

Just Doing It

BY RITASUE SIEGEL

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an Aquent company

The Mission: I will make the world safe for Democracy...er Design. I will be located in the center of the universe—at the corner of 57th Street and Park Avenue. I will teach business people how to use Design and Designers, and I will teach Designers how to work in business to achieve mutual satisfaction. I will start a company that specializes in design placement.

—RitaSue Siegel, Spring 1969

The Place

New York City. Broadway at 28th Street. 350 sq. ft. at \$75 per month. I started out just north of the then-unfashionable and scruffy Flatiron district, now home to many design firms. I sewed drapes, brought a rug and some furniture from home, and borrowed some file cabinets—assuming I could pay for them in 90 days.

My State of Affairs

Money? Connections? Business experience? I had none and didn't know I needed them. But I did know a few hundred graphic, industrial and interior design and architecture graduates from my days as the placement director at Pratt Institute, and some companies that were regular customers for them. I had also graduated from its undergraduate and graduate Industrial Design programs. Failure never crossed my mind.

The Times

Cultural upheaval. Robert F. Kennedy and Martin Luther King were assassinated in 1968 and Nixon elected. The Vietnam War continued, and there were protests and riots in Chicago, Los Angeles, Mexico, Tokyo and Paris. The Russians had invaded Czechoslovakia. James Brown said, "Black is Beautiful." The Maharishi Mahesh Yogi arrived, and the hippie subculture, infiltrating the mainstream, culminated in Woodstock in the summer of 1969.

It was easy to be an idealist in this climate. I believed, as did many, that Design could change the world. But when I told people about The Mission, they said, "Designers are a dime a dozen and will work for nothing. No one will pay you to find them."

The Growing Demand for Design(ers)

In the '70s, awareness of graphics grew from the youth culture's consumption of everything "psychedelic"—from posters and record album cover art, to the animation in *Yellow Submarine*. Popular culture embraced the work of Peter Max, Herb Lubalin and Pushpin Studios' Milton Glaser and Seymour Chwast. Lou Dorfsman's work for CBS, and that of Paul Rand was visible. Some of the largest

companies in the world were affected by the International Typographic Style (a.k.a. "Swiss design,") assimilated from Europe in the guise of "corporate identities." These were designed by firms such as Chermayeff & Geismar, Unimark, Lippincott & Margulies, Lester Beall, Sandgren & Murtha, Raymond Loewy, etc. Saul Bass was doing the same in Los Angeles, as was Landor in San Francisco. Design firms Anspach Grossman Portugal (L&M alumni) and Siegel & Gale began in 1969. Many clients believed they were buying a single guru, "the man in the cape." Designers enamored of the orderliness of Swiss design imposed what in retrospect looks like a generic graphic style on the communications of companies as different from one another as Steelcase and JCPenney. Designers devised standards manuals for clients to demonstrate the correct use of the logotypes they designed. The manuals also dictated the use of a limited range of typefaces, especially Helvetica.² Companies were lining up for these attempts at rationality to control what in some cases was stylistic chaos, and more specifically, to differentiate themselves from their competitors.

The number of design firms grew quickly to service growing industries such as consumer package goods, financial services, utilities, licensing, entertainment, retail, high technology and telecommunications.³

The trend in large cities was for firms to specialize in one or more closely related activities—like package design and identity, corporate literature and annual reports, retail and environmental graphics, broadcast and motion, sales promotion, direct mail and collateral and publishing.

The trickle-down effect of large identity programs was to raise the profile of design across the country and create design jobs. Many client companies started internal design departments, to implement programs and expand on them. Others started them to 'do-it-yourself.' Local and regional design firms developed to service the large corporations and aspiring heads of smaller companies.

The Supply

The growing job market readily absorbed new graduates and designers from other countries. In the '70s, jobs were guaranteed for graphic designers with master's degrees from Allegemeine Gewerbeschule (Basel School of Design) or Yale, as well as those with undergraduate degrees from Philadelphia College of Art, the University of Cincinnati and Rhode Island School of Design, all offering variations on the Basel-style teaching methodology. Different in style but equally sought after were graduates of Art Center College of Design, Pratt Institute and some British schools. Education was affordable, and it was still possible to work one's way through school.

In the '80s and '90s, it became apparent that good people can come from anywhere as the influence of some schools waned while others ascended. Design education became very expensive and immigration increased.

The '70s: Building Companies and Credibility

In the '70s, more often than not, design firm⁴ principals, like Joel Portugal, Robert Gersin, Saul Bass, Ivan Chermayeff and Tom Geismar, Arnold Saks, Ernest Mantz, Massimo Vignelli, Walter Landor, Alvin Schecter and Alan Siegel, called me to describe designers they were looking for, even at the lower levels.⁵ They knew the competitive value to their companies of having the best designers, and the rivalry was fierce. They also recommended me as a source to their clients building design departments.

