

vmsd

VISUAL MERCHANDISING + STORE DESIGN

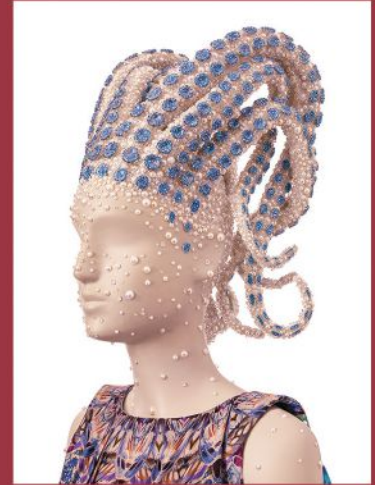
NOVEMBER | DECEMBER 2022



PATINA-V



Photo © Museum Associates/LACMA

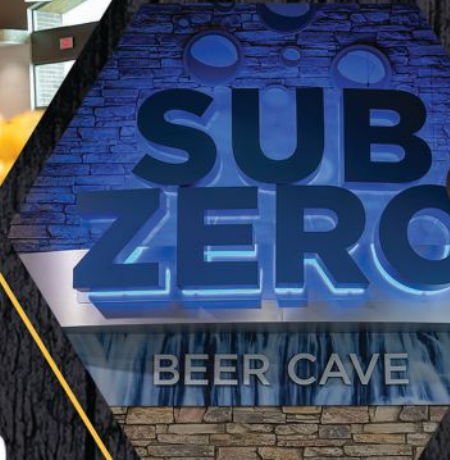


ALEXANDER McQUEEN
at LACMA, 2022

Exquisitely sculpted in
3D to fit your brand.

McQueen Magic

WE BUILD THE BUZZ



DESIGN
ENGINEER
FABRICATE
INSTALL





36 Filled with highs and lows, this past year was another tumultuous one for retailers, designers and shoppers alike.

vmsd.com

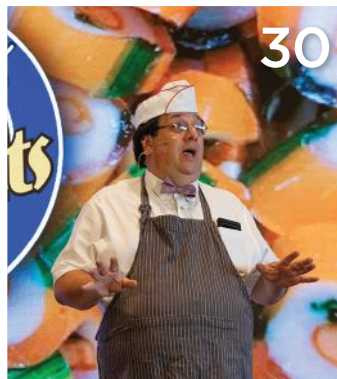
NOVEMBER/DECEMBER 2022

Vol. 153 No. 9

CONTENTS

features

- 24 CLAIMING A HOME BASE**
Wilson Sporting Goods enters the physical realm with experiential stores throughout New York and Chicago.
- 30 COUNTING ON COLUMBUS**
An in-depth recap of *VMSD's* 22nd annual International Retail Design Conference (IRDC) that took place in Columbus, Ohio, Oct. 26-27.
- 36 TOP STORIES OF 2022**
From supply chain woes to inflation, the retail industry endured another year of extremes amid ongoing evolutions to the customer experience.
- 42 FROM COBBLESTONES TO CYBERSPACE**
This comprehensive, in-depth timeline takes a look back through the past 125 years of retail design and visual merchandising.
- 42 BRAINSQUAD: ANNIVERSARY EDITION**
We asked *VMSD's* BrainSquad about their favorite retail memories and moments in honor of the magazine's print anniversary.
- 56 VMSD ARCHIVE GALLERY**
A peek at some archival imagery and covers from past issues of *VMSD*, spanning from 1897 to present day.



columns

- 6 FROM THE EDITOR**
- 8 VMSD EDITORIAL ADVISORY BOARD**
- 10 THE GOODS**
Portfolio: Victoria's Secret "Bombshell" pop-up
Two-Minute Tour: SoHo, N.Y.
- 18 NEXT UX**
Sit-down restaurants and QSRs are leading the charge when it comes to immersive design.
- 22 SIDEWALKS OF NEW YORK**
A brief retrospective of the past year in New York retail.
- 52 MEET THE VMSD STAFF**
Meet our editorial and sales staff, and regular contributing writers.
- 60 SHOWROOM**
Noteworthy new products of 2022
- 63 AD INDEX**
- 66 CHECKING OUT**
Timberland's Amber Bazdar

ON THE COVER: A reimagining of *VMSD's* first cover when it was known as *The Show Window*, published in 1897, redesigned by Art Director Danielle Sy.



introducing

the module system



The Module System is our proprietary fixture display collection.

Our pre-engineered modules are designed specifically for any retail experience and can be configured to infinity and beyond. We create environments using materials and finishes that are unique to your brand, while improving speed to market. Proudly designed and built by Visual Elements.

SHOWN HERE:

A concept shop with a retro mid-century flair for a contemporary audience.



Learn more at visual-elements.ca

[@visual.elements](https://twitter.com/visual.elements)

info@visual-elements.ca



Centenarian Celebration

The setting is November 1897 in Chicago. L. Frank Baum (who would go on to author “The Wonderful Wizard of Oz” just a few years later) was editing the first edition of *The Show Window*, a trade publication dedicated to the art of window dressing, store design and visual merchandising.

After Baum departed the publication in the early 1900s, the magazine would go on to become the main competitor of *Display World*, another VM-focused trade pub, which it later merged with in 1938. From that point on, there would be many name changes: *The Merchants Record & Show Window*; *Visual Merchandising*; *VM&SD*; *VM+SD* and, finally, *VMSD* – sans the plus sign. Despite the name changes, the magazine’s mission has remained consistent during the past 125 years: to deliver timely, important content to the retail industry at large.

This special anniversary issue features a comprehensive timeline (pg. 42) authored by our New York Editor, Eric Feigenbaum – also perhaps our unofficial *VMSD* historian! We’ve also included some of your favorite retail memories (gathered through our Brain-Squad) as well as pictures from a plethora of past issues. Also, be sure to meet our staff and regular contributors on pg. 52.

We’d be remiss if we failed to mention the other exciting content in this issue, including an in-depth case study on Wilson Sporting Goods’ physical concepts; the “Bomb-shell” Victoria’s Secret High Line pop-up; and a Two-Minute Tour on New York’s SoHo – November/December is historically our “New York” edition after all! This issue also features our Top Stories of the Year (pg. 36), penned annually by *VMSD*’s former editor and longtime contributing writer Steve Kaufman, illustrated by our Art Director Danielle Sy.

So now that we have 125 years under our belt, what does the future hold for *VMSD*? In 2023, you can look forward to thicker issues, more trends pieces and in-depth web exclusives to be featured on *vmsd.com* between print editions. In the coming months, we’ll be announcing our location for the 2023 International Retail Design Conference (read about 2022’s event in our recap on pg. 30). And per usual, our January/February “Look Book” issue will offer up some inspiration in the form of the latest and greatest retail products – it also includes our 2023 retail forecast and coveted holiday windows recap.

In short, there’s a lot to look forward to in the coming year, and you’re all a part of that. Whether you’re discovering *VMSD* for the first time or have read this publication for many, many years, we thank you for being such an important part of our story.

Here’s to another 125!



CARLY HAGEDON

Managing Editor



EST. **PIDDIDESIGN** 1959



RETAIL KNOW HOW

FROM FLAGSHIPS TO
POP-UPS, CUSTOM
FABRICATION IS OUR
SPECIALTY.

Discover Piddi at Pididi.com

Email: info@piddi.com
Phone: 905.238.7493



SUBSCRIPTION QUESTIONS?
 vmsd@omeda.com, (847) 504-8166

EDITORIAL

GROUP BRAND DIRECTOR, PUBLISHER

Murray Kasmenn
 murray.kasmenn@smartworkmedia.com

EDITOR-IN-CHIEF, SMARTWORK MEDIA MERCHANDISING GROUP

Phil Dzikkiy
 phil.dzikkiy@smartworkmedia.com

ART DIRECTOR

Danielle Sy

MANAGING EDITOR

CO-CHAIR, IRDC
 Carly Hagedon
 carly.hagedon@smartworkmedia.com

PRODUCTION MANAGER

Wim Nutakhom

NEW YORK EDITOR

Eric Feigenbaum

EUROPEAN EDITOR

John Ryan, London

CONTRIBUTING WRITERS

Steve Kaufman, Brian Dyches, Georgia Mizen, Lauren Mang, Janet Groeber

CONTRIBUTING PHOTOGRAPHER

Richard Cadan

CORPORATE

CEO

Matthijs Braakman

GROUP EDITORIAL DIRECTOR

David Squires

GROUP ASSOCIATE PUBLISHER

Ralf Kircher

CHAIRMAN

Fred Mouawad

EXECUTIVE DIRECTOR

Dan Kisch

CONTENT SERVICES / REPRINTS

Marcus Glover
 CONTENT SALES SPECIALIST
 marcus.glover@sheridan.com
 (800) 635-7181 Ext. 8065

BRAND & BUSINESS DEVELOPMENT

VP, MARKETING OPERATIONS AND CUSTOMER ACQUISITION

Christine Baloga
 christine.baloga@smartworkmedia.com

SENIOR MARKET STRATEGIST

Linda D'Adamo
 linda.dadam@smartworkmedia.com

INTERNATIONAL MARKET STRATEGIST

Patricia Iannelli
 patricia.iannelli@smartworkmedia.com
 Via G. Rossini 16, 21100 Varese, Italy
 P: +39.0332.240285



EDITORIAL ADVISORY BOARD

RETAILERS

DIANE ARCHIBALD
 VP Store Design & Development
Reitmans

AMBER BAZDAR
 Director, Global Retail Design
Timberland

DANNY BODDY
 Fmr. Senior VP - Retail
Soft Surroundings

RON BRUNETTE
 Chief of Design & Branding
Kilwins Chocolate Franchise Inc.

