

LET'S GET AN

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# CHRIS ATHANS

**Lily Pearson: What is your involvement with the internship program at SAXX?**

Chris Athans: I like the term 'intern wrangler'. I help assign projects (along with the Creative Director, Kathleen McNally), breakdown and explain our design and approval process, and guide the interns workflow. Depending on the time of the season that can fluctuate from mainly design oriented work to more production related.

**L: What does your internship program look like? How is it structured?**

C: For the time being we aren't offering internships (hopefully that will change!). But the structure was previously guided by the needs of the Product Design team and the individual talents of the intern.

**L: How long are your programs? Are they paid?**

C: Internships are paid, and the program length is set by our company HQ in Vancouver, BC. Typically 3 months.

**L: When looking for interns do you have people who come to you, or do you actively go out and look for interns outside?**

C: We have been very lucky, all interns have come by referral.

**L: When you are looking for interns what are some attributes that you are looking for?**

C: Having started my career as a production artist, I look for technical ability and a passion to grow and learn. Knowing the tools of the trade is the foundation for any job. And this sounds obvious, but someone who will show up on time and do the best they can. Talent is innate but hard work and dedication is invaluable, especially on a small team.

**L: What do you like about hosting an intern? What are aspects of the program that you really enjoy, things you have learned, things you would like to do differently in the future?**

C: Being a student you are learning, designing and understanding the world in a way that is unique in life. SAXX is a very open environment for ideas. All viewpoints are heard if you want to give them, and it's always valuable to have fresh eyes on your design process. It's also dependent on the individual and what they bring to the table. There are things that have to be done, necessary to the job, and others that are fluid depending on skill and aptitude.

Having to explain and educate someone on your job makes you better at it! That's been one of the eye openers for me. Also just being able to pass on any kind of technical, design or 'don't do what I did' lessons are incredibly gratifying.

In the future, I think having a better time frame laid out for when we begin and end the internship would make for a better learning experience. It's not all painting happy trees and clouds, there's a lot of get-it-done grunt work involved so an even mix of both is ideal. We try our best, and sometimes it works out that way, but you can always do better.

**L:** Did you ever have an internship? If so, where and what did you like/dislike about it?

**C:** I never did. But I've worked in a lot of art departments, and our goal with any intern is for them to have a great experience and also understand best practices for any company they work for.

**L:** Do you have any advice for people looking for internships?

**C:** It's not everyone's cup of tea, but network. Take full advantage of the resources at your school, that's what it's there for!

*"I look for technical ability and a passion to grow and learn."* **7**



# DANNY SORIANO

**Lily Pearson: What's your name and where did you work as an intern?**

Danny Soriano: My name is Daniel Soriano, but everyone knows me as Danny. I was an intern at SAXX Underwear Co. during the summer of 2019.

**L: How did you find out about the internship? Is it paid?**

D: When I applied for the internship, I didn't know much about SAXX. A close person to my heart was an intern in 2018 and her time was coming to an end, so she told me about SAXX and did an introduction via email. The internship was paid, and I was thankful for that. It helped me pay for school.

**L: Previous to this internship were you actively applying for others? What was the interview process like?**

D: I was not applying for other internships during the time. I told myself that before graduating from the Graphic Design Program at Portland State University, I would work towards an internship but I felt my work and portfolio weren't ready.

The interview process took a while. I reached out late January showing interest in their internship program, but they were slow in the office. We were emailing back and forth early March through mid-April. I was in the process of finishing the Winter term and going into Spring break. I officially started working at the end of April. Chris and Kathleen were so friendly and understanding of my schedule.

**L: Did you bring your portfolio with you to the interview? Did you have a website?**

D: I did bring my portfolio to the interview. Prior to going in for the interview, I had sent a small pdf of my latest work and a short bio about myself. On the day of the interview I shared the same portfolio but was able to speak more about my work in person to Kathleen (Creative Director), Chris (Apparel Graphic Print Designer), and Martha (Print Designer). At the time of my interview, I was finishing my junior year, and did not have a website. It helps to have one from the very beginning but it didn't stop me.