It was an exciting and busy time. Breakfasts, lunches, dinners, office visits. They educated me, and I got to see everything. They were building their businesses by carefully selecting people. They paid me to find them. This was important work. For me, it was not a job, it was a calling.

“The product,” designers, although in great demand, had a low image. Then as now, employers wanted a range of skills that most didn't have. I took action. Once or twice a month I spoke at design schools and design conferences,⁶ about portfolio development, interviewing skills, where the jobs were, presentation and writing ability, reading the business press and improving design education. I expanded on the broader role a designer could play with a full repertoire. After I left, students questioned what they were being taught and teachers were angry. I wrote articles for *Industrial Design*, *Design* and *Communication Arts* about design and design education, was quoted in many others, and in the business press.⁷ I gave workshops on how to develop presentation skills.

Like Walter Margulies, founder of Lippincott & Margulies, I am a pioneer. He taught design firms all over the world to “talk the talk” of the identity business through L&M's *Sense* magazine. I built an image of my company and industry with my picture in an ad in *Industrial Design* magazine, and by writing and speaking. We helped shape the design business, design education, and consequently, what the world looks like.⁸ We each took an area of endeavor and built upon it. We freely gave away our discoveries, how to do it and do it better—to our clients, to the people who worked for us and to the wider world, to a degree. We created our own competition from alumni of our organizations. Many people have imitated what we started. We have been part of a long-term, successful effort by some very smart, ambitious people—design firm principals, corporate design managers and organizations, to gain respect and increased financial remuneration for design.

In the '60s, Walter Margulies's stroke of genius was to adapt the language and methodology of strategic marketing consultants, for developing design and positioning strategy. (Joel Portugal and Russ Anspach were McKinsey consultants.)⁹ In the '80s and '90s, other brand consulting firms strengthened this capability as people played musical chairs between them.

I helped “the product” transform itself from “artist” to “designer” and raised expectations of what design could deliver. My company became a bridge between designers and clients. We developed an effective process to find and qualify designers

and present them to client companies. In corporate art departments, designers had little or no recognition except as tactical people being told, “Here, make this look good.”

In the '70s, the government discovered design. The U.S. Civil Service Commission and the NEA¹⁰ asked me how they could attract designers to government, recruit and evaluate them, and structure design departments in federal agencies. As part of the Federal Design Program,¹¹ I presented the first Graphic Design Seminar sponsored by the NEA on April 12, 1974 at the National Gallery of Art.¹² I was asked to participate in the Federal Design Improvement Program,¹³ and also found the assistant to the director. I edited generations of design position descriptions for the U.S. Department of Labor Handbooks, and worked with immigration lawyers to get professional status for graphic and industrial design, to facilitate work permits for foreign designers.

The '80s: Design Awareness and Recognition

Companies were recognizing that design was a core competency. They were going public, diversifying and merging. Many successful local and regional businesses grew global. Marketing people who understood the value of brands, understood that global brand awareness developed from “home-based brands”¹⁴ outward. Those that had experienced the value design added, from previous jobs, built or grew internal design and communications departments to address broader realities.¹⁵ More companies hired design managers and more people in them were exposed to design.

Large brand consulting companies built infrastructures to manage and support their growth and to address global brand realities. Designers with foreign language skills and experience living in other cultures had an advantage.

Computers, although many debated their value, by the mid-'80s began to infiltrate the design process. Those who could use them were paid a premium.

By the end of the '80s, the largest design firms got even larger and increased their number of marketing and sales people to look for brand and corporate identity opportunities, some worldwide, and found lots of them. Design firms proliferated across the country, in all areas of design. My team continued to build, and some are still with me.¹⁶ We began to computerize our database in 1982. We also worked internationally.¹⁷

The '90s: Design is Acknowledged

Global design programs were developed for multinational clients growing businesses in the billions. They required designers who could think as conceptually and strategically as marketing people are supposed to, rather than as their extensions. Strategy was the key component. In some companies like Apple, Nike and Sun Microsystems, creative directors were critical in developing their company's image and competitive positioning, (as were their counterparts in product design).

With the exception of a few years of a devastating recession, demand for designers was strong.