MATT DAVIDSON
 SVP Store Planning and Design
Saks Fifth Avenue

STEVEN DERWOOD
 VP, Global Design
The Wendy's Co.

LINDA FARGO
 Senior VP, Fashion Director and Store Presentation
Bergdorf Goodman

TRACEY FINGER
 Senior Manager Retail Creative
Apple

JASON FLOYD
 Sr. Director, Retail Experience
Adidas

MURF HALL
 Director of Design Planning, Store Design
Nordstrom Inc.

BETH HARLOR
 Regional Design Director
Bayer

JACK HRUSKA
 Executive VP, Creative Services
Bloomingtondale's

KATHLEEN JORDAN
 VP, Design, Planning & Construction
Neiman Marcus

HAK KIM
 Director of Construction and Store Management
The Estée Lauder Cos. Inc.

SHARON LESSARD
 Fmr. Sr. Director, Global Store Design & Development
Under Armour

PAUL LOUX
 VP Store Design and Experience
Ulta Beauty

KEVIN MANION
 VP Branded Environments Leader
Wells Fargo

DAVID MEYER
 Lead Designer
Target

DAVID MILNE
 Director, Architecture & Design
Inspire Brands

JOHN MIOLOGOS
 Sr. Director, Store Development
Walgreens

PEDRO MOTTA
 Sr. Manager, Creative Visual Experience
Kate Spade

ADIMIKA OWENS
 Sr. Director, Visual Merchandising & Design
Floor & Decor

JOSE PADRON
 Design Lead - The Hershey Experience
The Hershey Co.

MARTIN PEREZ MIRANDA
 Construction and Planning Director
Liverpool Department Stores

JOHANNA PEREZ
 Sr. Director, Store Development
Walgreens



KEVIN RUEHLE
 Sr. Director, Architecture, Engineering & Prototype Design
Walmart

AMANDA SARVER
 Manager, Interior Design
The Kroger Co.

HARRY STEEN
 Creative Director
UNFI

JULIANA STRIEFF
 Director, Creative Design + Concepts
Panera Bread

SAMAR YOUNES
 VP, Creative Director
Showfields

DESIGN/INDUSTRY CONSULTANTS

JOE BAER
 CEO, Co-Founder, Creative Director
ZenGenius

TOM BEEBE
 Creative Consultant, Stylist, Window Wizard
Tom Beebe

BEVAN BLOEMENDAAL
 Chief Brand & Creative Officer
Nelson Worldwide

PETER DIXON
 Senior Partner, Creative Director
Prophet

BRIAN DYCHES
 Principal/Founder
Ensemble Business Group

ERIC FEIGENBAUM
 President
Embrace Design

JOANNE HEALY
 EVP & Chief Strategy Officer
JGA

JAY HIGHLAND
 EVP, Creative Services
WD Partners

DAVID KEPRON
 VP Brand Experience & Design Strategy
Aedifica

KRAIG KESSEL
 Co-Founder
Kraido

ERIC KUHN
 Design Practice Leader, Associate
Bergmeyer

DECLAN MCCORMACK
 Client Leader
BHPD Architecture

BESS LISCIO
 Director, Retail Strategy
GH+A

AMANDA MCALLISTER
 Creative Director
ChangeUp

DANIEL MONTAÑO
 Partner & Design Principal
Little

MARDI NAJAFI
 Director, Retail Design
Figure 3

MJ MUNSELL
 Principal, Retail Market Leader
MG2

JOE NEVIN
 Senior VP, Development
Big Red Rooster

ROBYN NOVAK
 Director, Strategy and Development
AGAR

KEVIN O'DONNELL
 Founder
Thread Collaborative

ASHLEY RANDOLPH
 Design Director
Landor & Fitch

GABRIELLE ROSI
 Founder & Chief Retail Maven
The Gabby Collective

JIM SCARPONE
 Director - Retail
Shawmut Design and Construction

ELEANOR SMITH
 Retail Consultant
 Former VP, Visual Merchandising
Bloomingtondale's

RANDALL STONE
 Founder
amāz llc

TODD TAYLOR
 VP, Client Services
ACS Atlanta

MINDI TRANK
 VP, Strategy
Chute Gerdeman

ADRIAN WILSON
 Owner, Photographer
Adrian Wilson Photography

DENA YAMAGUCHI
 Associate Principal
CallisonRTKL

Think Big.
 Think Bold.
THINK DIGITAL.

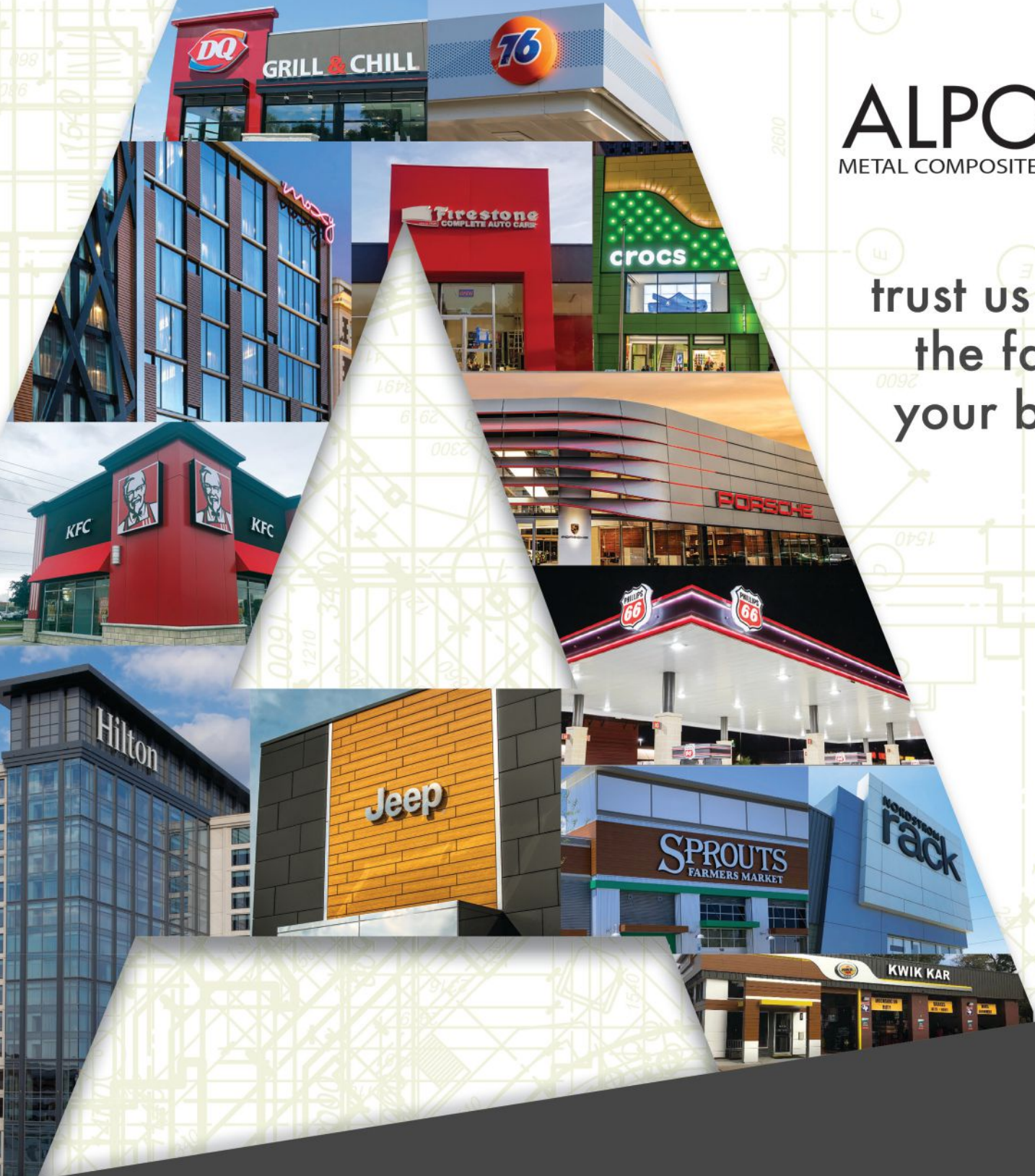


« Go Digital!
 Clothing rack w/ 21.5" LCD Screen

Dynamic signage can elevate your brand storytelling to the next level. Merchandising fixtures with integrated LCD screens are the perfect first step to adding digital to your location.

