

May 22, 2015

I spoke today with Christina Dunseth, a senior project manager, and Laura Williams who is a senior art director at Figure Eight Creative in Portland. They graciously gave me about forty-five minutes of their time as they addressed the following questions.

### **1. What skills should a young person just graduating with a design degree absolutely have?**

When asked about what they would consider essential skills in an ideal hire they mentioned there are two things for which they look and these qualities require different kinds of cognitive ability. The first quality they desire in an applicant is a high level of software competency, namely, knowing Adobe's Creative Suite. They stressed how important it is not only to exhibit a thorough knowledge of Photoshop, Illustrator, and InDesign but to keep up on the latest features and tools in each. The software is updated every year, if not more, and one must keep up with the improvements as it can have a great impact upon the ability to do specific tasks as well as streamlining one's workflow. The phrase "lifetime learner" was expressed. In addition, the knowledge of which program to use in which situation is an imperative skill. The ability to create and edit clean, or well organized and accurate files was emphasized.

Secondly, being able to display a high level of conceptual thinking in their designs (a.k.a. a screamin' portfolio) makes one marketable, desirable, and distinguished in a sea of applicants. A strong portfolio trumps a university degree. A design position may have two hundred or so applicants and a solid portfolio could enable the designer to make it to the top ten. At that point, with a personal interview, character qualities like humility, the ability to work in a team, honesty, and perseverance will give the designer or artist an edge over the competition. To use a sports metaphor, without a strong and professional portfolio, one never gets up to bat.

Understanding the businesses in a given geographic area is essential and a designer should tailor their portfolio accordingly. For example, those who would like to reside in the Portland area or the Northwest should have work that applies to potential clients like Nike, Adidas, Columbia Sportswear, and Intel. This indicates that the designer and artist understands and has researched the client(s) and that they understand the target market. Having competency in both of these skills shows advanced thinking and will make one marketable to either the ad agency or directly with the client.

The designer must have a thorough understanding of composition, color theory, typography, and even design history. The ability to network is valuable as well. For example, if one wants to work with a group like Cinco Design, it is important to attend their hosted events throughout the year and get to know the designers and those involved with the agency. If an artist or designer is pursuing freelance work, contacting the agency or client three or four times per year is ideal. It is being persistent and available without being annoying.

### **2. What are the most important character qualities you look for in a new hire?**

Basically, employers are looking for artists and designers that are ambitious yet humble. By ambitious they mean someone who is hardworking and a problem-solver. They are looking for a designer who does not need to be closely supervised or educated since art and creative directors have enough responsibilities on their hands. As far as humility is concerned, it is best to leave one's ego at the door. Come to think of it, that is great advice for all of us. One must be sensitive and have a "thick skin," that is, an ability to accept criticism of one's work, a listening ear and understanding heart when working for a client. Teamwork and the ability to work collaboratively was also mentioned as an essential skill. Part of this includes being able to receive direction from a creative team as well as give direction.

### 3. What other advice do you have for graphic design students and artists?

Managing feedback well from a client is an asset. An artist or designer must be fully invested in their work, that is, they need to be able to stand by it and defend their decisions without becoming defensive about what they have done. Before graduation, they should identify their area(s) of passion. It could be package design, web design, print, illustration, motion graphics, or conceptual rendering or other realms of artistic endeavor.

### 4. How important is it for students to have a good grasp on the history of graphic design?

There are many levels within the world of graphic design and illustration. If someone only wants to produce fliers for the local pizza parlor, it may not be necessary to know the history of visual communication along with the major designers, architects, and artists. Those who opt for higher design and discerning clients need to know about the major art movements, the ideologies or worldviews behind them, as well as the historical setting. By offering a solid class in design history, students at least have the option of furthering their careers by advancing their knowledge base. Both Christina Dunseth and Laura Williams did not agree with the quote I shared from the student complaining about memorization of the slides, in fact, Ms. Dunseth informed me that she was an art history major when she was in school. She remarked that it would be valuable for a student to know the major players and their work throughout history even if only to recognize their influences on a particular piece of contemporary design.

