

SUSAN KEIG

The popular concept is that red-headed women are not usually demure and soft-spoken. But Susan Jackson Keig is just that. Born in the South, her roots go back to the pioneers of Kentucky.

A graduate of the University of Kentucky, Susan also studied at Northwestern, University of Chicago and the Institute of Design. She has held various positions, from instructor of design at the U. of Kentucky, Hull House and the Institute of Design to working in design firms as a graphic designer and art director.

"I feel that as designers, we are rather a privileged group. The world is our office—literally no confines to what we might do, especially in conjunction with architects, behavioral scientists, urban planners and the government."

Over the past twelve years, Susan has been associated with Morton Goldsholl Design Associates. Along with her more commercially-oriented clients, she is also

working with an Audubon wildlife sanctuary and with the restoration at Shakertown at Pleasant Hill, Kentucky, in exploring the environment by design that was a lifestyle for the Shakers.

Susan was the design consultant on the book "Art in Architecture" and is currently at work on the subject of environmental graphics for another book by the same author, architect Louis G. Redstone.

"I have felt the strangulation of the educational systems, sex discrimination, political inefficiency, social mores and cultural gaps, but I've never lost the sense of excitement. I'm busier now than ever, and enjoying every minute."

Mrs. Keig has won over 100 awards in national and international competitions and is affiliated with several professional organizations. She was a member of the board of the Art Directors Club of Chicago and the first woman president of the prestigious Society of Typographic Arts.

She lives with her husband, Peter, a Scott, Foresman executive, and son J. J. in a Mies van der Rohe apartment in Chicago and has a second home at the Indiana Dunes.

"This could be such a great world if we could get back to basics—treat each person with the decency we all so very much need, explore the unrealized possibilities in every child, develop our senses to a higher degree and utilize the world's natural resources more effectively.

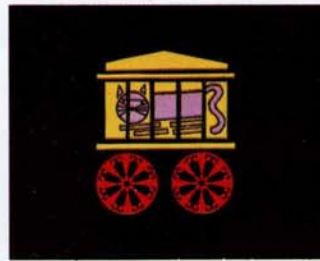
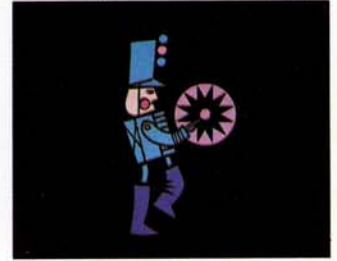
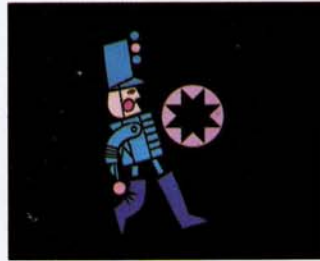
"This country has never honored its creative people—its designers—by giving them authority. Perhaps designers could help solve the dilemma we are in, if given a chance. Good designers utilize human resources regardless of sex, color, status or even age. It's a point of view—a projection of what might be, that makes it all so worthwhile and urgent."

Jean A. Coyne



Left: art directing a series of readers for Lyons & Canahan, educational publishers, Susan commissioned three-dimensional art for many of the illustrations. The puppets, by James Higa with costumes by Joan Higa, illustrate a play, "The Little Donkey," for a second grade reader.

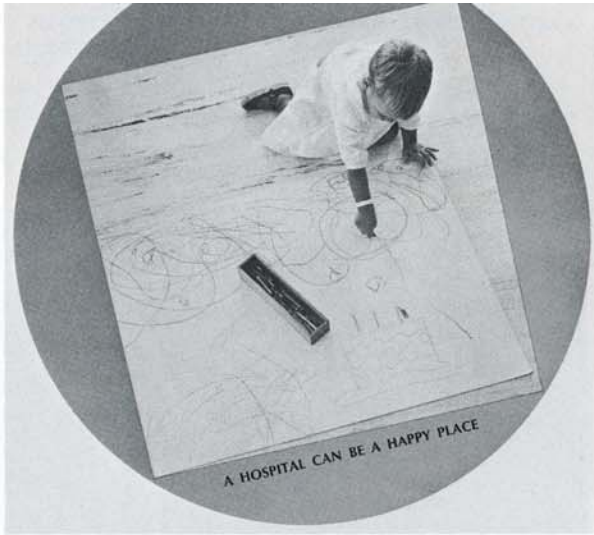
Right: "Parade," a film for Scott, Foresman and Company, teaches left-to-right eye movements to children learning to read. Concept, script and score by Susan Keig, illustration by Larry Janiak.





