

HOW

THE BOTTOMLINE DESIGN MAGAZINE

3RD ANNUAL GUIDE TO PAPER

**TOMORROW'S TRENDSETTERS:
THE EXPERTS TELL WHAT'S HOT!**

COST COMPARISON: EARTH-FRIENDLY VS TRADITIONAL

ALL NEW PAPER RATER: OVER 500 SHEETS LISTED



FREE ADVERTISING:

DRESSING UP STORE WINDOWS GIVES GREAT PUBLIC EXPOSURE

Imagine a 24-hour gallery where tens of thousands of people can see your work every day. Store windows can be that gallery. "To have your artwork in a window is a kind of advertising that no one can pay for," says Robert Hoskins, an assistant professor of display and exhibit design at the Fashion Institute of Technology, New York City. And because visibility is so high, graphic designers, fine artists, illustrators and photographers alike have found this outlet attractive and rewarding.

"If you missed my pieces in Charivari's windows, you were blind. They screamed at you," says Michael Ricardo, a graduate of New York's School of Visual Arts, of his stylized figures painted (enamel) on old windows salvaged from construction sites. For Ricardo, nearly broke when Charivari placed his paintings in all its New York stores, the retail exposure proved highly profitable. "A big collector asked me to show him other slides. When I did, he immediately took seven half-tones. I went from having nothing one day to having a whole lot of money ... And through him, I've met people on the staff of the Whitney and a lot of other buyers for my work."

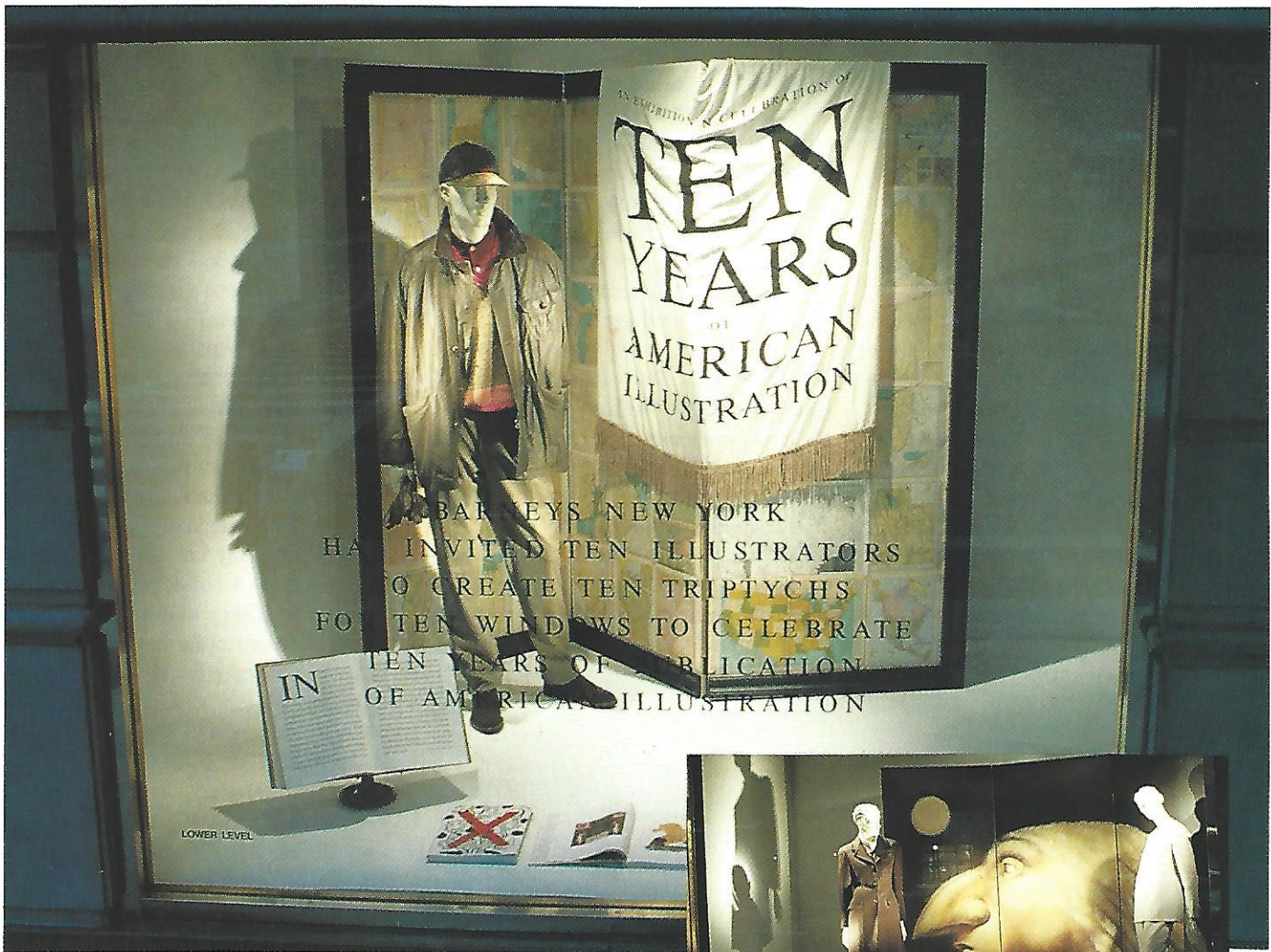
Other artists have gotten breaks this way, too. A store window display by a young, aspiring Salvador Dali riveted New York's attention upon him. In Bonwit Teller's window, Dali placed a fur-lined bathtub filled with muddy water and floating narcissi. Nearby stood a nude, blood-spattered mannequin crawling with bugs. The spectacle rocked passers-by and, according to Dali, "did more for my glory than if I'd eaten up all Fifth Avenue."