Shop digital solutions & more online at
D2GO.US/BBDG22





ALPOLIC[®]
METAL COMPOSITE MATERIALS

trust us to be
the face of
your brand.

BRAND IDENTITY

alpolic-americas.com | 1.800.422.7270



PORTFOLIO

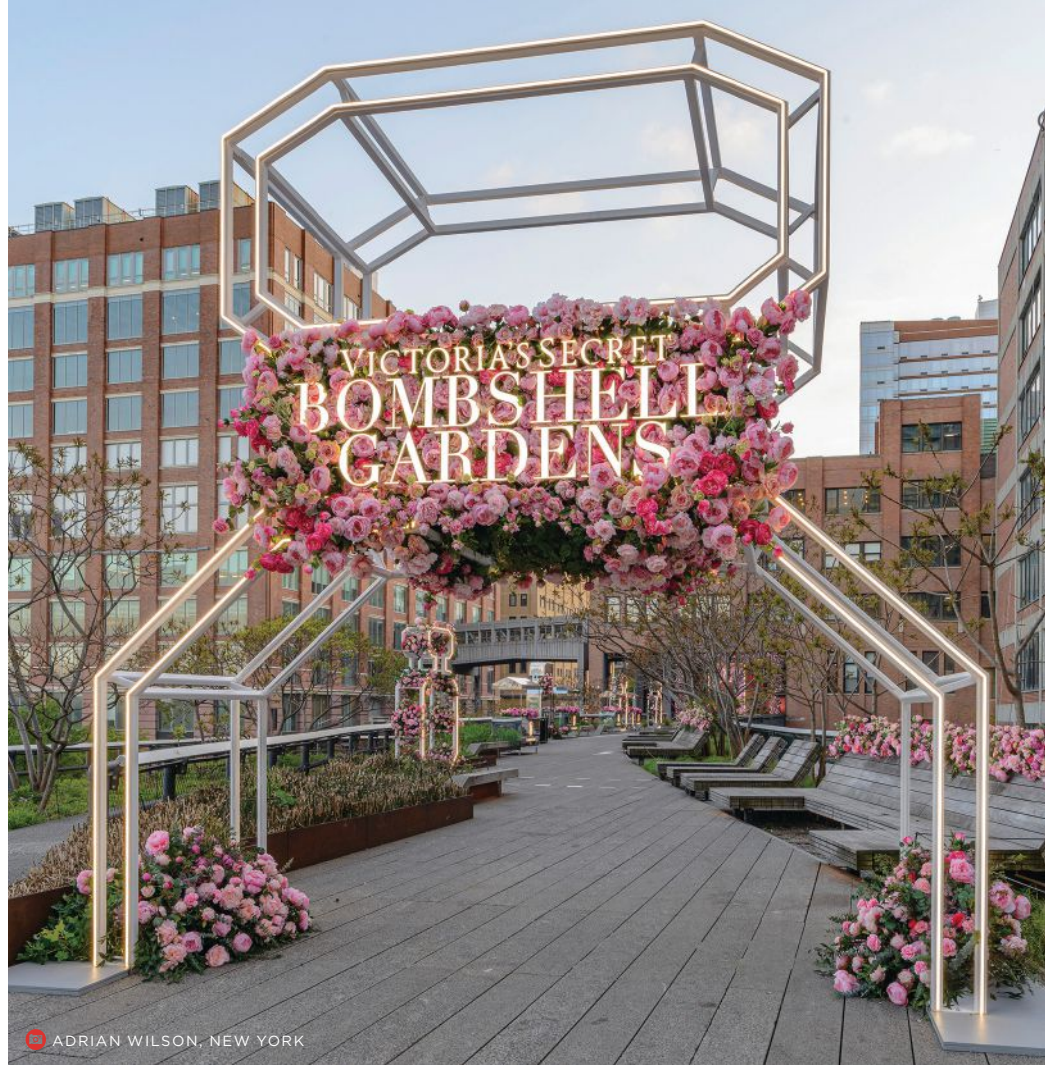
VICTORIA'S SECRET BOMBSHELL GARDENS POP-UP, NEW YORK

In time for this Mother's Day, Victoria's Secret dropped a bombshell on The High Line this spring – a 10,000-square-foot pop-up devoted to its Bombshell product, its best-selling fragrance launched in 2010.

Running May 3-9, Victoria's Secret Bombshell Gardens transformed a 500-foot space (from 14th to 16th streets) into a high-energy experience with fresh-cut florals and greenery, special events and music in New York City's elevated park.

Victoria's Secret collaborated with The Lionesque Group (New York), an MG2 (Seattle) studio, on design, development and build out. The fruity floral fragrance itself served as inspiration. Taking a cue from Bombshell's peony middle note, designers incorporated 58,000 fresh stems, half of them Shangri-la peonies with softball-sized blooms, in oversized bouquets, flower beds, structures and swags.

According to Melissa Gonzalez, Founder of Lionesque Group, the team started work



ADRIAN WILSON, NEW YORK

last December in order to open by early May and obtain the necessary permits to secure The High Line. To do that, she says, "We had to have design concept pretty well locked-in by the end of January in order to pursue approvals for NYC parks department and permitting."

With okays in place, the team sourced fresh-cut floral as well as 150 pounds of greenery, 525 feet of LED neon and 1350-square-feet of vinyl in Victoria's Secret signature pink. Of course, the sensorial experience included a well-placed and welcoming sales area.





proudly presents, The **Tolerance Project** Art & Fashion
in our showroom, December 2022



BONAVERI : SCHLAPPI : ROOTSTEIN : NEW JOHN NISSEN : TAILOR'S NY : MD STUDIO



147 West 25th Street - New York, NY 10001 212.807.0499
www.dkdisplaycorp.com info@dkdisplaycorp.com

THE GOODS

To mark the Gardens' entrance, designers reimagined Bombshell's emerald-cut bottle as a portal. Walking through the trellis-like structure, visitors passed several bottle-shaped, Instagram-worthy selfie stations (#LikeABombshell). Brand ambassadors stationed at a series of mirrored floral carts greeted all with free blooms and fragrance spritzes. Visitors could then enter an enclosed, pink "infinity tunnel" – again echoing the octagonal bottle – to upbeat music and the voice of pop star Camila Cabello. Cabello, Bombshell's current face, could be heard sharing her thoughts on the word "bombshell."

Another bombshell moment? An unscheduled visit by Cabello. Victoria's Secret Albert Gilkey, SVP, Store Design &

RIGHT *The "infinity tunnel" references the emerald-cut shape of the Bombshell perfume bottle.*



Construction, says, "Camila surprised us when she came by and connected with the audience signing autographs and taking photos with customers ... The (public) reaction was beyond our imagination."

From the estimated 93,000 visitors to four reported marriage proposals to significant social media impressions, Gilkey says, "It was a surprise and delight every single day." — Janet Groeber



TWO MINUTE TOUR SOHO, N.Y.

THE NUMBERS

Featuring the largest collection of historic cast-iron buildings in all of New York, the SoHo neighborhood – short for South of Houston Street – is a former industrial area turned cultural hub whose cobblestone streets were once a draw for artists and creative types in the '70s and '80s. While it still retains its artsy charm (many of its art galleries relocated to Chelsea), SoHo is known for its pricey real estate, luxury retail and trendy restaurants. 2019 estimates from the NYU Furman Center show the Greenwich Village/ SoHo neighborhood is home to more than 164,000 people.

THE PULSE

A little more than a year ago, *The New York Times* reported that SoHo had been one of the hardest hit commercial districts in the country due to the pandemic. More than 40 stores closed and the newspaper noted that "almost overnight, the shoppers evaporated." The good news is, as tourism rebounded, so has the neighborhood. "SoHo is definitely

Congratulations

to VMSD on 125 years!

Thank you for your many
contributions to our industry.



Your friends at

ChangeUp

www.changeupinc.com

Fact: You look great for your age.

CONGRATULATIONS VMSD ON
125 YEARS OF RETAIL DESIGN
EXCELLENCE.



FIGUR3

figure3.com

THE GOODS

back,” says Sophie Winckel, New York resident and Direct to Consumer and Concept Store Marketing Manager at Adidas (Portland, Ore.).

And there’s data to back that up: Per commercial real estate brokerage firm CBRE, average retail rents in Manhattan have risen for the first time since 2016 to \$607 per square foot. And the number of direct ground floor availabilities tracked across the city’s main shopping spots, including SoHo, decreased from 241 to 229.

THE HOT SPOTS

Many SoHo stalwarts remain: think luxury flagships for Chanel and Louis Vuitton, the MoMA Design Store, Swedish fragrance brand Byredo and iconic restaurants Cipriani Downtown and Balthazar (the latter recently in the news for banning, then unbanning, a certain English talk show host). But new offerings are filling those once-vacated storefronts on the regular, including Los Angeles-based contemporary clothing brand Staud (its first New York location), luxury French fashion brand Givenchy, British leather goods shop Mulberry, furniture store Jonathan Adler and California activewear brand Vuori. This past August, Target (Minneapolis) opened a 27,000-square-foot store in the neighborhood.