R. BUCKMINSTER FULLER - « THINKS OUT LOUD » - SOCIETY OF TYPOGRAPHIC ARTS





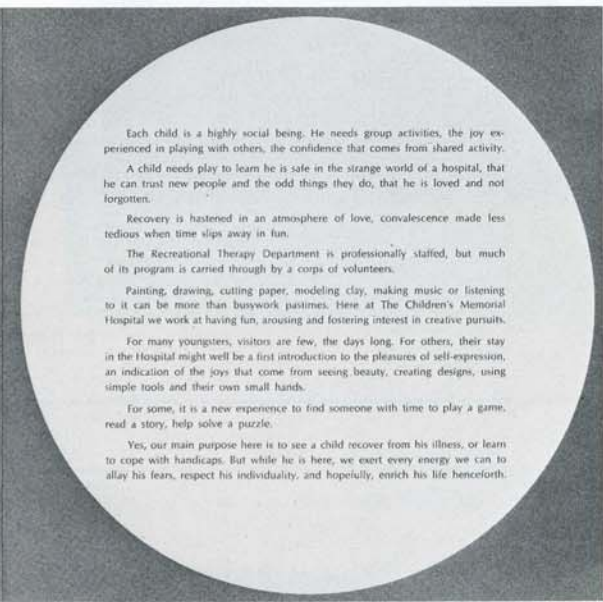
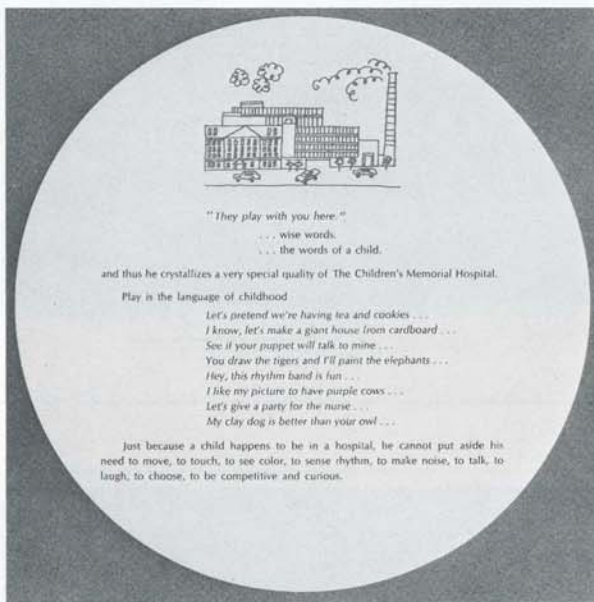
Left: album cover for a recording of Buckminster Fuller's address to the Society of Typographic Arts.

Symbol for the Children's Hospital, Denver.

Identity program for the Evanston Hospital.

Folder for The Children's Memorial Hospital, Chicago.

Cover and page from an Annual for the Chicago Book Clinic, experimental version of marbledized paper by Larry Janiak.





UNKNOWN THIRTYTH (31" x 21" x 17")
 "Old Singer sewing machine drawers yielded niches—niches for sculpture. Backed by faded sheer panels of long ago and by a discarded grape marker from the old kitchen, a serene, almost commemorative symbolism grew—perhaps of some basic aspects of life in "retrospect."



ECCLISIASTICAL TOY FOR A RUSSIAN BOY (24" x 16" x 16")
 "The small "play-thing" that one picks up—an old ceramic doorknob, a large agate marble, discarded kashubs—all seemed to gather onto this large block of wood and form a little castle or New East mansion or what you will. Children and others have enjoyed it."

SYNTHESIS

... metallic green glint of a June bug ... blackened burnt-out-eye radio tube ... suppersal, sticky tar dripping ... fragile tendrils of a peacock's feather ... bright black shiny pieces of coal ... a sherd of old blue velvet ...

All bits and pieces left over. Left over from the litter of other days. Seared, scoured by sun and rain, scarred by the wind—sand until they became worthless, meaningless.

Not so.

Now they become the poetry of deserted places—the once prosperous mine, the harsh, high desert, the beach cast up from the forever grinding of big stones into smaller stones.