At the beginning of the '90s, ad agencies began to flounder. They¹⁸ had to provide more to clients. They began to acquire brand consulting firms and other “below-the-line companies”¹⁹ (to me a derogatory term) and build networks. The network components were supposed to work together to develop integrated marketing communications programs for clients. By the end of the '90s they were doing it. Large clients were reducing to one-to-two, the number of ad agencies, and consequently networks, they used worldwide. Pitches for global brand and identity programs became divided between members of networks and individual firms. Clients could select design firms and agencies knowing the team they'd work with.

Our name changed from RitaSue Siegel Agency to RitaSue Siegel Resources when we became a search firm. We began identifying merger and acquisition opportunities, and helped corporate clients select design and brand consultant firms, using our unique perspective of the industry, and search and qualifying methods.

Words that had other meanings—Quark, Illustrator and Photoshop—became names of required tools. By the mid-'90s, a computer dominated every designer's desk, modifying lighting requirements. Less space was needed for people and equipment doing manual production. Few employers asked for drawing and sketching ability, except for industrial designers. Thirty-five millimeter slides, once the best way to send samples to out-of-town job opportunities, were replaced by color copies, disks, personal Web sites and CD-ROMs. Designers stopped whining about people not understanding what they do. Design firms extended client branding programs to the Web. Web sites for design firms became a new form of self-promotion. The protocols and standards for global brand programs were made accessible through company Intranets to employees and vendors.

Young people are as excited about being graphic designers as they were 30 years ago, many lured by the prospect of designing for the Internet. The interest began to build over ten years ago, increasing in velocity as computer graphic design applications became more accessible. Choice cities for work are still New York and San Francisco.²⁰ Salaries were very high for designers with skills and talent for Web and Internet design, and some got rich from taking stock in lieu of high pay. Top senior design and management people in large design firms are earning \$100,000–350,000.²¹ Some earn more.

More people than ever are studying graphic design, or what passes for it. The number of schools expanded dramatically, but in most, the content and structure do not meet the broader needs of the '90s design world.

The Present

Is there now a CEO of an American company that doesn't know that achieving strategic intent is inextricably linked to using design?

Business people know they need designers. So do heads of government agencies, universities, museums, healthcare

providers and symphonies. Design firms, regardless of size and specialization, are frantic for designers who can communicate well, make presentations, manage projects and other people, understand business strategy, work as equals with marketing people and be fully functioning members of teams. Many designers have formidable skills in strategic brand consulting and marketing communications. But not enough of them do. Many can win arguments with clients on the basis of understanding their clients' business as well as their clients do. But not enough. A designer with an MBA may have the information but not be intelligent, articulate or persuasive.

The legacy of graphic design having something more than it does to do with art still confuses people. Some designers still believe a design job exists primarily as a vehicle for them to express themselves.

The design business has grown up. It is legit. Parents don't automatically discourage their children's pursuit of a design career. Brand consulting firms that were billing \$500,000 in 1969 were billing \$25–50 million in the late '80s and early '90s.²² Some smaller regional firms bill \$1–10 million. Business expenditures for creative services are split almost 50–50 between ad agencies and “below-the-line” services.

Design and brand consulting firm principals are regularly quoted in the business press. They speak at non-design conferences about how their company's skill set can support the strategic goals of companies in specific industries as well as influence leadership, corporate culture and customer relations.

Revisiting the Mission

It's a different world than it was in 1969. The stakes are higher but there are many more opportunities. The result is a continuing demand from more and different clients for the movers and shakers of design and consulting. With all the changes, the Internet being the prime example, the one constant that remains is our relentless enthusiasm to keep the world safe for Design and Democracy.

Epilogue

Following are selected entries from my notebooks highlighting job opportunities, skills, projected salary and expectations as they changed through the 1970s.²³

Notebook Excerpts, the 1970s

Editor's note: When referring to candidates, RitaSue Siegel Resources observed New York state and federal laws against discrimination. Entries were selected by Communication Arts; although RSSR placed numerous industrial and interior designers, as well as architects, we are listing only graphic design positions.

August 26, 1970

Bob Gale, Siegel & Gale. Needs senior senior person. Packaging mainly, and trademarks. Best guy in NYC.

To \$20K or \$15K backup person. [Hired Rohit Modi]

October 1970

Vignelli. Wants a star. A young Ivan Chermayeff. Driving personality, inventive, creative and disciplined. Integrity, sense of appropriateness, sense of humor. 1. Young, \$20–26K. 2. A star, \$33–40K. Or, the star could be not such a great designer but a good director and stimulator.

December 1970

Harvey Probbler via Jim Earl. [Ford & Earl, their design consultant] Graphics person for Fall River, MA or NYC or bouncing back & forth. Layout, catalog work. Price lists. Projects and advertising layout. Creative, clean, fussy. Organize information. To \$10K. 3 people in furniture research doing this. Wants to pull it away.