OBSTACLES AND OPPORTUNITIES

“SoHo has an opportunity to continue to be fashion forward, while still providing storefront opportunities for younger brands to thrive and gain visibility,” Winckel says. “It’s been and should be the epicenter to see trends and new brands to market. It’s a space for exploration and curiosity – a map of design trends.” –*Lauren Mang*





How The Power Of Design Can Transform Retail.

CREATING MEMORABLE EXPERIENCES AND HUMAN TOUCHPOINTS.

In conversation with Mardi Najafi, Figure3.

How do you effectively translate the client's vision to create a memorable brand experience?

Translating vision into a unique, relevant, and tangible brand experience can feel like magic. When we first meet with a client, there is often a lot of uncertainty, so our experience plays a major role in uncovering the connections between their vision and the people who will ultimately engage with the brand.

Retail behaviors are changing, and shoppers are no longer just consumerists; they increasingly value a more individualized experience. Understanding these motivations and behaviors, and then effectively translating them into an innovative and cohesive strategy for the physical space helps to build a memorable and trusted brand experience. When all the touchpoints throughout the customer journey work together to tell the brand story - it really leaves an impact and prompts the desired action.

Division Twelve, New York Showroom

How does Figure3 approach a retail brief and what influences the strategy?

Retail strategy is about understanding the end user, and the impact their choices have on your business - this is the foundation of the strategy. Retailers are moving away from relying solely on marketing and branding, and are instead looking to human behavior and emotional drivers to better understand their customers.

At Figure3, we uncover profound insights from your target groups mindset, and shape retail environments accordingly. This approach allows us to affect how customers make choices on a much deeper level.

“Boring retail is dead. Excite your consumer with experiences that matter to them and leave a lasting impression”

In your opinion what consumer mindset is having the greatest impact on the current retail landscape?

Today's shopper is environmentally and socially aware, therefore the design strategy must highlight a purpose and contribution in an authentic, relevant and relatable way.

An example of this is how fashion retailers are diverting textile waste by integrating secondhand apparel resale and mending services in their store experience. Or, how many beauty and personal care brands are offering zero-waste product refill programs.



Mardi Najafi,
VP, Retail Strategy & Design

Award winning, multidisciplinary retail designer Mardi Najafi has been immersed in the world of design for over 25 years. From Paris to NYC and Toronto, his experience bringing branded retail environments to life spans both small businesses and Fortune 500 brands

Figure3, Canada's largest independently owned interior design firm, is a member of ONE Global Design, a network of 21 independent, principal-led architecture and design firms with a global presence in 30+ cities.

Our projects are spread across North America and, in unity with our partners, Figure3 is ready to deliver thoughtful retail design and seamless service for your projects across the globe.

We'd love to work with you.

retail@figure3.com
+1 416 363 6993

**NOW ON VMSD.
COM: NXTLVL
EXPERIENCE
DESIGN**

Hosted by *VMSD*'s longtime Editorial Advisory Board member David Kepron, *NXTLVL Experience Design* (season 4) debuted on vmsd.com this October. With an exciting lineup of guests, season 4 will be full of discussions with a range of industry leaders and creatives, aligning with the podcast's mission of providing "Dynamic and Daring Dialogues on DATA: Design, Architecture, Technology and the Arts." Click *podcast* in the menu bar on vmsd.com to explore the latest season as well as past episodes from seasons 1 through 3. For more information, stay tuned to vmsd.com



EuroShop

THE WORLD'S NO. 1 RETAIL
TRADE FAIR **26 FEB – 2 MAR 2023**
DÜSSELDORF, GERMANY





RETAIL DESIGN
INSTITUTE CANADA

THE FUTURE OF RETAIL SPACES STUDENT DESIGN COMPETITION 2022/23

CALLING ALL STUDENTS: RETAIL DESIGN INSTITUTE CANADA

VMSD is proud to be a media partner for the Retail Design Institute of Canada's "The Future of Retail Spaces: Student Design Competition." This student opportunity is open to eligible, full-time Canadian college or university students studying experiential design, graphic design, gaming design, architecture, industrial design, interactive design, interior design and/or visual merchandising. The first-place winner will take home \$3000; second place will be gifted \$2000 and third place will receive \$1000. Finalists will be recognized at a to-be-announced awards ceremony this coming year. **The deadline to submit is**

Jan. 15, 2023. To learn more, please visit

<https://bit.ly/3UOuBB2> today. ▴



- POP Displays
- Retail Fixtures
- Millwork


WE MAKE
RETAIL
WORK!

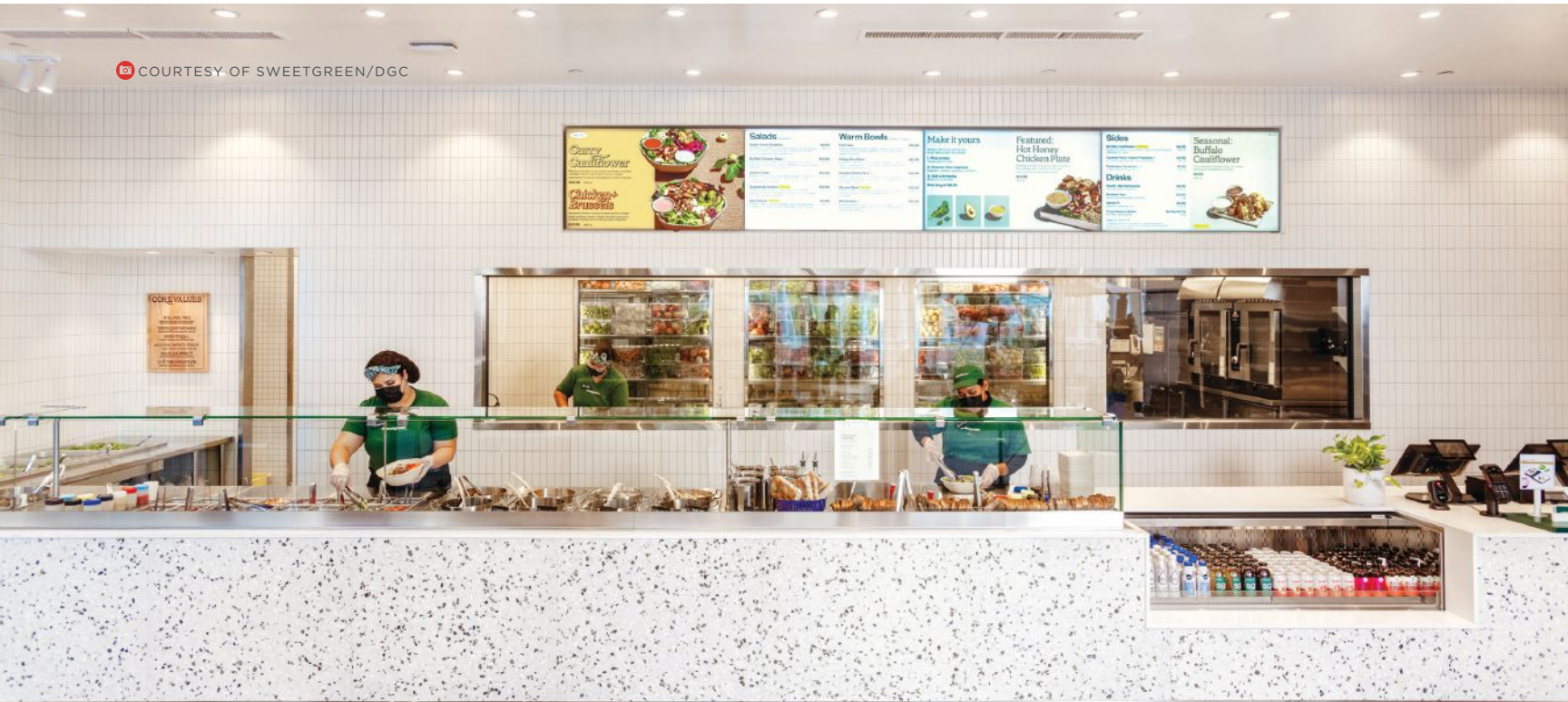


VisualCreations

500 Narragansett Park Dr. Pawtucket RI 02861
vci-displays.com | 401.588.5151 | 866.218.9695

DESIGN ■ ENGINEERING ■ PROTOTYPING ■ MANUFACTURING ■ FULFILLMENT

 COURTESY OF SWEETGREEN/DGC



FOOD FUTURE

Food matters more than ever as restaurant dining becomes experiential.

BY BRIAN DYCHES | CONTRIBUTING WRITER

THE SIT-DOWN RESTAURANT, fast-casual and QSR sectors continue to impress us with their adaptations to the rigors of the Covid era, through the incorporation of compelling app features, tackling sustainability through design and packaging, and evolving to provide self-pickup and delivery services.