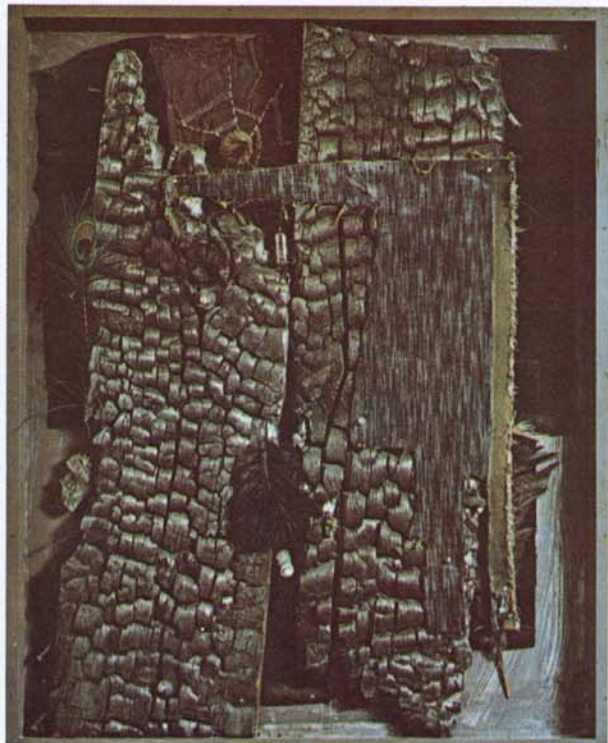
With each juxtaposition the familiar is lost—lost in the has-been. Worn-out colors, warped-weary shapes, silently weathered textures now converge in the totality of a new meaning, drawn by the magnet of the artist's selective eye. As synthesis they shine even more brightly—proof of the never-ending joy of a re-ordering and transformation.

Raymond Barnhart's long-time response and pleasure in the examination and collection of found objects are realized in these "relief-constructions." Trained as a painter, teacher of sculpture and design, he presents in a new context nature's discards, the things man neglects and forgets.

—L.

VOUPTIE (24" x 27 1/2")