March 1971

Via Walter Stern at Lowey. U.S. government. U.S. Postal Service. Director of Creative Services. Forceful administrator. Administer CI program and extension. Motion pictures and exhibit, audio visual and graphics unit. \$25–35K. Report to Deputy Assistant Postmaster General. [Hired Vincent Hoffman]

April 9, 1971

Landor, SF. 1. Highly creative and versatile on the board designing packaging and CI. Real feeling for communication through packaging. Could be young person or mature person. \$15K–18K. 2. Handle clients. Organize and supervise design. Speak client's language. Designer too. But not board person. Have come up through design. Salary + substantial bonus after proving himself.

July 1971

Avon Books. Assist AD and design. Heavy on design. Mass market. Do own mechanicals. Design with provided illustration and photo. Type design mostly. Love inventive type. Look on stands. Learn marketing for the area. No grumblers. No far out. Paperback experience preferred. \$185–205 per week. No experience in paperbacks and good promise—lower rate at first.

Len Freas [We placed as Creative Manager], Mattel. Needs really good graphic designer. Designing preschool stuff. Crafts and think and do. Contemporary design. Sal: \$15–16K. Exciting sketches of progressive stuff. Aggressive, youthful, fresh.

Ruth Ansel, AD *Harper's Bazaar*. Is sole AD. Needs badly 2nd assistant AD. Start immediately. \$175–185 wk with option to \$200. Talent. M/F. Some design. Magazine experience not nec. Great book stuff OK. 1 year experience.

October 16, 1972 [The beginning of computer graphics]

Dr. Phil Mittleman, President, Mathematical Applications Groupings. MAGI. Elmsford, NY. Via Perry Jeffee. Developed a computer technique which designs things. Bachelors in Math or Physics with design training. Capable of handling numbers. Speak to TV commercial people. Objects do the following things: own language. Visualize 3-D objects. Form of animation. Layouts of rooms with furniture. \$10–20K. [Hired Bo Gehring, first computer graphics designer. "Raster graphics," now realized by Pixar.]

December 26, 1972

Eames—exhibit, film, still photography. To \$50K.

Ted Petersen, Unimark, Chicago. Needs graphics man. Broader-exhibit, packaging and 3-D experience. In business for self possibly. Run own shop. A heavy. Cost-control oriented. Very creative and conceptual. \$23–30K. Broader, not completely Swiss. Consumer-ish. Must be able to deal with people.

April 5, 1973

Steve Gelman, Editor, *New Times*, AD. Bi-weekly news magazine. Intending to publish in Fall. Tone: Jimmy Breslin, Pete Hamill, Mike Royko. *Time*-sized. New ways to cover the news. Not recapitulation. News sense. Function with editors. Some magazine experience. Not 9-5 person. Should know photographers and illustrators. Work well with writing. Balance between words and art. \$20K, flexible. Bulk is bylined articles. Lots of illustration and photography. Currently using Allen Hurlburt. Come in behind Allen and work with him [Gelman was articles editor at *Life*, 7 years. Then *Sport Magazine*.]

July 6, 1973

Walter Landor, SF. Like Poelvoorde. Ultimately be the spiritual head of the place. Either a designer with good sense of business and verbal communication or a marketing person who is design sensitive. The key man to run the company. And could have judgment in hiring key designers. Must get along well. Run show, groom someone to take over his [Mr. Landor's] job in 1 year or so. Know the business—or, knowledgeable enough about the field, who has been a client. He wants to stay inside and occasionally talk to clients. Great personality. Make speeches. Direct board of directors. Tie in ultimately to ownership. 30-40 years old, Crown Prince. \$30–40K, sal open. Long range is open. [Sent John Diefenbach September 28, 1973. Hired February 19, 1974. Became president and chairman. Placed as partner Wolff Olins 1999].

September 12, 1973

Metropolitan Museum of Art. Assistant manager of design for design department. BFA, 5 years experience, exhibit group. Architectural drafting and construction. Admin/oversee all assistants and preparation. \$14K.

September 28, 1973

Jack Reich, IBM. White Plains, NY. DP headquarters. Needs designer, high-level. Some experience in corporate design promotional material. Or sensational younger designer from Yale. Be second to him. Know what he's doing. Start producing. One of 4 on staff. \$17–25K.

