. What worked well? What didn't work well? (1:15-1:45)
   to consider:

   - design problems assignments
   - teachers
   - lecture series earlier publicity -, Alums, Review phone tree
   - crits
   - big dinner/extracurricular events/studio tour day - set thing
   - housing for both faculty and students
   - marketing materials for program
   - costs of program
   - internal support for program - GD Dept mail ownership

2. Program philosophy: new teachers next year? Same? Scope of three weeks?
   (1:45-2:05)

3. Program Hierarchy: who is calling/who will call the shots? What is/will be Rudy's involvement next year?
   (2:05-2:15)

4. Marketing and Publicity: why not more students? Changes for next year?
   (2:15-2:25)

5. Faculty ideas? current teachers designer/teachers/celebs → They enroll students
   (2:25-2:35)

6. Wrap-up: where to go from here.
   (2:35-2:45)

- GD to Maine, a mean
- complement photo Recent Strawberry Haystack

St. Street
- 16 beds
+ cook
+ RA

Fac line-up Oct 15:
2000 + travel
Logue

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10-29			
10-31			
11-2			
11-2			
11-5			
11-12			

28 September, 1992

Wolfgang Weingart
Postfach 2235
CH 4001
Basel, Switzerland

Dear Wolfgang,

Hello, hello, once again from Portland. I hope your New Zealand trip went well. I'm glad I caught you before you left.

In the "Maine Summer Institute of Graphic Design", we want to provide an opportunity for advanced students, professionals and educators to come together in an intensive studio atmosphere to work in the area of Graphic Design led by a distinguished teacher-practitioner.

As the Director of this program, I am asking if you would be interested to teach next year for one five-day session. The course could be in whatever format you wish. We are able to offer a salary of $2000.00, and pay for your travel arrangements as well as your food and lodging while you are here. We would also ask you to consider giving an evening slide lecture open to the public. The date of the Institute is July 12-30. I am holding the last week for you. Classes begin on a Monday morning, end on Friday afternoon.

The 17-20 students will each have work space in the Baxter building basement where you met with our students last year. They may come for the full three weeks or take only one week. Each applicant submits slides that I see along with 2 other designers for participant selection.

Please let me know for sure if you can make it when you get back mid-October. You may fax me your response as well as any questions you might have at 207 772.5069. Or, you may call Maria Gallace, the Continuing Studies Director who is in charge of the Institute at the PSA Administration's end at: 207 775.3052. She may be able to answer your questions, or relay messages on to me. (I am rarely be a phone, though my home number is 207 883-0973, the studio is 207 828-0667.)

Thank-you Wolfgang, I do hope this will work out for you and us. The program is young, and we can make it what ever we want. I hope you'll be able to come.

Sincerely,

Budget

Publicity

Date: 5 October, 1992
From: Margo
To: Roger, Harold

Subject: Standards Manual for PSA Signature

Enclosed is the Standards Manual that was a Graphic Design Senior Thesis.

I believe it will still apply to the new signature since not only are the colors still the same, but also the typeface. If a sans-serif font is approved, the current New Century Schoolbook will be regarded as the second type, still to be used as tag line, body copy in letterheads, etc. as it is now. So this Manual may still be referred to effectively.

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10-30			
11-2			
11-2			
11-5			
11-7			

8 October 1992

Hans Allemann
Allemann, Almquist, and Jones
132 South 18 Street
Philadelphia, PA 19103

Dear Mr. Allemann,

Enclosed is information from our first "Maine Summer Institute of Graphic Design" as well a catalog from Portland School of Art, sponsor of the Institute.

In the Summer Institute, we want to provide an opportunity for advanced students, professionals and educators to come together in an intensive studio atmosphere to work in the area of Graphic Design led by a distinguished teacher-practitioner.

As the Director of this program, I am asking if you would be interested to teach next year for one five-day session. The course could be in whatever format you wish. We are able to offer a salary of $2000.00, and pay for your travel arrangements as well as food and lodging while you are here. We would also ask you to consider giving an evening slide lecture open to the public. The date of the Institute is July 12-30, 1993. Classes begin on a Monday morning, end on Friday afternoon.

The 17-20 students will each have work space in the Baxter building basement, our Graphic Design area. They may come for the full three weeks or take only one week. Each applicant submits slides that I see along with two other designers for participant selection. We have two photocopiers available, and a darkroom. We also have available a computer lab with three computer stations, a scanner, and laser printer.

You may fax me any questions you might have at 207 772.5069. My home number is 207 883-0973, studio is 207 828-0667. I will call you in about ten days.

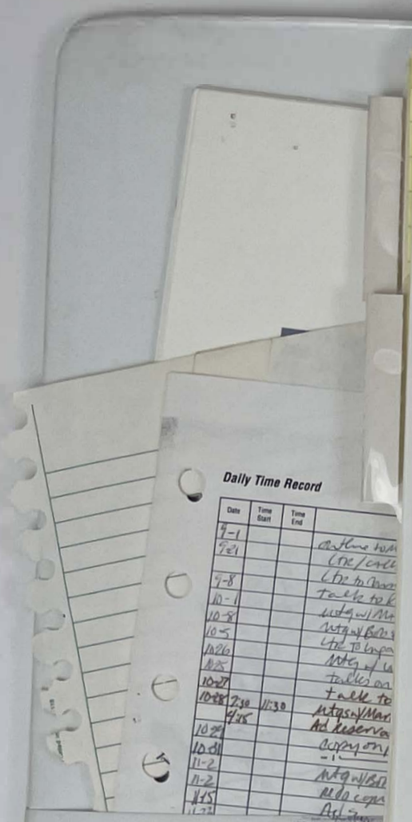
I do hope this will work out for you and us. The program is young, and we can make it what ever we want.

Thank-you,

Margo Halverson-Heywood
Director,
Maine Summer Institute of Graphic Design

Budget

Publicity



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Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX 207.772.5069

Maine's Independent College of Art and Design

8 October 1992

Inga Druckrey
1161 Sperry Rd.
Cheshire, CT 06410

Dear Inga,

Enclosed is information from our first "Maine Summer Institute of Graphic Design" as well a catalog from Portland School of Art, sponsor of the Institute.

In the Summer Institute, we want to provide an opportunity for advanced students, professionals and educators to come together in an intensive studio atmosphere to work in the area of Graphic Design led by a distinguished teacher-practitioner.

As the Director of this program, I am asking if you would be interested to teach next year for one five-day session. The course could be in whatever format you wish. We are able to offer a salary of $2000.00, and pay for your travel arrangements as well as food and lodging while you are here. We would also ask you to consider giving an evening slide lecture open to the public. Classes begin on a Monday morning, end on Friday afternoon.

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I do hope this will work out for you and us. The program is young, and we can make it what ever we want.

Thank-you Inga,

Margo Halverson-Heywood
Director,
Maine Summer Institute of Graphic Design

Student Papers
Publicity

TRANSMISSION REPORT

TIME : OCT 28 '92 10:59
TEL NUMBER : 207-772-5069
NAME : PORTLAND SCHOOL ART

NO.	DATE	TIME	DURATION	PGS	TO	MODE	STATUS
167	OCT.28	10:57	01:19	03	[illegible]	G3	OK

Dear Inga,

Again, we're so pleased you will be part of our 1993 faculty. You will be receiving a contract from the Dean shortly, and again, I have you scheduled for the second week-- July 19-23, Hans is 12-16 and Wolfgang 26-30.

I'm also excited and happy you'll be designing the poster. This piece mails to Art Schools, Universities, AIGA and AGI members (about 3,500 total). A selected list will receive a flat poster in a tube. The copy will be pared down from last year, and we feel our selling points are simply the faculty and of, course, our Maine location. We had hoped last year we get students also planning vacations around the Institute, but our number of applicants was extremely low, due to maybe the economy and the new factor of the program, maybe the faculty selection. It's hard to know, because I think we covered the bases with the mailing.

After the poster is out, prospective students write or call for more information & an application. This second piece will be all copy, more thorough, I'll do that here. Ads will appear in Print and ID.

So I can get the copy to you as soon as possible, I am asking the faculty to send to me, by November 13:

-- a Vita, or current biography

-- a photograph of yourself (for local publicity)

-- 3-4 b&w reproductions of your work for the follow-up piece prospective students will request

-- a brief statement; philosophy, whatever, so that one can get a sense of you, and/or your teaching

-- also, if you could give us ideas for mailing lists that would relate to your specific history, and even individual addresses you would like the initial piece sent, so we can get it in our database (by mid-December is OK)

Now, specifics of the poster. As I mentioned, we are totally open as to format and any ideas you might have for this piece.

Quantity:	4,000
Total budget:	$ 4,600
Deliver:	January 6
Specifications:	open
Intent:	To inform about and promote the Institute and 1993 faculty; to get inquiries and quality applicants, also using Maine as a selling point.

However you want to split up the budget between your fee and production costs are up to you. Let me know. The School has 9 1/2 x 12 1/2" envelopes for mailing the piece, and we sometimes mail it together with application materials.

I will have the copy to you by Monday, November 2. I will get the faculty paragraphs to you by November 16.

Give me a call if you have any questions. Thanks again Inga, we're so excited about this next summer's program, and it's all coming together.

Sincerely,

Margo Halvorsen-Hayward

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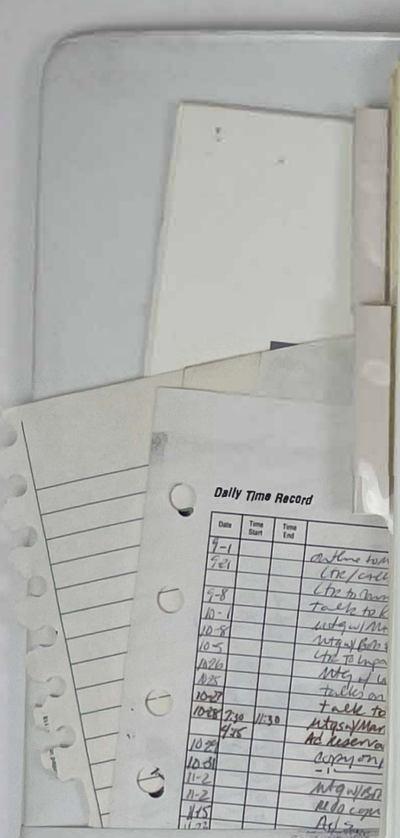
10-27			
10-28	2:30	11:30	
	4/25		
10-29			
10-31			
11-2			
11-2			
11/5			
11-3			

Publicity Budget



copy

28 October 1992

Hans Allemann
Allemann, Almquist, and Jones
132 South 18 Street
Philadelphia, PA 19103

Dear Hans,

We're pleased that the 1993 Institute is working out to what is being referred to as the dream team... you will be receiving a contract from the Dean shortly, and again, I have you scheduled for the first week, July 12-16, Inga 19-23, and Wolfgang 26-30.

The next step is the publicity. And again, I'm excited that Inga will be designing it. The copy will be pared down quite a bit from last year, and she may need more information from you than I'm asking for. We'll be in touch... This poster mails to Art Schools, Universities, AIGA and AGI members (about 3,500 total). Prospectives students write or call for more information & an application. This second piece will be more thorough. Ads will appear in Print and ID.

So I would like to get a few things from you by <u>November 13.</u>

-- a Vita, or current biography

-- a photograph of yourself (for local publicity)

-- 3-4 b&w reproductions of your work for the follow-up piece prospective students will request

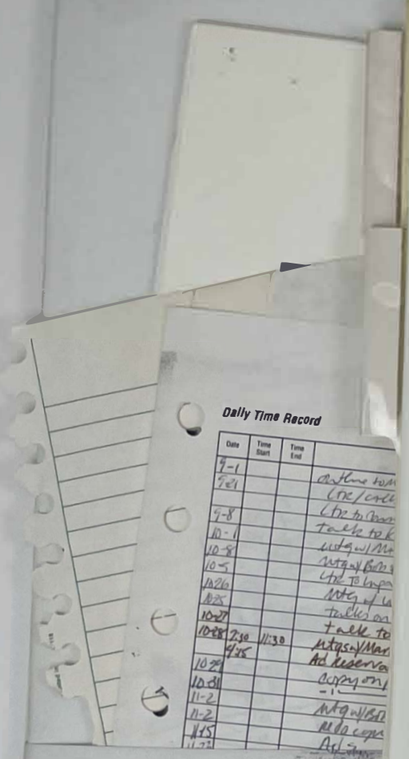
-- a brief statement; philosophy, whatever, so that one can get a sense of you, and/or your teaching

-- also, if you could give us ideas for mailing lists that would relate to your specific history, and even individual addresses you would like the initial piece sent, so we can get it in our database (by mid-December is OK)

I know this seems soon, but I want to give Inga as much time as possible. So, it's all coming together... take care, I'll keep you posted. And again, thank-you, it's going to be a great summer program.

Budget

Publicity



copy

28 October 1992

Wolfgang Weingart
Postfach 2235/CH 4001
Basel-Switzerland

Dear Wolfgang,

We're pleased that the 1993 faculty Institute is working out. After talking to Hans, I have you scheduled for the last week--July 26-30. Hans is July 12-16 and Inga is 19-23. You will be receiving a contract from the Dean shortly.

The next step is the publicity. Inga will be designing it. The copy will be pared down quite a bit from last year, and if she needs more information from you than I'm asking for, we'll be in touch... This initial piece mails to Art Schools, Universities, AIGA and AGI members (about 3,500 total). Prospective students write or call for more information & an application. This second piece will be more thorough. Ads will appear in Print and ID.

So I would like to get a few things from you by November 13.

-- a Vita, or current biography, maybe highlight what you'd definitely like the copy to include

-- a brief statement; philosophy, whatever, so that one can get a sense of you, and/or your teaching

-- also, if you could give us ideas for mailing lists that would relate to your specific history, and even individual addresses you would like the initial piece sent, so we can get it in our database

-- a photograph of yourself (for local publicity)

-- 3-4 b&w reproductions of your work for the follow-up piece prospective students will request

I know this seems soon, but I want to give Inga as much time as possible. So, it's all coming together... take care, I'll keep you posted. And again, thank-you, we're so happy you'll be part of our summer.

Sincerely,

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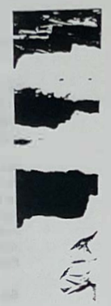
11/5			
11/3			



...: November 2, 1992
...: Inga Druckrey
FAX: 203 272-8600

Number of pages including this one: 4

Hello Inga,
Here is the copy for the poster, however, it still needs to be approved by our legal department on November 4, but that would just be minor changes if at all. At that point I will send you final copy on Macintosh disc, in Microsoft Word.

If you want to write any other copy specific to this faculty, or another Maine idea, or we'll wait see what the faculty statements look like, I'm open.

Also, we had a meeting today, and the idea of tear-off mail back cards attached to the posters that get sent to schools may be an option. What do you think, I tend to think no, kind-of tacky, but they want to build an inquiry base here. Just wanted to ask.

Thanks, I'll be in touch,

Margo

Margo Halverson-Heywood

Student Admissions Budget

Publicity

Daily Time Record

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9-8			
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10-27			
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10-29			
10-31			
11-2			
11-2			
11/5			
11-7			

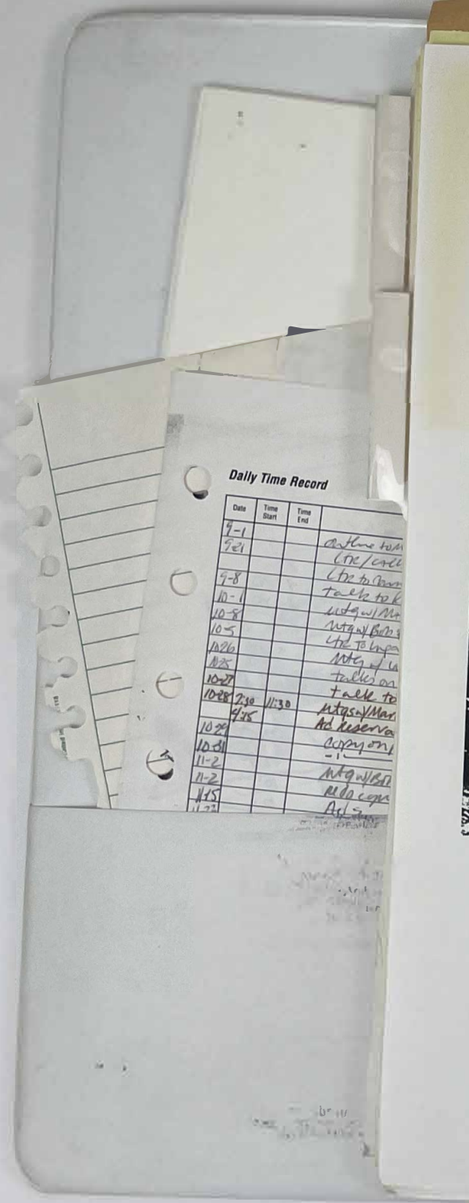
93 Maine Summer Institute in Graphic Design
aine College of Art
uly 12 to July 30, 1993

Hans Allemann
Inga Druckrey
Wolfgang Weingart

Program
The Maine Summer Institute in Graphic Design is a series of three five-day workshops, designed for established and developing graphic designers. The Institute provides a structured exploration of theoretical and practical issues in visual communication. In an intensive studio environment with an internationally renowned faculty, emphasis is on a common dedication to high professional standards through strong faculty-student relationships.

The College
The Maine Summer Institute in Graphic Design is an adjunct education program of Maine College of Art, formerly the Portland School of Art. The College is an accredited, independent, four-year professional college granting the Bachelor of Fine Arts degree in visual arts. Full facilities for the Institute are provided in the Baxter Building, a Romanesque revival building in uptown Portland which served as Portland's public library from 1888 to 1978 and now is home to the College's Graphic Design Department. Portland is a picturesque cosmopolitan city of 65,000 inhabitants located on a peninsula in Casco Bay, 109 miles north of Boston. Surrounded by sandy beaches and rocky outcroppings, pine forests, islands, and breathtaking ocean vistas, Maine's summers have been inspiring to generations of artists.

Eligibility
Participation in the program is open to: Graduate students currently enrolled in a program at an accredited college or university; Professional designers and educators; Undergraduate graphic design majors with outstanding portfolios. Enrollment is limited to 20 students.



Costs

Tuition for the complete three week program is $13500.00. Double occupancy housing and full meal plan is $600.00. Single occupancy housing and full meal plan is $700.00. Housing may also be arranged independently. Application fee is $25.00 (non-refundable). Room & board deposit is $50.00 (refundable).

Tuition per each five day workshop session is $525.00. Double occupancy housing and full meal plan is $225.00. Single occupancy housing and full meal plan is $275.00. Application fee is $25.00 (non-refundable). Room & board deposit is $50.00 (refundable).

Financial Aid

A limited amount of financial aid is available to qualified applicants who demonstrate need. Preference will be given to students currently enrolled in an accredited undergraduate or graduate programs who seek to take the entire 3-week program. Financial aid forms for the Institute may be obtained by writing or calling Maine College of Art. Applicants seeking aid should return the form by May 1, 1993 in order to insure competative consideration.

Credit

Work satisfactorily completed for each five day session awards one college 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.

Admission

Admission to the Maine Summer Institute in Graphic Design is selective and acceptance is based upon a slide portfolio review. Preference will be given to individuals requesting the entire series, but applications will be accepted for any one or two of the workshops.Application forms may be obtained by writing or calling Maine College of Art. The priority deadline for program admission is May 1, 1993. Applications will be reviewed after this date on a space-available basis.

Application and financial aid forms may be obtained from:
1993 Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101
Telephone: 207 775-3052
800 639-4808
FAX: 207 772-5069

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

Art

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. to you a xerox copy,
- original.

Daily Time Record

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9-1			
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9-8			
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10-5			
10-26			
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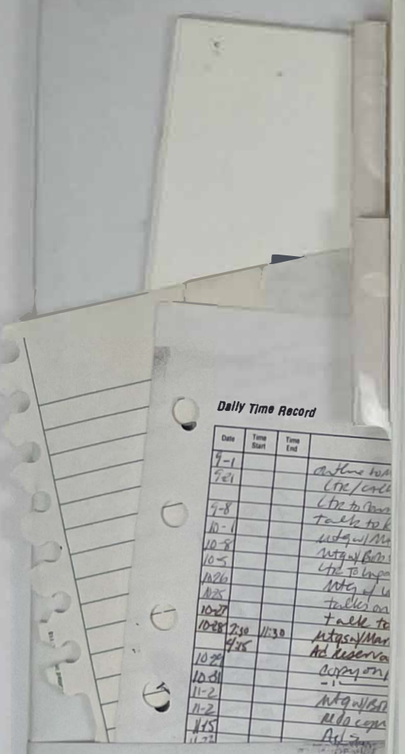
10-27			
10-28	7:30	11:30	
	9/25		
10-29			
10-31			
11-2			
11-2			
11-5			
11-7			

Publicity

Solicitation Budget



Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

Basel,
Oct 16, 1992

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

U S A

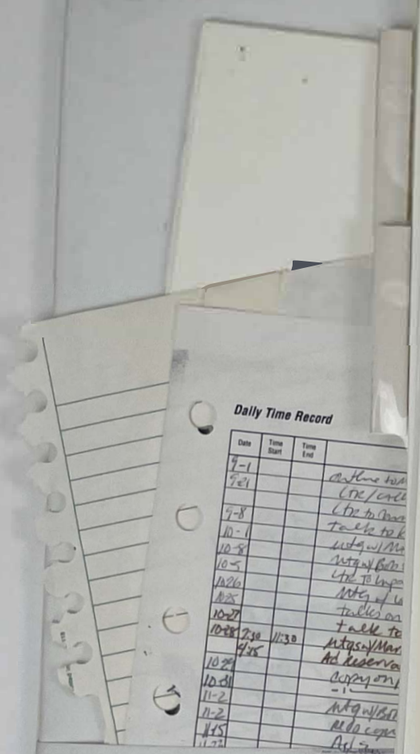
Dear Margo,
take this letter as an confirmation to your offer to come to your 'Maine Summer Institute of Graphic Design' at your School in Portland/Maine.
Also many thanks for your letter from Sept 28, 1992.
Your conditions about the money etc looks fine for me. I have only one problem and I hope it is not too late to write to you:
When you called me before I went to New Zealand, I did not realize how late the last week of your Summercourse will be.
I checked the dates with our holidays and the engagement with the Brissago week.
Can I teach the first week? From 12 to 16 of July 1993. Otherwise my plans to stay after in the States will collapsing.
Is this change possible?