The ideas that were expressed today basically back up what we faculty at George Fox University have been saying to our students, although it was expressed with acumen and in different ways. I appreciate the clarity, candor, and insight of both Ms. Dunseth and Williams.

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June 2, 2015

Today I spent one and a half hours in conversation with Tim Thiessen who works exclusively in Adobe After Effects as a motion graphic animator for the R2C Group in Portland. Tim and I originally met in September of 2014 at the After Effects Conference in Bellevue, Washington. At the time of this writing, Tim Thiessen has a daughter who will be a senior at George Fox and she is pursuing a degree in Theater. His answers to the following questions reflect his emphasis as a motion graphic animator rather than as a graphic designer.

#### 1. What are the most important character qualities you look for in a new hire? In other words, what does your ideal for a graphic designer, illustrator, or artist look like?

An ideal hire, according to Mr. Thiessen, is someone who is a lifetime learner and is eager to learn even from someone who may have less overall experience. It is about being open to better ideas proposed by the creative team or the client. By studying and being knowledgeable of the work environment, the new person will have a good idea of when to share an idea and when it is better to follow the direction of the team. In other words, it is about learning from other creative professionals with whom one is working as well as bringing one's unique set of gifts and perspective to the team. In reality, creative work (as well as just about any other effort) is not about advancing one's own agenda or ideas but instead what is in the client's best interest. In this respect, ultimately it involves having a servant's heart and attitude towards one's occupation and calling.

#### 2. What art and design skills should a young person just graduating absolutely have?

A young person just entering the marketplace should have a high degree of consistency as well as attention to detail in their work. As far as the specifics of After Effects is concerned, it is

imperative that files are kept well-organized. A young person should have a solid understanding of how After Effects works but doesn't need to have exhaustive knowledge. They should understand layers, pre-compositions, basic expressions, tracking, and simple rotoscoping. There should be a comprehensive and consistent system when labeling layers, pre-comps, and movie files. Files need to be dated to make them easier to categorize and locate.

There are some general skills that those who intend to pursue a career in animation or motion graphics need to have. Animated graphics, film, and character animation involve about telling a story. Editing and timing are key. Developing a visual vocabulary is also essential. For example, having text fly in and bounce can work well with a client like Consumer Cellular or Ace Hardware but not with one that manufactures beauty products. Conversely, one should not use a soft fade or dissolve between scenes for a heavy duty tool manufacturer.

Consistency is key and an ideal hire will demonstrate dependability by producing solid and excellent work. Mr. Thiessen emphasized several times that a person must be a lifetime learner who is always trying to figure things out, learning new technology and not being afraid of it. Knowledge of the Adobe Creative Suite is an advantage.

### **3. What advice do you have for graphic design students and artists just entering the marketplace?**

In larger markets, one should specialize and become known for excellence in a particular area. It is all about matching one's passion to a particular need so it is important to understand the marketplace. For example, there is a woman in the Midwest that knits miniature clothing and sweaters for the stop-motion animated characters that are produced by the animation studio Laika.

That being said, Portland, unlike Los Angeles, is a smaller town and one's reputation (good or bad) will quickly become known. Another thing to keep in mind is that new career possibilities are always presenting themselves. Twenty years ago, After Effects was in its infancy and few could have predicted the direction it would go and what could be done with it. The workplace is constantly evolving with new occupations emerging and obsolete ones disappearing. This has always been true but today the process is accelerating on an exponential scale. Tim Thiessen started out as an assistant editor, was promoted to editor, and then discovered the possibilities available in After Effects. It is all about finding opportunities inside situations that may not have been considered previously. It is your basic out-of-the-box thinking.