Yum! Brands, Inspire Brands and Darden Restaurants, along with other small and regional chains, have been inspiring us with new approaches to the customer experience. Taco Bell is just one recent example of knocking it out of the ballpark with compelling exteriors and statement-making building shells.

We're living in an era where there is a boom in food choices, covering just about every cui-

sine known to civilization. As I pointed out in my article about food courts in *VMSD's* October 2022 issue, the huge network of restaurants throughout the world are feeding hundreds of millions every day, and it takes a lot to grab customer attention. It's not just about the interiors and digital experiences, but the total brand experience, including the food itself.

If you want to understand the modern shopper, look no further than evolving trends. Plant-based selections are driving new chains and customer engagement in traditional food chains such as McDonalds and Mendocino Farms. Healthy options are outpacing other categories; we even see "salad-based" chains become commonplace in urban and suburban centers.

Sweetgreen continues to expand all over the U.S. and is offering quick, healthy options at affordable prices. The brand also goes beyond its reportedly sustainably sourced food by utilizing sustainable building practices. Speaking of design, Sweetgreen's locations are beautifully minimalistic. I love the Scandinavian aesthetic and the mix of light, bright materials. They also just opened a digital kitchen that is for online and app pick-up orders only. (Mixt in the San Francisco Bay area is another prime example of a smaller group serving this same market well with similar interiors.)

Technology is playing a major role in the way we order, too. In June, I had the opportunity to go on a guided tour (at AIA's A'22 conference



Joe Baer is the Co-Founder, CEO and Creative Director of ZenGenius, Inc., a creative design firm that specializes in providing Visual Merchandising, Creative Direction and Special Events support to retail brands, businesses and organizations of all types.

Joe is on the Editorial Advisory board for VMSD, has been a regular judge for the International Visual Merchandising Competition, and is the Vice President of Events for PAVE Global. Additionally he created and annually hosts the popular Iron Merchant Challenge held at the IRDC Conference, and now sits on the Advisory Board for the Masters of Retail Studies at Columbus College of Art Design. Joe has dedicated much of his career to leading engaging workshops, visual merchandising training programs and interactive visual challenges designed to celebrate the art of visual merchandising and inspiring event design across the globe.

ZenGenius, Inc.
 30 East 4th Avenue
 Columbus, Ohio, 43201
 614-220-9040
 info@zengenius.com
 www.zengenius.com

Great gifts for your creative team!



ZenGenius was founded in 1999. What made you want to create a visual merchandising business and how did you come up with the name ZenGenius?

I believe that our skills as Visual Merchandisers (VM) are valuable and consider them a unique gift that I and others were given to make a difference. VM opportunities were primarily at Department Stores and I figured there was a need for these services beyond the walls of the department stores.

The name ZenGenius has many meanings behind it. The heart of the name is inspired by the word ingenious. The “zen” part of it came later, but my original spelling was Xingenius because I was representing the X generation. I also wanted to rebel against the norm and wear jeans to work. The name evolved from its initial inspiration to include the zen influence: a belief that everything has a right place, at the right time for the right reason.

Where do you see ZenGenius going in the next five years?

In five years ZenGenius will be in its 28th year and we have grown to include a VM division, an Events division and a Creative Direction team. We recently launched our retail and e-commerce division called the ZenGenius Marketplace (ZGMP) which I would like to see develop into a thriving creative lifestyle brand with multiple locations that include creative services and a unique shopping experience.

With VMSD celebrating 125 years of the magazine, what inspires you the most about that history?

I am inspired by the rich history of our industry and the fact that visual merchandisers have been making a difference for so long. Knowing that the magazine was started by L. Frank Baum, one of the world’s best storytellers, makes me feel connected to this rich heritage and reminds me that we all have a wide range of creative talents that can be explored and celebrated.

in Chicago) with the team that created McDonald's Chicago flagship location. I have to say the planning and requirements for this parcel are impressive. From the underground storage facilities to the required parking space, the building is a marvel of architectural design. Overall, the design supports customers getting their food in a timely manner.

Self-order kiosks are increasingly becoming commonplace, as well. With ongoing staffing issues impacting the service sector, this seems like an ideal placement of digital assets. When I used one recently, it felt slower than if I'd just blurted out my order at the counter, but it did something magic that otherwise would've been missed: It digitally presented me with imagery that frankly made me shift my order and purchase a strawberry milkshake that otherwise I would have foregone.

From a back-of-house perspective, the data gathering opportunities are tremendous and on par with any e-comm site. You can map out the order process and see what may have triggered a cancellation or, as I did, an added item. You

could potentially use the data to make accurate predictions as to what products are selling at what rates, thus triggering supply chain replenishments much faster.

These kiosks are also a great way to beta test new items and to see what visually entices your customers. These systems are coupled with contactless payment systems that also simplify the need to handle cash. I see this happening more and more in store and we'll see other segments adapt.

Beyond the in-store experience, food packaging is yet another area where we'll see innovations continue. It's common for consumers to throw away packaging after using or consuming the product, and regardless of the material used, this habit can harm the environment as certain packaging materials can threaten wildlife and pose risks to human health.

In 2022, the popularity of biodegradable or compostable packaging was expected to increase, with one of the most common examples being plantable seed paper boxes. This type of packaging will produce beautiful plants when discarded into soils and gardens.

Here are a few alternatives to plastic packaging we're beginning to see at retail:

▶ **Glass containers:** Reusable, recyclable and durable material that's also easy to clean and use as transportable food packaging. Glass food and drink containers include water bottles and bento boxes.

▶ **Bamboo:** Bamboo is biodegradable and possesses many desirable traits for food packaging, being durable and heat resistant.

▶ **Rice husk:** A byproduct of rice farming that's low-cost, renewable and biodegradable. One study has shown that rice husk



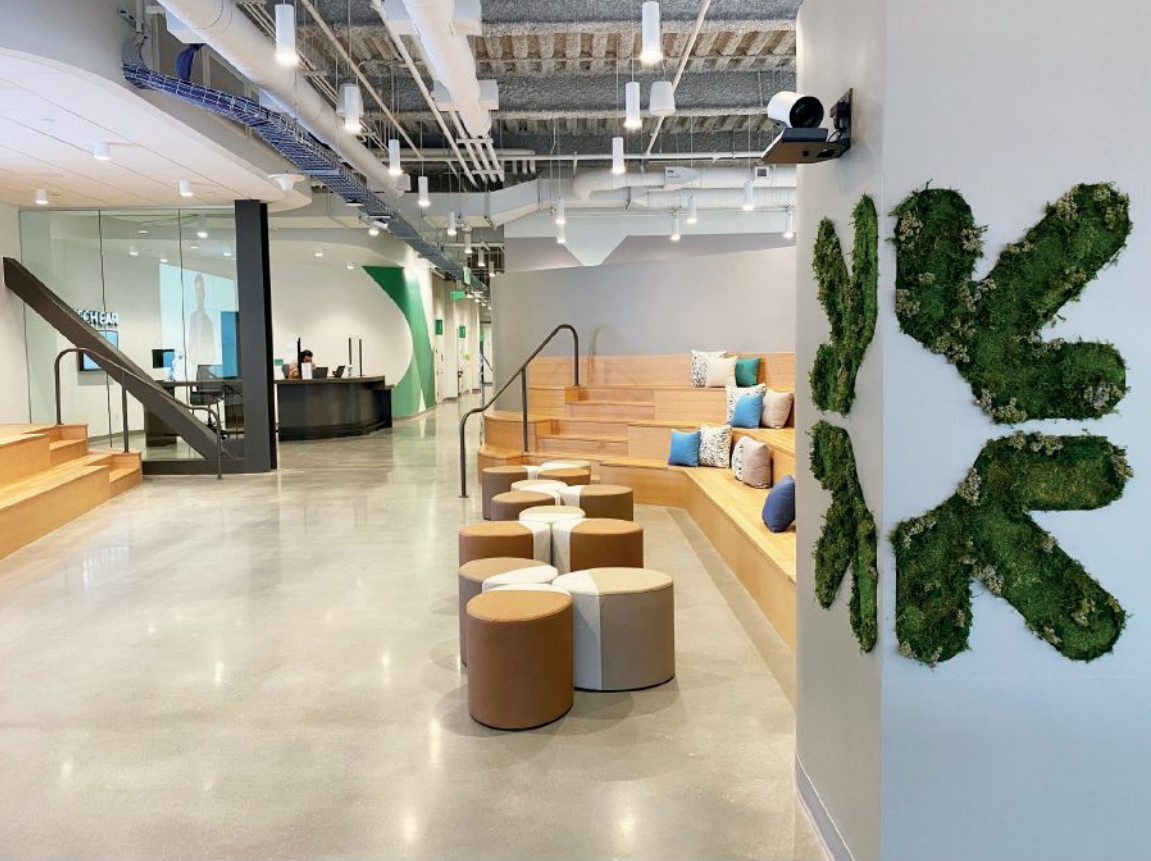
possesses bio-adsorbent properties, which means that it absorbs pollutants from its surrounding environment. Products made from this compound include sealable lunch boxes and shatterproof serving bowls.