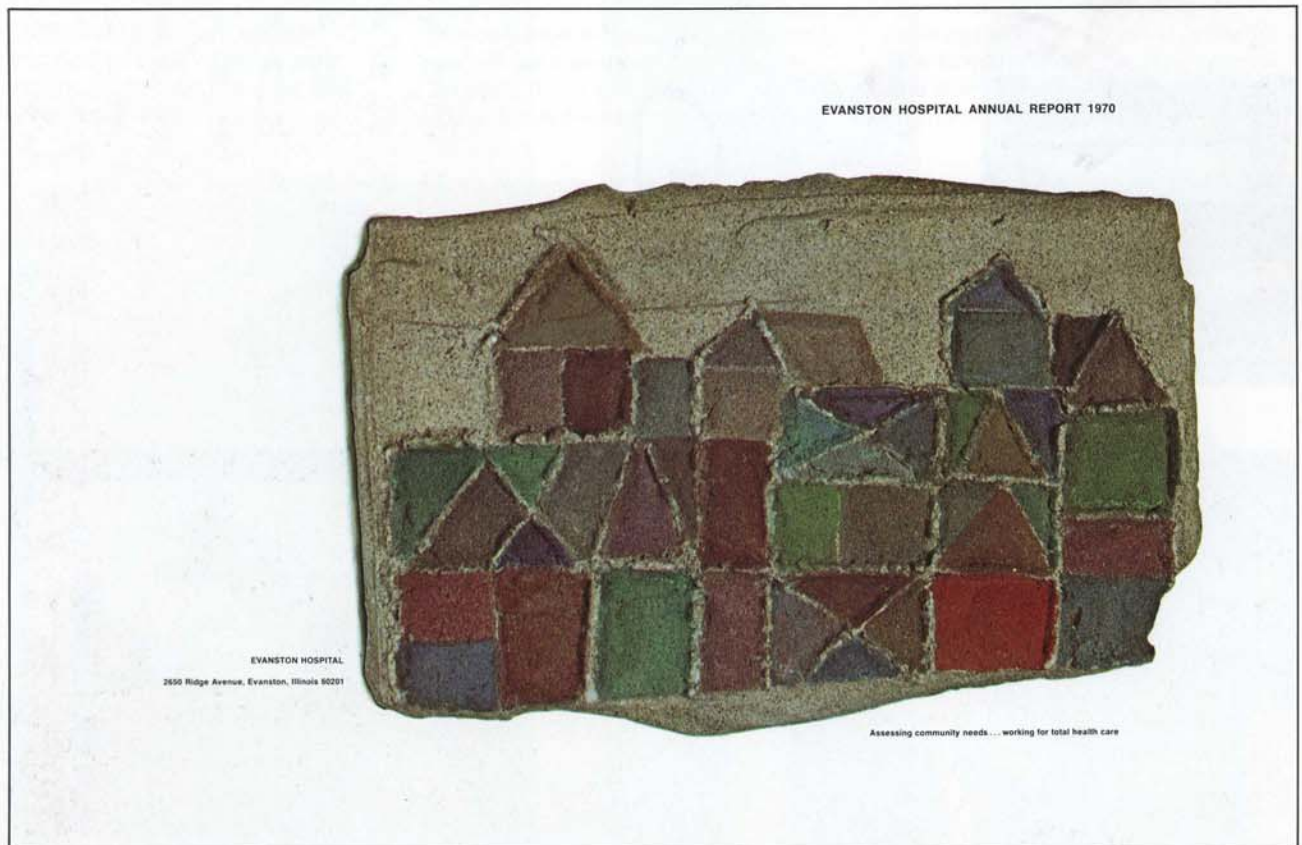
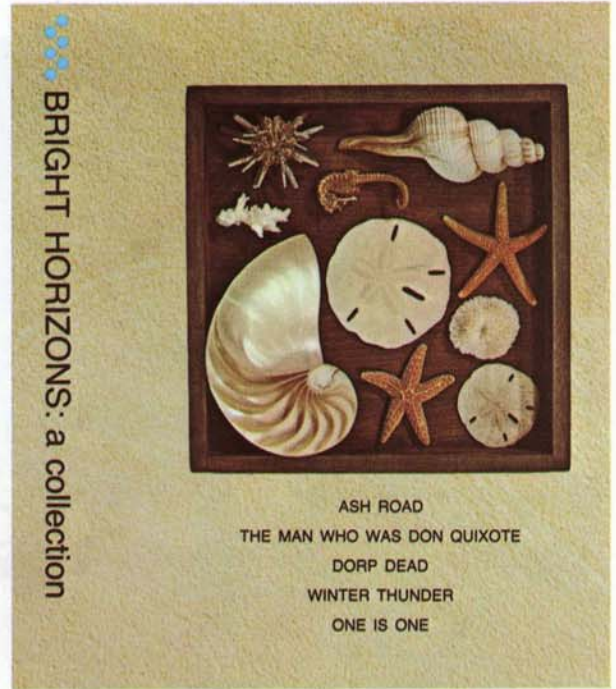
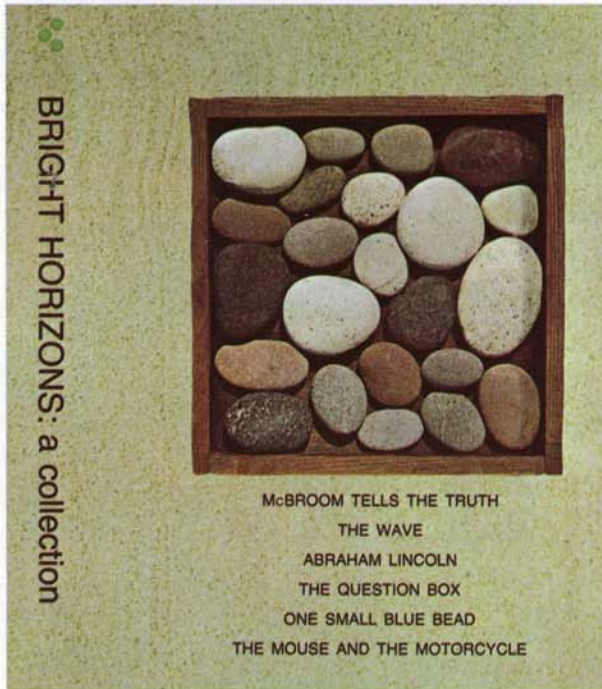
"As I remember the making of this piece, I was intrigued by the surprising richness to be gained from the most common and ordinary materials. It was a gratification, but insidious, to be able to find a common denominator in such disparate sources as an oyster's leather, charred wood, and a June bug! The great range that black can have is still a source of wonder to me."



Left: monograph "Dimensions" for Simpson Lee Paper Company. Relief-constructions by Raymond Barnhart.

Below: covers from a series of readers designed for Scott, Foresman and Company. Cover illustrations by Raymond Barnhart.

Annual report for Evanston Hospital, sand casting by John Weber.



Envelope and six-part calendar for Shakertown at Pleasant Hill.



APRIL

		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	



JULY

		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



Steps of limestone leading down to the Agate Station and Village reflect on a small stream in the Center Family House driveway.

OCTOBER

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						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

The Shakers did a variety of business in garments, pickles and salves, and in addition they made and sold various containers of wood.