Many thanks and hope to hear from you or will phone you quick before you get this letter.

All my best and greetings to all which I met last year at your school,

Yours
Weingart

I think I sent to you a xerox copy, here the original.



Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

Basel,
Nov 5, 1992

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

U S A

Dear Margo,
thank you for your letter from Oct 28, 1992.
Two weeks ago the school told me that I have to take my extra holidays in August and not in April as I thought.
In this new situation its no problem to come to your program in the last week. So we will stay in the States until the end of August probably.
I send you with this letter the informations for which you are asking.
I do not have a mailing list, and if, than it would be probably almost the same names...

Many greetings, and if you talk to my future collegues, many greetings too.

Including:
Cur.Vitae
Statemnets
Photograph (please back)
4 reproductions of work

Student Action
Budget
Publicity

ALLEMANN|ALMQUIST+JONE TEL No.215-557-7109 Dec 7,92 14:30 No.005 P.01

Daily Time Record

Date	Time Start	Time End	
9-1			outline to
9-21			Ltr/call
			Ltr to Com
9-8			Talk to k
10-1			mtg w/Ma
10-8			mtg w/Bob
10-5			Ltr to Impo
10-26			Mtg w/
10-25			talks on
10-27			talk to
10-28	7:30	11:30	mtgs w/Mar
	4:15		Ad reserva
10-29			copy on
10-31			-1
11-2			mtg w/Bob
11-2			Redo copy
11-15			Ad
11-23			

f a x

To: Margo Helverson-Heywood

From: Hans Allemann

Date: 12.7.92

Subject: 2 incl. cons

Subject: Room reservations

comments

Attached as per your request

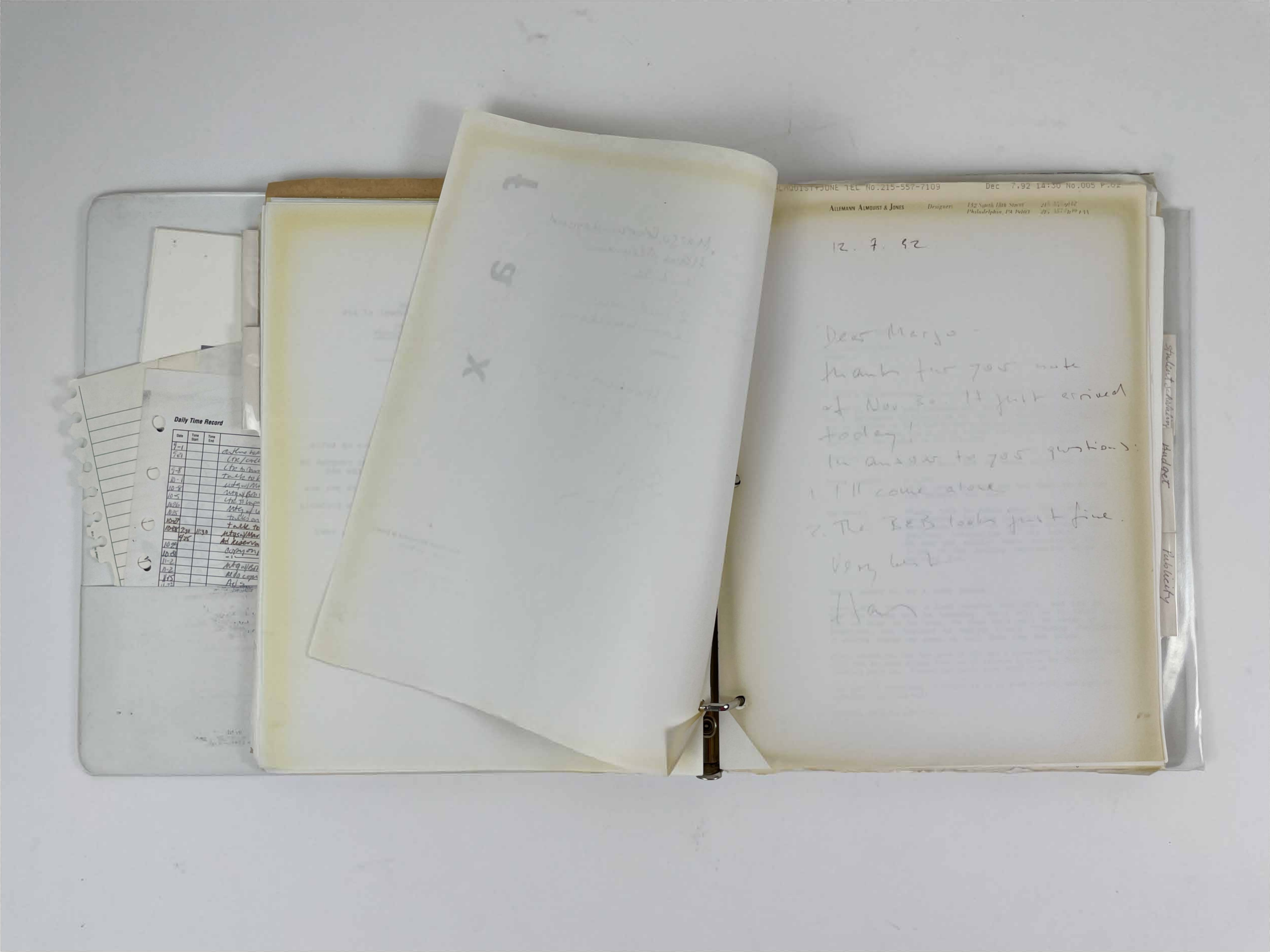
Best

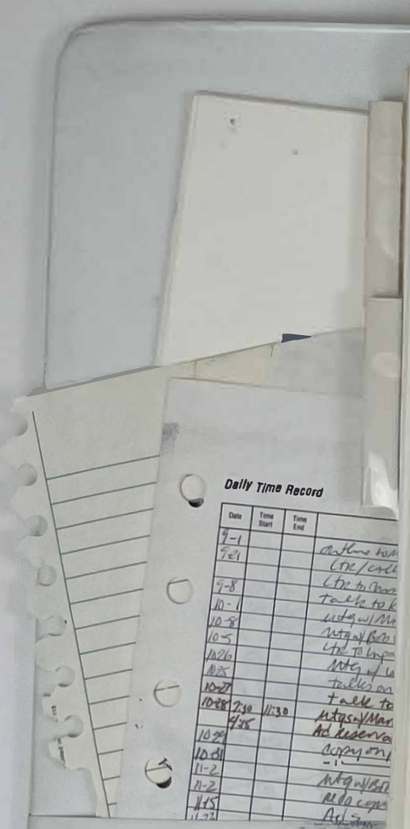
Hans

Allemann Almquist & Jones

Student Scholarship Budget

Publicity


ALMQUIST+JONE TEL No.215-557-7109 Dec 7,92 14:30 No.005 P.02
ALLEMANN ALMQUIST & JONES Designers
12. 7. 92
Dear Margo -
thanks for your note
of Nov 30. It just arrived
today!
In answer to your questions:
1. I'll come alone
2. The B&B looks just fine.
Very best
Hans
Daily Time Record
Budget
Publicity



21 December 1992

FAX: 203 272-8600
Pages: 1

Hello Inga,

I have a few questions for you, as well as some new information.

I will be leaving town tomorrow eve, Dec 22, and won't be back until Jan 2. My number in AZ will be 602 641-2776. However, most questions can be handled on this end by Maria Gallace, the Continuing Studies Director with whom I'm in close contact with regarding the Institute. Her number is 207 775-3052.

Quantity: 4,000
please have 200 of these delivered flat

Total budget: $ 4,600
we'll need to know how you want us to pay the printer and when

Deliver: **Please talk to Maria about this, she is responsible for the mailing lists and will know more about the mailing schedule and delivery information to the school. We may get another week, especially in light of the housing information we're now waiting for.**

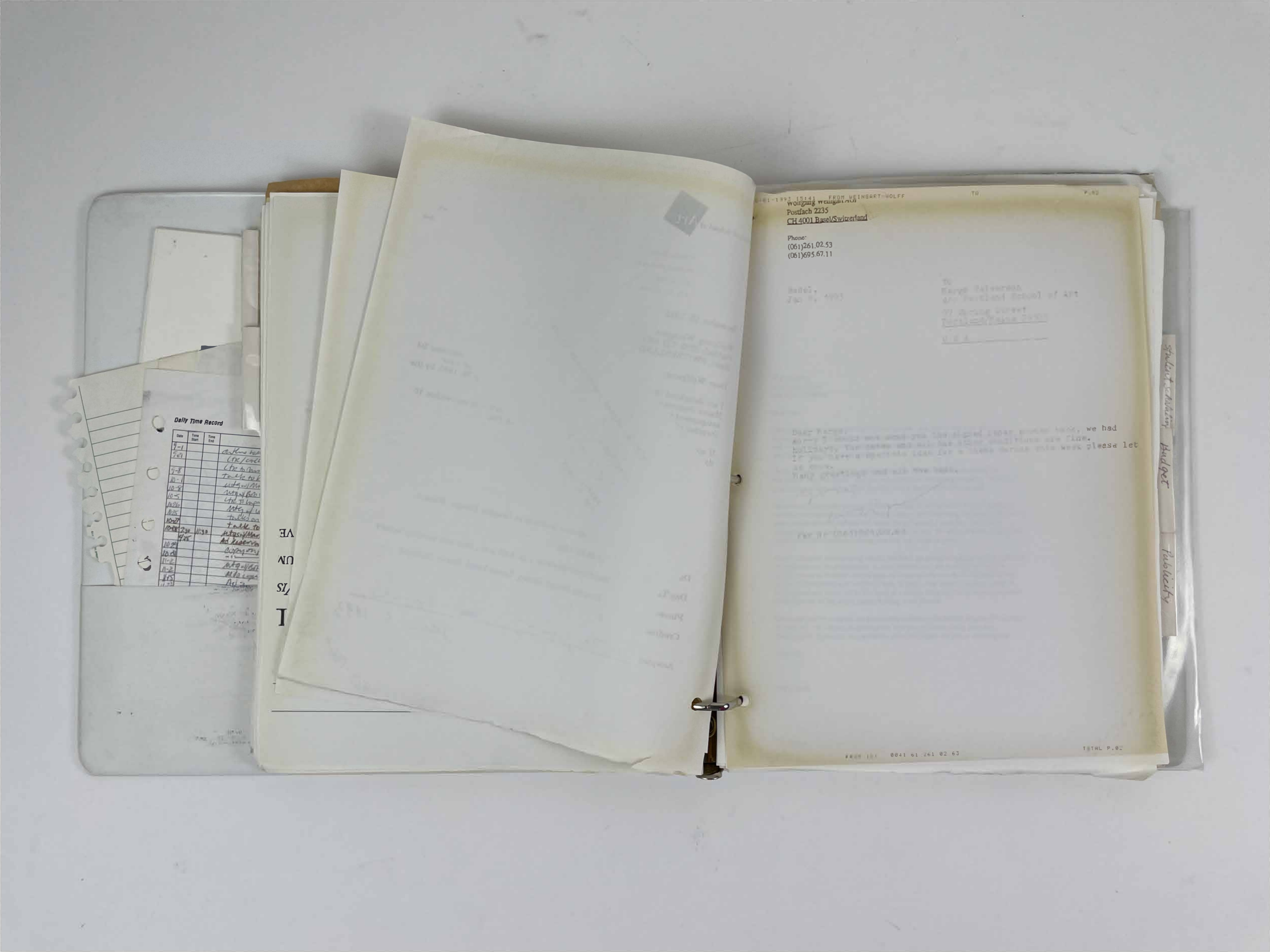
There needs to be a copy change:

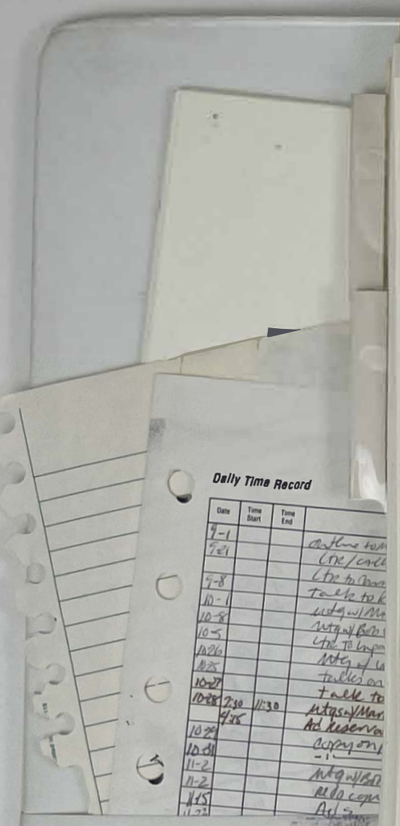
There will not be a food service available, and the price for the rooms may be changing. Maria will be in touch with you as soon as we know. We hope this will be today or tomorrow, but instead of saying simply "housing available", I really think we need to nail down the new price.

Also, would you let her know if the Bed & Breakfast is alright, and will you be here alone? Then we'll reserve a room for July 18--leaving July 24. Please let Maria know about this.

OK, lots of questions. I should be in my studio today and part of tomorrow, 207 828-0667.

Thanks, Talk to you soon.


Daily Time Record
Postfach 2235
CH 4001 Basel/Switzerland
Phone:
(061)261.02.53
(061)695.67.11
Budget
Publicity



MELILLI·MEHL
GD

8 PERRY ROAD
SCARBOROUGH ME
0 4 0 7 4

207·883·5638

1.4.92

Inge Druckrey
1161 Sperry Road
Cheshire, CT 06410

Dear Inge,

Hello from Maine. I am providing the photographs I was able to find from the Maine College of Art catalog project. Enclosed please find: two 4 x 5 negatives (black-and-white), one 4 x 5 contact print (not a high quality print), one 4 x 5 color transparency, and four 35 mm color transparencies.

The 4 x 5 images were shot by John Tanabe. The 35 mm images were shot by me. The actual "long horizontal" shot you requested from the catalog is missing. The slides I've provided were taken at the same time but from a slightly different viewpoint.

Richard and I have been working at Maine College of Art for almost 6 years. Richard is currently the Department Head of Graphic Design. We hired Margo Halverson (the Director of the Maine Summer Institute in Graphic Design) almost 2 years ago. The College changed its name this year (from Portland School of Art). The entire school is moving into another downtown historic building over the next couple of years.

Maine College of Art is growing slowly. We don't get paid great salaries, but we really like the students and the environment. In June, Richard and I are moving to a house on an island close to Portland. On the days we commute into the city we will take the ferry to the Old Port district and walk from there to teach, meet clients, and shop. Living on Peaks Island year round will be like living at a retreat. There are 100 acres of conservation land with trails on the island. Luckily hunting is not allowed.

We're glad you've accepted the opportunity to teach in the MSIGD program this summer. Richard and I will arrange to get together with you sometime during your stay. Please call me if you have any questions about the images I've sent or anything else.

Sincerely,

Mary Melilli

cc. Margo

student admin budget publicity

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX 207.772.5069

Maine's Independent College of Art and Design

8 March, 1993

Inge Druckrey
1161 Sperry Road
Cheshire CT 06410

Dear Inge,

Again, thank-you for the wonderful poster. Maria is flooded with calls, there seems to be a lot of excitement.

Most of these calls are requesting more specific information regarding each week. Questions are now "what will we be doing", to "is it lectures vs. hands-on"...

The set-up: each of the students will have dedicated work space, there is a slide viewing and crit/wall area as well as a conference-table type space that is available at all times and next to our work space. Last year we were in the studio 9am-12, then 1:30-5. Your public lecture is scheduled for Tuesday evening, and we'll plan one other evening event-- dinner, ferry-ride, whatever, for one other evening. And somehow it evolved that in all three weeks a last crit was Friday morning and then the group either went to the Shaker Village nearby for a tour, or to a lake for a wind-down period. Anyway, some kind of wrap-up outside of the class room seemed important after the intensity of the week. So if you have any specific ideas that you see working into the schedule, let me know. In May I will send them a supply list and rough schedule (if anyone commutes they can then set the evenings aside).

More immediately, I need to get some information to Maria for the questions she's getting. Could you fax her more information regarding course content, or what a day may look like. - 207 772-5069

Also, if you will be staying at the Inn outside of the time we have you booked for, you may want to give them a call soon, they fill up early. Maine summer rush I guess. Thanks Inge.

Sincerely,

Margo

Daily Time Record

Date	Time Start	Time End	
9-1			
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Publicity Budget Publicity

Daily Time Record

Date	Time Start	Time End	
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10-28	7:30	11:30	
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11-2			
11-5			
11-23			

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX 207.772.5069

Maine's Independent College of Art and Design

8 March 1993

Hans Allemann
Allemann, Almquist, and Jones
132 South 18 Street
Philadelphia, PA 19103

Dear Hans,

Great poster, isn't it? And speaking from the client's point of view for a change, it's working... Maria is flooded with calls and there seems to be a lot of excitement.

However, most of these calls are requesting more specific information regarding each week. Questions are now "what will we be doing", to "is it lectures vs. hands-on"...

First let me give you more information regarding the set-up: each of the students will have dedicated work space, there is a slide viewing and crit/wall area as well as a conference-table type space that is available at all times and next to our work space. Last year we were in the studio 9am-12, then 1:30-5. Your public lecture is scheduled for Tuesday evening, and we'll plan one other evening event-- dinner, ferry-ride, whatever, for one other evening. And somehow it evolved that in all three weeks a last crit was Friday morning and then the group either went to the Shaker Village nearby for a tour, or to a lake for a wind-down period. Anyway, some kind of wrap-up outside of the class room seemed important after the intensity of the week. So if you have any specific ideas that you see working into or outside of the schedule, let me know. In May I will send them a supply list and rough schedule (if anyone commutes they can then set the evenings aside).

More immediately, I need to get some information to Maria for the questions she's getting. Could you fax her (or call her) with more specifics regarding course content, or what a day may look like.

Also, I would like to get your travel arrangements booked. Please let me know from where/to where and when you'll be coming and going. Portland has an airport, so we can get you right into here. (I'm assuming you'll be flying?) So let me know. Thanks Hans.

Sincerely,

Marilyn Halvorson

Publicity

March 15, 1993

Maria,

Here's what Hans told me re: his course specifics--

He will be teaching a hands-on process-oriented course, beginning with a brief introduction on the theory of communication.

He will address different aspects of entering a problem: its permutations, selections, and resolutions.

The exact problem depends on the class make-up.

No computers-- the class will be sketching, cutting, pasting and again, emphasis on form & composition.

He saw Wolfgang in Jan., and Wolfgang will be basing his work in typography (naturally).

Also, the structure and approach of all three weeks will be similar since the background of the three instructors also has a similar grounding. (Basel, Switzerland)

Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

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

Basel,
March 16, 1993

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

This Fax includes 3 pages total

Dear Maria and Margo,
thank you for your letter from March 8, 1993. Hopefull you will have a good group in your 1993 Summercourse.

- The studio time from 9am-12/1:30-5pm is for me no problem.
- Also the tuesday evening lecture is fine. There is only the question if you like to have two lectures, student work (1 hour) and my own work (1 hour) or only one lecture.
- All the other events is for me also fine. The Shaker Village sounds exotic. Why not.
- The last day, Friday morning, July 30, I plan the morning for a descussion about what we done in these 5 days.
- Perhaps we let the ending open, perhaps a little bit after 12:00.

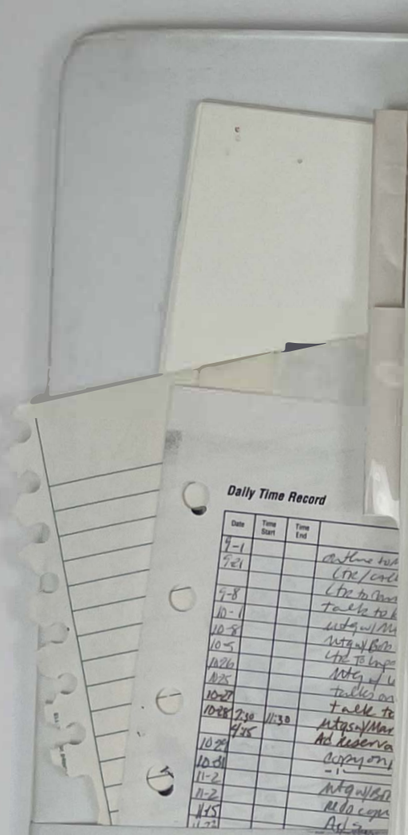
Working tools which the 'students' need:
scissors
scalpel
scotch tape
piece of glass (ca. 43cm x 31cm)
notebook
and general design tools like pencil marker etc.

We will arrive by car or plane on Sunday July 25 late afternoon.
On Suterday July 31 at morning we will leave Portland.

I will send you with the same Fax the bill about the air fair from Basel-Frankfurt-Boston-Portland/MN in Swiss Francs. (And back) Please give me this ammount on Friday, July 30, in Swiss Francs cash. This price is for the summer time the best which I found out here in Basel. Tickets which are coming from outside countries will be in Switzerland from the air companies not acceptet. (Total: 1'628.- Swiss Francs)

Hopefull I ansered the important questions for the moment, please fax if there are some open problems. At the next page I try to give an information what we are doing in my week.