### **4. If you were hiring now, what knowledge of graphic design and art history would you want the applicant to have?**

Even in the world of animation and motion graphics, those who have a solid knowledge of design history have a decided advantage over the one who has a minimal exposure. The question that was posed was, "What if you do not know, design-wise what to look for?" For example, a person needs to understand the history of the Bauhaus, Constructivism, De Stijl, Dada, and the work of designers like Saul Bass, Milton Glaser, and Paul Rand in order to inform their current work. Design is not done in a vacuum and ignorance of its history is crippling. Foundational work by the great designers throughout history will provide valuable input to our work today. Even in his animation work, Tim Thiessen has used things like Mondriaan's grid as inspiration and a way to effectively organize visual content. In the world of animation, Mr. Thiessen thought a knowledge of a hundred works of art and design rather than two hundred would be practical. This last point is about the only significant difference he has with what we have been requiring students to memorize in the History of Visual Communications class.

On June 22, 2015, Mr Thiessen emailed the following correction to me. "I've been going over these answers and I think I want to amend the final answer - I think it would be a good exer-

cise to find connections between different design styles - as graphic design isn't created in a vacuum, design and designers are influenced by other designs/designers. This may allow the students to dig a little deeper into the history and discover things that they might not find by just memorizing the name/styles.”

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June 10, 2015

Today I had the privilege of speaking for over an hour with Erin McGuire and Chapin Hemingway at Coates Kokes, a full service advertising and marketing agency in Portland. Ms. McGuire is their senior graphic designer and Mr. Hemingway is the visual content producer. Primarily he works with the shooting and editing of film. One of the software programs he frequently uses is After Effects. Their answers to the following questions reflect their different disciplines.

### **1. What are the most important character qualities you look for in a new hire? In other words, what does your ideal for a graphic designer, illustrator, or artist look like?**

According to Ms. McGuire, an ideal hire is truly passionate about their work as a designer and the field of graphic design. If a person is excited about their work, they will be inspired to press on and further develop their expertise. Enthusiasm is contagious and clients appreciate those who are “up and on.” On the other hand, those who are lethargic and apathetic about their work will get passed by. Another character quality that was stressed was dependability. This can be expressed in a number of ways, one is being on time when the workday begins. Dependability also manifests itself in a person who knows what to do and gets it done on time. It is all about being on top of any given responsibility. The last thing a senior art or creative director needs is to hold someone's hand or “babysit” them to see that a task is accomplished.

Closely tied in with dependability is being thorough. A person who has this virtue and pays meticulous attention to details is highly valued in the business of art, design, and just about every endeavor. One way this can manifest itself is in the art and practice of proofreading. Having well-crafted and “clean” files is another example.

As mentioned in other interviews, the team-player is highly preferred over the individualist. This includes being able to work collaboratively and interacting well on a personal and social level with one's colleagues; whether having lunch together or working on a client presentation, it is all about having a team mentality rather than advancing one's ego. Each agency or workplace has a definite social culture and although it differs from place to place, having an honest, open, and welcoming personality will serve any prospective designer, cinematographer, or film editor well.

Similarly, the virtue of humility is essential in the world of design and cinema. It is all about working for the common goal of promoting the client, not caring who gets the credit for an idea or approach. Humility also means being able to take criticism in a constructive way and not regarding it as a personal attack. In the instance of Coates Kokes, the Creative Department is there to serve the account managers, and ultimately the client, not the other way around.

Since graphic artists, designers, and film editors are basically visual storytellers, it is important that they have great communication skills and are able to articulate them to clients in a way they can understand.

### **2. What art and design skills should a young person just graduating absolutely have?**

Young designers and artists need to have a solid understanding of typography. That is, they need to know how to select the right font for the assignment. For example, the Copperplate

font works well with a corporate client like a bank rather than using it for an edgy skateboard manufacturer. Knowing color theory and tailoring a color palette to an assignment is an essential skill, just like the ability to think conceptually is. Conceptual thinking is the backbone, skeleton, or foundation behind any project. Thirdly, a graduating student must have a solid knowledge of the Creative Suite programs, Illustrator, Photoshop, and InDesign. After Effects is a plus, too. Being able to design using a grid is key; many know how to do this but not as many actually do it.