Finally, flexible/modular spaces will become a hallmark in restaurants and QSR design. This means that as diners seek to be outside or even in their cars instead of dining rooms, you'll see interiors take on a more meaningful and event-driven tone. Why can't meet-ups and other civic networking events find a new home in the sit-down and QSR worlds? Look for furniture to be movable and for some restaurants to style interiors with business flows and booked events in mind.

Next UX is always about evolution and refinement. I look forward to more dining experiences that align with my taste and yearn to have meaningful experiences, even if I'm only spending \$15. ▲



Brian Dyches is the CEO and Founder of Ensemble, a global design, strategy and BIM/architectural production partnership network. www.go-ensemble.com



Elevated Experiences That Wow

AGI.NET | 800.877.7868



SIDEWALKS OF NEW YORK

By Eric Feigenbaum, New York Editor

KEVIN SCOTT



Steeped in historic architectural references, the Hermès flagship on Madison Avenue offers up a luxe in-store journey.

Retail Resets and Rebounds

Store openings in the Big Apple are a celebration of new beginnings, aesthetic sensibility and localization.

Though the struggles of the past may challenge our hopes for the future, New York retail in 2022 demonstrated that the days ahead are brighter than the days behind us. Even in the face of great political turmoil, a relentless pandemic and difficult economic challenges, the past year offered a sense of hope and optimism across New York's retail landscape.

A promising sign for the future is the buzz of new retail ventures throughout the city. Madison Avenue and SoHo are clearly leading the way, with the Flatiron District, Fifth Avenue and the West Village not far behind.

In a shuffling of the cards, Maison Hermès left its longtime location for a new 20,250-square-foot gem on Madison Avenue. The French luxury label opened its largest store at 706 Madison Avenue, offering five floors of elegance, a rooftop garden and a touch of architectural history.

The fulcrum of the store is its Federalist style edifice built in 1921 for the Bank of New York. The strategic connection to contiguous structures on Madison Avenue and 63rd Street created an dis-

tinctive footprint for the new flagship. Upon entering, customers are welcomed by a small Hansom cab from the 1830s on loan from the Émile Hermès collection.

The space is anchored by a curved stone staircase running from the ground level to the fourth floor. Supporting the staircase is a 49-foot-high wall that doubles as a vertical gallery displaying curated artwork, both commissioned and from the Hermès collection.

The lights are also shining brightly at 711 Fifth Avenue with the opening of Mango. The Spanish retailer designated the Neoclassical building, former home to Disney and Polo Ralph Lauren, as its New York flagship. The Barcelona-based purveyor of moderately priced trendy clothes remodeled the 23,000-square-foot space around the structure's existing limestone façade and high-reaching Palladian windows. With a mix of terrazzo and wood floors, earth-toned ceramic presentation walls and a series of repeating archways, the environment speaks to the retailers Mediterranean roots.

Further uptown, Wilson Sporting Goods

opened a neighborhood store on the Upper East Side. Located on what is quickly becoming an important retail crossroad, Wilson joins the likes of Ulta Beauty and Lululemon at the intersection of East 86th Street and Third Avenue.

The 8000-square-foot store, spanning two levels, features the brand's first-ever "Equipment Room," allowing customers to test baseball, tennis, pickleball, basketball and football products before purchasing. The lower level is a journey of curated experiences including a golf simulator and pickleball court, and services such as golf club fittings, tennis racket stringing and baseball glove personalization.

Downtown, the cobblestone streets of SoHo are buzzing with excitement as new store openings inject renewed vitality into the area. Mulberry, a purveyor of handbags, accessories and outerwear, celebrates its British heritage in a new location on Wooster Street. Designed by London-based Toogood Design, the environment offers a touch of the English countryside with suede presentation shelves complimented by peach and grey toned surface treatments.

Givenchy's two-level, 3500-square-foot boutique on Greene Street features tailored men's and women's ready-to-wear and accessories, in addition to exclusive made-to-order programs.

The color and materials palette delights the aesthetic sensibilities with the intermingling of stone gray, lavender and stainless steel. In a nod to SoHo's architectural history, a dramatic open-to-below with skylight above, draws visitors to the lower level. Adding to the experience are a series of lifestyle mannequins strategically positioned around thoughtfully curated works of art.

The new Loewe store on Greene Street presents a wide array of fashion and leather offerings in a luxurious setting framed with peach-toned vertical tiles, original oak floors, terracotta vases and a contemporary neon sculpture. A wooden staircase leads to the upper level where menswear is highlighted against a backdrop of hunter green porcelain tiles.

From the broad avenues of the Upper East Side to the narrow cobblestone streets of SoHo, New York retailers are reimagining customer engagement in the Big Apple as they look to the future with confidence and a newfound positive outlook. ▀



WE DESIGN AND BUILD SUCCESSFUL RETAIL EXPERIENCES



Contact us:
(248) 656-8000

Learn more:
www.federalheath.com

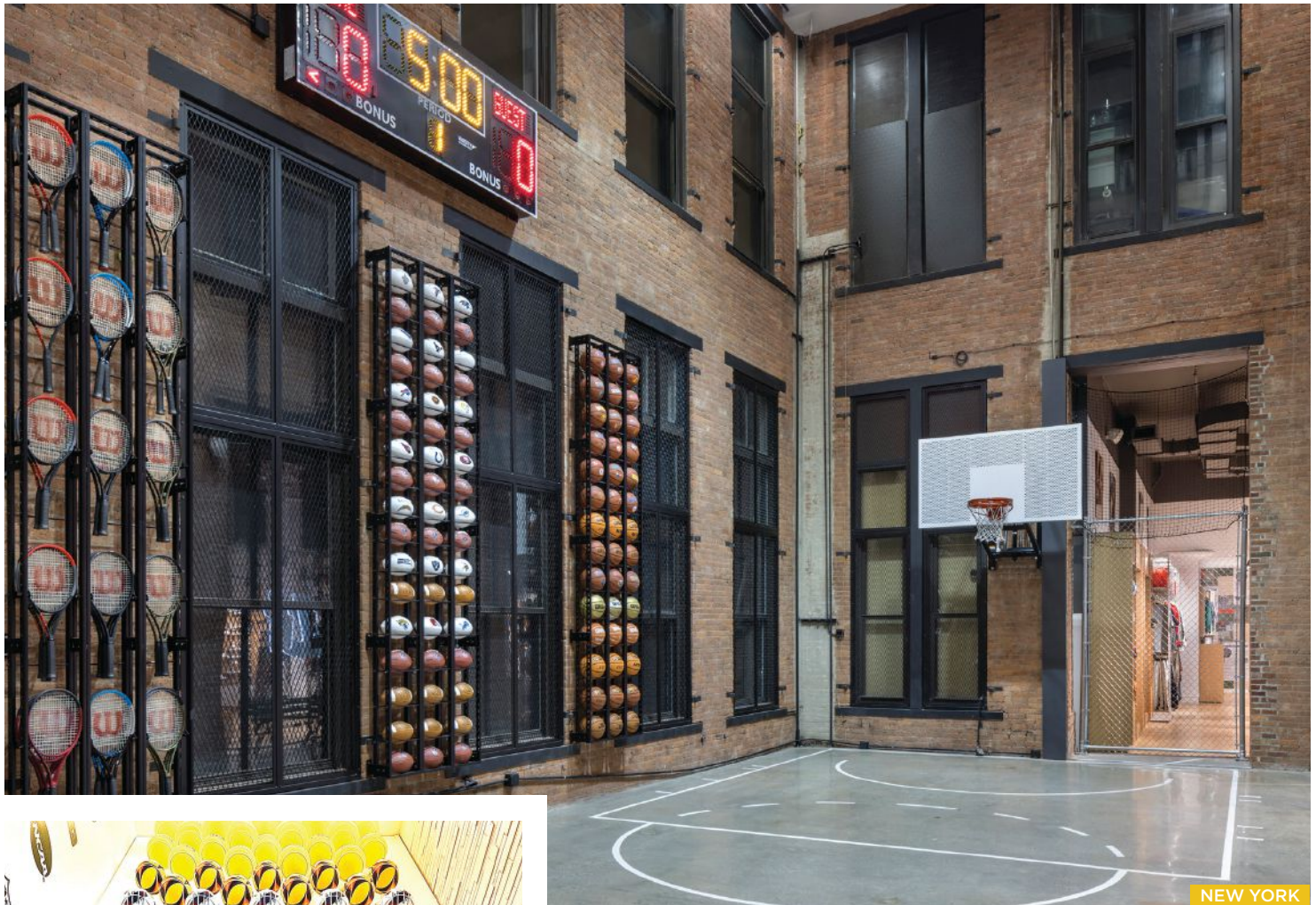
CLAIMING A



HOME BASE

How Wilson Sporting Goods has made its first ever flagship stores the ultimate urban playgrounds.