Many greetings,



Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

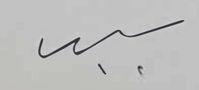
Try to give specific information for the course Weingart
July 26 to July 30, 1993:

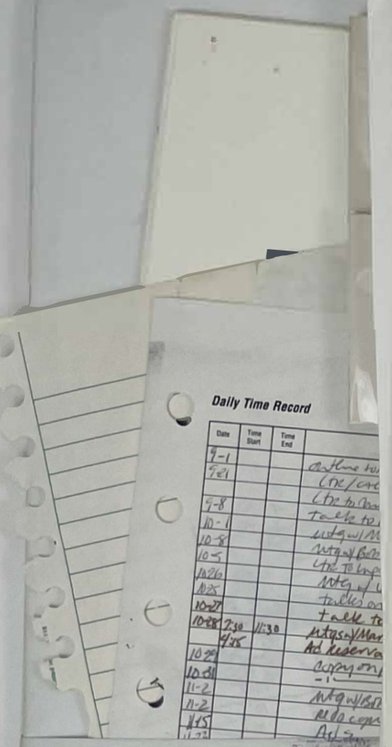
___ About the Basel School of Design/Basel, Switzerland
___ His history and the school structure and its philosophy
___ Why and what made the Basel School international
___ How we teach the students
___ What can be school for me?

___ I will answer every morning half an hour five questions
___ Showing student work from my Typography Classes in Basel
___ Including the Macintosh Computer. Demonstration of some Researches from Basel
___ Show and discuss the elementary typographic problems from an other new viewpoint in a dialogue with the Macintosh
___ Build up from there a Typography exercise, which includes many open, contemporary typographic or generell design questions for the rest of the week

___ With an evaluation and discussion of the results of the five days workshop

Dear Margo and Maria,
I do not like to give too exactly informations about what will happen in the last week... Hopefull this overlook helps you a little bit to give informations to the interested persons. Give them a little surprise, otherwise the house will be turned down by fire before we start.
A healthy improvisation, which makes serious sence, is the best what I can do for you. Do not worry: This summercourse is perhaps my one hundreds summmercourse, an other reason to have good wines in your city after hard working...





To: Marla Gallace
From: Inge Druckrey

Course content for the session July 19 - 23, Inge Druckrey

Hands-on exercises drawing attention to fundamental principles of graphic design: shape, figure-ground, color, texture, composition. In parallel seminars we will look at the application of these principles in book design, poster design, information design (maps, tables, computer interfaces). Examples will be both historical and current. Near the end of the week students will do one or two short projects applying the principles discussed.

Daily Time Record

Date	Time Start	Time End	
9-1			Airline tu
9-21			Ltr/cr
9-8			Ltr to Ca
10-1			Talk to
10-8			Mtg w/M
10-5			Mtg w/Bo
10-26			Ltr to Lup
10-25			Mtg w/
10-27			talks o
10-28	7:30	11:30	talk to
	4:15		Mtgs w/Mar
10-29			Ad reserva
10-31			copy on
11-2			-1
11-2			Mtg w/Bo
11-15			Redo copy
11-23			Ad

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Maine's Independent College of Art and Design

3 June 1993

Wolfgang Weingart
Postfach 2235/CH 4001
Basel-Switzerland

Dear Wolfgang,

June already, and next on my list is the publicity for your Tuesday evening public lecture: could you give me the title of your talk-- fax to 207-775-3052, or call me at my studio-- 207-828-0667 or my new home phone is 207-871-0026. I need to get this by June 15.

Also, please let me know what AV needs you'll have for your lecture so I can reserve the equipment.

You will be getting a participant list shortly, your class is full, (20), and the applicants looked very strong this year.

One more thing-- we will have exhibit/wall space available for the time you are here, specific for this class. So if you wish to bring anything for show, demonstration, or whatever, we have the white walls. (Maybe you remember- the walls in the hall between the two studio spaces...)

Summer is arriving very slowly here in Maine, not to soon.

I hope all is well with you, let me know if you have any other questions or needs.

Sincerely,

Hans: ~~Work~~ "A designers journey - impact & influences"
AV: 1 projector

Inga: "Visual Communication, a closer look at maps."
gone June 3-18

Student schedule

Budget

Publicity

Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

Basel,
June 1, 1993

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

U S A

Dear Margo,
hopefull you found enough students for your Summer Course in July. With the same post I will enclude two copies of my program idea. The sentence of Ralph Caplan is the center exercise. This sentence has to be very different interpretated.
(A little difficult in the letter to explain, like different groups, different ledding and so on). Thi exercise is for me a verry important problem, which I found out through all the years during seminars. And the need is big.

We will come on sunday afternoon, july 25. Probably from Michigan by car. Do you get the air fair bill? In one of the letters from your school is written down, that your school takes care for the ticket... But this comment came verry late. I just done the arrangements here in Basel.

Many greetings,

yours
Wolfy

Solicitation Budget Publicity

Typography Workshop with Wolfgang Weingart/Basel-Switzerland
at Maine Summer Institute in Graphic Design (Maine College of Art)
July 26 to 30. 1993.

Program

	9 to 12 am		1.30 to 5 pm	
Monday July 26	9 to 11:	About the Basel School of Design Schoolstructure What and why made the Basel School known? What changed in Typography after 1968? How we 'teach' students in Basel? What can be school for me?	1.30 to 4:	First exercise 'Eras come and go, but the more design changes the more it seems to stay the same.' Ralph Caplan
			4 to 5:	Showing examples from some students: My Typography Classes at the Basel School of Design.
	11 to 12:	Explaining the different exercises Why these exercises Material which we need for the one-week workshop		
Tuesday July 27	9 to 12 am		1.30 to 5 pm	
	9 to 9.45:	Will answer five questions made up by the participants, written on a paper.	1.30 to 5:	First exercise (cont)
	9.45 to 12:	First exercise (cont)		
	A lecture evening is planned on Tuesday at the Maine College of the Art			
Wednesday July 28	9 to 12 am		1.30 to 5 pm	
	9 to 12:	First exercise (cont)	1.30 to 5:	First exercise (end)
Thursday July 29	9 to 12 am		1.30 to 5 pm	
	9 to 9.45:	Will answer five questions made up by the participants, written on a paper.	1.30 to 5:	A comparison: Computer results from this morning with results made over traditional ways.
	9.45 to 12:	Showing by computer general basic typography problems from the classical viewpoints.		

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
9-22			
9-29			
10-6			
10-13			
10-20			
10-27			
10-28	7:30	11:30	
	4:05		
10-29			
10-31			
11-2			
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11-5			
11-12			

Budget

Publicity

Friday
July 30

9 to 12 am		1.30 to ?	
9 to 12:	Evaluation and discussion of exercises from the five-day workshop.	1.30 to ?	Concluding event outside the class organized by the Director of the Maine Summer Institute in Graphic Design.

The End.

General informations:

Working tools which you need:
scissors
scotch tape
piece of glass (around 23 x 32 cm)
notebook
and general design tools like pencil etc.

Wolfgang Weingart AG/
Postfach 2235
CH 4001 Basel/Switzerland

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

Basel,
June 10, 1993

To
Margo Salverson/Graphic Design Dpt.
c/o Portland School of Art
[illegible] Spring Street
Portland/Maine [illegible]

3 Pages by Fax

U.S.A.

[illegible]
[illegible] from June 3, 1993.
[illegible] with me. About teaching and my own work.
[illegible] in Oct 1993 at your school).
[illegible] only one presentation, or the other two, or the
[illegible] the next night...
[illegible]
My Typography Teaching at the Basel School of Design
[illegible]
[illegible] from over 30 years
[illegible] any other title if you like. As our plans are,
[illegible] in the States for several weeks. To bring work for an
[illegible] is almost impossible. I have to travel all the time
with the material...
Anyway, some student work I will bring with me for looking at the
table.

Many greetings,

Yours
Weingart

Daily Time Record

Date	Time Start	Time End	
9-1			[illegible]
9-21			[illegible]
9-8			[illegible]
10-1			[illegible]
10-8			[illegible]
10-5			[illegible]
10-26			[illegible]
10-25			[illegible]
10-27			[illegible]
10-28	7:30 4:15	11:30	[illegible]
10-29			[illegible]
10-31			[illegible]
11-2			[illegible]
11-2			[illegible]
11-15			[illegible]
11-23			[illegible]

Student Schedule
Budget
Publicity

Friday
July 30

9 to 1

9 to
12:

Daily Time Record

Date	Time Start	Time End	
9-1			outline to
9-21			Ltr/cre
9-8			Ltr to Ba
10-1			talk to
10-8			mtg w/M
10-5			mtg w/Bo
10-26			Ltr to Imp
10-25			mtg w/
10-27			talks o
10-28	7:30	11:30	talk to
	4:15		mtgs w/Ma
10-29			Ad reserva
10-31			copy on
11-2			-1
11-2			mtg w/Bo
11-15			Ad copy
11-23			Ad

-1993 23:15 FROM WEINGART-WOLFF TO 0012077725069 P.02

About what I will speak

I have two lectures in my baggage:

1 One lecture about teaching typography at the Basel School of Design, results of my classes.

2 The other one about my own work, from the beginning until today.

1 An overlook of the method, from basic mechanics to complexer problems. With using of different techniques, just to the computers. Basics in general, Grad, Color, Symbol, typographic problems which goes into graphic design, typography and photography... This presentation with color slides and dubble projection goes around 60 minutes.

2 work, ideas of my work since over 30 years, presented as a life story made once for a symposium near Los Angeles. At the end of this lecture I will show over an overhead projector the process of making 'The Swiss Poster' from the schetch to the finished films for the offset printer. This presentation runs around 65 minutes. In general there is a 35 minutes break between the two shows.

Please let me know if you like to have both lectures (which is no problem for me...)

or

lecture 1

or

lecture 2

Student Schedule

Budget

Publicity

Daily Time Record

Date	Time Start	Time End	
9-1			
9-21			
9-8			
10-1			
10-8			
10-5			
10-26			
10-25			
10-27			
10-28	2:30	11:30	
	9/15		
10-29			
10-31			
11-2			
11-2			
11-5			
11-23			

Frida
July

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX. 207.772.5069

Maine's Independent College of Art and Design

11 June 1993

Wolfgang Weingart
Postfach 2235/CH 4001
Basel-Switzerland

Dear Wolfgang,

I received your fax today, thank-you. I will send you separately class lists and schedule information I have sent the students.

--your Tues. evening lecture: Probably alot of the same people will hear you as heard you when you were here in 1991, although your students will not have heard that lecture. So maybe bring both, giving the students the "Typography Teaching at the Basel School of Design", and the general public lecture "Weingart: Work from over 30 years". I will reserve the AV, so which ever you think would be fine, but our lecture publicity will say "Weingart: Work from over 30 years".

--in your class schedule you said you will demonstrate on computer. Let me know the program(s) and specifics to make sure it'll work out with what we have (Mac's). I'm assuming no students will be working on computers...

--For your travel: our business office would prefer to pay you in dollars, though the Swiss francs would work out, let me know.

--Our business office needs your visa status, or the kind of visa you will be in country with. You will be paid through payroll, which means taxes withheld, in a check on the 30 July. Please fax this information to me at 207 772-5069.

--We would like to have a lunch together with you and your wife, the President of the College, the Dean, a few others and myself Monday the 26. We'll have a student/faculty get-together with drinks and snacks Monday evening, and you both will be our guest at the Wednesday evening Maine adventure.

--You will have a per diem meal allowance of 20$ for five days. So at the end of your stay, give me receipts for meals and you will be reimbursed up to 100$, this check will be mailed. Breakfast is of course included at the bed & breakfast Inn. You are also welcome to join the class each morning for a continental breakfast at 8:30 in Baxter.

OK, that's my list. Please give me a call with any questions, and call me when you get into town. My new home phone is 207 871-0026, studio is still 207 828-0667 or 761-0288.

Sincerely,

Budget

Publicity

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
10-1			
10-8			
10-15			
10-20			
10-25			
10-27			
10-28	7:30	11:30	
	4:45		
10-29			
10-31			
11-2			
11-3			
11-5			
11-7			

EXCHANGE VISITOR FACILITATIVE STAFF COM

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Maine's Independent College of Art and Design

copy

11 June 1993

Hans Allemann
Allemann, Almquist, and Jones
132 South 18 Street
Philadelphia, PA 19103

Dear Hans,

A few more details as July is sneaking up and I'm still waiting for summer weather. But what do I know, I moved here after 17 years in the Arizona desert... I'll send separately what I mailed to the participants-- a map, supplies, and a rough schedule and class list.

--For your travel: give us your receipt, a copy so we can get you a reimbursement check.

--Our business office needs your Social Security number, (or your Visa status?). You will be paid through payroll, which means taxes withheld. Your check will be ready on the 16. Please fax this information to Chuck Wilson in the College's business office at 207 772-5069.

--We would like to have a lunch together with you and the President of the College, the Dean, a few others and myself Monday the 12. We'll have a student/faculty get-together with drinks and snacks Monday evening, and you will be our guest at the Wednesday evening Maine adventure; the "extras" we've planned.

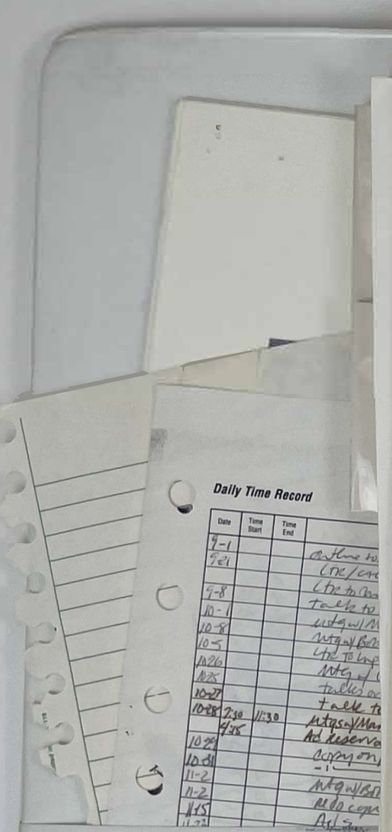
--You will have a per diem meal allowance of 20$ for five days. So at the end of your stay, give me receipts for meals and you will be reimbursed up to 100$, this check will be mailed. Breakfast is of course included at the bed & breakfast Inn. You are also welcome to join the class each morning for a continental breakfast at 8:30 in Baxter.

OK, that's my list. Please give me a call with any questions, and call me when you get into town. My new home phone is 207 871-0026, studio is still 207 828-0667 or 761-0288. I look forward to meeting you and having you here for the week.

Sincerely,

Budget

Publicity



EXCHANGE VISITOR FACILITATIVE STAFF GCN

Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207 772.5069

Maine's Independent College of Art and Design

COPY

11 June, 1993

Inge Druckrey
1161 Sperry Road
Cheshire CT 06410

Dear Inge,

I got your message re: the title of your lecture. Thank-you. Now, a few more details. I'm sending the map, supply list, schedule I sent the participants and class lists separately.

--For your travel: you will be reimbursed 27 1/2 cents a mile round-trip for your travel, also tolls. When you give us the mileage and receipts we'll get you a check.

--Our business office needs your Social Security number, or your Visa status. You will be paid through payroll, which means taxes withheld. Your check will be ready on the 23. Please fax this information to Chuck Wilson in the College's business office at 207 772-5069.

--We would like to have a lunch together with you and the President of the College, the Dean, a few others and myself Monday the 19. We'll have a student/faculty get-together with drinks and snacks Monday evening, and you will be our guest at the Wednesday evening Maine adventure.

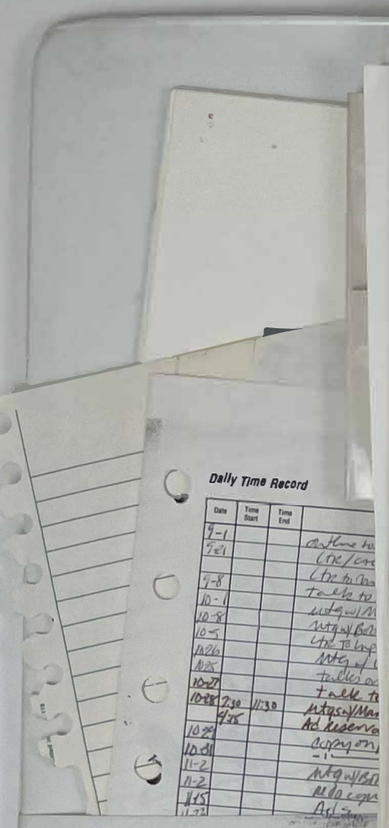
--You will have a per diem meal allowance of 20$ for five days. So at the end of your stay, give me receipts for meals and you will be reimbursed up to 100$, this check will be mailed. Breakfast is of course included at the bed & breakfast Inn. You are also welcome to join the class each morning for a continental breakfast at 8:30 in Baxter.

--Please let me know what AV equipment will you be needing for your Tues. evening lecture so I can reserve it.

OK, that's my list. Please give me a call with any questions, and call me when you get into town. My new home phone is 207 871-0026, studio is still 207 828-0667 or 761-0288. I look forward to meeting you again and having you here.

Sincerely,

Student Affairs
Budget
Publicity


Daily Time Record

Date	Time Start	Time End	
9-1			
9-21			
9-8			
10-1			
10-8			
10-5			
10-26			
10-25			
10-27			
10-28	7:30	11:30	
	4:15		
10-29			
10-31			
11-2			
11-2			
11-15			
11-22			

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

Basel,
June 16, 1993

To
Margo

Portland School of Art
Graphic Design Department
Portland/Maine 04101

U S A

Fax:
2 Pages

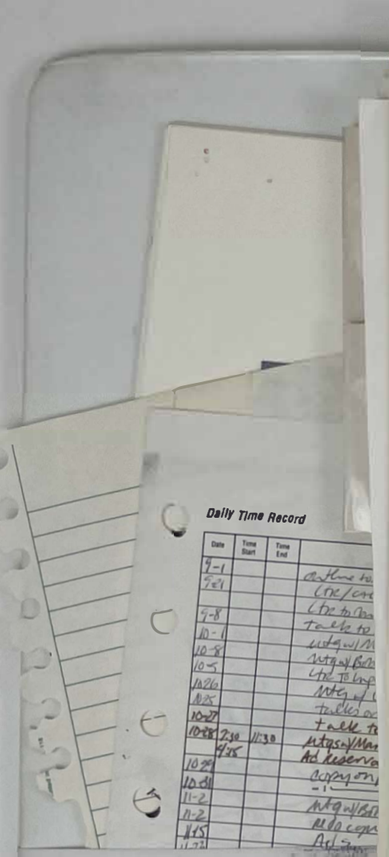
Dear Margo,
thank you for your letter from June 11, 1993.
To answer your questions:

1 If possible I need Illustrator, PageMaker and Q-Express. The students do not work on computers and I need the machine only for a half day.
2 Lecture title is ok.
3 Please pay me the honorarium in US Dollars
The ticket in form of a check in Swiss Money please
4 I do not need a Visa annymore
5 I think you have to fill a form at your school, which you get from somewhere (Fax second page)
6 The dates for the social part are all fine: Thank you very much.

Many greetings,

yours
Wolly

Solicitation
Budget
Publicity



Allemann Almquist & Jones Designers
132 South 18th Street
Philadelphia, PA 19103
215 557.9112
215 557.7109 FAX

June 17, 1993

Ms. Margo Halverson-Heywood
Director
Maine Summer Institute of Graphic Arts
Portland School of Art
97 Spring Street
Portland, Maine 04101

Dear Margo,

Thank you for your letter of June 11th, and the class list and application forms. It looks like a good group of students.

I forwarded my Social Security number to Chuck Wilson via fax.

I alao made my travel reservations and will be leaving Philadelphia July 11th - 1:05 PM to arrive in Portland at 2:17 PM. My flight is US Air 526.

Enclosed I'm sending you copies of my ticket. The cost for my one way ticket to Portland is $202.00.

I imagine that I will have to take a taxi from the airport to the Inn at Park Spring. If it's no inconvenience for you, I would like to take a tour later that afternoon to familiarize myself with the area, specifically the campus and school facilities.

For exhibition display purposes I'll be bringing a series of posters created by me as well as my colleagues from tne office of Allemann Almquist & Jones.

I very much look forward to this experience and will begin work on my project outline and my lecture.

Sincerely,

Hans-U. Allemann

Enclosures

INGE DRUCKREY 1161 SPERRY ROAD CHESHIRE, CONNECTICUT 06410

Yolanda Theunissen, Head
Cartographic Center
University Libraries
University of Southern Maine
Gorham, Maine 04038-1088

July 28, 1993

Dear Yolanda,

Thank you for the wonderful seminar you prepared at such a short notice. The students were fascinated and very grateful for the experience. The collection is a great resource for the design students at the Maine College of Art and the faculty is interested to take advantage of it in their teaching curriculum. Since maps are one of the oldest forms of visual communication, design students should not only be aware of their history but also use them as case studies in cartographic/design problem solving. It would be great if someone could offer a course on the subject.