Another skill a young designer should have is the ability to replicate or work with a design style that has already been established by other designers for a client.

### 3. What advice do you have for graphic design students and artists just entering the marketplace?

A young person entering the creative professions should ask questions of those who have been in the business for years. He or she should ask them to critique their portfolios, asking them, "How might my portfolio be improved?" It is also important to have a solid understanding of time management and have the ability to work well under pressure. A young person should keep record of their time spent on a project and be able to justify it. Another word for this is efficiency. It is knowing how much time a project will take and understanding the pieces involved to bring the project to completion.

Although most students aspire to land a salaried position with full benefits at a place like Nike, they should consider freelancing as well. Knowing the specifics of freelancing, such as how to bring in work and how to manage finances and taxes, as well as the pitfalls to avoid is key. Again, a good way to research this is to talk with those who have been freelancing for years. A person just starting out should contact an art or creative director about four or five times a year with their current work. It is all about being persistent without being annoying. Persistence, patience, and endurance are key virtues to develop. A young designer, illustrator, or cinematographer should have a higher standard of excellence than the client and should be able to discern the difference between good and excellent work.

Getting one's work out there is important and one should use social media like Facebook, Instagram, or Linked-In.

Chapin Hemingway added this to the conversation. There is an emotional language in art, design and film. A cinematographer and director wants the audience to respond in a certain way. There is a message that is being communicated. Especially if doing a period film on a historical character, the director must have a thorough knowledge of the era but not get bogged down with the details while telling the story. The example of Steven Spielberg's *Lincoln* came up. Obviously Spielberg needed to know the historical context of the movie and who was interacting with whom. However, Spielberg was primarily interested in having the audience connect emotionally and intellectually with the film. He wanted to be historically accurate but not hampered down by the particulars in order to tell the story in a powerful way. A good cinematographer, director, artist, or designer understands this instinctively.

In Mr. Hemingway's case, if he is shooting a sequence of a waterfall, he might opt to shoot it in slow motion with a camera that can capture 120 frames per second rather than the standard 24. This will entail spending an extra thousand dollars to rent the equipment for the day. Rather than explaining the particulars like the camera's lens or technical features to the project manager or even the client, he prefers to concentrate on the end result which will be a dramatic and engaging scene of a graceful and pristine waterfall cascading in slow motion over a rocky ledge. This is what he presents to the client so that they can understand what they will be getting and why it is worth the extra expense. To sum up, clients and project managers

are interested in the end result and are not concerned with particulars, however, they expect the designer and cinematographer to be on top and in full command of these.

**4. If you were hiring now, what knowledge of graphic design and art history would you want the applicant to have? A related question is, “In your opinion, how many famous designers and artists like Saul Bass, Peter Behrens, Paul Rand, Milton Glaser, Paula Scher, Picasso, Klee, Kandinsky, Moholy-Nagy, and Herb Lubalin should the students know well enough to recognize their work as well as the style of art?” Should a student be familiar with and able to identify 25, 50, 100, or 200 designers and artists?**

Ms. McGuire took a design history class at the Art Institute of Portland that was based on a quarter rather than a semester. Her class used the same textbook that we use in the History of Visual Communications at Fox. She remarked that her design history class involved a lot of memorization and reading. Her professor asked students to write a number of one-page papers discussing individual artists and designers as well as their work. Questions to be answered were like the following. “What is the meaning or message behind this piece of art?” “What was its creator trying to communicate?” “What is its value?”

A knowledge of the historical context of a work of art is imperative. In order to draw upon a wealth of information, an aspiring designer or artist must know about eras, styles and movements. This knowledge gives the person a creative toolkit. It is about being able to rationalize why going in a certain design direction is advisable. It is asking questions like, “Does this design style have the right emotional impact upon the observer?” It is about being able to tell a story clearly and connect with the audience. More historical knowledge equates with more powerful designs and illustrations. When asked directly how many artists and designers a student should be familiar with, Ms. McGuire recommended about twenty or thirty.