BY GEORGIA MIZEN | CONTRIBUTING WRITER



80 COURTESY OF WILSON SPORTING GOODS/BERGMEYER



For many brands, brick-and-mortar stores are often the first touchpoints from which all other channels radiate. Not for Wilson. The sporting goods retailer has existed for elite athletes as a wholesale brand for more than 100 years, being the “official ball of everything” from tennis to golf. For aspiring sportspeople, Wilson products existed on a par with everything else in department stores and retailers like Dick’s Sporting

Goods. But no longer.

Beginning with a pop-up store and “tennis museum” in New York in 2021, Wilson has now opened its first physical flagship stores as part of an immersive rollout that “connects customers with the brand in a way you just can’t achieve through another channel,” says Eric Kuhn, Associate, Design Practice Leader, Bergmeyer (Boston), who worked intimately on the Wilson projects. “Wilson has an incredible heritage and these

CLAIMING A HOME BASE

stores tell the story. It was a chance to control the brand narrative beyond wholesale and put Wilson products in context.”

The new stores in New York (SoHo and Columbus Circle) and Chicago all marry the brand’s century of history with cutting-edge innovation. In the flagship location on Broadway in SoHo, a feature wall dotted with baseball gloves allows customers to grab product and test it out, while the entirely new lifestyle apparel line showcases the brand’s recent street-meets-sport ethos.

“The design’s fluidity was key to addressing Wilson’s seasonality; there’s constant shifting of specific sports features and associated apparel,” Kuhn says. Under spotlights in a four-story atrium is an interior courtyard or “Urban Playground,” offering a basketball half-court and tennis practice wall for moments of play. Flanked by columns of basketballs, rackets and footballs, alongside a mural designed by a local artist, this truly unique space brings street sports indoors for special events and community hangouts.



POP-UP & MUSEUM



THIS PAGE Starting with this pop-up and “tennis museum” in 2021, Wilson has now begun opening permanent physical stores in New York and Chicago.



OPTO

ATTENTION TO RETAIL

MODULAR AND CUSTOM DISPLAYS

From the materials we use to the design you choose—our team of experts will help you create a retail display solution that's authentic to your brand, functional for your business, and memorable to your customers.



Made In The USA



Complimentary Design Service

1325 N. Mittel Boulevard, Wood Dale, IL 60191 | 1.800.248.6786 | optosystem.com



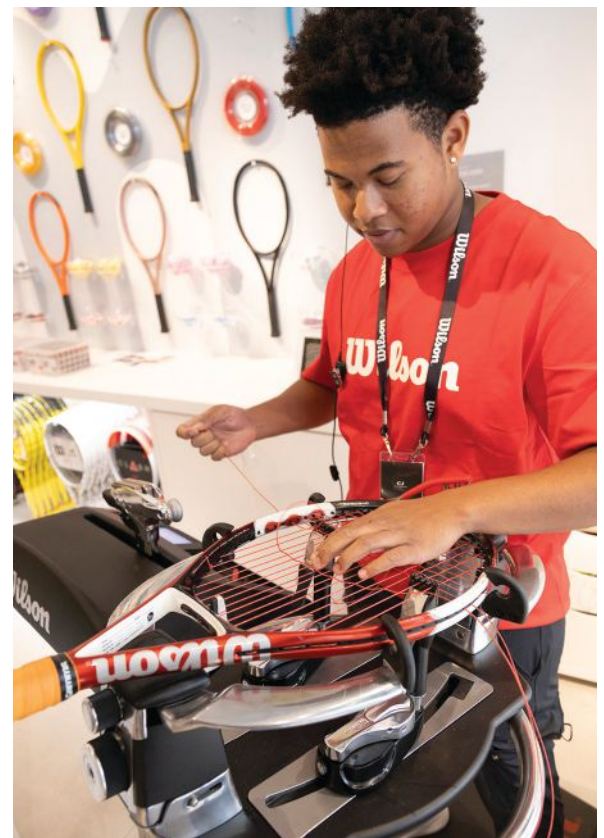
CLAIMING A HOME BASE



CHICAGO



THIS PAGE Wilson's Chicago flagship aims to speak to its heritage and innovation through traditional materials like dark wood flooring paired with archival imagery.



Hands-on interaction with the brand extends to the hometown store in Chicago. If the NYC flagship is all about innovation, the Chicago location speaks to heritage. “We leaned into a traditional aesthetic for this store,” says Kuhn.

The graphics have a vintage quality, while archival photos and old catalog covers line the walls and dark wood flooring is reminiscent of retro gymnasiums. Alongside a curated collection of signature products,

shoppers are able to customize rackets and gloves in-store. “Critical to a definitive Wilson experience is the store’s ability to promote engagement with the products. An invitation to play,” says Kuhn.

It’s this tangible, interactive experience that Wilson has integrated into each of its locations, making the successful step from wholesale to immersive retail. Wilson’s new stores do more to put its long-trusted sporting goods into everyone’s hands. ▶

CALL FOR SUBMISSIONS

DESIGNER DOZEN

Do you know someone making a difference in your organization, age 35 or under? Nominate yourself or a co-worker for this annual recognition of rising stars in the retail industry. Retailers, designers and visual merchandisers are eligible to enter.

DEADLINE: FEBRUARY 9, 2023

RETAIL DESIGN FIRM RESOURCE GUIDE

Get noticed! This annual listing of design and architecture firms from around the world also includes a ranking of the top firms of the year (based on annual firm fees). The full, comprehensive listing is found year-round on vmsd.com, and the ranking is featured in our May/June 2023 issue.

DEADLINE: FEBRUARY 24, 2023

INTERNATIONAL VISUAL COMPETITION

This annual competition highlights displays with a temporary shelf-life, from storewide promotions to pop-ups to windows, from the previous year. Our Best in Show winner, along with 1-5 First Place winners and 6-8 Honorable Mention winners, is featured in our July/August "Visual Issue."

DEADLINE: MARCH 3, 2023

RETAIL RENOVATION COMPETITION

Featuring the best retail renovation and conversion projects from around the world completed the previous year. Our Retail Renovation of the Year, along with 1-5 First Place winners and 6-8 Honorable Mention winners, is featured in our September issue.

DEADLINE: APRIL 7, 2023

To browse more deadlines or to submit your materials, please visit www.vmsd.com/submit-your-competition-entry today!



SPECIAL REPORT

2022
INTERNATIONAL
RETAIL DESIGN
CONFERENCE
RECAP

COUNTING ON COLUMBUS

VMSD hosted its 22nd annual International Retail Design Conference (IRDC) at the Hilton Columbus Downtown Hotel in Columbus, Ohio, Oct. 26-27.

BY THE VMSD EDITORIAL STAFF

BETWEEN A VIBRANT RETAIL SCENE and a plethora of sights and sounds, Columbus, Ohio, was the engaging setting for VMSD's 22nd annual IRDC. This year's event, taking place Oct. 26-27, featured more hands-on workshops and interactive sessions alongside our first guided offsite tours since IRDC 2013 in Vancouver, British Columbia.

IRDC was also co-located with the Shop! Ideation Conference and Retail Challenge this year, featuring a crossover event Tuesday, Oct. 25 – a welcome reception hosted by IRDC Supporting Sponsor Pididi Design in the 402 Lobby Bar at the host hotel – where attendees from both conferences were able to meet and mingle. (You can read more about this year's Shop! Ideation at shopassociation.org.)

A BEAUTIFUL BEGINNING

After opening statements by Murray Kasmenn, VP Group Brand Director, Publisher, VMSD, and Carly Hagedon, Managing Editor, VMSD, and Co-Chair, IRDC, the conference officially kicked off with keynote speaker Ruth Zuckerman, the Co-Founder and former CEO of SoulCycle and Flywheel, and author of "Riding High." Sharing her inspirational story of "starting over" late in her career as well as the importance of embracing change, Zuckerman left the audience with the notion that reinvention is possible at any age.

After the opening keynote, attendees moved into two hands-on workshops. "Fake it

Till You Make It," led by Chuck Palmer, Retail Strategist, and Stephanie Bair-Garant, Director of Visual Merchandising, ZenGenius Inc., was improv-driven and mixed and matched attendees into a number of impromptu groups to get those creative juices flowing.

"Next Top Retail Concept," facilitated by Jay Highland, EVP Creative, and Jody Wasbro, SVP Strategy & Experience Design, WD Partners, challenged attendees with recreating a modern-day vision for the now-defunct department store Lazarus in a timed creative sprint. Teams were judged by a retail panel: Jamie Schisler, Chief Comfort Officer, Upwest; Heidi DeMers, Director, Store Design, Target; and Geoff Painter, Managing Director, Store Design, Starbucks.



of branding and customer experience.

Following the fireside chat, attendees were able to go on a guided offsite tour of the vibrant Short North Arts District, facilitated by the Ohio Chapter of the Retail Design Institute and sponsored by WD Partners. Equipped with their handy guides, guests visited several local retailers throughout the district, including Tenspace, the rotating-IRL-experience for brands to test out physical concepts.