For Tibor Kalman, a store window did more than further his career. "It was," he says, "the accident that launched me into design." A journalism student, he was working at a bookstore that eventually evolved into Barnes & Noble. The window dresser failed to show up one day and Kalman—who'd never designed anything—volunteered. In making a display of books spilling out of cardboard boxes, he found his calling. Kalman kept doing the windows and moved into signs, store planning and shopping bags. He dropped journalism completely, and today his firm, M&Co.,



After Michael Ricardo's enamel paintings on old windows showed in Charivari's windows, a collector bought several pieces. Store window displays can be highly profitable and provide unparalleled exposure.

PHOTO MICHAEL RICARDO



PHOTOS: JOHANNA ESIMAY

Steven Doyle of Drenttel Doyle Partners, New York City, created the opening window (above) of *American Illustrated's* 10th anniversary display at Barney's New York. Windows challenge artists on an unusual plateau, says Doyle. (Right) Artist Anita Kunz's window display.



does magazine, graphic and product design, as well as film and video work.

Display managers always need fresh work for their windows. Graphic designers and artists crave the publicity store windows can offer. It has the makings of a marriage made in heaven.

American Illustrated chose windows at Barney's New York as a public showcase for a recent special exhibit that celebrated *AI's* 10th anniversary and promoted a book, "American Illustration Ten." Display director Simon Doonan worked with *AI* on a unified set of 10 windows by 10 different artists. Each window contained a 9x7-ft. triptych

screen illustrating the theme "America."

"The illustrators loved the project because they are not often challenged on that scale," says Steven Doyle, a member of the magazine's board, designer of a window and a principal of Drenttel Doyle Partners. "The windows were dramatically lit and really glowed. Public reaction was very good—people were entertained and amused." Another window/screen artist was Anita Kunz. Her composition featured a giant, elongated head of a man whose huge, hooked nose and bald pate showed him to be half human, half bald eagle.

"Ideas after ideas, week after week," are what Angela Patterson, Bergdorf

Goodman's display director, says she needs as she maneuvers swiftly through the aisles to check on a window installation being done by artist Jon Waldo. "We are always searching for something fresh, modern, that we can use within the parameters of our Bergdorf Goodman lexicon." She says that she and her display team are approached every day, and like other display directors, she actively scouts new artists at downtown galleries and openings. (Most display directors welcome invitations to openings and submissions by artists. Her team does the same. It was a former assistant, Tracy Smith, who discovered Waldo and commissioned him to do

stencils of Harley-Davidson motorcycles on the insides of the store's windows.)

Frank Baum, author of the "Wizard of Oz," edited one of the first trade journals about show windows. In it he wrote: "Without such displays, the merchant sinks into oblivion. The busy world forgets him and he is left to himself, to rust, vegetate or fail ignominiously."

For most display planners, the goal is to choose images that complement the merchandise being shown. And matching all these factors is no easy task. The Bergdorf Goodman team, for instance, contacts dozens of designers and artists each year but is highly selective and puts the work of only three or four in the windows facing 57th Street and Fifth Avenue. Patterson calls this "the most important corner in the whole world."