**L: What aspect of your portfolio were they most interested in?**

D: Exploration. They really enjoyed how I had experimented with colors, type choices, and paper choices. They are a company that focuses heavily on patterns, I was nervous my portfolio might not be what they were looking for but I think they noticed that I was up for any challenge.

**“Not giving up really pays off.”**

**L: What types of projects did you work on?**

D: At the very beginning, I was doing a lot of normal intern work. I was organizing files, printing packets, organizing, etc. Then I started to help with Lab Dips for stripes/trims, strike-off for prints, updating their VLP with the correct name, patterns, and seasons. I helped with an Inspiration board. I got to help HB (Product Line Manager) with a sample sale while I was there. S/O to Jeremy from the design program for coming through.

Halfway through my internship, I sat down with my boss (Chris) and I asked for an opportunity to start a personal project to showcase my ideas for Spring 2022. Like any other company they were always working ahead, and I admired

everyone from the Portland office for that. He talked to the Creative Director (Kathleen) and she agreed. I created a direction to print with 3 possible ideas and color flow with the help of Chris. A couple of weeks before my internship ended, I got to present my work to the whole team which was an awesome opportunity.

**L: Why did you apply to design for Saxx?**

D: Like I mentioned above, a good friend made an introduction email. She had actually gifted me some products from SAXX and I fell in love with them. (I highly suggest every guy check them out). After that I constantly checked out their website and social media. I was working a retail job at Nike at the time, so I loved the idea of working at an office that was designing products.

**L: What was the most memorable or influential thing you learned?**

D: To just be myself at all times and being resilient as well. I was constantly thinking that I wasn't ready or good enough to be at a place like SAXX but I had a great time with everyone at the office and I hope they liked me too, ha-ha.

Also not giving up really pays off. I sent in my portfolio in early January and didn't start my position until four months later.

**L: Would you do another internship? What are your plans now after the internship is done?**

D: In a heartbeat! I had such an amazing time and I learned so much in such a short amount of time. At the time I was a full-time student, I was working a part-time job at Nike, and working twice a week at the office. I was very happy with everything, but a break was needed after my junior year.

**L: What is any advice you would give someone who is looking for an internship?**

D: I would tell my peers to go after what they want. One of the reasons that was holding me back from applying to internships was the fear that they weren't going to like me or think that my portfolio was not good enough. That truth is, that your portfolio can always be improved as time goes on. The reason why we seek internships is to get a taste of the real world while we are still in school and places are willing to help you out through the process. I would also let them know to make connections with people or places where they would want to work one day. In my opinion, it's important to build real genuine relationships with people rather than to just ask for jobs.

“Fear kills more dreams than failure ever will.” - Suzy Kassem



# DRAKE RAMBERG



**Daniel Soriano: What is your name and your role with Nike at this moment?**

Drake Ramberg: My name is Drake Ramberg, and my role at Nike is Design Operations Director for Blue Ribbon Studio.

**DS: How long have you been the director at Blue Ribbon Sports?**

DR: About 3 years. The studio was created in 2015, we just had our five-year celebration.

**DS: Walton recently had an internship at Blue Ribbon Studio: how was your experience working with Walton Brush?**

DR: He was great. We had never had an official intern in the studio and we talked to some people from Oregon State University and Portland State University. Then we got a referral from the faculty at Portland State about Walton and he came in, interviewed, and showed some of his work and samples. We thought he was a great fit for Blue Ribbon Studio. He went above and beyond and he's just the person who gets things done and is not just sitting around at his computer. He was also a great connector and supporter to the other Design interns. He was really good at that, helping others be successful, communicating to them, rallying, and getting everything organized for the major show in the summer.

**DS: What is your involvement with the internship program at Blue Ribbon Studio?**

DR: BRS supports and drives the intern program for Nike Design, we work in collaboration with the Talent Acquisition team and our design leadership, and the interns are assigned different roles when they start. As my role, Operations Director, it's just one of the projects I oversee in addition to our leaders and once in a while, they report to me. We coordinate the whole program for BRS for the Design interns and for the final show in the summer with drinks, food and presentations.