October 8, 1973

Harold Hayes. *Esquire*. Consultant for *Physician's World*. AD. Run art department. Know artists. Traditional, classic. Feeling for type, pictures, ideas. Work with assistant. \$220 per page, \$500 per cover. [Hired Louis Glessman]

March 28, 1974

Myron Daniels. Exhibit Production Services. Long Island City, NY. Graphic artist. Do-er. Under pressure. Prepare for production in design office. Liaison with shop foreman. Moment to moment. Conscious of time and money, scale and full size. Recognize what happens when photo and type gets blown up. Spec type. Order type. Do p-ups and mechs. Spec and order repros, photography, silkscreen. Know color and black-and-white photography. Order, crop, no shooting. Crop slides. Layouts for production staff from sketch. Translate loose art. 40 hour wk, no overtime. \$175–200 wk.

June 26, 1974

Dick Langham, Director of design services, Gillette. Finest production manager going. \$20–25K range. POP and packaging and collateral material. Annual reports.

July 12, 1974

Ted Colangelo. Graphic design studio, AV house. Full service ad agency. January 1 acquired by Benton & Bowles. Consistent basis, big companies, Xerox, Pepsi, AT&T, IBM. CD now—predominately writes and concept. Creative designer, problem solver, not a mathematician. Top notch—money no object. Swiss design school. Thinker and designer. Significant AV—slides exp. \$25–35K.

July 23, 1974

Albert Leutwyler, AD, *Daily News*. Exp in multimedia preferred. Think modular systems. Think sequence. 20 minute shows for sales presentations, research studies. Factual, promotional, entertaining. Some print. \$17–18K. Storyboarding a necessity. Work closely with copywriter. Union job.

August 5, 1974

Tom Geismar, Chermayeff & Geismar. Graphics, very senior level. Agency background—not Swiss. Must design and think—very bright. Not type tricks. Special person. Exhibits. Developing graphics for 4 hotels owned by NY Central: Biltmore, Barkley, Commodore, Roosevelt. New restaurants—upgraded. No attempt to make them alike. They are doing key elements. Do on daily basis—posters in elevators, promotions. Some is fun, some is routine. No stringent rules. Fresh and lively, each with a different look. Young person. 2–3 yrs exp. Chance to do immediate things. Deal with biggies. Efficient. Know sources. \$14–16K.

June 17, 1976

Nancy Hechinger, *Quest* magazine, SF. Identifies and celebrates human excellence. 140 pages, 70-90 editorial pages. Bi-monthly. Started in January. Then 10 months or monthly. Backing to keep going for 3 yrs. Kind of designer—head and hands. Visual journalist. Participate in the whole process of creating the magazine. Paragon. Job is crucial. Only brains and talent, not age, sex. \$30–40K ceiling.

January 13, 1977

Steve Frykholm, Herman Miller. Graphic design. Some experience. Relocate to winter wonderland, Yale or Cinn. A few years experience. Prefer not too Swiss. \$14–16K.

March 9, 1977

Ruth Ansel, AD, *The New York Times Sunday Magazine*. Best associate. Her assistant. Involved from beginning to end. 1. Talent, young Walter Bernard. Female pref. 2. Personality, able to speak to people—first class mensch. Bright. Magazine background not necessary. From book jackets, promotion, record co., OK. From LA or Chi OK. Sal, dep on person. \$25–28–30–35K.

March 21, 1977

Michael Watras. Sales, production. Corporate Graphics. Bennett Robinson's partner. 1 yr old. Annual report design. CI manuals. Like Corporate Annual Reports and Chermayeff & Geismar. Clients: Heinz, *Esquire*, The Limited. Texaco corporate ID book. 1–2 juniors—\$10–14K. Yale, Pratt. Light experience, heavy on talent. 1 senior. Work under Ben. \$20K + up.

April 14, 1977

Diane LaGuardia, *High Times*. 1. Her job, managing art director. Responsible for final art, production liaison between production and editorial people. Trafficking and management of department. Order supplies. Hire freelancers. Great potential for design. Tony assigns all art. When it comes in, you play with page order, display type. \$16K. 2. Another board person needed. Assoc. AD. Strong p-ups and mechs. Fine arts background—able to comp for Tony. 3–4 different comps for each article to editorial. Not tight. Dummy type. Illustration style, magazine clippings. Talent in image. Work closely with Tony in initial phases of each issue. Then do p-ups and board work. Good feeling in department. Issue 22, new format changes. Design potential. From marijuana to the “high life.” It shows in the new issue. \$12K. Magazine experience important in both jobs. Familiar with systems she's established. They have a good production manager.

May 12, 1977

Rochelle Udell, *Vogue*. Experienced editorial designer. \$15–20K. Strong type. Less concept photography solution.

May 24, 1977

Peter Blank [we placed], *Newsweek*. Needs another associate to replace him. \$20K maximum, \$5K increase in 6 mos. Must be able to speak on their feet to editor. Spec type. Comp and illustration—maps and charts. Design in color and black-and-white. Someone who knows process art and pre-separation art. Work Tuesday through Saturday. 10 a.m.–6:00 p.m. Friday night late.