Roger Jones, of Saks Fifth Avenue, adds: "The function of the artwork I choose is to reinforce the designer's image and message. I try to find things that relate graphically to the merchandise. Claude Montana, for instance, would tie in with very theatrical, space-age, futuristic kinds of work." Jones used artwork by New York artist Andrea Lannin to complement silver-studded, black leather clothing for women. Lannin does large, graphic paintings based on tire tracks. The pieces are "almost blow-ups, they're all black and neon and bright," Jones says, "and they don't look at all like tire tracks unless you're aware of it. It was a tremendous marriage of merchandise and artwork."

While most store display directors concentrate on highlighting the wares, clever designers can still make sure that

their work isn't overshadowed. Marshall Arisman, fine artist and chairman of the MFA illustration program at the School of Visual Arts, was among those who worked on the windows at Barney's. "I created a screen with a portrait of a Sioux Indian, Black Elk. I also did a couple of animal masks and put them on the floor in front of it. I did that to ensure that they didn't put a mannequin right in front of my screen."

Jones cogently points out that even if an artist doesn't sell work directly from the windows, having such an exhibit is "something to put on a résumé. It's a way for artists [and designers] to get their work and name before the public," he says, "And who knows what the long-term results may be? Six months after the windows, a collector may see the artist at a gallery and have a subconscious memory of having noticed them before. It's crazy to try and track the effects of this kind of exposure."

While the desire to happily marry artwork and merchandise governs the visual choices of most display managers, at Neiman Marcus (Dallas) things work very differently. "We don't commingle art with merchandise," says Joe Feczko, vice president, visual and planning. "This sets us apart from the competition. Here, we see art and merchandise presentation as two separate entities. I can't think of another retailer that does. We say to our customers, 'Enjoy this artwork courtesy of Neiman Marcus.' And we allocate inordinate resources to give artworks proper space and lighting."

Gene Moore, the doyen of the display world, has placed every artwork and jewel into Tiffany's windows for the past 35 years. During that time, he commissioned work by then relatively unknowns like Robert Rauschenberg and Jasper Johns. Moore agrees that, for artists, "having their name in the windows is the important thing," although he says "many artists have gotten commissions from people seeing their work in the windows, and others have sold work seen in them." Giving artists credit, Moore says, is relatively new. "Years ago, display people would not use artists' names. They wanted peo-