**DS: How does your program shift while we're living through the pandemic?**

DR: It's on hold right now for this year. We weren't able to put out the program and have it be successful like it was in the past because so much of the program is hands-on learning, being embedded in the category, and collaborating. There were hundreds of interns and there are a lot of benefits put on by the corporate intern program. Soccer matches, Hillsboro Hops baseball games, barbecues and trips to Eugene to see where things started at Nike. And because of COVID-19, there was not much we could have done for the program and it was not viable for the designers and for the teams.

**DS: How is your internship program structured?**

DR: Interns start the program at the end of May, early June and it goes through August. There's an orientation phase, meet and greet as well as campus tours. There are briefings from their category teams on what the interns should work on and their assignments for the summer. There's also an opportunity for them to determine what projects they want to create for the end of the year in the summer show. They get some hands-on experience and work on what's important to them and they are able to showcase their work.

**DS: When looking for interns do you have people who come to you, or do you actively go out and look for interns for a specific task?**

DR: It's specifically not me, it's our Talent Acquisition team (recruiters). Their role is to stay connected with schools and programs and usually the faculty in the school will nominate potential students. Then from there, we try to get one from each of the major schools and it's hard to narrow down the list. I think they probably looked at a lot of portfolios online and review the work to try to match it up with Nike.

**DS: When you are looking for interns what are the attributes that you are looking for?**

DR: There's quite an array of design interns we have. Some are focused on Nike Brand, and maybe more involved in communications, or social media, or digital design work. We have some that are focused on products, that can be graphics, it could be color design, could be materials designers, apparel designers footwear designers. So we have quite a variety of design disciplines within Nike. Recruiters for each area are looking for someone to take a role in their organization.

**DS: Do you have any advice for other people looking for internships?**

DR: I mean obviously a lot of it is talent and the work in their portfolio, the kind of work they do already. Part of it's the hustle and connectivity. Letting your advisors, your faculty or professors know that you have an interest. Put your name out there because then they are not going to know it's an interest. I always felt like whether it's an intern or you're trying to hire somebody for Nike, you'd love to see a portfolio that has some kind of elements of sport, it shows that you have a passion or an interest there for Nike.

**DS: Thank you so much for your time Drake.**

DR: Thank you.

**“They get some hands-on experience and work on what’s important to them and they are able to showcase their work.”**



# WALTON BRUSH

**Whitney Mokler:** Let's Start by saying your full name and where you've been an intern.

**Walton Brush:** I am Walton Brush III and I had an internship in summer of 2019 at Nike in the Blue Ribbon Studio and now I'm doing an internship at OMFGCO.

**W:** Perfect. So let's talk about your internship at Nike. How did you find out about the internship?

**WB:** I heard about it from PSU faculty. They recommended I apply, but Nike's internships are posted on their opportunities webpage. "psu.gd/opportunities"

**W:** What did the application process for that internship look like?

**WB:** A cover letter, resume, and PDF portfolio. Then a phone interview and finally an in person interview.

**W:** Who was your in person interview with?

**WB:** It was with Drake Ramberg, Laura O'Quin, and Ryan Noon. Basically, three amazing folks who run the space I was interviewing to work in.

**W:** How excited were you when they told you you got the internship?

**WB:** Oh, I was soooo excited. I'm kinda competitive so those are the moments I live for. But, that space was the ideal place to be given the kind of work I want to make. I was really excited to be somewhere that championed, divergent creative thinking, physical making, and community in equal parts.

**W:** What did your internship entail? What were you doing there?

**WB:** My internship was different from other Nike Internships. All the other design interns did some in-line work helping their team, but most of their time was spent creating one big personal project to show at an intern showcase. The point of those personal projects is to make one big flashy conceptual piece that will hopefully land them a job. My internship was helping the Blue Ribbon Studio with whatever they needed designed. So, I was making event promos, updating some decks, and doing various layout projects and marketing pieces. It was really fun creating for a client that wanted to convey what the BRS conveys.

**W:** So, what exactly is the Blue Ribbon Studio?

**WB:** The Blue Ribbon Studio is a makerspace open to the creatives that work at Nike. For facilities they have a silkscreening lab, a shop, a risograph with a ton of drums, a whole 3D printer zone, a dye lab, sewing studio, an amazing library. The list goes on there's an embroidery machine, perfume making supplies, beer, Manu floral arrangements, a laser cutter, a CNC's and so much more. In addition, they have experts on hand to help you with whatever you may need whether it's a personal project or mocking something up for work. They also conduct classes there to help the designers get to know how to use the facilities: intro to sewing or screen printing. What is really fun are the other classes that are more explorative and inspirational like scent making, knot tying, or ikebana flower arranging class.