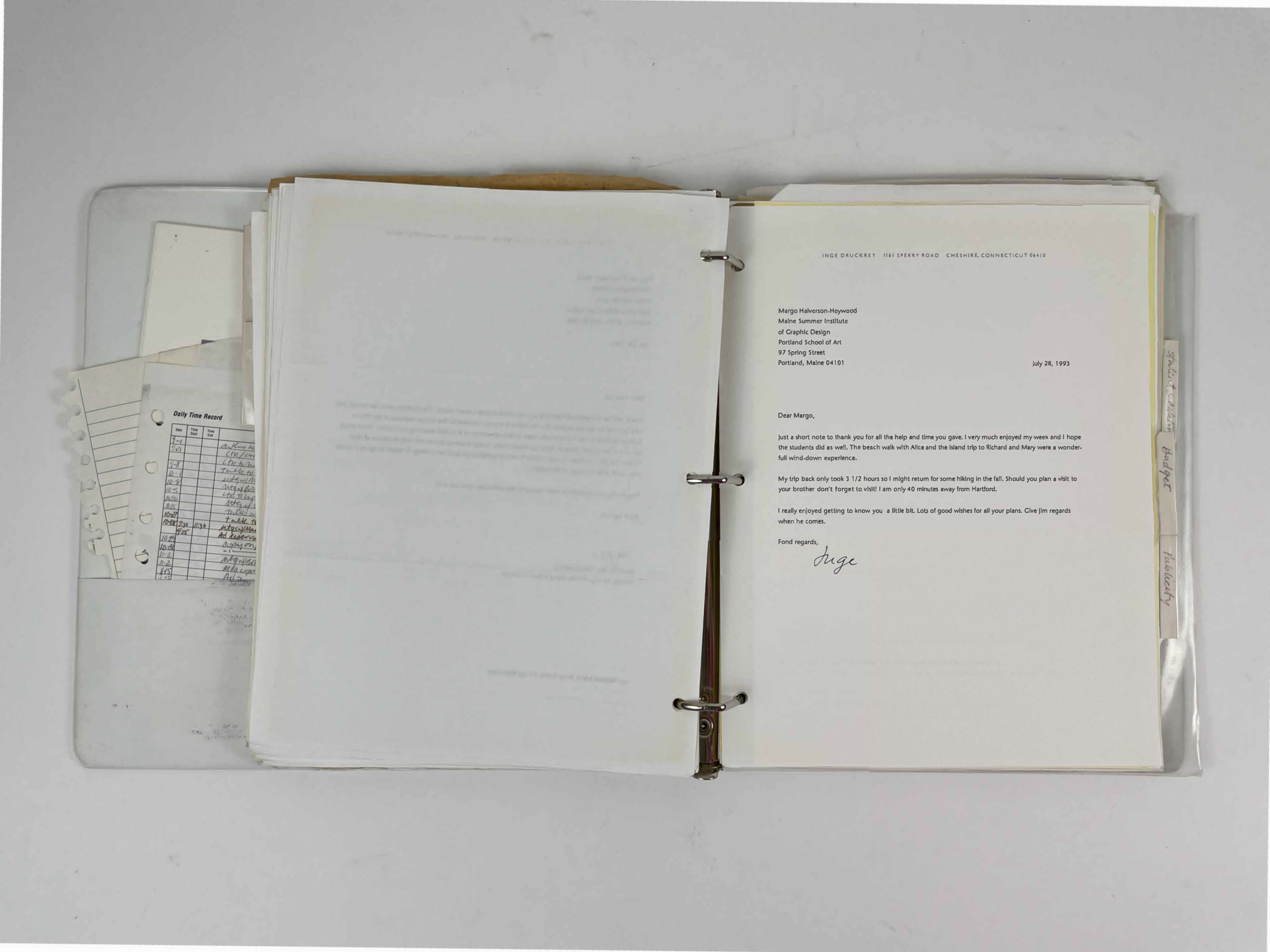
I hope all your strategies to raise money for the collection work out well.

Kind regards,

inge

Senior Critic, Yale University
Visiting Faculty, Rhode Island School of Design

cc: Richard Mehl, Mary Melilli, Margo Halverson



INGE DRUCKREY 1161 SPERRY ROAD CHESHIRE, CONNECTICUT 06410

Margo Halverson-Heywood
Maine Summer Institute
of Graphic Design
Portland School of Art
97 Spring Street
Portland, Maine 04101

July 28, 1993

Dear Margo,

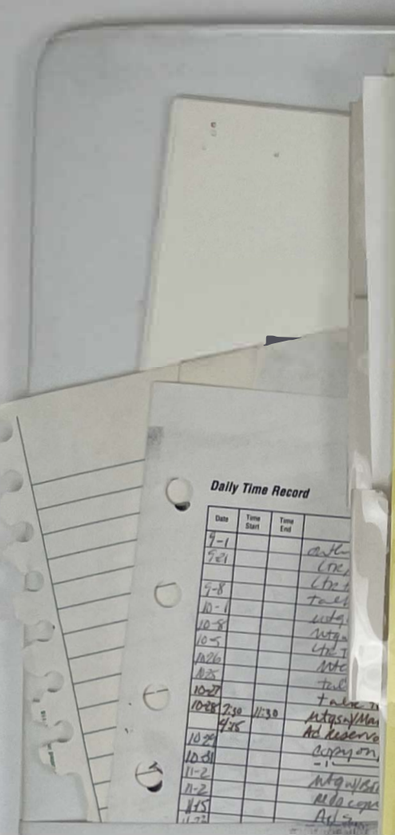
Just a short note to thank you for all the help and time you gave. I very much enjoyed my week and I hope the students did as well. The beach walk with Alice and the Island trip to Richard and Mary were a wonderfull wind-down experience.

My trip back only took 3 1/2 hours so I might return for some hiking in the fall. Should you plan a visit to your brother don't forget to visit! I am only 40 minutes away from Hartford.

I really enjoyed getting to know you a little bit. Lots of good wishes for all your plans. Give Jim regards when he comes.

Fond regards,

Inge



T–shirt statistics:

Total students attending: 27

Number of instructors: 3

Graphic Design Faculty: 3 [4?]

MSIGD Staff: 3

Total: 36 [37?]

Number of t-shirts: 36 [3 dozen]

Cost per dozen: $37.32 [as per Summer 1992]

Printing materials: <$30

Total cost [approximately]: $141.96

Selling price of t-shirts: $10

Total number needed to be sold: 15

Publicity

MSIGD Budget

Item	92 used	93
Salaries	9000	9000
Instructor per diem (food, etc.)	300	300
Student supplies	650 [illegible]	—
Entertainment (Faculty + students) faculty meals [illegible]	520	—
Faculty Housing	2292 (1700')	—
Faculty Transportation	2534	—
Student Scholarships	2439	—
Promotion	7985.15:	
– Magazine ads	2225	—
– Poster design (+ expenses)	862.45	—
– Mailing labels/lists	460	—
– Poster printing	3737.54	—
– Application design/typesetting	42.50	—
– Application printing	180.55	—
– Envelopes for poster	351	—
– Letters for poster/card	65.11	—

$4600

Student scholarship

Publicity

Daily Time Record

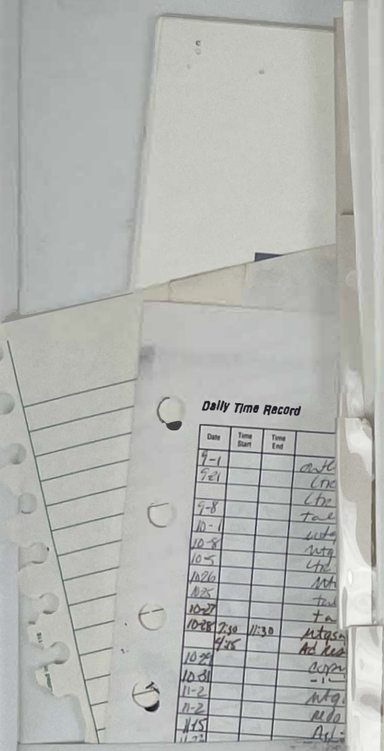
Date	Time Start	Time End	
9-1			
9-21			
9-8			
10-1			
10-5			
10-5			
10-20			
10-25			
10-27			
10-28	7:30	11:30	
	4/25		
10-29			
10-31			
11-2			
11-2			
11-15			
11-21			

	92	93
age		
dex	98	
e mailing	[illegible] 1312.17	

~ $27,070

Student activity

Publicity



Wolfgang Weingart/AGI
Postfach 2235
CH 4001 Basel/Switzerland

T:
(061) 261.02.53
(061) 695.67.11

Resumé in brief

Born in 1941, Wolfgang Weingart was trained as a lead typesetter. Since 1968 he has taught typography at the Basel School of Design/Switzerland. In the past several years he has also conducted typography workshops at the 'Yale Summer Program in Graphic Design' in Brissago, Switzerland and institutions in other countries. His teaching has focused on conventional and computer experiments with typography.

Since 1972 he has lectured on his teaching methods in Norway, Great Britain, Ireland, The Netherlands, Denmark, Germany, Switzerland, Austria, Hungary, Canada, United States, Mexico, New Zealand and Australia.

Weingart's work has appeared in international poster exhibitions, design books and journals and he has received awards from the Swiss Department of Cultural Affairs for his posters and book cover designs. Weingart is the author of several books about typography and design, and a new, comprehensive book about student work : Weingart's work as well as that of his students has been shown in exhibitions in the United States and Germany; planning for an exhibition in Zurich concurrent with the release of the new book is underway. Weingart is founder of the periodicals 'TM/communication' and 'Typographic Process' and is a contributor to the 'Typographische Monatsblätter'/St.Gall, Switzerland.

Weingart is a self-taught designer and educator. He is a member of the organization 'Alliance Graphique Internationale' (AGI).

Wolfgang Weingart/AGI
Postfach 2235
CH 4001 Basel/Switzerland

T:
(061) 261.02.53
(061) 695.67.11

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Weingart is a self-taught designer and educator. He is a member of the organization 'Alliance Graphique Internationale' (AGI).

Wolfgang Weingart
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

Belongs to letter from Nov 5, 1992

Some statements:

From Design Quarterly 130, 1985

'Typography is not only for reading and must be not a pain. Typography can be a game and lot of fun.'

'Typography tests the designer's intelligence and creativity.'

'To be innovative you must be one step ahead of the others.'

'New Wave Trends in typography today are nothing new. They are natural results of investigative elementary typography whose elements have their origins in the mechanics of hand-composed lead type.'

'To force typography into a cage is not typography.'

From the lecture manuscript US-Tour 1972

'Making typography means: The visual organization of a given space with regard to a specific functional intention.'

'Elementary typography: Prerequisite for the solution of complex typographical design problems.'

'I do not give students any recipes to take with him, but instead only models for the solution of specific problems.'

'The fascination of typography lies in the ability to transform a stiff unprinted piece of paper, with the aid of rigid signs, into a dynamic means of communication.'

'The more basic a typographic problem is stated, the more difficult it becomes to solve. Complex problems allow mistakes and superficialities to be more easily hidden.'

Graphis 227 1983

'The central feature of Weingart's work is the typographic experiment and the endeavour to extend typographic techniques.'

'For me technology is the ultimate challenge: It's both a partner and a friend. But I'll never be under it's complete control.'

Take, if, what you think makes sence...

Nov 5, 1992

Daily Time Record

Date	Time Start	Time End	
9-1			
9-21			
9-8			
10-1			
10-8			
10-5			
10-26			
10-25			
10-27			
10-28	2:30	11:30	
	4/25		
10-29			
10-31			
11-2			
11-2			
11-5			
11-7			

Daily Time Record

Date	Time Start	Time End	
9-1			Acht Uhr
9-8			Eine
10-1			Acht
10-8			Acht
10-15			Acht
10-22			Acht
10-29			Acht
10-30	1230	1730	Acht
10-31			Acht
11-2			Acht
11-5			Acht
11-12			Acht
11-13			Acht

WortZeichen | SchriftFelder

Blick zurück auf eine sehr persönliche Typogr

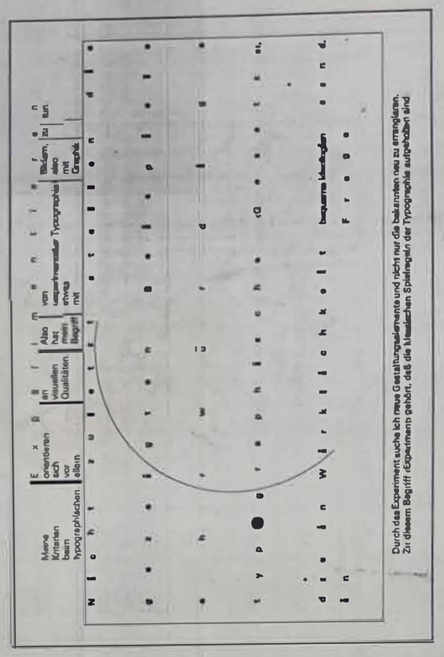
Einladung zur Eröffnung der Ausstellung

Es war einmal und ist

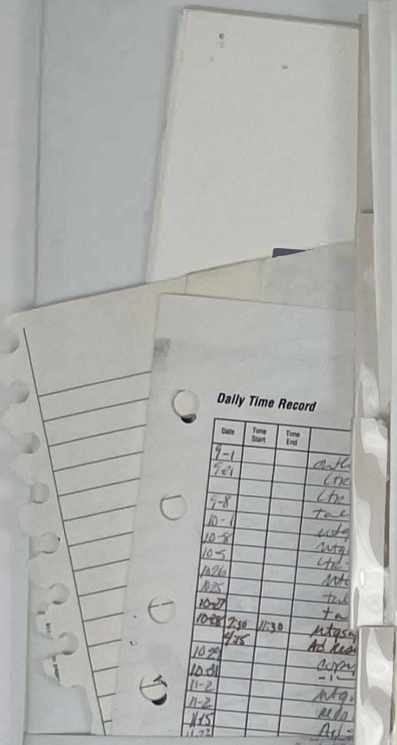
Zur Eröffnung der Ausstellung laden wir Sie und Ihre Freunde sehr herzlic
Dienstag 16.Oktober 1990
18 Uhr

Gedanken zur Ausstellung:
Peter von Kornatzki

student schedule



W.W.
Please back to my address. The only photograph exist.



Inge H. Druckrey 1161 Sperry Road Cheshire Connecticut 06410 Phone: 203 272 4849, Fax: 203 272 8600

Margo Halverson-Heywood
Maine Summer Institute
of Graphic Design
Portland School of Art
97 Spring Street
Portland, Maine 04101

November 16, 1992

Dear Margo,

As I am typing the date, I am very aware that I am over the suggested time in getting this material to you. What I can give you right now is my vita and the statement about my teaching. The photographs of me and samples of my work I can only get by the end of the week.

As soon as you have the statements on the teaching philosophy from Hans and Wolfgang, please send them to me. I find them more important than the list of awards so prominent on the last poster. I have some examples of Wolfgang's work, but am not sure what Hans wants to include. Can you send a Xerox of the work samples they send to you.

I agree with you, that the poster should not have tear-off cards. Information about how and where to apply can be clearly displayed on the poster.

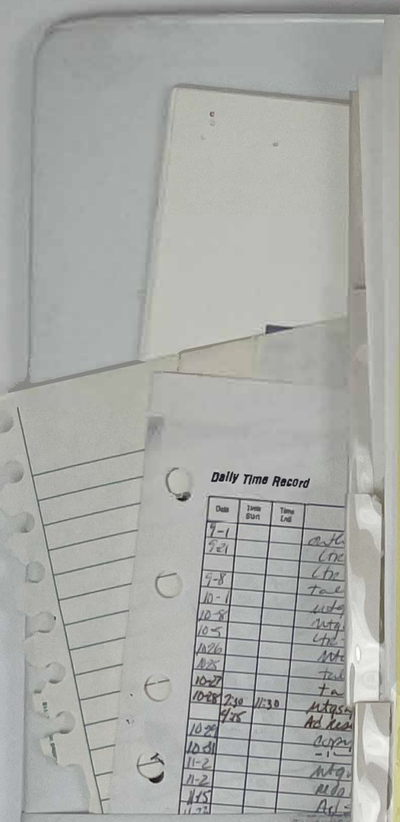
Concerning mailing lists, you might consider other professions. Computer programmers, cartographers are interested in a better knowledge of the design field. This would mean to open the program up for other professionals with a limited knowledge of design, but they would be very intelligent, interesting students.

Kind regards,

Inge

HERE IS THE ORIGINAL
JUST IN CASE THE FAX IS NOT READABLE

I.

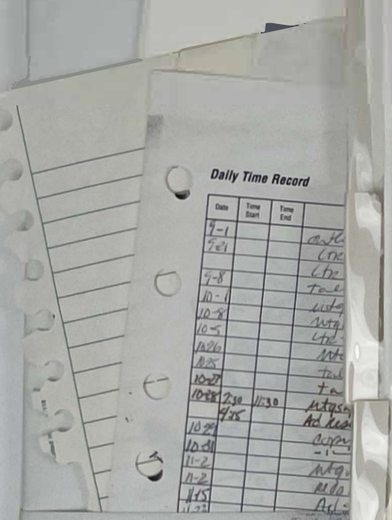


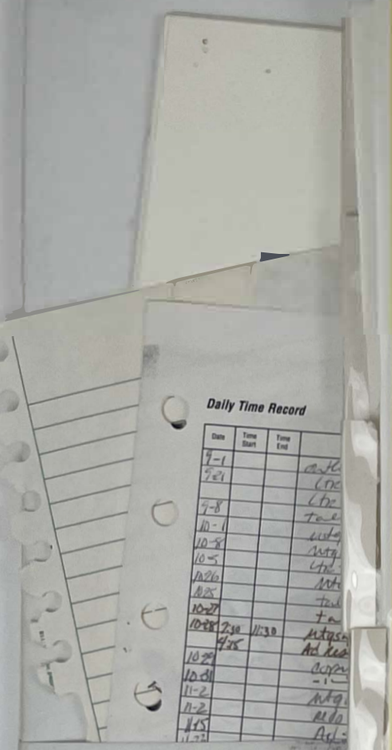
Inge H. Druckrey, born in Berlin, Germany, received a state diploma in graphic design from the Kunstgewerbeschule in Basel, Switzerland in 1965. She also studied art history and languages at the University of Basel. She is currently a Senior Critic at Yale University and a Visiting Lecturer at the Rhode Island School of Design. She has taught at the Philadelphia College of Art, Kunstgewerbeschule Krefeld, Germany, and the Kansas City Art Institute. While teaching full time since 1966, Druckrey has done free-lance work for both European and American clients. Her work has been published in *Graphis Annual, Industrial Design, Print, Design Quarterly, The 20th Century Poster,* and is included in the permanent collection of the Cooper-Hewitt Museum and the Museum of Modern Art.

Inge H. Druckrey

Important goals in my teaching are: to refine the ability to *see* and to develop an understanding for the richness and complexity of the graphic-form language. Both are prerequisites for any design solution that is thoughtful and concerned with visual comprehension.

I consider the study of existing design solutions an important part of the training of a graphic designer. Thus we will examine the *historical* basis of design, including letterforms, books, and maps.





Inge H. Druckrey
1161 Sperry Road
Cheshire, Connecticut 06410

November 13, 1992

phone 203 272 4849
fax 203 272 8600

Education

1959 Abitur, Berthold Gymnasium, Freiburg, Germany
1965 State Diploma, Graphic Design, Kunstgewerbe Schule, Basel, Switzerland.
Studies in art history and languages at the University of Basel.
Fluent in English, French, and German.
Reading proficiency in Russian, Greek, and Latin.

Teaching

1984– Senior Lecturer, Graphic Design, Yale University.
1987– Part-time faculty, Graphic Design, Rhode Island School of Design.
1983-84 Visiting Professor, Graphic Design, Yale University.
1982-83 Senior Lecturer, Graphic Design, Yale University.
1973-82 From Assistant Professor to Associate Professor, Graphic Design, Yale University.
1971-73 Assistant Professor, Philadelphia College of Art.
1968-71 Instructor, Graphic Design, Kunstgewerbe Schule Krefeld, Germany.
1966-68 Instructor, Graphic Design, Kansas City Art Institute.

Design and Publications

Scholastic Inc., New York, design and production of a children's book, "What Instrument Is This", 1991-92.
Schoenberg Institute, Los Angeles, California, promotional brochure, design consulting, 1990.
IBM, illustrations for various in-house magazines, 1988.
IBM, visual explanations of printing devices, 1987.
New Jersey Transit, visual timetables and aerial maps, bus schedules, Manhattan to Hoboken, New Jersey (with Edward Tufte and Nora Hillman Goeler), 1986.
New Jersey Transit, design of train timetables and route maps (with Edward Tufte and Nora Hillman Goeler), 1985-86.
The University of Hartford, design, production, and marketing of a bird's eye view of the campus, with students in the graphic design class, 1985.
International Paper Company, promotional booklet, "Communicating Information Visually", 1984.
Designer at Jones, Medinger, and Kindschi in Armonk, New York; design of magazines, communication graphics, illustration; the main client was IBM, 1983-84.
Yale University, brochures, posters: for the Art Gallery, Campaign for Yale, School of Music, School of Art, School of Forestry, The Women's Forum, 1973-83.
Graphics Press, design consultant, 1982–
Council on Resident Education in Obstetrics and Gynecology, Chicago; audio-visual learning materials for physicians. The project involved the translation of complex scientific data into visual form.

A description of the project was published in *Industrial Design Magazine*, November 1980, pp. 38-40.
The complete set of materials consisted of 600 slides, 20 booklets, and 20 audio tapes. 1979-80.
Ford Foundation grant: research in linguistics, semiotics, communication theory, 1979-80.
The Walker Art Center; editorial and design responsibilities for an entire issue of *Design Quarterly*, on "Signs", volume 92, 1974.
Research Publication, New Haven, promotional material for a microfilm library on the history of women, 1974.
The University of Pennsylvania, The University Museum, art direction and design of *Expedition*, a quarterly magazine of archeology and anthropology; redesign of format, preparation of issues, including lay-out, cover design, and production supervision, 1971-73.
The Philadelphia College of Art, posters, brochures, 1971-73.
The Union of Independent Colleges of Art, promotional brochure, 1971.
Ganter Brewery, Germany, a set of 6 large-scale posters to be used on street kiosks, construction walls and trucks (with Manfred Maier), 1969.
Porcelain Manufactory Fürstenberg, poster for the 250th anniversary, 1969.
Designer, Studio Halpern, Zürich, Switzerland, 1965-66.

Work included in exhibitions

100 Posters, An Exhibition of International Poster Design, Rockefeller Arts Center Gallery, State University of New York, College at Fredonia, 1992.
Graphic Design in America, Walker Art Center, Minneapolis, IBM Gallery of Science and Art, New York, The Phoenix Art Museum, Phoenix Arizona, Design Museum, Butlers Wharf, London, 1989.
Universal/Unique, 31 Graphic Design Educators, The University of the Arts, Philadelphia, The Herb Lubalin Study Center, Cooper Union, New York, 1989.
The Museum of Modern Art, New York, *The Modern Poster*, 1988.
The Basel School of Design and its Philosophy: The Annin Hofmann Years, Moore College of Art, Rhode Island School of Design, Virginia Commonwealth University, 1986.
The 20th Century Poster, Design of the Avant-Garde, Walker Art Center, Minneapolis, 1985.
30 Years of Poster Art, Gewerbe Museum Basel, Switzerland, 1983.