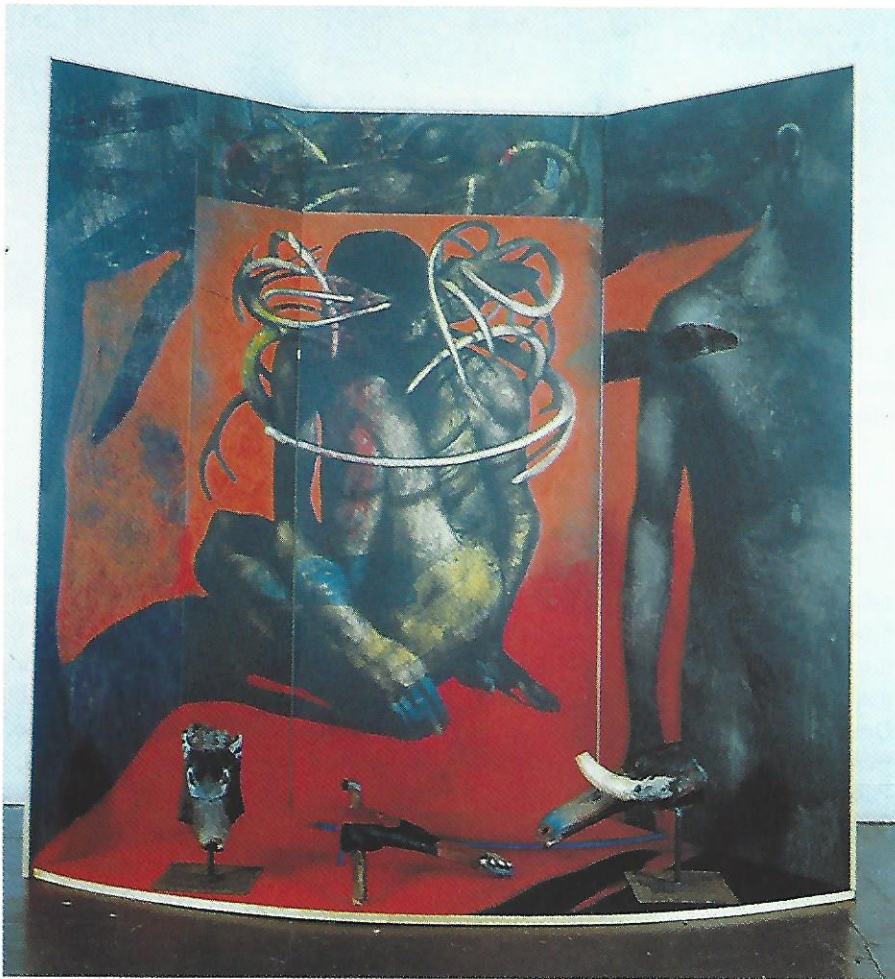


PHOTO COURTESY OF MARSHALL ARISMAN

Marshall Arisman's "Black Elk" was part of *American Illustrated's* 10th anniversary display at Barney's New York. Arisman placed masks in front of the screen, ensuring an unobstructed view.

WHAT TO SEND, TO WHOM AND WHERE

Let display directors know of your work by sending color copies or slides. Enclosing a self-addressed, stamped envelope increases the odds that your samples will be returned, but don't count on it. Display directors often circulate samples, showing them to store colleagues who plan interior or corporate displays. Your design could end up on towels, stationery or a shopping bag. It happens. But the display directors can't keep track of everything. Following are contacts at several stores' main branches. You may also want to send work to display directors at branch stores near you.

Barney's New York
Simon Doonan
Vice president, creative director
106 Seventh Ave.
New York, NY 10011

Bergdorf Goodman
Angela Patterson
Sr. vice president—store planning
and design
754 Fifth Ave.
New York, NY 10019
(212)872-8667
(assistant is Kaycee)

Bloomingdale's
Harry Medina
Manager—window display
1000 Third Ave.
New York, NY 10022

Charivari
David Ogando
Visual director
18 W. 57th St.
New York, NY 10022
(212)362-1212

Neiman Marcus
Joe Feczko
Vice president—visual presentation
and planning
2700 Renaissance Tower
1201 Elm St.
Dallas, Texas 75270
(214)761-2438

Saks Fifth Avenue
Roger Jones
Window director
611 Fifth Ave.
New York, NY 10022
(212)940-4844

Tiffany & Co.
Gene Moore
Vice president—window display
727 Fifth Ave.
New York, NY 10022
(212)755-8000
(assistant is Dierdre)

ple to think (an object in the window) was a creation of the store." Moore always puts artists' names in windows he designs.

When seeking images for his windows, Moore looks for "any work that is outstanding—unusual or usual, but outstanding. It has to be good." While he favors 3D objects ("they make a better showing and are easier to light") he does at times use flat art. "Some photographs are really good for windows," he says, mentioning the work of Peter Mallow. "His works are marvelous because they look almost like abstract

paintings. I displayed jewelry whose colors tied in with the colors in the photographs. They looked like neon stairways and fireworks, alive with brilliant colors against black."

Photographs by Kathy Marx also worked very well for Tiffany's windows. Her contact sheets were blown up to fill the back wall of each window. On the sheets, photographs of I.M. Pei's pyramids in front of the Louvre were displayed in such a way that the photos also formed pyramids. The edges of the film created a beaded effect complementing the pearls on display.

Tiffany's has 21 stores in the United States and Europe, and each has its own display director. Moore trains all the directors, but they are free to make their own choices about with whom to work.

All the major stores have a prodigious appetite for novel images. (Saks, for instance, changes its 31 windows weekly.) And as receptive as display directors are, there is no reason not to contact them with ideas. This market accepts a lot of different media, and the rewards are incredible. As David Ogando of the Charivari chain says, "I could use more artwork. I wish more artists knew." ■

—Mildred Dawson

DESIGNERS

Marshall Arisman
Chairman of the MFA program
School of Visual Arts
133-141 W. 21st St.
New York, NY 10011
(212)645-0458

Steven Doyle
Drenttel Doyle Partners
1123 Broadway
New York, NY 10010
(212)463-8787

Tibor Kalman
Principal, M&Co.
50 W. 17th St.
New York, NY 10011
(212)243-0082.

ARTISTS

Michael Ricardo
82 W. Third St.
New York, NY 10012
(718)667-3740 or (212)254-6982

Jon Waldo
131 Allen St., 5th fl.
New York, NY 10002
(212)777-4838.