June 24, 1977

Art Goodman, Saul Bass. Herb Yeager coming in to NY Tuesday. Saul's partner 3 yrs ago. Regency. Serious & important & private. Fledgling superstar. 30-35. Hot talent, imaginative design, potentially able to make a presentation. Associate Design Director. To become a creative leader. 10% after first yr. Profit sharing. 2nd echelon of management. Replace Art Goodman. Inherit the business. Herb is not designer. Is marketing. Open field to assume the mantle of a major co. \$50K.

July 6, 1977

Bob Runyon. Playa del Rey, CA. Needs designers. Unbelievable work load. Super competent. Corporate collateral. Annual report.

Top talent. Quality. Tops: \$30K base. Bonus program. Dynamic, spacious office 2 blocks from beach. Also 1–2 jrs. [Hired Jim Bertè from Clayton, MO]

July 8, 1977

Ken Love [We placed], Chermayeff, 2–3 yrs exp. Good typography skills. Enjoys print. Understands subtlety and details of type. What's right for the occasion. Organize page layout. Work with Stephan [Geissbuhler]. For John Grady—Kennedy Center & museum. Museum design, some exp. Understand exhibits from stylistic point of view. Enhance, arrange photos & artifacts. Typography in scale. \$16–18K. Windows for department store. Classy taste—detail. No heavy.

Bantam Books. Jack Looney, Promotion AD. Designer. A replacement. No covers. Promotional advertising catalogs. \$13.5K. Good illustrator—use it. Scope: start to finish. Good type sense. Some nice, some junk. 2x per yr catalog. Education division—ads in it. Coordinate galleys, in & out, proofread. Govern the job. Large books. One as campaign. Raise the Titanic. Fast.

September 1, 1977

Maxwell Sroge Co, Chicago. Referred by Milton Glaser. Mail order business development. Advertising and management. Confidential. Staff of 60. Material development, catalog development. Large corp clients—General Mills, Armstrong, IBM, ITT Publishing. Man in charge of graphic design area. AD's report to him. Needs a person sr to him. Management exp—very high standards in design. Exp pref in direct mail, but sales promo/collateral and print adv OK. \$40K.

January 23, 1978

Marilyn Buckland, Hensen Associates. Print, not AV. Manage creative and able to illustrate and do concept. Oversee an art department. Company is growing. "Muppet Show," "Sesame Street" and monthly magazine, little books, record covers. Comic strip. Book. Posters for "Muppet Show." Toys. Fan club. Spring feature film. Work with licensees. They have art director and assistant. Work under him. Run the department. Manager, Art Department. Hire freelancers and build staff. Spec type. Up to \$50K. Meet deadlines. Weekly show. Photo sessions. [Hired Rick Wetzel]

April 18, 1978

Tom Geismar. Needs 3 people. Well-organized, good with people. Carry corporate identity projects through. Terrific opportunity. Executive abilities more important than design. Or industrial designer with interest. Writing skills helpful. Interest in and willingness to carry things out. Attend meetings and participate on high level. Flexible person. Other lower level. 2 people. 1. Mystical typographer. A few years exp. Legibility. 2. Industrial designer in signage, architectural graphics, drafting, exhibits. \$16–17K.

May 23, 1978

Susan Freedman, RJ Reynolds. Setting up promotion department. Report to brand promotion. Promotion art director. Display and design, point-of-purchase, coupon ads. Primary coordinator

and active art director. Start as assistant. Low to mid \$30s [Hired John Cernak about a year later]

July 5, 1978

Roger Black, *Rolling Stone*. Production manager, managing the paste-up. Admin staff of 6 full-time and a few freelance for the crunch. \$18–23K. Difficult position, a diplomat's job. Understand copy flow in magazine to & from typesetter. Check billing. Provide link between camera room, editors, designer. Single page negs to St. Louis. Hours start late & end late. Deadlines smooth if successful. Close in regular schedule. 1st of week, light-comp time. Copy flow. Wednesday of 1st week ready for type by Friday. Close following Friday. [Hired David White]

July 25, 1978

John Lister, Lister Butler. Mid-level designer. Conceptual. CI system for a bank card. \$12–15 hr. Nabisco packaging under direction. Design. Comps. \$20–25K. [Hired Paul Ranson]

August 8, 1978

Bob Voge. Shortage of good designers in Chicago. Skilled in dealing with corporate clients. From an L&M. He is largest in Chicago. 25 people. Whole corporate communications including CI. Real potential design star. \$30–40K.