**W: That sounds incredible.**

**WB:** Yeah, it's pretty wild. I was really panicking when the internship was coming to close. Like how do you stop having access to a space like that? It's so fun that I would stay after work every day until 9pm - 1am. There was just so much stuff to do.

**W: Did you have a personal project like the other interns did?**

**WB:** No, I didn't. What I showed was a bunch of different smaller projects instead of one big project.

**W: What was your favorite project that you worked on while you were there personally and for the internship specifically?**

**WB:** Oh man, this is such a hard question because there were so many fun things. I think one was a scent making class. Dealing with scent was just so different from graphic design, but it felt like there were so many connections. I also did the event promos for the final event intern showcase which was challenging. I wanted to embrace the BRS ethos and make something that was crafty, but also have it feel polished like Nike. That pushed my aesthetic and my ideas on how I could create an image.

**W: Was there anything that anyone said or did while you were there that helped you or that you thought was really influential?**

**WB:** The most amazing resource at Nike were the 1,000 other talented creatives who work there. It was informative to get feedback from amazing designers who would all have a different opinion. It really reinforced that there is no one correct solution in design. Jeremy Pettis always had the same great advice. He always wanted things made crazier, more personal, and more unapologetic. It was nice after showing him a few projects I knew what his advice would be and could implement his feedback from the start.

**W: Were the other design interns at Nike from Portland or were they from all over?**

**WB:** One other intern was from Portland. A large majority were from CalArts and others were mostly from Parsons, Central Saint Martins, and University of Oregon. When they started showing their work it was very apparent why they had gotten the internships and been chosen. They were all so talented it was crazy.

**W: Did you see any difference between the work you saw while at PSU and the work you saw from the other interns?**

**WB:** Off topic but, it makes sense why they got the internships, their work looked very Nike. I remember thinking "of course you're all here." They were incredibly driven, had an incredible work ethic, and their work was super polished. PSU fosters community in it's students which was something many of them didn't have. They were competitive where we have a willingness to help others succeed and share what we know. PSU brings that in spades, and I think it creates designers who are fun to work with which is very important.

**W: Was there anything that you felt was missing from your Nike internship experience?**

**WB:** No, I think it was exactly what it needed to be. I was on a unique team that didn't give me a design team experience, but I'm getting that now at OMFGCO where I'm working with and for other designers. Nike felt more like school where I would get a brief, have creative control while periodically checking in to get feedback.

**“ It was informative to get feedback from amazing designers who would all have a different opinion. It really reinforced that there is no one correct solution in design. ”**

**W:** This is a good way for us to segue into your OMFGCO internship. I'm going to go back to the top of the list of questions here. How did you find out about this internship and what did the application process look like?

**WB:** Again, I had a teacher recommend that I apply for the internship, but OMFGCO publicizes their internships on social media and I believe on their website as well. The application was actually easy which I really appreciated. Instead of asking for a cover letter which always feels a little forced to write, they ask for a haiku and a PDF portfolio. I feel like a haiku says a lot more about someone than a cover letter would.

**W:** Do you have your haiku handy?

**WB:** The theme was “on what watering my plants means to me.”

more often as mist  
a ritual reminder  
you take care of me.

**W:** So you sent in your haiku and portfolio, what next?

**WB:** I had again a phone interview, an in person interview, then I got an exciting phone call!

**W:** Who in particular hired you at this internship?

**WB:** The phone call came from Jeremy Pelley who's one of the founders, but I am on Kim Sutherlands team and both of them were at my meeting.

**W:** What does it mean that you are on Kim Sutherlands team?

**WB:** OMFGCO has twenty employees and they are a graphic and interior design studio that does a lot of work in the F&B and hospitality industries. They have three teams each with four people. One of them is an interior design team and the other two are graphic design teams. One of the million OMFGCO mottos is “it's brand all the way down” which means your brand is more than your logo: it's every single decision that makes up your brand, from the door knobs to the brand voice. I think they are doing something unique by having the studio that designs the interior of the hotel also design the logo.