I read the following quote made by one of my students at the end of semester class review who objected to the sheer number of slides that needed to be memorized. “I want you to go to all the great graphic designers and artists that are successful today, and show them the 200 [memorization] slides and see how many of them could guess 90 percent of them... I bet you that 99 percent of the designers would fail, and that just goes to show you how [un]important these slides are, and if they really determine if you going to be successful or not in graphic design. We’re all going to be active graphic designers, and learning information that is relevant and important should be emphasized.” Both Ms. McGuire and Mr. Hemingway firmly disagreed with this statement, citing that a thorough knowledge of design history is vital to producing excellent work in the marketplace.

**5. Is memorized information and general head-knowledge necessary when there is so much information readily available on the web?**

Having to rely on searching the web for information can make oneself look foolish, especially in a client presentation or creative team discussion. Without head-knowledge, one will not know what to search for.

To sum things up, about the only difference I detected between what was said and what we at GFU require of students generally in design and specifically in the History of Visual Communication class is the number of artists, designers, and architects with whom students must become familiar. Ms. McGuire recommended twenty or thirty and at Fox we require students to know one hundred forty-three.

June 24, 2015

I spoke with Inese Silina who is currently a senior designer in Global Brand Design at Nike Golf. The following is information from her Linked-In page: “She is responsible for everything from setting initial conceptual direction to overseeing project execution through a product’s launch to market. This process entails naming, information graphics, defining visual style guides globally, packaging, and developing unique brand experiences – environments and special campaigns. Innovation and a fresh approach to design is a constant focus in her design approach at Nike.” We were able to spend about a half hour discussing different questions.

### **1. What are the most important character qualities you look for in a new hire? In other words, what does your ideal for a graphic designer, illustrator, or artist look like?**

It is important that any applicant has a personality that is open, friendly, and has a healthy confidence. This means that they own their skill set and solutions, they have a mastery of their craft, and they know who they are and where they intend to go in their profession. A healthy confidence is not to be confused with cockiness or a big ego; this has no place in the business world. As in conferences with other designers and creative people, Ms. Silina stressed the importance of working well in a group and being collaborative. This quality does not mean that a person needs to have an extroverted personality, however. A person who is more on the introverted side of the personality spectrum still can work well with the rest of the creative team if they are intentional about it.

On the job punctuality is a given; it is part of being professional. Being able to receive directions and follow instructions is a necessary skill. It is just as important to be able to look at a project and propose a direction that perhaps has not been considered but still follows the brief or instructions by the client.

### **2. What art and design skills should a young person just graduating absolutely have?**

A young person just getting started in the professional world of design has to have talent and a strong portfolio. That being said, the skill set a young person needs to have will vary according to the position that is open. For example, if the client has a position that requires technical or production expertise, the applicant needs to know Adobe Creative Suite solidly. Technical skills are always an entry point into professional art and design and they need to be honed and cultivated long before a person applies for a position. Sometimes, a client like Nike has an opening that requires more conceptual and visionary thinking. Typically, because of its nature, it involves and demands more creativity and usually has a better pay scale. A person who is detail-oriented and visionary has a decided edge over the competition. However, if a person is determined and committed, conceptual thinking is something that can be developed over time. Again, it is a matter of being persistent and challenging oneself.

Another skill a young person absolutely needs to have is the ability to manage time. It is imperative that a designer or artist knows how much time a particular project needs to take and how to budget their time well; this is part of being dependable.

Much of design is about re-purposing information visually and the more an applicant knows about current and historical movements, the more he or she will bring to the table. In order to research a particular movement or style, the designer needs to know that it actually exists. For example, by studying movements like the Bauhaus and retaining at least some of the information, a designer will be able to utilize that knowledge as it applies to a current project. He or she might find more information on-line or in a library, but they must know that the school existed in the first place in order to research how designers solved the problems of their day. Ignorance of world events, art movements, or design history puts the designer or artist at a

distinct and certain disadvantage.