Work included in publications

Graphic Design, World Views, ICOGRADA, International Council of Graphic Design Associations, Kodansha, Tokyo, 1990
Expressive Typography, Van Nostrand Reinhold, 1990.
Graphic Design in America, Harry N. Abrams, 1989.
The Basel School of Design and its Philosophy: The Annin Hofmann Years, exhibition catalog, 1986.
30 Years of Poster Art, Gewerbemuseum Basel, exhibition catalog, 1983.
Visual Puns in Design, Watson-Guptill, 1982.
The 20th-Century Poster, Design of The Avant Garde, Abbeville Press, 1982.
Graphis Annual, Idea, Print, Modern Publicity, Publicité.

Publications

"Learning from Historical Sources", *Spirals, Graphic Design Department, Rhode Island School of Design*, Fall 1992, pp.121-128.

"A medical learning program—looking, listening, and reading", *Industrial Design*, Fall 1980, pp.38-40.

"Signs", *Design Quarterly*, 92, publication of a student project on signage, 1974.

"Basic Design", Limited edition publication, Kansas City, 1968 (with H.U. Allemann).

Lectures

Information Design, Learning from Maps, AIGA Cincinnati, 1991.

A Look Behind Typographic Conventions, IBM Technical Information Group, 1990.

The Map as Interface, IBM Information Design Seminar, 1989.

Visual Aesthetics and Information Design, The Annual Symposium of the Graphic Design Education Association in Chicago, 1989.

Visual Aesthetics and Information Design, The University of the Arts, Philadelphia, 1989.

The Use of Basic Design Principles in Maps, Southeastern Massachusetts University, 1989.

Visual Aesthetics and Design Education, Rochester Institute of Technology, 1988.

The Map as Interface, Digital Equipment Corporation, 1988.

Poster and Map, a Comparison, Arizona State University, 1986.

OCT-29-92 THU

MEMO

Margo

TO: Harold, PR
FROM: Maria, CS
SUBJECT: PR for MSIGD '93
DATE: December 9, 1992

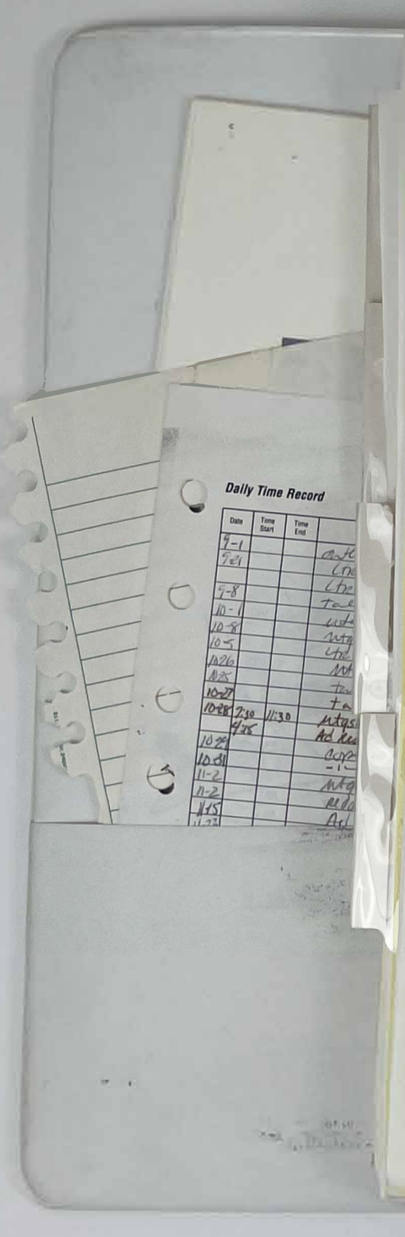
I met with Margo Halverson-Haywood today and we discussed plans for press releases on this summer's Graphic Design Institute. Since we would like to have everything done in a timely way and would like to give you as much lead time as possible on putting copy together, here's what we have in mind for the spring:

1. A press release announcing MSIGD '93 to local and national media (including Margo's design media list, attached). This we would like to appear in print by April 1 (sent out in early March?), in anticipation that it may help us recruit some bodies for our May 1 deadline.

2. A local news release for late June, early July for long-range publicity purposes. Maybe an article in Portland Newspapers? (We are also working on getting the MSIGD faculty to bring samples of their work (posters, etc.) to hang in the Baxter Graphic Design corridor (perhaps to be open to the public. This may be of interest to the newsmongers, though it is not confirmed as yet.)

3. Announcements of MSIGD evening lectures to go to local news calendar listings, as well as Portland Ad Club and Art Director's Club newsletters (and any other you may know of).

Yesterday I also met with Connie to discuss our marketing strategies for the Maine Summer Visual Arts Institutes, and our current thought is to design a single ad to run in selected magazines (let's talk about this), that will advertise three summer programs: MSIGD, Visual Arts Institutes, and PreCollege. We will definitely need your help in designing this ad, and we'll probably want to do this pretty soon, given the deadlines that are coming up. I'd like to set up a meeting with you as soon as you can, to avoid a late crunch! Thanks.



Maine Summer Institute in Graphic Design
Publicity/Marketing Log
1992

3,000 posters printed and available as of Feb. 20, 1992
- 2800 folded
- 200 flat

MSIGD Mail list composed of:
- AGI, Alliance Graphique Internationale--approx. 200 from Rudy de Harak
- Misc. names from Rudy, Richard Mehl, Mary Mellili and Margot Halverson Hayward--appox 30 names
- NASAD schools--approx. 150 addresses

All of the above were mailed a cover letter signed by Ray and a poster in February, 1992; some received posters rolled in tubes, according to request (see MSIGD list for record).

Additional sources:

- February: AIGA list: I bought the entire mail list of 7500 names and culled out 2098 according to the following plan: mail to all names in all NE states, plus all of New York. Mailed to most everyone in LA as well, due to Jim Cross. For other states and cities, I selected labels for every school, and if a firm had more than two people listed, I chose one label for that firm (usually the principal) and mailed to that person. We have the remaining lables available for an additional mailing, but have no more posters (this mailing was done; see below). Each of the selected names received a cover letter and poster. Mailed completed throughout March. See below for how many pieces went to each state.

- March: PSA Graphic Design Alums: mailed a poster and cover letter to all PSA Graphic Design alums from the past 10 years. Mailing completed throughout March.

- March 9: Press Release about program in general to sister schools and nat. media.

- April: Portland Art Directors Club: have purchased their mail list of approx. 250; sent letter announcing program in April.

- For Next Year: Portland Ad Club: am attempting to purchase their list as well, and will send letter and reply card in mid-March (actually, I wasn't able to do this do to lack of time--next year?)

- June 1: Target mailing letter went out to CS Graphic Design past attendees--96 names

- Early June: Target mailing letter went out to remainder of AIGA list (4500 names)

- June 5: Follow-up letter sent to all MSIGD inquiries after they have received application.

- Early July: Press release sent by Harold to advertise lecture series.

- Early July: Calendar listings sent to all Maine/greater Portland media by Elspeth for lecture series.

- July 1: colored flyer sent to 545 people announcing lecture series including:
  a) Boston AGIA list
  b) Portland Art Directors Club (250)
  d) PSA faculty and staff

•Early July: Lecture flyer posted around town

•July 17: letter from Margo + Elspeth sent to announce Week 2 and Week 3 lectures, as well as ImageSet seminar. Sent to:
a) PSA GD Alums '75-'92
b) Graphic Designers list from Yellow Pages
c) PSA Board

Other sources of publicity:
•Ad in Print magazine, late Feb 1992
•Ad in ID magazine, late Feb. 1992
•press release to NASAD schools, mid-March 1992

States receiving initial AIGA Poster and Letter:

MA:	322	RI:	22	NH:	20	ME:	49
VT:	4	CT:	149	NJ:	169	NY:	1162
PA:	21	DC:	3	MD:	4	VA:	4
MN:	12	VA:	4	MI:	13	WI:	2
IL:	13	IN:	6	NC:	6	SC:	1
GA:	5	FL:	13	CA:	51	OH:	1
WA:	9	OR:	5	CO:	3	MT:	1
NE:	1	MO:	3	KS:	5	TX:	6
AZ:	5	UT:	4	NM:	0	AL:	1
LA:	1	TN:	1	KY:	1		

ID 212 956/0535

B/W ¼pg Ad 1x basis

Jan/Feb - end of Nov.
or
March/April → May 1

Can pickup March/April

LISA Broadbent

out end of December 1x: SVA - Jan/Feb for Their summer

~~1200 3x~~
ad due end of Nov
Payment end of Nov
1x: 989 - Jan-Feb

940 each one

Check due | mechanicals Due Nov 25 | filmneg REQD 133 line screen

Print — Ellen Saracino
212 463-0600

¼ pg B&W
1x only

Jan./Feb -
Art Center

~~Dec~~ Film Jan 4 due

Velox ~~Doc~~ RRED

Can | BILL US

Paper Work due Dec 15

Portland School of Art
Fall 1992
GD I
WF 1-4pm
Margo Halverson-Heywood

Supplies

Assignment 1

18 x 24" newsprint drawing pad, rough finish
black Conte crayons
kneaded gum ereasor
drafting tape (removable masking tape) 3/4" wide
push pins, clear
scissors, good quality
metal edge ruler (apx 24") to cut against
tracing paper pad, 11 x 14"
white bond paper for photocopying 8 1/2 x 11"
x-acto pen and #11 blades, many
magic tape, removable
t-square, apx 20" long
triangle, 45 or 60 degree, beveled plastic, 12" on flat side

Assignment 2

magic tape, non-removable
black plaka paint
white plake paint
2 brushes, fine hair, pointed, size 4 (lowell-Cornell) or close
2-3" wide sponge brush
2 water containers
cloth or paper towels
white illus board, Bainbridge Hotpress or Letramax 2000, 15 x 15"
optional: Schaedler Precision Rule set
smooth white bristol board
Alvin or Rotring ruling pen
black paper
studio tac (pad) or twin tac (sheets) dry adhesives
sand paper, fine grit

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
10-1			
10-8			
10-15			
10-22			
10-27			
10-29	2:30	11:30	
	9:25		
10-29			
10-31			
11-2			
11-3			
11-5			
11-12			

Oct-29-92 THU 14:08 Magazine Publication P.01

Post-it™ brand fax transmittal memo 7671 | # of pages ▸ 2

To: Margo Halverson | From: Lisa
Co.: Maine College of Art | Co.: I.D.
Dept. | Phone #
Fax# 207-772-5069 | Fax #

I.D.

I.D. Magazine
250 West 57th Street, Suite 215
New York, NY 10107

Tel 212 956.0535

Fax 212 246 3891 Editorial
Fax 212 246 3925 Advertising & Circulation

October 29, 1992

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

Dear Margo:

This is to confirm your space reservation in I.D.'s January/February 1993 issue. Our records indicate that your ad is to appear in the following format: 1/4 page, Black and White.

Payment in full and material is due to I.D. by November 24. This letter stands as an INVOICE. Rate stands as follows:

Gross Space Rate (1x)	$1200
Less 15% Camera Ready Disc.	$ 180
Less 2% Prepayment Disc.	$ 11
TOTAL NET COST	$ 989

Please send materials and payment to:

Lisa A. Broadbent
Advertising Account Executive
I.D.
250 West 57th Street, ste 215
New York, NY 10107

Thank you for your business. I am confident you will be pleased with the results.

Best regards,

Lisa A. Broadbent
Advertising Account Executive

P.S. Margo, please call me if you have any question or need any more information. Thanks again!

Page

Student exhibitry

student scheduling

1993 Maine Summer Institute
in Graphic Design
Maine College of Art
July 12 – July 30, 1993

Hans Allemann July 12 – 16
Inga Druckrey July 19 – 23
Wolfgang Weingart July 26 – 30

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

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

Application deadline is May 1, 1993.
Application and financial aid forms may be obtained from:

1993 Maine Summer Institute in Graphic Design
Maine College of Art
97 Spring Street
Portland, Maine 04101
207 775-3052
800 639-4808
207 772-5069 FAX

Maine College of Art

ID

change to e

1993 Maine Summer Institute
in Graphic Design
Maine College of Art
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97 Spring Street
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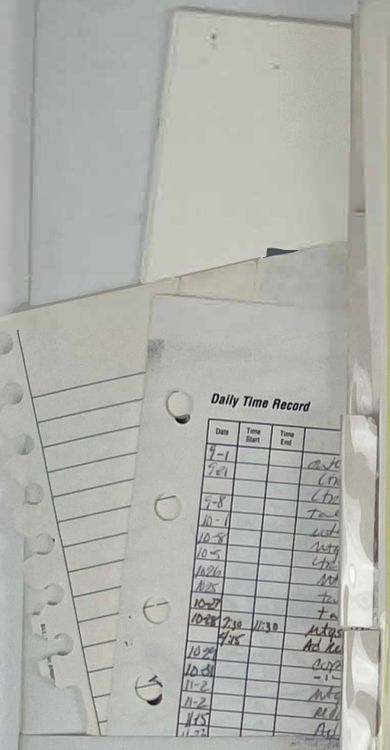
207 775-3052
800 639-4808
207 772-5069 FAX

Maine College of Art

Print

Daily Time Record



Press Releases
Maine Summer Institute in Graphic Design

Print
104 5th Ave
NY NY 10011

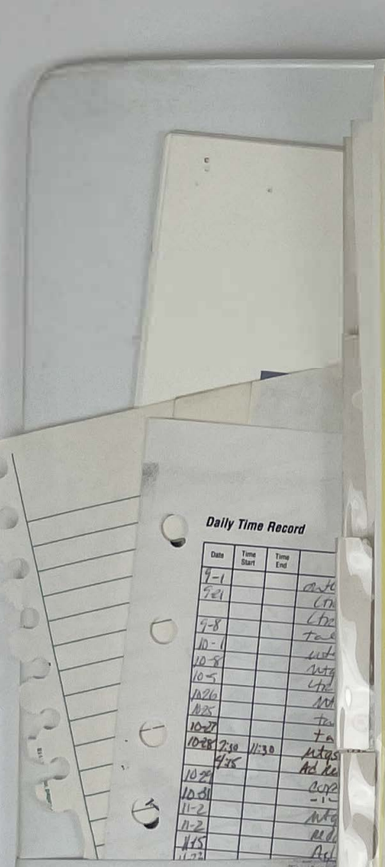
I.D.
250 W. 57th St. #215
NY NY 10107

How
P.O. Box 12575
Cincinnati, OH 45207

Communication Arts
410 Sherman Avenue
Palo Alto, CA 94306

Graphis
141 Lexington Ave
NY NY 10016

Portland A.D. clubs



Portland School of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

-Elspeth

Margot
FYI
2.

Maine's Independent College of Art and Design

News Release

March 9, 1992 - For Release Upon Receipt

Maine Graphic Design Summer Program Draws International Faculty

Three graphic designers of international reputation will be joining the summer faculty of Portland School of Art to inaugurate the college's Summer Institute of Graphic Design. *James Cross, Bruno Monguzzi* and *Rudolph de Harak* will each present a five-day residential workshop for developing and established graphic designers and teachers. The 1992 Maine Summer Institute in Graphic Design runs from July 13 through July 31. Applications for the program are currently being received and admission is selective.

The program is designed to provide a structured exploration of theoretical and practical issues in visual communications. The studio setting will emphasize a common dedication among the students and faculty to intensive work and high professional standards.

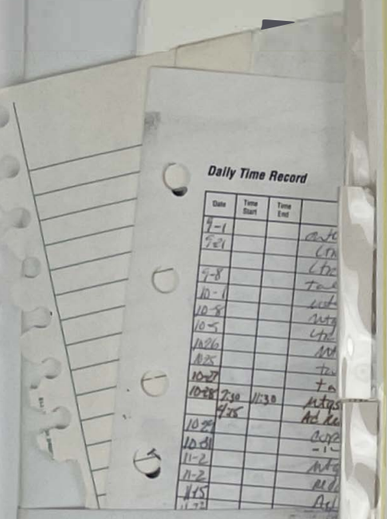
The first session (July 13-17) will be instructed by James Cross, a California designer with an international reputation. Cross is a UCLA graduate and has been an independent designer most of his life except for early work with the Rand and Northrop Corporations and Saul Bass. He is a frequent lecturer on college and university campuses. He most recently received the Lifetime Achievement Award from the Art Directors Club of Los Angeles.

Session 2 (July 20-24) will be hosted by Swiss typographer and teacher, Bruno Monguzzi. Monguzzi began his design career in 1961 after study in Geneva and London. In 1965 he designed nine pavilions for Montreal's Expo '67 and in 1983 designed a signage system for the Musee d'Orsay in Paris. In 1990 he received a Gold Medal from the New York Art Directors' Club. In 1991 he received Bronze and Silver medals at the Toyama Poster Triennial. He is currently a professor at Lugano School for the Applied Arts.

The third session (July 27-31) will feature Rudolph de Harak, a self-taught designer whose career began in 1946. He is the Frank Stanton Professor of Design Emeritus at Cooper Union School of Art and Architecture in New York and has also taught at Yale University. He has received numerous awards and was chosen as the 1989 Laureate of the Art Directors' Club of New York Hall of Fame.

The program is open to graduate students currently enrolled in a program at an accredited college or university, professional designers and educators, and undergraduate graphic design majors with outstanding portfolios. Enrollment in each of the three workshops is limited to 20 students. Placement preference is given to students planning to attend all three weeks of workshops. However, students who wish to or can only attend one or two

-over-



Art College Summer Graphic Design Workshop - cont'd

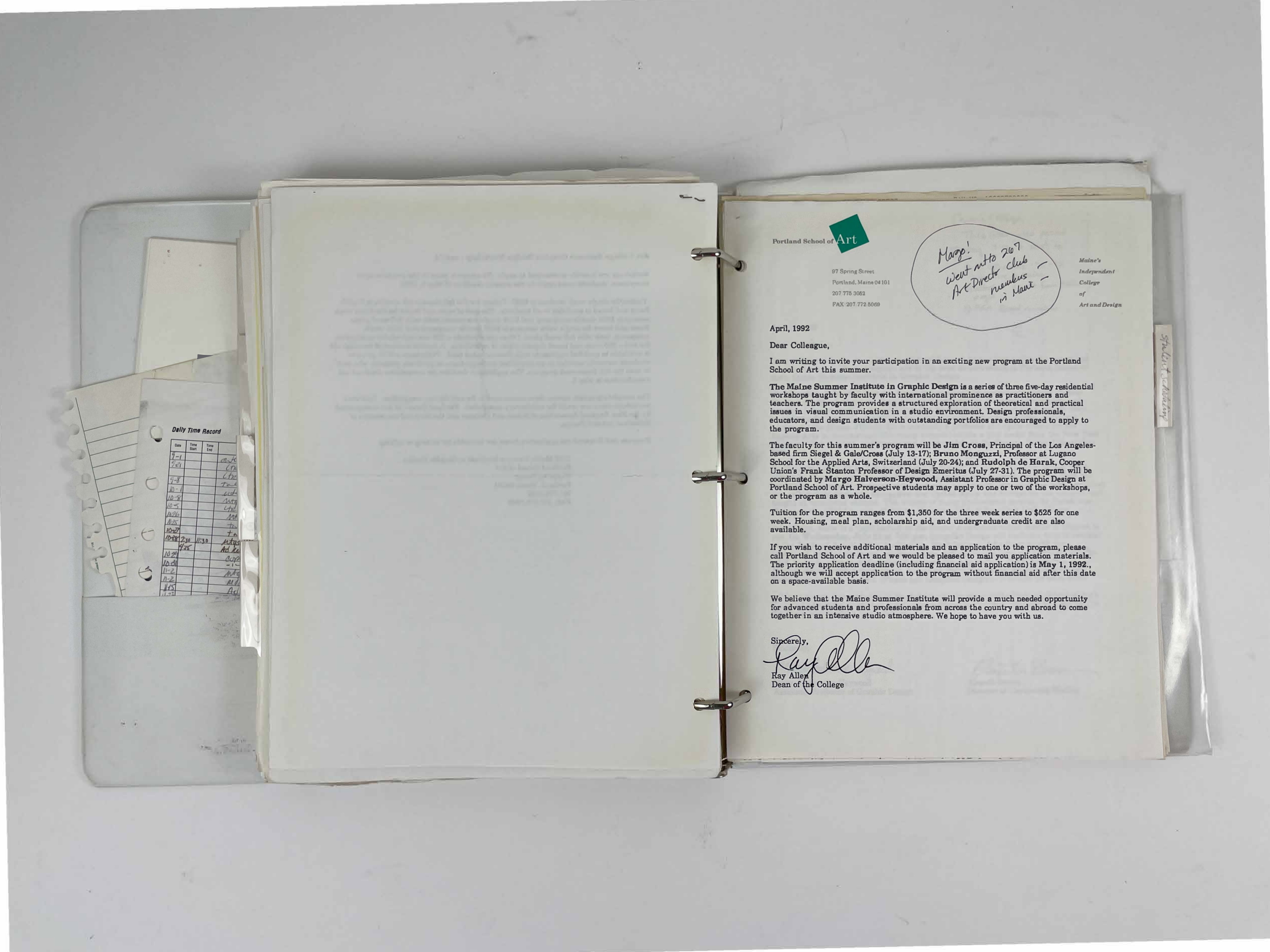
workshops are heartily encouraged to apply. To ensure a place in the program upon acceptance, students must apply by the priority deadline of May 1, 1992.

Tuition for single week sessions is $525. Tuition for the full three-week session is $1,350. Room and board is available to all students. The cost of room and board for the three week session is $600 double occupancy and $700 single occupancy, both with full meal plans. Room and board for single week sessions is $225 double occupancy and $275 single occupancy, both with full meal plans. Other costs include a $25 *non-refundable* application fee and a $50 room and board deposit which *is refundable*. A limited amount of financial aid is available to qualified applicants with demonstrated need. Preference will be given to students currently enrolled in an accredited undergraduate or graduate program who seek to take the full three-week program. The application deadline for competitive financial aid consideration is May 1.

The complete program carries three course credits for satisfactory completion. One-week workshops carry one credit for satisfactory completion. Portland School of Art is accredited by the New England Association of School and Colleges and the National Association of Schools of Art and Design.