October 4, 1978

Robert Runyon. Needs heavyweight designer. Top talent. Consistent, creative producer. 2 yr contract cancelable by him. Slick pro. \$25–35K.

Jerry Demoney [We placed as director of design], Mobil. Alexandria, VA. Needs assistant. Sr designer. Knows print, typography. Good background in both. Good education. Buttoned up corporate types. Intelligent. Making things look nice. Dreamy brochures. Use best suppliers. Occasional illustration. 5–6 yrs exp. Promotion background. \$18–22K.

October 18, 1978

Vicki Ten Haken. Professional Employment. Herman Miller, Zeeland, MI. Graphic design prototyper. Creative element. Idea person in graphic design group. Prepare mock-ups for various design and communications projects. In charge of ideas. Once accepted, designer carries it out. Print, exhibits. Excellent mechs. Speed. Work from roughs with minimal supervision. Draw and sketch. Degree in graphic design. Exp in design & production. \$14–16K.

October 25, 1978

Ken Resen, Page Artrio Resen. Good qualified designer. Take annual report—beginning to end. Knowledge production. Good solid design. Neo-Bauhaus—slightly Swiss. With exp. Meet with client and principals, know front end. Really good with photo selection, editing, cropping. Knowledge typography. \$25K [Hired Tim Dvorak]

December 8, 1978

Muir Cornelius Moore. Wants industry averages. Jr. Designer: \$12–14K, Designer: \$12.5–15K, Sr Designer: \$15–20K—all on

own, AD photography. Design Director: \$25–35K, Sr. Design Director: \$30–40K + bonuses = \$50K.

January 11, 1979

Aubrey Balkind, Gips & Balkind. Needs person, promotion/PR-type. New business contact. Heavier on new business & some account executive—client hand-holding, corporate type. Knowledge of design. Not be a designer. \$18–25K. New offices. Took over the building. Has 10–12 people. 10 movie promotion, film graphics.

February 8, 1979

Nass Gerantab, Helena Rubinstein. Head art director leaving to go to Avon. Needs art dir of packaging. Exp. in physical packaging. Strong cosmetic concept. Good personality. Teamwork. ASAP. To \$30K. Negotiable.

March 9, 1979

Washington Post. Rodney William's right hand is leaving. Need an art director. The best talent he can find with exp. Opportunity to grow. Design and administration. 50% creative and 50% administration. Able to run the department on daily basis. Assign work. Control the workflow. Including Sunday supplement except magazine. Sal depends on exp. 5+ yrs. \$26K. \$25–30K or higher, beyond is negotiable.

April 5, 1979

Jerry Lieberman, Krames, Inc. 1 of 2 art directors \$25–28K. Articulate and good designer. Male or female. Talk with clients and account people. Sales promo, annual reports, elaborate reports. You will be responsible for your own accounts. Develop concept. Finished comps. Draw well.

June 4, 1979

Garry LaFaze, Recruiter in Personnel, Bose. Art director. Tops \$30K. Prefer \$26K. College degree not a must. 5+ yrs exp. Graphic arts. Creative, prepare mechanicals. Typography. Know printing processes, engraving, photography. Knowledge of art and design. Top talent and reflect Bose philosophy. Supervise 3–4. Design, produce national ads, dealer ads, point of purchase, direct mail.

Roger Black, *New West*. 2 positions. Chief designer. Ace art director. \$30K. Or hot young designer. Picture researcher with exp. \$25K. Or picture researcher to handle traffic \$18K.

June 5, 1979

Gary Franks, Chesebrough, Prince Matchabelli division. Needs art director. \$25–27K, plus bonus, plus stock \$5,6K. 0–20% bonus. Aviance, Aziza, Windsor. Design and create. Plan and organize with marketing. Sales, promo packaging. Design, budget, schedule with interdepartmental timetables. Select design sources.

July 5, 1979

PJ O'Rourke. *National Lampoon*. Prefer young person, less than 40. Sal \$30–40K. Very strong magazine design or strong executive. Ideally both. Complex department. Do own past-up

inside. Lots of art work. Innovative. Cope with complex design problems. [Hired Katherine Witherill]

August 1, 1979

Sharon Kramer, Bronx Zoo. 2–3 yrs exp. Max \$13.5K. They have good mechanicals person. Good in print. Good imagery. Knowledge of spec type. Handle type well. Good design. Must have some exp. Not recent grad.