**W:** Creating the entire experience.

**WB:** Yeah, definitely. Owning as much of the process as possible.

**W:** So you said you have been working collaboratively with the people on your team. What types of projects have you been working on?

**WB:** So I'm doing some production design, laying out decks, and making updates for clients on work. I also do whatever the studio needs, if that's designing little signs, birthday cards and other little things like that. I'm also helping design a pro bono project for them. They let me take a stab at each phase of the project with them, then come back and help me fix everything I screwed up. In all it's a mix of big projects and small stuff like making mechanical files searching for reference photography for hours.

**W:** Do you have a favorite type of project that you have worked on thus far?

**WB:** I think some of the smaller things like the production work or the mechanical files are more satisfying because I feel like I'm helping the team. Doing the bigger projects is more stressful because I know Kim will have to come in and fix all my bad work. But it's satisfying because when she makes edits I can see where I should be pushing my work. It's interesting to try your hardest, put something out there, and have someone else take it that much further. It's great to know a project always has more potential, you just need to find out how to unlock it.

**W:** It sounds like there's a lot of really good feedback and pushing in positive directions from everyone.

**WB:** Yeah, they have such an amazing team community and collaborative environment. Everyone is so talented and smart. They're all visual designers and everyone seems to be an equally phenomenal writer. It's interesting to see just how much their writing skills push all of their work forward.

**W:** When you say writing are you referencing things like "copy?"

**WB:** Yes, copy and also the OMFSGCO process is doing a lot of research. They may show a client four decks of strategy and research before they show them any visual design at all. At that point the client has agreed to a written concept, keywords that describe their brand, and all these elements that set up what the visual design will be. Having all of that laid out before you start looking at visuals really changes the design process. It really helps make sure whatever is created is true to the company because you've already figured exactly who they are.

**W:** I'm going to ask again if there has been anything influential that you have gotten from the people you've been working with other than seeing how they work?

**WB:** I said this already, but their process is the number one biggest thing to me because I feel like my previous process was fiddling with a design until it looks nice. Seeing how buttoned up their process is and how it makes design that much more efficient and thoughtful. If you make sure you truly understand where your client is coming from and their needs, it's hard to make work that isn't thoughtful. Jeremy questions everything. He thinks if you can poke a hole in an idea, then don't go with it. That stance of being honestly critical of your own work is really important. Everything they do is held to that high standard and that's really apparent in the work they produce. Now I have started questioning my work to that level and it has been really insightful and keeps me honest with myself.

**W:** Have you seen a lot of crossover in what you have been learning there and how it has affected how you are working personally?

**WB:** Definitely, my friends who graduated before me all said that you actually learn how to do graphic design once you graduate. This internship has really proven that to be true. I have learned so much in the last two and a half months of this internship, but it's also taught me just how much more there is to learn. I thought I was a decent designer when I did the Fresh Portfolio Show and now I realize that I know absolutely nothing.

W: How humbling.

WB: Very.

W: That's great. That makes me personally feel better to know that I know nothing as opposed to knowing everything because it means there's room for growth.

WB: Exactly, there is so much room for growth and it's very motivating.

W: Is there any advice that you would give someone that is looking for an internship?

WB: Yeah, my advice is just to talk to as many designers as possible. All my opportunities have come from putting myself out there by working with and getting to know other students, teachers, or friends. I think cold applying for an internship or a job and expecting to get it is very difficult. Getting to know people at these studios goes a long way. Reach out for feedback on a project and have a nice coffee with them and I believe they will be much more likely to consider you. No one wants to work with someone they don't know. Does that sound terrible?

W: No, I think that's really good advice. It really is about the network that you are creating and how you are putting yourself out there to be available to the people in the community.

WB: People say "just be a good person" and as much as that's basic common sense I think it applies here. Work hard, be nice, help others, and make genuine connections. Portland is a small scene and what you spread, positive or negative, will come back to you.

W: My next question was going to be oriented more at the Portland design scene. As someone who has spent a good amount of time being really active in the PSUGD community and is now working at a studio and previously worked at Nike are you noticing any more connection to the Portland design community and more access to other designers now than you did while you were just a PSU.