Program and financial aid application forms are available by writing or calling:

1992 Maine Summer Institute in Graphic Design
Portland School of Art
97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069



Portland School of Art

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

Margo!
Went out to 267
Art Director club
members
in Maine

Maine's Independent College of Art and Design

April, 1992

Dear Colleague,

I am writing to invite your participation in an exciting new program at the Portland School of Art this summer.

The Maine Summer Institute in Graphic Design is a series of three five-day residential workshops taught by faculty with international prominence as practitioners and teachers. The program provides a structured exploration of theoretical and practical issues in visual communication in a studio environment. Design professionals, educators, and design students with outstanding portfolios are encouraged to apply to the program.

The faculty for this summer's program will be **Jim Cross**, Principal of the Los Angeles-based firm Siegel & Gale/Cross (July 13-17); **Bruno Monguzzi**, Professor at Lugano School for the Applied Arts, Switzerland (July 20-24); and **Rudolph de Harak**, Cooper Union's Frank Stanton Professor of Design Emeritus (July 27-31). The program will be coordinated by **Margo Halverson-Heywood**, Assistant Professor in Graphic Design at Portland School of Art. Prospective students may apply to one or two of the workshops, or the program as a whole.

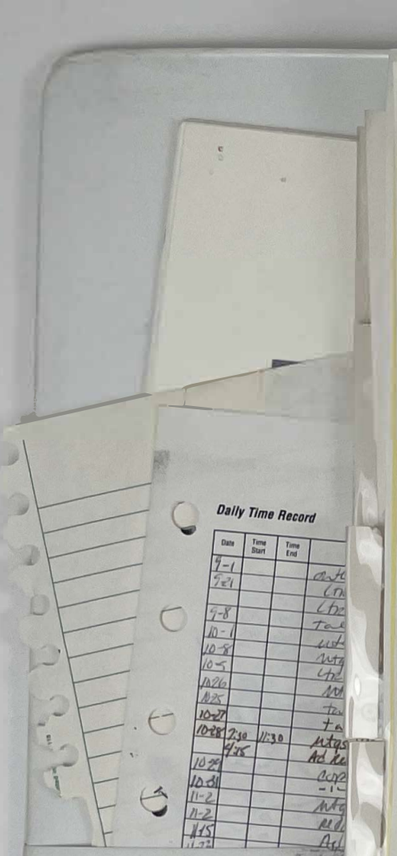
Tuition for the program ranges from $1,350 for the three week series to $525 for one week. Housing, meal plan, scholarship aid, and undergraduate credit are also available.

If you wish to receive additional materials and an application to the program, please call Portland School of Art and we would be pleased to mail you application materials. The priority application deadline (including financial aid application) is **May 1, 1992.**, although we will accept application to the program without financial aid after this date on a space-available basis.

We believe that the Maine Summer Institute will provide a much needed opportunity for advanced students and professionals from across the country and abroad to come together in an intensive studio atmosphere. We hope to have you with us.

Sincerely,

Ray Allen
Dean of the College



Connie + Margo:
This letter was posted Friday 7.17. + sent to:
1) all GD alums '75-92 who live in Maine
2) attached GD list from Yellow pages
3) PSA Board members.
E.

July 15, 1992

Dear Colleague,

I am writing to invite you to two exceptional lectures by two internationally recognized graphic designers. Both designers are in the area as instructors in Portland School of Art's Maine Summer Institute in Graphic Design.

On **Tuesday, July 21 at 7:00 pm** Bruno Monguzzi will be presenting a lecture entitled "Behind the Eye." Monguzzi is an extraordinary graphic designer, typographer and teacher. After study in Geneva and London, he began his career as a designer in 1961. In 1965 he designed nine pavillions for Expo '67 in Montreal and in 1983, a signage system for the Musee d'Orsay. He is currently a professor at Lugano School for the Applied Arts in Switzerland. His many awards include a gold medal from the New York directors' Club in 1990 and bronze and silver medals at the Toyama Poster Triennial in 1991.

On **Tuesday, July 28 at 7:00 pm** Rudolph de Harak will present "Graphic Design: 1910-1990." De Harak is a self taught designer and painter who began his career in 1946. He specializes in graphic, environmental and exhibition design. His work has been exhibited and collected by museums throughout the United States and Europe; he has lectured and taught at numerous colleges. The winner of many professional awards, de Harak was chosen as the 1989 Laureate of the Art Directors' Club of New York Hall of Fame.

In addition, there is a third lecture at the Baxter Auditorium which may be of interest to you. On **Wednesday, July 22 at 7:00 pm**, ImageSet Design will conduct a tutorial seminar at the Portland School of Art Auditorium. Staff designer John Kramer will show interested graphic designers, photographers and public relations professionals how he used desktop software to design and compose the July cover of BYTE Magazine. Immediately following the tutorial, questions about commercial applications for the technology can be answered. (Please call ImageSet Design at 775-4738 for more info.)

All lectures are free and open to the public; all take place at the Portland School of Art's Baxter Auditorium, located at 619 Congress Street in Portland. We hope you will join us for three very exciting presentations.

Sincerely,

Margo Halverson-Heywood.

Margo Halverson-Heywood
Assistant Professor of Graphic Design

Elspeth Brown
Director of Continuing Studies

student scheduling

Plus: • = poster • = letter + poster

Golf Equipment & Supplies–Retail (Cont'd)

Sunbush Club
50 Sunbush Av Cape Eliz ——— 799-0821
50 Sunbush Av Cape Eliz ——— 799-2273
's Golf Club Refinishing & Repairs
Rte 1 Spring Rd Cape Eliz ——— 799-7385
ACOAST GOLF DISCOUNT CTR
37 Lafayette Rd Hampton
Falls N H ——— 603 926-7230

Golf Instruction

Sand City Of
Parks Forestry Div
Riverside Municipal Golf Course
1158 Riverside Pkg ——— 797-3524
POODOCK CLUB
00 Spurwink Av Cape Elizbth ——— 799-0821

Golf Outings

See Special Event Coordinators

Golf Practice Ranges

ACADE GOLF RANGE Rt 1 Saco ——— 282-3524
'N Tee Golfland Rt 302 Windh ——— 797-6753

Gourmet Foods–Wholesale

See Cheese; Fruits & Vegetables–Whol

Gourmet Shops

ODEL FOOD IMPORTERS
UNUSUAL AND EXOTIC FOODS - TREEFOOD
Retail & Wholesale - Gift Boxes
Foods And Wines From All Countries
115 Msp Pkd ——— 774-3671

Island Gourmet The 142 St John Pkd —773-2919
UP & SPOON THE
61 Commercial Pkd ——— 774-4020

NEX Yellow Pages - your buy-word.

Government Offices

See The White Pages Section Of This Directory For The Following Listings: Authorities & Commissions Under Name Of Authority Or Commission; City Under Name Of City; County Under Name Of County; Federal Under "United States Government"; State Under "Maine State Of" And Town Under Name Of Town

Gowns

ELEGANT TRADITIONS WEDDING SHOP & TUXEDO GALLERY
Cruises • Pageants • Cocktail Dresses
Gowns For All Occasions
Proms • Weddings
Larger Sizes
1158 Forest Av Pkd ——— 797-7439

Grain Dealers

Avery Stare Brew Falls Mg ——— 475-3387
Blue Seal Feed Co Rt 302 S Wind ——— 892-9411
Lemoyne's Farm & Feed
East Grey Rd Grey ——— 657-3458

Granite

ARENS STONEWORKS
Design Fabrication Installation Of Rubber And Computer Tops
158 Dow Manchester N H ——— 603 669-7335

BARRETTO GRANITE CORP
"Producers Of Granite For Every Purpose"
Roadway Curb–Buildings–Restoration
COUNTERTOPS • LANDSCAPE PRODUCTS
FAX 603 673-0328
Granite Rd Milford N H ——— 603 673-2373

Granite (Cont'd)

BLUE RIDGE STONE CENTER
237 Spring Hgtn ——— 772-6220
CERAMIC TILE PLUS 38 Market S Pkd ——— 799-0660
Ourstone Steps Thompson's Pt Pkd ——— 772-3552
Maine Memorial Co 220 Main S Pkd ——— 767-2233
MOLITERNO STONE SALES
9 New England Way Lincoln R I ——— 401 333-9393
Morrison Geo E & Son 222 Main S Pkd ——— 767-2511

NEW ENGLAND STONE INDUSTRIES INC
ARCHITECTURAL GRANITE FOR BUILDINGS
HIGHWAY & STREET CURBING
FULL ARCHITECTURAL PLANNING SERVICE
QUARRIER, FABRICATOR, INSTALLER
• ALL TYPES OF NATURAL STONE
• DEER ISLE GRANITE MANUFACTURER
Toll Free Dial ——— 1 800 232-2043
Providence Pkg
Smithfield R I ——— 401 232-2040

RICHARDSON MONUMENT CO INC
Signs Lettering & Memorials And Granite Slabs Etc
331 Lincoln S Pkd ——— 767-2761

ROCK OF AGES CORPORATION
Architectural Division Fabricators & Quarriers
349 North State
Concord N H ——— 603 224-5325
Sargeant John Granite Co Inc
W Concord N H ——— 603 225-2783
please see our display ad this page

Graphic Designers

CARIBOU PRESENTATIONS
• 35mm Color Slides, Prints & Overhead Transparencies • Macintosh Slide Service Bureau
• Video Graphics/Fax & Modem Equipped
45 Comm ——— 772-4400

Calendar Publishing Co
99 B Lawrence Rd Wnth ——— 854-1679
Cub Graphics 94 Boston Pkd ——— 775-8226
Dawson Design 136 Broadway S Pkd ——— 773-8328
Daniels Slagle 52 Center Pkd ——— 772-7994
Deja International Corp
561-A Brighton Av Pkd ——— 772-4202
Designworks 10 Exchange Pkd ——— 772-4612
Evans Leslie Design Associates Inc
1 Exchange Pkd ——— 874-0102
Forms By Design 49 Dartmouth Pkd ——— 773-9530
Garry Susan Advertising & Graphic Design
100 Commercial Pkd ——— 874-2203
Graphic AM 110-A Exchange Pkd ——— 772-0014
GRAPHIC ARTS LAB 64 Middle Saco ——— 282-5450
Graphics North S Portland St Pkd ——— 774-5044
Haddad Christopher Design
52 Center Pkd ——— 772-9001
Hillman Thomas Design 193 Middle Pkd —773-3727
IMAGESET
470 Forest Av Pkd ——— 775-4738
please see our display ad this page
Johnson Design 110 Exchange Pkd ——— 775-4707

LETTER SPACE
Sue Walker, Graphic Designer
Publications, Catalogs, Newsletters, Programs, Brochures, And Collateral Materials From Your Hard Copy Or Disk

Graphic Designers (Cont'd)

Litchfield Lynda Design & Illustration
34 Dunlorth Pkd ——— 773-
Macnamidar Inc 100 Oak Pkd ——— 773-
Mabrey Flies 249 Brown Wnth ——— 854-
Print Media Production 40 Elm Pkd ——— 773-
PRODUCTION PLANNING ASSOCIATES
57 Exchange Pkd ——— 775-
Ratto Design Communications
5 Mill Pkd ——— 775-
SCRATCH 45 Exchange Pkd ——— 772-

SLIDE WORKS
• GRAPHIC SLIDES
• MAC/PC SLIDE OUTPUT
• COLOR OVERHEADS
• DUPLICATE SLIDES/COPY SLIDES
• COLOR FILM RECORDER SALES
94 Commercial Pkd ——— 774-

Spurwink Signs 36 Dunlorth Pkd ——— 775-
Stillwell/Pinehall Design 148 Spring Pkd —871-
Talk Productions 24 Allen Av Ext Pkd ——— 797-
Walnut Hill Graphics 638 Congress Pkd —774-

WASS CYNTHIA
Total Design Services
VISUAL COMMUNICATION • LOGOS
BROCHURES • POSTERS • ILLUSTRATIONS
• CORPORATE IDENTITY
CAMERA READY ARTWORK
57 Hook S Pkd ——— 90-

Graphologists

See Handwriting Experts

Gratings

GRIP STRUT SAFETY GRATING–
DISTRIBUTOR
POWER ENG CO INC
420 Boston Turnpk
Shrewsbury Ma ——— 508 842-
POWER ENGINEERING CO INC
420 Boston Trnpk
Shrewsbury Ma ——— 617 235-

MWM
CHEMGRATE Fiberglass Grating & Treads - Stock & Custom
19 Dale Old Orchard Beach ——— 934-

Gravel

BLUE ROCK INDUSTRIES
W Cumberland Me ——— 829-

DUBOIS CLAUDE EXCAVATION INC
GRAVEL • SAND • LOAM
• BANK RUN GRAVEL • TOPPING GRAVEL
Please See Our Ad At Contractors - Ge
782-

Gravel (Cont'd)

FRANKLIN SAND & GRAVEL CO INC
SAND & GRAVEL
BULLDOZING & EXCAVATING
8 Hamlin Rd Falmth ——— 797-2727
Plummer Rd Gorham ——— 892-2560
Heights ——— 657-3686

Gilbride Construction Co Inc Rt 26 Gray—657-2029
GRANETTA SAND & GRAVEL
See Our Ad At Contractors-General
Rte 113 Baldwin ——— 625-7400
NORTHEASTERN SAND & GRAVEL
Rte 35 Kittery ——— 642-3098
NORTHERN INC 484 Ledge Rd Yar ——— 846-5839
R B E SAND & GRAVEL Rt 11 Hop ——— 693-6765
PORTLAND SAND & GRAVEL CO INC
CRUSHED PRODUCTS
OUR SPECIALTY
Mayal Rd Gray ——— 657-3226
Cumberland Tel No ——— 829-3488

PRATT LEROY S
LOAM, FILL, SAND & GRAVEL
BOY OF R.J. GROUNDIN & SON
140 Black Pt Rd Scar ——— 883-4801
Dr ——— 883-3633
Rte Leroy S Black Point Rd Scar ——— 883-3633
SEBASTIAN CONSTRUCTION CO INC
297 US Rt 1 Scar ——— 883-5528
SHAW BROTHERS CONSTRUCTION INC
CRUSHED GRAVEL - STONE
SAND - LOAM
Materials To Meet All Specifications
24 x 48 Hour Delivery
See Our Ad At Contractors - General
111 Main Gray ——— 839-2552

SPPI N
Sand & Gravel
Westbrook Rd Westh ——— 854-8181

Gravestones

See Monuments

Grease Duct Cleaning

See Ventilating Systems-Cleaning

Greenhouse Builders

FOSTER WILLIAM
BILL FOSTER'S
SOLAR STRUCTURES
SALES AGENT FOR:
SKYTECH SYSTEMS
EVERLITE GREENHOUSES
16 Atlantic Rd York Harbor ——— 363-3720

Greenhouses

Harmony Greenhouses 312
BERTIN'S GREENHOUSE
SHOP 157 Mechanic Wnth
BROADWAY GARDENS
1648 Ocean S Pkd ———
If No Answer ———
Chase's Greenhouses 327 M
Dudley The Florist Inc 67 B
Estabrooks Farms & Greenh
See Our Ad At Nurseries
109 E Main Yar ———
Family Patch The Route 1 S
Four Seasons Greenhouse
25 Blanchard Quarry Cir ———
LUCAS TREES AND 638 Main
MARTELL'S GREENHOU
610 Brighton Rd Wnth ———
O'DORAL'S NURSERIES INC
See Display Ad At Nurseries
County Rd S Gran ———
ROAK'S GREENHOUSES
SHOP 311 Ocean Av Pkd
ROCKPORT HYDROPONIC Fa
201 Commercial Rockport ——
Sawyer's Flower Shop 737
SEAWARD NURSERIES
Greenhouse & Nursery Sto
Rt 77 Cape Elizbth ———
SKILLIN'S GREENHOUSE
89 Forside Rd Falmth Forside
South St Lawn & Garden In
South St Gran ———

Greeting Car

Blueberry Patch
546 Shore Rd Cape Elizbth -
Drop Me A Line 144 High P
Expressions 1 City Center P

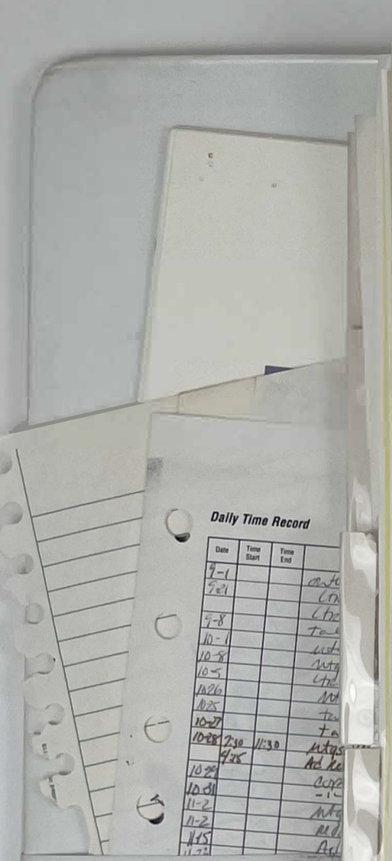
HALLMARK CARDS
• CARDS
• GIFTS
• GIFT WRAP
• STATIONERY
• PARTY SUPPLIES
"FOR INFORMAT
RETAILER
NORTH WINDHAM
ROMARD'S HALLMARK
Windham Mall Wnd ———
PORTLAND
ROMARD'S HALLMARK SI
Northgate Shpg Ctr Pkd–

Harbour Books 40-A Lafayet
HATCH'S HALLMARK SH
409 Western Av S Pkd ———
Pine Tree Shopping Ctr Pkd–
Logos Book Store 152 US R
Lynn's Hallmark Shop
311 Maine Mall S Pkd ———
Paper Patch The
Portland Me
Toll Free - Dial "1" & The
17 Exchange Pkd ———
Pear Tree The 18 Exchange
Sackets Hallmark Card & G
Maine Mall Rd S Pkd ———
VILLAGE SWEET SHOPP
Park Ltd Plaza Scar

The Pro Shop That's Not on the Green!
More Pro Line Golf Merchandise...
More Clothing & Accessories...
Pro-Quality Service...
All at Competitive Prices!
The MAINE GOLF Shop
PLAZA 29 • 29 Western Avenue, South Portland, ME

Daily Time Record

Date	Time Start	Time End	
9-1			Orientation
9-21			Lecture
9-28			Test
10-1			Lecture
10-5			Assig
10-12			Lab
10-19			Test
10-26			Assig
10-27	2:30	4:30	Assig
10-28	9:30	11:30	Assig
10-29			Assig
10-31			Lecture
11-2			Assig
11-3			Assig
11-5			Assig



MARGO

Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

Since 1883;
Formerly
Portland
School of Art

student activity

News Release

For Release Upon Receipt - June 28, 1993

International Designers To Lecture

As part of the Maine Summer Institute in Graphic design, three internationally-recognized designers will be giving free public lectures on consecutive Tuesday evenings beginning July 13. The lectures will be given in the Goodbody Auditorium of Maine College of Art located in the Baxter Building at 619 Congress Street, Portland. The time for all three lectures is 7:00 P.M. There is no charge for admission.

On July 13, Hans-Ulrich Alleman will discuss "The Designer's Journey, Impact and Influence." Hans-Ulrich Alleman teaches at the University of the Arts in Philaelphia. He is also the principal at Alleman Almquist & Jones, a Philadelphia based design firm formed in 1983. Alleman was born in Switzerland and graduated from the Kuntsgewerbeschule in Basel, Switzerland in 1965. As a founding member of AIGA, he has lectured both abroad and around the U.S. He has received numerous awards from major professional organizations. His teaching methods havebeen featured in *Graphic Design Education* and *Typographische Manatsblatter*, a Swiss quarterly on education and design.

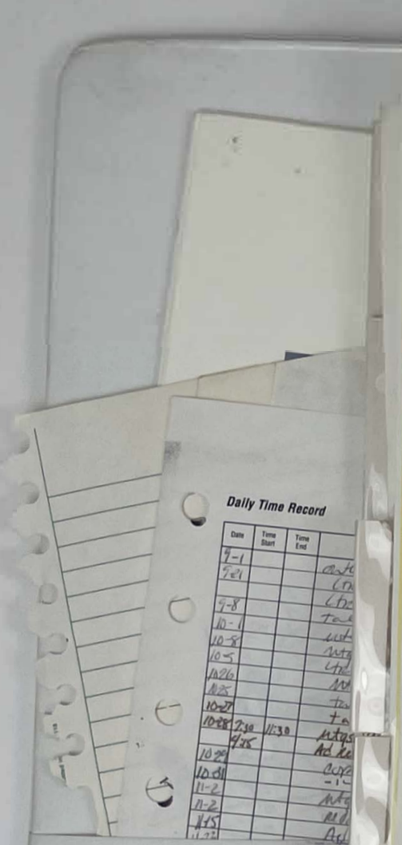
On July 20, Inge Druckrey will discuss "Visual Communication, A Closer Look At Maps." Inge Druckrey is a senior critic at Yale Universoty and a visiting lecturer at Rhode Ilsnad School of Design. She has taught at the Philadelphia College of Art, the Kunstgewerbeschule Krefeld, Germany and the Kansas City Art Institute. She was born in Berlin, Germany and received a state diploma from the Kunstgewerbeschule, Basel, Switzerland in 1965. Her work has been published in *Graphis Annual, Industrial Design, Print, Design Quarterly* and *The 20th Century Poster.*

On July 27, Wolfgang Weingart will present "Weingart: Work From Over 30 Years." Wolfgang Weingart has taught at the Kunstgewerbeschule, Basel, Switzerland since 1968. His teaching has been focused on experimenting with typography. He has lectured on his teaching methods in over15 countries within the past 20 years. Weingart's work and that of his students has been shown in exhibitions throughout the U.S. and Germany. His work has appeared in international poster exhibitions, design books and journals. He has received awards from the Swiss Department of Cultural Affairs for his posters and book cover designs.