### 3. What advice do you have for graphic design students and artists just entering the marketplace?

Networking is a valuable skill to have. Ms. Silina highly recommends that students have a professional experience like an internship while they are still in school. Job shadowing is a great idea. She mentioned, “If you have a strong portfolio and are excited about your work, people will want to work with you.” Enthusiasm is contagious. She also mentioned keeping up with current and worldwide trends by reading magazines like *The Economist* or *Fast Company*. These publications and their corresponding websites regularly have articles about designers, architects, interior decorating, scientific developments as well as discussing major world trends. Design never occurs in a vacuum but is affected by personal and world events.

### 4. If you were hiring now, what knowledge of graphic design and art history would you want the applicant to have? A related question is, “In your opinion, how many famous designers and artists like Saul Bass, Peter Behrens, Paul Rand, Milton Glaser, Paula Scher, Picasso, Klee, Kandinsky, Moholy-Nagy, and Herb Lubalin should the students know well enough to recognize their work as well as the style of art?” Should a student be familiar with and able to identify 25, 50, 100, or 200 designers and artists?

The ability to pull references from and have a thorough knowledge of current and historical events is crucial. Ms. Silina often looks for inspiration for a design assignment from different sources like interior design and architecture. Excellent design in one area can inform and spark ideas in another.

She started out by majoring in painting and art history and mentioned that this background has been helpful in directing her work. While she is not able to recall the work of every artist and designer she studied, she nevertheless has been familiar with the information and mentioned that with some prodding, it can be brought out. The point is that this situation is far better than if she had never been required to know the different artists. Although we did not speak of specific numbers of designers and artists a person should know, she said that basically, the more that a person knows about artists and designers and how they relate to history, the better.

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July 29, 2015

My interview today was with Ms. Rachel Getsinger who is one of three senior designers with Pivot Group, a Portland marketing agency. She is also a graduate of George Fox University with a concentration in graphic design. Her LinkedIn page states that she is a creative and multi-talented graphic designer with experience in design, photography, and illustration. Rachel possesses exceptional collaborative and interpersonal skills, is an effective team player and skilled in client and vendor relations and negotiations. She is accustomed to deadline-driven environments and working within budget. One of her specialties is that she always seeks to make design as tangible as possible.

### 1. What are the most important character qualities you look for in a new hire? In other words, what does your ideal for a graphic designer, illustrator, or artist look like?

A new hire should be one who is patient, detail-oriented, and one that fits in well within the corporate culture at Pivot Group. By this she means one who is personable, one who might even be described as playful or fun, and one who is a team-player. There are a lot of collaborative projects where she is employed and a prospective designer needs to work well in that environment. It is imperative that a designer is able to critique creative work and be critiqued

as well. She stressed the virtue of humility and being able to separate one's work from oneself. A constructive critique is not to be taken as a personal attack. A designer needs to be able to explain why he or she designed the poster or website the way they did and yet be open to feedback from the other designers as well as the client.

Punctuality and dependability are key virtues for a new hire to have. Pivot Group has a number of clients on the East Coast and are on Eastern Standard Time. They are three hours later than here in the Northwest so it is important to tackle the work starting first with those clients on the East Coast and then proceed to local clients. Pivot employees do not usually work on the weekends but instead show up anywhere from 7am to 8:30am. Ms. Getsinger defined dependability as knowing beforehand how long an assignment will take and being able to work within time and budget constraints. It is about being adept at time-management and if one is given 3 hours to complete the task, that person should endeavor to stay within that time frame. If a consultant has an unrealistic time frame allotted for the project, the designer must advise them tactfully beforehand. Consultants are the ones within the Pivot structure to decide how much time should be allotted to a project.

## 2. What art and design skills should a young person just graduating absolutely have?

A prospective employee should approach design in general or a project in particular in such a way that the work is not a self-portrait. I commented that a person who has a hammer in hand might be tempted to see everything as potential nails. Therefore, a larger skill set is advantageous. Design must be done according to the current assignment and according to client parameters. In other words, a designer must not have an agenda or pre-conceived notion of how the project will look.