August 21, 1979

Maxine Davidowitz, *Redbook*. Senior designer with emphasis on fashion and beauty photography. Definitely shooting experience. Design taste and sense. Editorial exp preferred, but advertising senior design exp is fine. \$18–22K

September 24, 1979

François deMenil, Owner & Publisher, deMenil Publications. *Houston Magazine*. Needs AD of high-quality. Monthly, à la *New York* magazine. 120 pages. \$30–50K. [Hired George Kenton]

October 1, 1979

Howard Paine, *National Geographic*. Assist AD. Art direct scientific & historical art work. Professional & energy level. Layouts of photo journalism. Sensibilities with type. Page design. Standard of styling—quiet & bookish. Big aspect—work with people. Think on your feet. Don't sit in the office. Wheel & deal in layout room. \$25–35K. ■

NOTES:

- 1 A humorless, rational, minimalist, reductive method of doing graphic design characterized by organization and clarity, the use of black, white and primary colors, and lots of white space. Text and illustrative material are laid out in grids, and in the 70s, the number and style of typefaces were restricted usually to those without serifs.
- 2 At the same time, there was a renaissance in typeface design.
- 3 Then, as now, we also provided industrial and interior designers and architects.
- 4 Specialists in brand and corporate identity now call themselves strategic brand consulting firms.
- 5 Ray Poelvoorde, executive vice president of Lippincott & Margulies, but not then an owner, often called.
- 6 My Stanford Conference on Design talk, in April 1977, became the basis for my first article in *Communication Arts*, January/February 1978.
- 7 The *New York Times*, *Wall Street Journal*, *Business Week* and regional newspapers.
- 8 In 1975, first Bill Hannon and then Peter Lawrence, (now chairman of the Corporate Design Foundation) began building the Design Management Institute. I was an important sounding board to him because of my perspective on the industry. DMI's mission was to bring design management information to graduate business schools and to corporate managers. In the late 80s and early 90s, I was on the DMI board for eight years when Earl Powell was director. I wrote the *Journal* and made presentations at its conferences. Arnold Wasserman, a close friend, was a pioneer in developing information about design management. In the 90s the IDSA (Industrial Designers Society of America) partnered with *Business Week* to sponsor the IDEA awards. In it Bruce Nussbaum writes about design and the winners, influencing eight million subscribers.
- 9 As L&M alumni, they founded Anspach Grossman Portugal which they sold to WPP.
- 10 National Endowment for the Arts.
- 11 Initiated in May 1972 and coordinated by the NEA, its purpose was to improve federal architecture, graphics and publications.
- 12 The subject was What makes a good graphic design portfolio and the audience was mostly federal employees. I showed slides of designers portfolios and brought real ones.
- 13 Committees were formed to evaluate and recommend improvements of existing design and communications work of participating federal agencies. Some were the Departments of Agriculture, Commerce, Interior, Treasury, State, GSA, NASA and National Science Foundation. We found heads of design for the U.S. Government Printing Office and The National Zoo, among others.
- 14 A term coined by John Diefenbach when Chairman of Landor Associates.
- 15 Texas Instruments, Corning, Haworth, Formica, Citicorp, Ciba, Geigy, Franklin Mint, Xerox, GE Plastics, Westinghouse, Nike, The Limited, Trammel Crow.

- 16 My mother, 29 years, and Jessica Ragaza, over 10 years.
- 17 For design firms and Thomson Consumer Electronics, Philips, Texas Instruments, Apple Computer, Campbell Biscuits Europe, etc.
- 18 WPP, Omnicom, Saatchi & Saatchi, Young & Rubicam, and others. L&M was acquired by Mercer Management.
- 19 Package design, brand and corporate identity consulting, Web and interactive, public relations, sales promotion, research, etc.
- 20 Industrial designers will usually go anywhere and interior designers and architects fall in between the extremes.
- 21 Compare this with salaries in the 70s in the journal notes.
- 22 Interbrand sold to Omnicom in 1993, when revenues were \$18 million. In 1999, they were \$85 million worldwide.
- 23 The earliest entries had fewer dates and less details than the ones from 1973 and forward.

About RitaSue Siegel...

RitaSue Siegel is founder (1969) and president of RitaSue Siegel Resources, a retained executive search firm for designers and design managers, acquired by Aquent in 2001. She is an author and lecturer and is active in design professional organizations. She has written several books, including *Graphic Design, Thirty Years of Imagery* and *How To Get A Job In Industrial Design*. The latter is distributed by the Industrial Designers Society of America to every graduating industrial design student in the U.S. She was one of three American lecturers selected to give the first course in design management in Japan. She was a participant in the select Stanford Design Forum and a speaker in the inaugural Stanford Design Conference. Since early 1993, she has been a regular contributor to *Communication Arts Magazine*.

RitaSue holds Master's and Bachelor's degrees in Industrial Design from Pratt Institute.