WB: People want to help students. Once you graduate you're just another designer. People don't have a lot of motivation to help out other designers, but they love helping students. I think students are in a really special position as far as getting internships, feedback, and informationals. People are more than happy to take 45 minutes out of their working day to meet with a student.

W: Walton thank you so much for letting me interview you. I really appreciate it.

WB: No problem.

# JAMES CASEY

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**Whitney Mokler:** Let's start by saying where you currently work and where you had an internship.

**James Casey:** I am currently working at Instrument, which is a digital design agency here in town. My first internship was with the studio portion of FISK working closely with the founder/designer Bijan Berahimi.

**W:** What other internships did you have?

**J:** I was helping other studios around town by freelancing with them and for others back home in Hawaii. They were really great experiences building opportunities.

**W:** Obviously Bijan hired you, How did you find out about the internship and what was the application process like?

**J:** It was right around when I was finishing up my sophomore portfolio that I started asking my professors if they knew of any opportunities. At the time I was really print focused and I wanted to get experience outside of my school work exploring what other options there were and what design even was. Kate had been in contact with Bijan about how he was looking for some help over the summer. She made the connection for us and we met up in person after that. I didn't technically apply, but I showed him my work at that point over coffee and

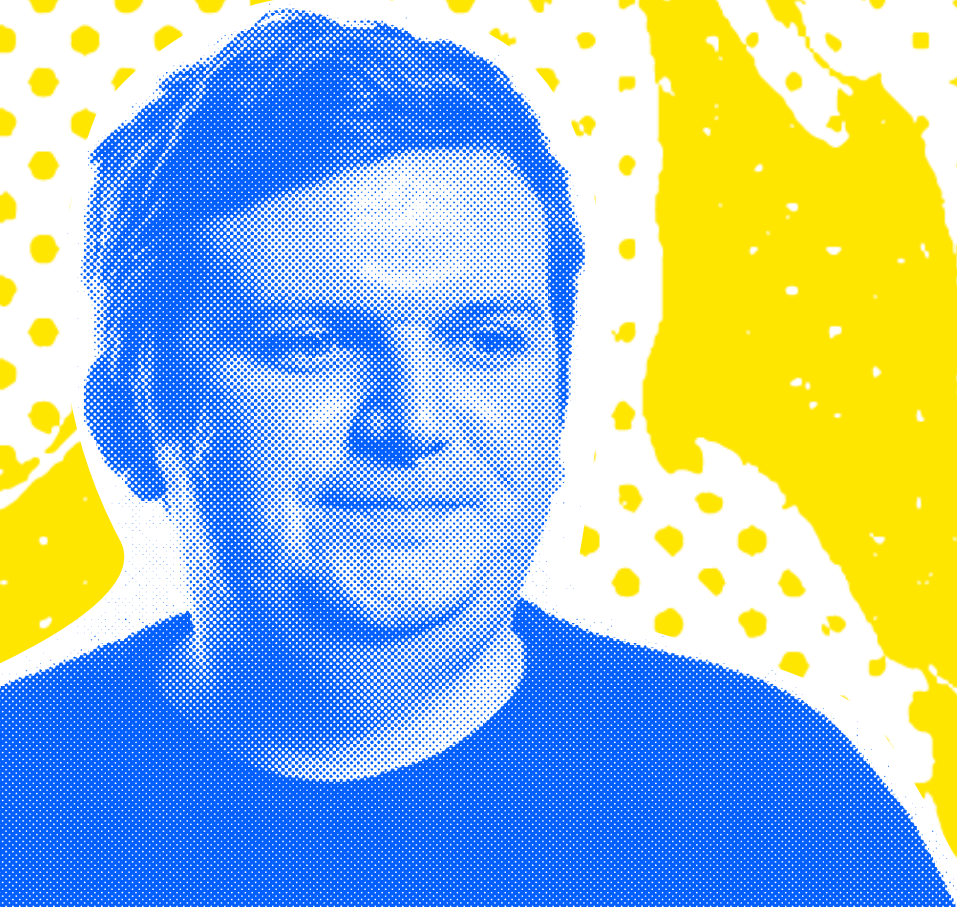
we started working together from there. It was great. I feel like not having a real application process was incredibly privileged because most internship applications are more formal, but every opportunity is different.