A person just entering the world of professional design must be solidly-grounded and familiar with Adobe's Creative Suite. When I asked her about a potential employee being certified as an expert by Adobe in their A.C.E. program, Ms. Getsinger was very enthusiastic and cited that this would give a designer a decided advantage over other applicants.

Another skill she recommends is the pursuit of design, art and creativity outside of the work week. In other words, design and art should be a passion not just a job. Staying creative on one's own time communicates such passion and love for art and design. This might be manifested by doing watercolor painting, photography, or pro-bono design projects when a person is not at "work". It is about seeking creative outlets on the outside. As a true calling, art and design can not help but flow out of a creative person's life. Additionally, although public speaking and personal interaction with the client (people skills) are not required, they are nevertheless highly valued.

A virtue that is highly desirable is versatility. A designer should be comfortable working on web designs, user interfaces, logos & identity, print & layout, illustration and other things like infographics. With this said, a prospective applicant needs to consider their resumé to be an extension of their portfolio, that is, it needs to be well crafted and designed. Ms. Getsinger mentioned that on occasion aspiring designers have submitted their resumé as a plain Word document rather than taking the time to design it and make it look both individual and professional. Those applicants were immediately and crisply rejected.

A final recommendation is to know what one's time or position with a company is worth. The Graphic Artist's Guild in its Handbook, *Pricing & Ethical Guidelines* publishes the salaries in different regions of the United States for art directors, junior and senior designers, artists and freelancers. These can give a good idea of what salary one's work is worth in the marketplace. That being said, it is equally important that one not come across as being entitled. Sometimes

it is necessary for a person to accept a lower initial salary, prove themselves a valuable asset to the creative team, and then tactfully ask for a raise.

### 3. What advice do you have for graphic design students and artists just entering the marketplace?

Ms. Getsinger recommends that every applicant heavily curate their portfolio. What she means by that is only the best work, worthy of a ten, should be in one's book. She mentioned that Pivot Group has turned down applicants that have had mostly excellent work in their presentation with one or two exceptions. She also encourages prospective artists and designers to visit a number of agencies and ask questions without necessarily looking for a job. People usually like to be queried about their opinions and advice. Art and creative directors are more likely to be open if they know that the person asking the questions is seeking to advance their understanding rather than merely looking for a job. Those who seek the counsel of seasoned professionals are communicating a subtle message of their determination and involvement. Once a relationship has been established, Rachel recommends contacting that art or creative director no more than two or maybe three times per year with updates to one's portfolio. The idea is to be persistent without being annoying.

### 4. If you were hiring now, what knowledge of graphic design and art history would you want the applicant to have? A related question is, "In your opinion, how many famous designers and artists like Saul Bass, Peter Behrens, Paul Rand, Milton Glaser, Paula Scher, Picasso, Klee, Kandinsky, Moholy-Nagy, and Herb Lubalin should the students know well enough to recognize their work as well as the style of art?" Should a student be familiar with and able to identify 25, 50, 100, or 200 designers and artists?

Knowledge of the history of graphic design is key to success as a designer. Ms. Getsinger mentioned that she references it all of the time as she works on different assignments. Knowing the history of art movements and how it impacted design and things like typography is not only desirable but necessary and it elevates and informs one's work. Historical knowledge is valuable simply because it lets us know where we are from and can indicate where we should head. Regarding the number of designers and artists one out to memorize, she mentioned that there is no limit to what can be mastered by the mind and that memorization makes the mind strong. When I read her the quote made by a student who objected to the volume of memorization required by the History of Visual Communications class, she remarked that person should stop complaining and do the work of memorization, knowing that it will have big payoffs in due time.

What strikes me is the similarities I have been hearing in all of the interviews. What was discussed today is consistent and in agreement with every person I have interviewed thus far.