On October 9, 1992, We Changed Our Name. We are Now:

Maine College of Art

Since 1882;
Formerly Portland School of Art



Maine College of Art

97 Spring Street
Portland, Maine 04101
207.775.3052
FAX: 207.772.5069

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Information for Events Calendars

As part of the Maine Summer Institute in Graphic design, three internationally-recognized designers will be giving free public lectures on consecutive Tuesday evenings beginning July 13. We would appreciate your listing any or all of these events in your calendars.

July 13; 7:00 p.m.; Hans-Ulrich Alleman: "The Designer's Journey, Impact and Influence." Goodbody Auditorium, Maine College of Art , 619 Congress Street, Portland. FREE; Call: 775-3052

July 20; 7:00 p.m.; Inge Druckrey; "Visual Communication, A Closer Look At Maps." Goodbody Auditorium, Maine College of Art , 619 Congress Street, Portland. FREE; Call: 775-3052

On July 27: Wolfgang Weingart: "Weingart: Work From Over 30 Years." Goodbody Auditorium, Maine College of Art , 619 Congress Street, Portland. FREE; Call: 775-3052

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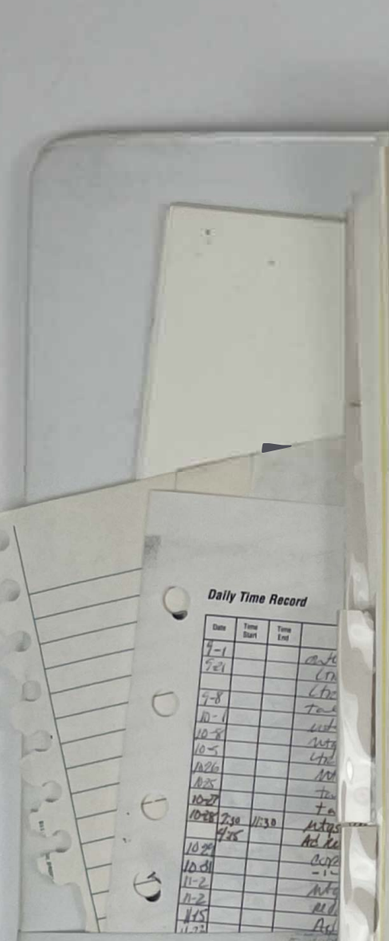

ARGO

Maine College of Art

97 Spring Street
Portland, Maine 04101
207 775.3052
FAX 207.772.5069

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Information for Public Service Announcements

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July 20; 7:00 p.m.; Inge Druckrey; "Visual Communication, A Closer Look At Maps." Goodbody Auditorium, Maine College of Art , 619 Congress Street, Portland. FREE; Call: 775-3052

On July 27: Wolfgang Weingart: "Weingart: Work From Over 30 Years." Goodbody Auditorium, Maine College of Art , 619 Congress Street, Portland. FREE; Call: 775-3052

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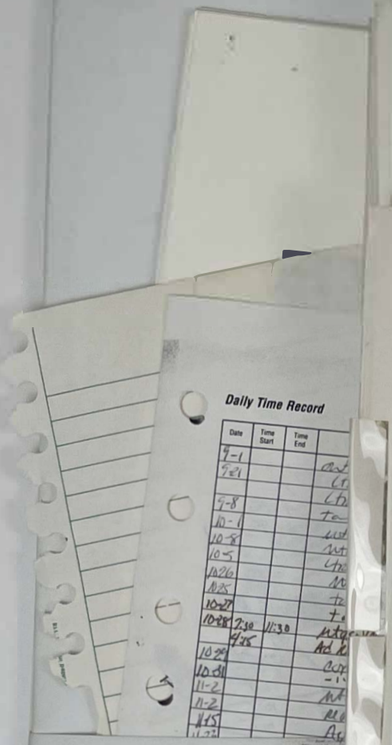
Typography Workshop with Wolfgang Weingart/Basel-Switzerland
at Maine Summer Institute in Graphic Design (Maine College of Art)
July 26 to 30, 1993.

Program

	9 to 12 am		1.30 to 5 pm	
Monday July 26	9–10.30:	About the Basel School of Design Schoolstructure What and why made the Basel School known? What changed in Typography after 1968? How we 'teach' students in Basel? What can be school for me? Material which we need for the one-week workshop. Explaining the exercises/Why these exercises.	1.30–4: 4–5:	First exercise Showing examples from the Typography Class at the Basel School of Design.
	10.30–12:	First exercise Working with Basic Typography Problems		
Tuesday July 27	9 to 12 am		1.30 to 5 pm	
	9–9.45:	Will answer five questions made up by the participants, written on a paper.	1.30–4: 4–5:	First exercise (end) Second exercise Ralph Caplan By Design With eight chapters McGraw-Hill Paperback Eras come and go, but the more design changes the more it seems to stay the same.
	9.45–12:	First exercise		
	The lecture evening is planned on Tuesday at the Maine College of Art.			
Wednesday July 28	9 to 12 am		1.30 to 5 pm	
	9–12:	Second exercise	1.30–5:	Second exercise



	9 to 12 am		1.30 to 5 pm	
Thursday July 29	9-9.45:	Will answer five questions made up by the participants, written on a paper.	1.30-5:	Second exercise (end) and evaluation of the results from the five-day workshop.
	9.45-12:	Second exercise		
Friday July 30	9-12:	Showing by computer general basic typography problems from the classical viewpoints in relation to the five-day exercises.	1.30-?	Concluding event outside the class organized by the Director of the Maine Summer Institute in Graphic Design.

The End.

General informations

Working tools which you need:
scissors
scotch tape
piece of glass (around 9 by 12 inch.)
notebook
and general design tools like pencil etc.

The given space for the first and second exercise:
8 1/2 by 11 inch.

(continued other side)

1993 Maine Summer Institute in Graphic Design
Maine College of Art

July 13 Hans-Ulrich Allemann — **The Designer's Journey: Impact & Influence**

Hans-Ulrich Allemann teaches at the University of the Arts in Philadelphia. He is also the principal at Allemann Almquist & Jones, a Philadelphia based design firm formed in 1983. Allemann was born in Switzerland and graduated from the Kunstgewerbeschule in Basel, Switzerland in 1965. As a founding member of the AIGA, he has lectured both abroad and around the U.S. He has received numerous awards from major professional organizations. His teaching methods have been featured in *Graphic Design Education* and *Typographische Manatsblätter*, a Swiss quarterly on education and design.

July 20 Inge Druckrey — **Visual Communication, A Closer Look at Maps**

Inge Druckrey is a senior critic at Yale University and a visiting lecturer at Rhode Island School of Design. She has taught at the Philadelphia College of Art, the Kunstgewerbeschule Krefeld, Germany and the Kansas City Art Institute. She was born in Berlin, Germany and received a state diploma from the Kunstgewerbeschule Basel, Switzerland in 1965. Her work has been published in *Graphis Annual, Industrial Design, Print, Design Quarterly* and *The 20th Century Poster.*

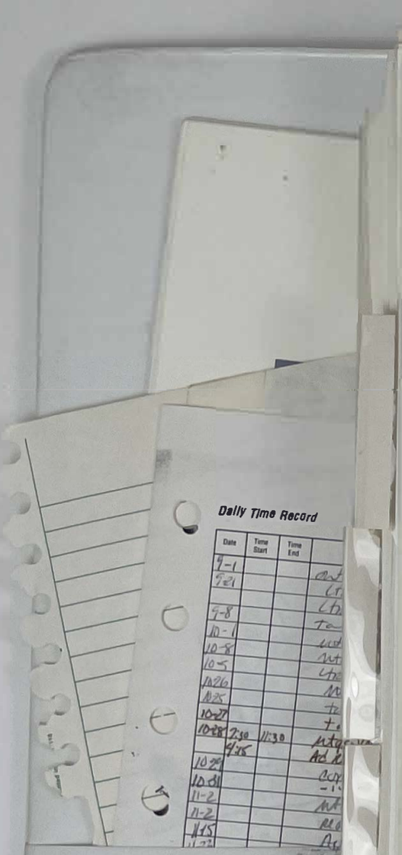
July 27 Wolfgang Weingart — **Weingart: Work From Over 30 Years**

Wolfgang Weingart has taught at the Kunstgewerbeschule Basel, Switzerland since 1968. His teaching has been focused on experimenting with typography. He has lectured on his teaching methods in over 15 countries within the past 20 years. Weingart's work and that of his students has been shown in exhibitions throughout the U.S and Germany. His work has appeared in international poster exhibitions, design books and journals. He has received awards from the Swiss Department of Cultural Affairs for his posters and book cover designs.

Graphic Design
Public Lecture Series
Goodbody Auditorium
Baxter Building 7:00pm
619 Congress St.
Portland, Maine 04101

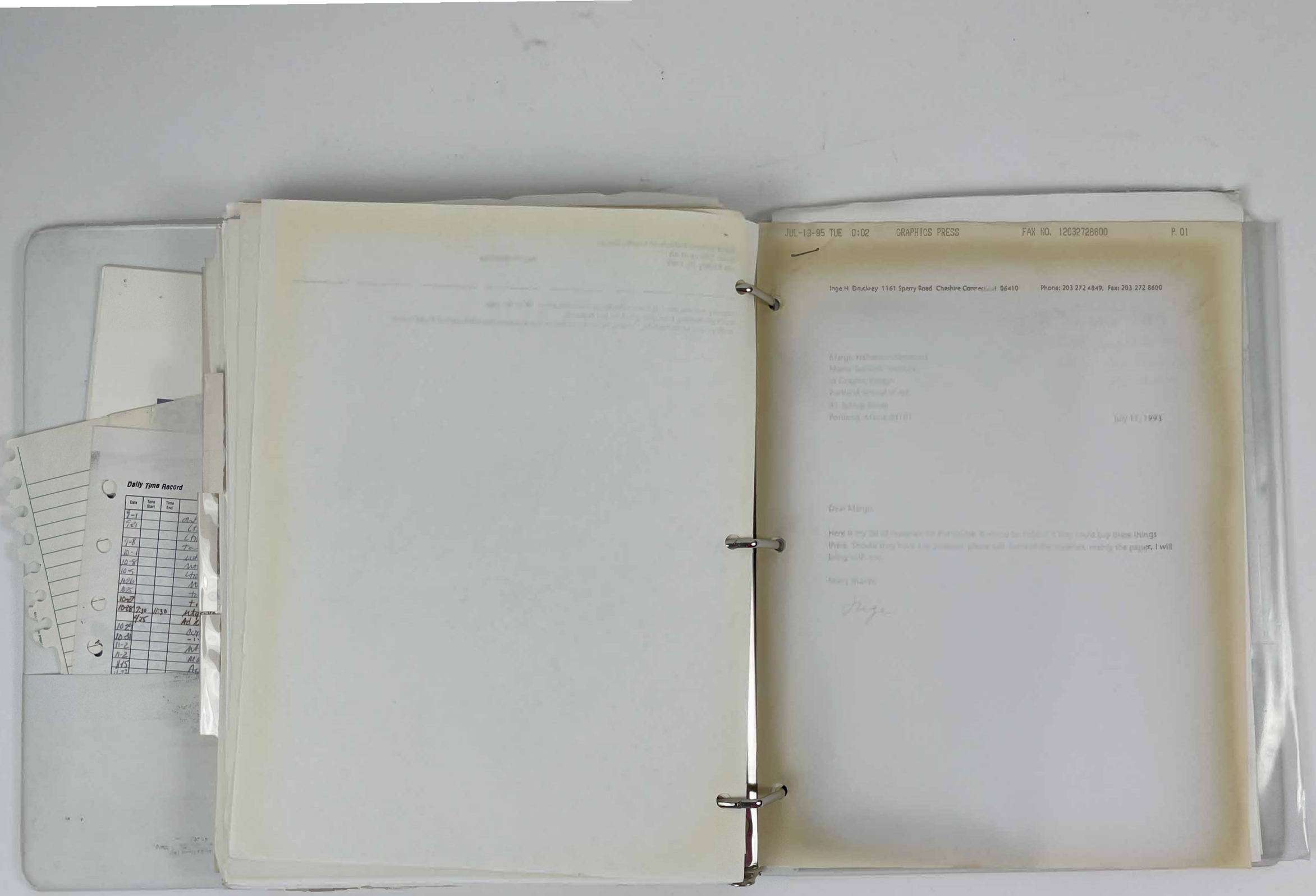
Maine College of Art

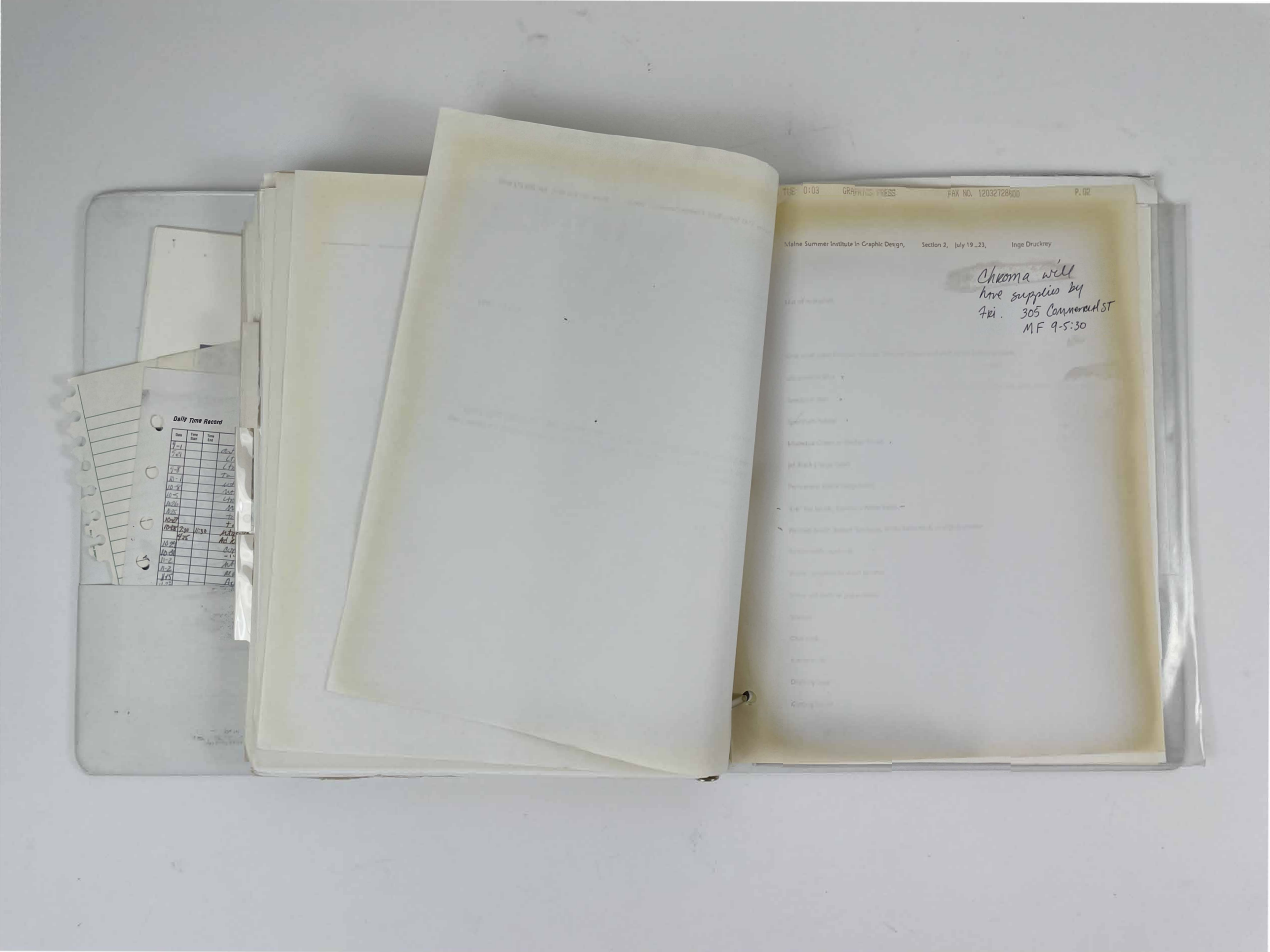
For more information call 207.775.3052



Maine Summer Institute of Graphic Design
Maine College of Art
July 12-July 30, 1993 **Registration/Map**

Monday morning meet at 8:30 in the Baxter basement area-- #4 on the map.
You'll get building keys, (bring 10$ for key deposits)
We'll go over other institute, College, Portland information, eat and move into the individual studio spaces.


Daily Time Record
JUL-13-95 TUE 0:02 GRAPHICS PRESS FAX NO. 12032728600 P. 01
Inge H. Druckrey 1161 Sperry Road Cheshire Connecticut 06410 Phone: 203 272 4849, Fax: 203 272 8600
July 11, 1993
Dear Margie,
Here is my bill of materials for the course. It would be helpful if they could buy these things there. Should they have any problems, please call. Some of the materials, mainly the paper, I will bring with me.
Many thanks,
Inge


TUE 0:03 GRAPHICS PRESS FAX NO. 12032728600 P.02
Maine Summer Institute in Graphic Design, Section 2, July 19 _23, Inge Druckrey
Chroma will have supplies by Fri. 305 Commercial ST MF 9-5:30
Daily Time Record

Wolfgang Weingart/AGI

Maine Summer Institute of Graphic Design
Maine College of Art
July 12-July 30, 1993 **Supplies**

bring
- scissors
- T square
- Triangle
- x-acto or scalpel & blades
- scotch tape
- piece of glass (ca. 43cm x 31cm)
- ruler with typographic measurements
- cutting mat
- assortment of pencils, black pens, markers, various tips
- clear push pins
- metal edge to cut against
- notebook
- *general design tools-- colored pencils, paints, bring any of your supplies you work with on a regular basis (no computers)*

available @ Baxter
- photo copier, enlarges & reduces
- camera lucy

art supply stores

Chroma	*Artist & Craftsman*
305 Commercial	415 Forest Ave
774-3599	772-7272
M-F: 9-5:30	M-F: 9-7
~~Fri: 9-5~~	

Ideas for '93

- tidebrook -
- canoe -
- ferry to Wils -
- Camden - windjammer boat - 20
- Volleyball @ Auditorium 2
- Eprom - tennis, basketball, baseball 1
- 2
- -25-

Trip to Freeport
LL Bean Bags - W/ Maine College of Art

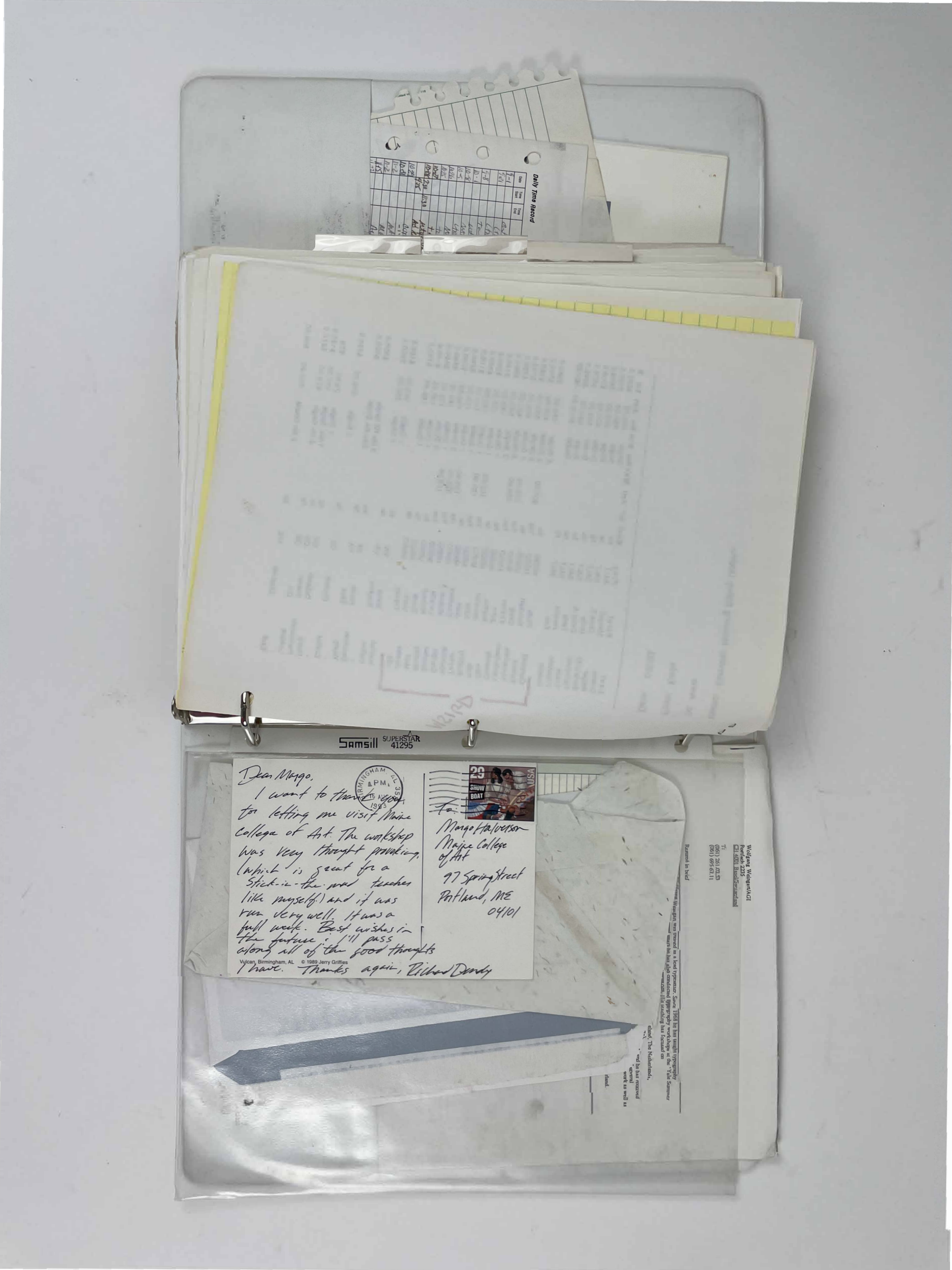
Saturdays - Beach -

[illegible] on Mail-back : more info on wks schedule

may buy meals @ dorm
Portland Hall :

Sun eve
Mon eve
-
-
- Fri Lunch - studio
- pizza
- Fri am - [illegible] coffee baffles
2-3 crits
- Shaker Village
early dinner
dimmers outside

Lunch after crit


Daily Time Record
Samsill SUPERSTAR 41295
BIRMINGHAM AL 35
PM
16 AUG
1993
29
SHOW BOAT
USA
Dear Margo,
I want to thank you for letting me visit Maine College of Art. The workshop was very thought provoking, (which is great for a stick-in-the-mud teacher like myself) and it was run very well. It was a full week. Best wishes in the future; I'll pass along all of the good thoughts I have. Thanks again, Richard Dendy
To:
Margo Halverson
Maine College of Art
97 Spring Street
Portland, ME
04101
Vulcan, Birmingham, AL © 1989 Jerry Griffies
Wolfgang Weingart/AGI
Postfach 2235
CH 4001 Basel/Switzerland
Resumé in brief

Wolfgang Weingart *AGI*
Postfach 2235
CH 4001 Basel/Switzerland

Phone:
(061)261.02.53
(061)695.67.11

Basel,
Jan 8, 1993

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

U S A

Dear Margo,
sorry I could not send you the signed paper sooner back, we had holidays. The dates and all the other conditions are fine.
If you have a speficic idea for a theme during this week please let me know.
Many greetings and all the best,

Fax Nr (061)261.02.63

Dear Margo,
I want to thank [illegible] for letting me visit Maine College of Art. The workshop was very thought provoking. [illegible] is great for a [illegible]-it-is-the-new teacher myself) and if was very well. It was a [illegible]. Best wishes in [illegible] future. I'll pass all of the good thoughts [illegible]. Thanks again, Richard Dandy

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

Daily Time Record

27 TUESDAY JULY 27 1993

28 WEDNESDAY JULY 28 1993

APPOINTMENT SCHEDULE

PRIORITIZED DAILY TASK LIST

14 Garfield Avenue
Athens OH 45701
August 16.

Margo Halverson
Maine College of Art
Portland ME 04101

Margo!