**W:** I think also it helps when you have connections with the people because you get to skip over the formality of an application and initial introduction. You said that you showed him your work. Did you show him a physical or digital portfolio?

**J:** I brought him some physical pieces that I was including in my Sophomore Portfolio because I was still in the process of putting that together. I also brought along some of my personal projects that I had worked on that weren't included in that.

**W:** What aspects of the work you showed did he seem to be the most interested in?

**J:** I think it was the variety of work that I was showing. I had some type-driven work, some illustration, and some photo-driven work. I tried to pull a variety of things that I was working on. I was also pretty transparent about the fact that some of what I was showing were works in progress. I think that was almost more interesting to talk about. The finished thing is cool, but it's more interesting to speak to the process of how you got there. I had brought



some pieces that weren't technically done, but I felt were in a good spot to show people. I think showing him more of my process helped to show him how I was thinking of things.

**W: Starting out, what were your duties as part of your internship at FISK?**

**J:** It was a mixture of different things. It was a lot of ideating and helping to start projects. We would ping pong the actual working process. It was a lot of helping to start things, but also helping to finish projects. It varied, some days I would be working on one project and the next week it would be starting something else. It was a nice mix of things.

**W: Were you there full time?**

**J:** I was full-time(ish). Some days I would be there from 9am to 3 or 4:30pm and some days I would leave by noon or 1pm. It was over the summer so I was able to stay there and be flexible because I wasn't working another job full-time.

**W: That's awesome. I feel like that's the ideal way you want it.**

**J:** Yeah, I think that's the ideal experience. It's hard to find that balance between working to support yourself and working towards a larger career centered or life goal.

**W: So, was this a paid internship or more getting the experience.**

**J:** It was paid. Which was also super valuable.

**W: Allows you to do it as opposed to working that other job that you need to support yourself?**

**J:** Yeah, I was doing both at the same time. I enjoy being busy all the time, so it ended up being good that I had both. I would say it was also a bit tough in the moment as well.

**It's really**

**important**

**to have fun**

**W:** I can totally relate to that. What types of projects did you work on while you were there. You had said you were doing a lot of ideating and putting things together, but were there any specifics.

**J:** Yeah, so he had an awesome mix between quite a bit of Nike work and also working closely with different small businesses and artists within the Portland community. I was doing a mixture of some Nike basketball work, but also helping create album artwork for a record store or something like that. Specifically, I remember doing some packaging, album artwork, and some illustration for mostly print focused projects. It was all very fun.

**W:** That sounds super fun! Do you have a favorite project that you worked on?

**J:** I think a lot of the work that we did for Beacon Sound, this record store here in town. We worked on a couple album projects together. All of them were really fun to do because it was a type of project I had never done before. Also, some of the Nike stuff we worked on was awesome because I had never done that before either.

**W:** What were some of the most memorable or influential things you learned while you were at the internship?

**J:** I think to experiment always. Start wide when you are beginning a project. Don't pigeonhole yourself or go too specific or too deep too fast. I think approaching a project with a fresh perspective is always the thing that I am trying to do with myself and I learned a lot of that through Bijan. Aims wide and then gets really dialed in as the project continues. I think it's also really important to have fun with the work you are doing. It's good to take it seriously, but not too seriously. Always be experimenting, playing, and having fun. It's work, but it shouldn't be grueling and draining, even though sometimes it does get to that point.

**W:** What advice would you give someone who is looking for an internship?

**J:** I think talking to people is always good advice. A lot of people say that, but I feel it's the thing that helps the most. Always be talking to people. It doesn't have to be about design. You could talk about other interests or things you are passionate about, but making those connections is really important. Networking is such a gross word, but talking to people who aren't designers also helps too. Just talk to everyone! It's hard for me sometimes because I'm an introvert by nature, but I've really seen how it helps. Also, It helps you to get comfortable talking about your work. It's such a valuable skill to have and it's something I'm still working on. Being confident in the work that you are speaking too and how you are speaking to it.

**W:** I think that's one of the keys right there. Thank you so much James for taking the time to talk to me.

**J:** You're welcome.

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