I just returned to Athens a few days ago. Athens very sultry, very dry grass. Memories of cool days and sauntering around Portland linger.

Thank you so much for putting up with us, and sharing Weingart & Kathy & your students for those days. It was great to meet you and talk, and the students were fun, and interesting too. What a fine recommendation for your summer program.

I hope next year some of my students can afford to apply. We've got a good crop coming up, and I'll pass any information on to them.

And if you're ever near SE OHIO (not a horrible drive if you stop at Pat Eynon's in Boston & Richard's in State College on the way) I've got a great guest room and would love to see you again & show you O.U. & Athens.

Again. many thanks. (and warm hugs)...

Karen

to thank you
me visit Maine
Art. The workshop
thought provoking,
great for a
mad teacher
and it was
It was a
est wishes in
I'll pass
good thoughts
again, Richard Dendy

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

Weingart
Postfach 2235/CH 4001 Basel

Daily Time Record

PRIORITIZED DAILY TASK LIST

28 WEDNESDAY JULY 28 1993

Symbol Legend
✓ - Task
— - Planned Forward
X - Task Deleted
O - Delegated Task
• - In Process

S M T W T F S
1 2 3
4 5 6 7 8 9 10
11 12 13 14 15 16 17
18 19 20 21 22 23 24
25 26 27 28 29 30 31

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(061) 693.67.11

Resumé in brief

Born in 1941, Wolfgang Weingart was trained as a lead typesetter. Since 1968 he has taught typography at the Basel School of Design/Switzerland. In the past several years he has also conducted typography workshops at the Yale Summer Program in Graphic Design' in Brissago, Switzerland and institutions in other countries. His teaching has focused on conventional and computer experiments with typography.

Since 1972 he has lectured on his teaching methods in Norway, Great Britain, Ireland, The Netherlands, Germany, Switzerland, Austria, Canada, United States, and Mexico (see separate list of lectures for details).

Weingart's work has appeared in international poster exhibitions, design books and journals and he has received awards from the Swiss Department of Cultural Affairs for his posters and book cover designs. Weingart is the author of several books about typography and design, and a new, comprehensive book about student work is to appear in 1993. Weingart's work as well as that of his students has been shown in exhibitions in the United States and Germany; planning for an exhibition in Zurich concurrent with the release of the new book is underway. Weingart is founder of the periodicals 'TM/communication' and 'Typographic Process' and is a contributor to the 'Typographische Monatsblätter'/St.Gall, Switzerland.

Weingart is a self-taught designer and educator. He is a member of the organization 'Alliance Graphique Internationale' (AGI).

Summer 1991

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Lectures given in the United States, Canada, and Mexico since 1972.

1972:	Philadelphia.	• Philadelphia College of Art
	Columbus.	Ohio State University
	Cincinnati.	• University of Cincinnati
	Princeton.	Princeton University
	New Haven.	• Yale University
	Providence.	Rhode Island School of Design
1973:	Providence.	• Rhode Island School of Design
	Boston.	Boston University
	New York.	Pratt Institute
	New York.	Cooper Union
	Princeton.	Princeton University
	Cincinnati.	• University of Cincinnati
	Columbus.	• Ohio State University
1975:	Pittsburgh.	Westinghouse Corporate Design Center
1977:	Philadelphia.	Philadelphia College of Art
1981:	Raleigh.	North Carolina State University
	Cincinnati.	University of Cincinnati
	Bloomfield Hills/MI.	Cranbrook Academy of Art
	Melville/NY.	Mergenthaler Linotype Company
	Philadelphia.	Philadelphia College of Art
	Purchase/NY.	State University of New York at Purchase
	Providence.	• Rhode Island School of Design
1982:	New Haven.	Yale University
1984:	Providence.	Rhode Island School of Design
	Zeeland/MI.	Herman Miller Design Department
	Pittsburgh.	• Carnegie Mellon University
	Baltimore.	Maryland Institute College of Art
	Chicago.	Art Institute of Chicago and the Society of Typographic Arts (STA)
	Minneapolis.	Minneapolis College of Art and Design
	Los Angeles.	• California Institute of the Arts and the AIGA at the Pacific Design Center
	Los Angeles.	Otis Art Institute of Parsons School of Design
	Richmond/VA.	Virginia Commonwealth University
	Raleigh.	North Carolina State University
	Ames/IA.	Iowa State University
	Providence.	Rhode Island School of Design
	New Haven.	Yale University
	New York.	Cooper-Hewitt Museum
1985:	Cupertino/CA.	Apple Computer, Inc./ Design Department
1986:	San Francisco.	Landor Associates
	New Haven.	• Yale University
	Purchase/NY.	State University of New York at Purchase
	Boston.	AIGA at Boston University
	San Francisco.	AIGA at California College of Arts and Crafts
	Philadelphia.	Moore College of Art
	Houston.	University of Houston
	Chicago.	Society of Typographic Arts (STA)
	Raleigh.	• North Carolina State University
1987:	Pittsburgh.	Carnegie Mellon University
	Philadelphia.	University of the Arts/Philadelphia College of Art
	Irvine/CA.	University of California 'Perspectives 87'
1988:	Pasadena/CA.	Art Center/College of Design
	Los Angeles.	Otis Art Institute of Parsons School of Design
	Huntington/WV.	Marshall University 'Influences 3'
	Pittsburgh.	• Summercourse/Carnegie Mellon University
	Washington DC.	Corcoran School of Art
	Washington DC.	American University
	Kalamazoo/MI.	Western Michigan University
	Monterey/CA.	'The Computer and the Road to Design Excellence'
	Philadelphia.	• University of the Arts/Philadelphia College of Art
	Toronto.	Society of Graphic Design of Canada
	Toronto.	Ontario College of Art & Design
	Halifax.	Nova Scotia College of Art & Design
	New Haven.	Yale University

• = Lecture and workshop

>

1989:	Mountain View/CA.	Adobe Systems Incorporated
	Palo Alto/CA.	Next, Inc.
	Santa Clara/CA.	'Experiment: Ninth International Calligraphy Conference'
Planned for ~~October~~ 1991:	Portland/ME.	
	Miami.	
	Austin.	
	Denver.	
	Portland/OR.	
	Seattle.	
	Vancouver.	
	Calgary.	
	Mexico City.	

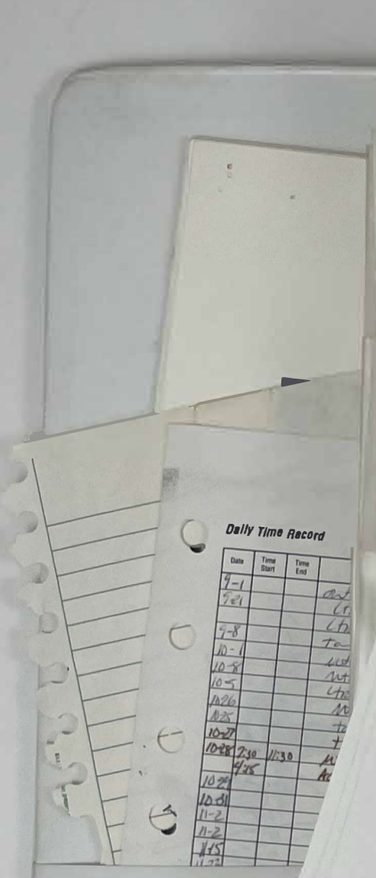
Lectures given in Europe since 1972:
Norway, Great Britain, Ireland, The Netherlands, Germany, Switzerland and Austria.

• = Lecture and workshop

Summer 1991

Daily Time Record

Date	Time Start	Time End	
9-1			
9-8			
9-15			
9-22			
9-29			
10-1			
10-8			
10-15			
10-22			
10-25			
10-27			
10-28	2:30	11:30	
	7:45		
10-29			
10-31			
11-2			
11-3			
11-5			
11-12			



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Lectures given in Europe since 1972:
Norway, Great Britain, Ireland, The Netherlands, Germany, Switzerland and Austria.

1972:	Olten.	Buchhersteller-treffen der Schweizer Verlage
	Darmstadt.	Fachhochschule/Fachrichtung Design
	West Berlin.	Akademie der Künste
1973:	St.Gallen.	Handsetzervereinigung
	Luzern.	Schule für Gestaltung
	Zürich.	Handsetzervereinigung
	Bern.	Handsetzervereinigung
	Basel.	Schule für Gestaltung
	München.	Typographische Gesellschaft München
1974:	Brissago.	Yale Summer Program in Graphic Design
1975:	Mannheim.	Fachhochschule/Fachrichtung Design
	Zürich.	Atelier Joseph Müller-Brockmann
1976:	Luzern.	Schule für Gestaltung
	Brissago.	Yale Summer Program in Graphic Design
1977:	Brissago.	Yale Summer Program in Graphic Design
1978:	Bern.	ASG/Arbeitsgemeinschaft Schweizer Graphiker
1979:	Zürich.	Schule für Gestaltung
	Brissago.	Yale Summer Program in Graphic Design
	Basel.	Schweizerischer Werkbund
1980:	Brissago.	Yale Summer Program in Graphic Design
1981:	Brissago.	Yale Summer Program in Graphic Design
1982:	Brissago.	Yale Summer Program in Graphic Design
	Basel.	Direktorenkonferenz der Schweizer Schulen für Gestaltung
1983:	Brissago.	Yale Summer Program in Graphic Design
	Amsterdam.	Gerrit Rietveld Academy/AGI Student Seminar
1984:	Essen.	Universität Essen/Fachbereich 4
	Brissago.	Yale Summer Program in Graphic Design
	Zürich.	Linotype-Symposium 'Typographie der Gegenwart'
1985:	London.	London University/Institute of Education
1986:	Brissago.	Yale Summer Program in Graphic Design
1987:	Freiburg/Brg.	BDW/Deutscher Kommunikationsverband
	München.	Typographische Gesellschaft München
	Bürgenstock.	Alliance Graphique Internationale
	Amsterdam.	Symposium Design '87
	Konstanz.	BDW/Deutscher Kommunikationsverband
1988:	Oslo.	Annual Meeting/Norske Grafiske Designere
	München.	Siemens Design Center
	Bremen.	5.Forum Typographie
	Offenbach/M.	Hochschule für Gestaltung
	Kassel.	Gesamthochschule Kassel/Fachbereich Visuelle Kommunikation
1989:	Bern.	Typographische Vereinigung Bern
	Basel.	Schule für Gestaltung
	Wien.	Hochschule für angewandte Kunst
	Brissago.	Yale Summer Program in Graphic Design
	Essen.	Fachtagung des Bundesverbandes Druck
	Zürich.	Gewerkschaft Druck und Papier 'Tag der Typographie'
1990:	Dublin.	National College of Art and Design
	Zofingen.	Ringier Journalistenschule
	Stuttgart.	Merz Akademie/Fachhochschule für Kommunikations-Design
	La Tour-de-Peilz.	Art Center Europe/College of Design
	Basel.	Schule für Gestaltung
1991:	Basel.	Schule für Gestaltung
	Zürich.	Eidgen. Technische Hochschule Zürich
	London.	Seventeenth Icograda Student Seminar
	Chislehurst/Kent.	Ravensbourne College of Design and Communication
	Leipzig.	Hochschule für Graphik und Buchkunst
	Brissago.	Yale Summer Program in Graphic Design
	Schwäbisch Gmünd.	Fachhochschule für Gestaltung

Lectures given in the United States, Canada, and Mexico since 1972.

Summer 1991

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Bibliography: A brief selection.

1963: Druckspiegel Nr 7/Stuttgart:
'gedanken neben bildern für die typographie'.

1965: Form und Technik Nr 1/Stuttgart:
'Sechs Schriftkreise'.

1966: Gebrauchsgraphik Nr 1/Munich:
'Kinderzeichnungen aus Pakistan'.

Druckspiegel Nr 3/Stuttgart:
'Anwendungen und Buchstabenbilder für die Typographie'.

1967: Typographische Monatsblätter Nr 3/St.Gall:
'M.Thematische Veränderungen'.

1970: Typographische Monatsblätter Nr 1/St.Gall:
'Mehrdeutige Zeichen-Felder'.

Typographische Monatsblätter Nr 11/St.Gall:
'Austypographie'.

1976: Typographische Monatsblätter Nr 12/St.Gall:
'Is This Typography Worth Supporting, Or Do We Live On The Moon?'

1978: Idea Nr 146/Tokyo:
'The 15 Covers For The Swiss Magazine Typographische Monatsblätter'.

1979: Typographic Nr 12/London:
'The Typography of Wolfgang Weingart'.

1980: Idea/Tokyo:
• 'Typography Today'.

1983: Van Nostrand Reinhold Company/NYC:
• 'A History of Graphic Design'.

ABC Edition/Zurich:
• 'Top Graphic Design with 18 AGI Designers'.

Graphis 227/Zurich:
'A Typographic Rebel'.

1985: Van Nostrand Reinhold Company/NYC:
• 'Typographic Design'.

High Quality Nr 3/Heidelberg:
• 'Spiegel-Spiegelungen'

Walker Art Center & MIT Press/Cambridge:
Design Quarterly 130
'My Typography Instruction at the Basel School of Design/Switzerland from 1968 to 1985'.

1987: Octavo Nr 4/London:
'How Can One Make Swiss Typography?'

1989: ABC/Edition Zurich:
• Ruedi Ruegg/Basic Typography

MIT Press/Cambridge:
• 'Typographic Communications Today'

1990: Emigre Nr 14/Berkeley:
• 'Heritage'

High Quality Nr 16/Heidelberg:
• 'Wolfgang Weingart's Work'

1991: Design Report Nr 16/Frankfurt:
'Unausgeglichen, wie ich bin'/Ein Gespräch mit Wolfgang Weingart

• = In collaboration

Sommer 1991

Maine College of Art

Inge Druckrey 93

2 colors same value — The potential of intensity is at its extreme ground sets the environment

1. hard-soft
2. Light dark
3. intensity

must add grey to mute, just white won't

same value

"hold Lines"
thin blk Line will tell the eye to perceive one as darker ①

in ffc process 2 tints built up = need Line ②

decide what info is important where - maybe #'s are not alphabetically organized

dark Light
— edge is contrasty = steals the show

Image Drawing 93

Maine Summer Institute in Graphic Design 1993

Inge Druckrey

Color and Design

During this week we will concentrate on color, its properties and its uses in design.

In addition, we will look at the use of color in map-making. Maps are helpful in revealing key issues in design. Throughout history, cartographers have devised techniques to arrive at maps that are rich in information and still readable. One such technique is *layering*. Layering can increase the amount of information that can be shown, comparisons that can be made.

Methods of layering with color include differentiation in *hue, value, edge,* and *intensity.*

Assignment 1

Format: 6 by 6 inches
Given: four overlapping rectangles of equal size, a gray background of any value.

Create a strong layering effect taking advantage of the 3-dimensionality of color (hue, value, intensity). Your most intense color might be either the lightest or darkest value. The proportion, arrangement, and placement of the rectangles is open. The ground should play an active role in the creation of the layering effect. The layering can consist of four equidistant planes, a progressively increasing distance, or any other clearly defined combination.

Assignment 2

Find an existing design example that can be improved by a more careful consideration of layering. Present sketches for a possible redesign and briefly explain your choices. If the material is quite complex, the redesign might involve only a small section of the original.

Schedule for the week:

Monday through Wednesday, work on assignment one as well as production of the final piece. A search for possible redesign ideas for assignment two should happen throughout the week. Thursday morning and early afternoon, sketching for a redesign. Thursday afternoon, 4:00 – 6:00 pm, visit to the *Osher Map Library* of the University of Southern Maine. Friday morning, final presentation.

Inge Druckrey 93

Thoughts to assignment 1:

The purpose of the exercise is to refine your sensitivity and knowledge of color. The best way to do that is through a hands-on experience of mixing, judging, observing color. The goal of the assignment is to create color distinctions which are clear without being noisy; and to let colors support, reinforce rather than dominate or destroy each other.

A few suggestions:

Visual layering depends on the hardness and softness of edges.

Colors of close to equal value create the softest edge.

The strongest edge in an equal value situation is between the most and least intense color, or more precisely between gray and a pure color. Another strong edge will appear between two different hues of similar intensity: red/green.

The softest edge will appear between different hues of low intensity, just before they shift into gray. At the lowest intensity all hues meet on different levels of the gray scale.

Maine Summer Institute in Graphic Design, Section 2, July 19 –23, Inge Druckrey

List of materials

One small tube Windsor Newton Designer Gouache of each of the following colors:

Ultramarine Blue

Spectrum Red

Spectrum Yellow

Mistletoe Green or Viridian Green

Jet Black (large tube)

Permanent White (large tube)

3/4" flat brush, Simmons White Sable

Pointed brush, Robert Simmons, White Sable No.6, or slightly smaller

Palette knife, optional

Water container to wash brushes

Some old cloth or paper towel

Scissors

Glue stick

x-acto knife

Drafting tape

Cutting board

Inge H. Druckrey 1161 Sperry Road Cheshire Connecticut 06410 Phone: 203 272 4849, Fax: 203 272 8600

Margo Halverson-Heywood
Maine Summer Institute
of Graphic Design
Portland School of Art
97 Spring Street
Portland, Maine 04101

July 11, 1993

Dear Margo,

Here is my list of materials for the course. It would be helpful, if they could buy these things there. Should they have any problem, please call. Some of the materials, mainly the paper, I will bring with me.

Many thanks,

Inge

Inge Druckrey 93

5 Color and Information

81

In representing and communicating information, how are we to benefit from color's great dominion? Human eyes are exquisitely sensitive to color variations: a trained colorist can distinguish among 1,000,000 colors, at least when tested under contrived conditions of pairwise comparison. Some 20,000 colors are accessible to many viewers, with the constraints for practical applications set by the early limits of human visual memory rather than the capacity to discriminate locally between adjacent tints. For encoding abstract information, however, more than 20 or 30 colors frequently produce not diminishing but negative returns.

Tying color to information is as elementary and straightforward as color technique in art, "To paint well is simply this: to put the right color in the right place," in Paul Klee's ironic prescription.[1] The often scant benefits derived from coloring data indicate that even putting a good color in a good place is a complex matter. Indeed, so difficult and subtle that avoiding catastrophe becomes the first principle in bringing color to information: *Above all, do no harm.*

At work in this fine Swiss mountain map are the fundamental uses of color in information design: *to label* (color as noun), *to measure* (color as quantity), *to represent or imitate reality* (color as representation), and *to enliven or decorate* (color as beauty). Here color *labels* by distinguishing water from stone and glacier from field, *measures* by indicating altitude with contour and rate of change by darkening, *imitates reality* with river blues and shadow hachures, and visually *enlivens* the topography quite beyond what could be done in black and white alone.

Note the many finely crafted details: changes in the color of contour lines as the background shifts, interplay of light and shadow in areas of glacial activity, and color typography. The black-ink-only area at the bottom, though not an optimized monochrome design, gives a sense of the overwhelming informational benefits of color, when it is at its best.

[1] Paul Klee, *Notebooks: The Thinking Eye*, translated by Ralph Manheim (London, 1961; Basel, 1956), volume 1, p. 39, n. 1.

Matterhorn, Landeskarte der Schweiz, 1347, Bundesamt für Landestopographie (Wabern, 1983), scale 1:25,000.

COLOR AND INFORMATION 85

In a right angled triangle on the hypotenuse the square is equal to the sum of the squares of the sides, (— and —).

On —, — and — describe squares,

Draw ------ || ------ also draw — and —.

, To each add ∴ = ,

— = ------ and — = ------;

Again, because — || ------

= twice , and = twice ;

∴ = .

In the same manner it may be shown

that = ;

hence = .

Redrawn from Oliver Byrne, *The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners* (London, 1847), pp. 48–49.

C. V. Durell, *Elementary Geometry* (London, 1936), p. 119. For redesign of Durell's page in Gill Sans, see Peggy Lang, "Interpretative Typography Applied to School Geometry," *Typography*, 3 (Summer 1937); and Grant Shipcott, *Typographical Periodicals Between the Wars: A Critique of The Fleuron, Signature and Typography* (Oxford, 1980), p. 65.

H-U Altemann ASIGD '93