NO CRYING IN VISUAL MERCHANDISING

The first evening of IRDC welcomed the 16th annual Iron Merchant Challenge, co-hosted by ZenGenius Inc., and emceed by Joe Baer, Co-Founder, CEO and Creative Director, ZenGenius. This year's "All Star Challenge" pitted last year's winners – the Blue Team, led by Jay Highland of WD Partners – against other past Iron Merchant winners, including longtime reigning champs Bevan Bloemendaal of NELSON Worldwide and David Kepron of NXLTVL Experience Design. Each team was also equipped with 1-2 students from The Ohio State University and the Columbus College of Art and Design, identified by PAVE.

Starting with the *VMSD* staff dressed as characters from "The Wizard of Oz" – a direct reference to our founding editor L. Frank Baum – and led by Joe Baer (appropriately dressed as the Wizard), a PAVE-themed cake was wheeled into the ballroom in honor of the organization's 30th anniversary. During the opening presentation, teams were then allowed to choose at random a box containing a (cake) flavor of Jeni's Splendid Ice Cream, which would become the theme of their display. Corresponding fabric created by the Columbus Fashion Alliance was paired with each flavor so teams could dress their gender-fluid mannequins in diverse skin tones (donated by Fusion) in the fabric or use it throughout their faux window. *VMSD*'s Carly Hagedon unveiled this year's secret ingredient – a small, articulated Sasquatch – by popping out of a giant cake brought onto the floor from behind the stage during Baer's opening remarks.

Using displays created by Axis Display

Following the workshops, two sessions focused on the importance of customer experience, sustainability and practicing what you preach. "Purpose Beyond Profit: How Company Purpose Drives Brand Success from the Inside Out," featured Katherine Cousins, Global Brand President, Sperry; Elizabeth Drori, Chief Marketing Officer, Sperry; and Bevan Bloemendaal, Chief Creative and Brand Officer, NELSON Worldwide, and focused on Sperry's mission of bettering lives and improving society through its purpose-driven efforts.

"Tackling the Food Desert: The High-Tech, High-Touch Story of Nourish + Bloom Market," was a panel presentation featuring Nourish + Bloom Market Co-Founders Jilea and Jamie Hemmings as well as James Margrave, Director, Autonomous Store Technology, UST, and moderated by Stuart Armstrong, Managing Director/Founder, AAG Consulting. (You can read more about the first African American-owned autonomous grocery store concept which opened in a notorious food desert in *VMSD*'s June 2022 issue.)

Following the breakouts, lunch was served: *VMSD*'s New York Editor, Eric Feigenbaum, gave a special lunchtime presentation on the



history of *VMSD* magazine and its 125th anniversary in print. The compact presentation took a deep dive into the publication's history and featured a plethora of archival imagery (check out Eric's *VMSD* timeline on pg. 42).

The educational sessions ended for the day with a fireside chat between Columbus's own Jeni Britton, Founder and Chief Creative Officer of Jeni's Splendid Ice Creams and *VMSD*'s Carly Hagedon. The chat focused on the importance

ABOVE The 16th annual Iron Merchant Challenge featured a "food and fashion theme." A secret ingredient was revealed onsite for the teams to utilize in their displays.

Group – and this year, illuminated by Amerlux – teams had an hour to create their window using all of the components and the secret ingredient.

And what goes better with cake than ice cream? In addition to cocktails, onlookers were served Jeni’s ice cream while they watched the creative chaos unfold.

EDUCATION SENSATION

The final day of IRDC kicked off with a sponsor case study breakfast presentation by NELSON Worldwide, which led into our opening general session, “How Retail Saves the World,” presented by Bergmeyer’s Christian Davies. Davies examined the role retail has to play in saving our planet, presenting a number of concrete ways to make a difference – from a focus on prioritizing refurbished physical spaces over

BELOW *In addition to keynote speakers and general sessions, this year’s event featured a range of hands-on workshops, educational sessions and interactive panel presentations.*

new construction, to using organic cotton.

A few breakout sessions were next on the docket. One featuring Rick Neira, VP Visual Merchandising, Merchandise Operations, Petco, and Daniel Montaña, Partner & Retail Design Principal, Little Diversified Architectural Consulting, showcased how Petco created a new flagship store in New York for its Reddy private label brand in “Reddy, Pet...Co! The Importance of Creating a Brand Presence and Facilitating Immersive Design.”

Meanwhile, other attendees were treated to a presentation by Richard Lems, Director of Format and Design, Rituals Cosmetics, focusing on the success story of the B-Corp brand Rituals, a Netherlands-based brand with a strong commitment to sustainability; Lems also reminded the audience about the importance of “slowing down” and how that philosophy is translated into the brand’s physical stores.

WINNER, WINNER

Between the morning’s presentation and afternoon’s full-audience interactive workshop, Networking Roundtable Lunches transitioned into VMSD’s annual Awards Luncheon Thursday afternoon. The luncheon recognized winners from our 2022 Designer Dozen, Retail Renovation Competition and International Visual Competition, as well as the 2022 VMSD/Peter Glen Retailer of the Year – Dick’s Sporting Goods – also featured in our October 2022 issue. Toni Roeller, SVP of Store Environment, Dick’s Sporting Goods, took to the stage to accept the coveted award which is named in memoriam after VMSD’s longtime columnist Peter Glen.

The winning team of the 2022 Iron Merchant Challenge was also unveiled during our Awards Luncheon: The Orange team, led by Sharon Lessard, Chief Creative Officer, Ensem-



THANK YOU TO OUR 2022 SPONSORS

DIAMOND

Alpolic Metal Composite Materials
NELSON Worldwide

EMERALD

AGI
Axis Display Group
The Bernard Group
D|Fab
Epidaur Digital
Econoco
OPTO Intl.
Visual Creations
Visual Elements
WD Partners

SUPPORTING

Amerlux
Bergmeyer
Columbus College of Art & Design (CCAD)
Fusion
Little Diversified Architectural Consulting
NORR
Pididi Design
Rainier Display
IDW
Sky
iService Nation
Ædifica
EWI
OnQ

STRATEGIC PARTNERS

Shop! Association
Retail Design Institute
PAVE Global

OF

PHOTOGRAPHY
Ray Lavoie, Columbus, Ohio
To see all the photos from IRDC 2022, visit vmsd.com.



ble Business Group, took home the winning sash this year, beating former 2021 returning champions, the Blue Team.

FINAL COUNTDOWN

Following the luncheon, it was time for a full audience workshop: “Retail Gets Weird” gave our attendees mystery boxes (created and donated by D|Fab) filled with curious items, which were used to develop a quick retail concept. Facilitated by The Retail Duo, Karen Kritzer and Diane Spiridoulias, *VMSD*’s Murray Kasmenn was beckoned to the stage to be blindfolded and stick his hands into mystery boxes, announcing the themes for each team in the room to work with – from a cauldron of warm spaghetti to a toilet brush. Following the session, materials were donated to the Childhood League of Columbus, Ohio.

Prior to the closing keynote, two breakout sessions took place. In “A Better Future: What Retailers Can Do to Reduce Their Impact on the Planet,” Melanie Moody, Store Experience, Fixture PM, Sr., REI and Christen Soares, Principal, Field Paoli Architects, examined what

retail solutions that can move us beyond a “culture of consumption,” and explored real-life examples with the audience.

In “Redefining Pop-Ups: Designing for Omnichannel,” attendees learned about how soda brand Olipop’s collaboration with Columbus-based Tenspace made waves for the growing beverage brand. Moderated by Tenfold’s (the firm behind Tenspace) Creative Director, Brand Culture, Amanda Raines, other panelists included Rachel Friedman, Founder and CEO, Tenfold, Faith Huddleston, Director of Creative Activation, Tenfold, and Olipop’s Director of Business Insights Ed Kolovson. During the presentation, Olipop was distributed to attendees so they could taste the product firsthand.

IRDC’s closing keynote was delivered by Gregory Cohen, Founder and Owner, Lofty Pursuits. Cohen, a candymaker and popular YouTuber, did a live demonstration of candy making while he discussed his passion of Victorian-era candy making. It also highlighted how his forward-thinking marketing decisions

have allowed his small candy business in Tallahassee, Fla., to punch well above its weight. With interactive moments, the audience was engaged until they got a sweet treat at the end of the presentation.

SEE YOU AGAIN SOON

To cap off the event, the IRDC closing party was held at The Revery space at North 4th Corridor, a glass-enclosed space with wraparound patios featuring a backdrop of the downtown Columbus skyline. Attendees and speakers took in the city sights from the rooftop as they mingled and dined the night away. In the coming months, we’ll soon be announcing IRDC’s 2023 location, so stay tuned to irdconline.com and vmsd.com for updates. As attendees of this year’s event will tell you — you’ll want to be there! ▀

PAVE Announces Brand and Mission Refresh Ahead of 30th Anniversary

Founded as The Planning and Visual Education Partnership (PAVE) in 1992, PAVE Global is thrilled to reveal its refreshed brand identity ahead of its 30th Anniversary. These changes reflect PAVE's evolution over the last 30 years, as well as the ever-changing and resilient landscape of the design community we serve. While some of these changes may seem significant, our core mission has remained the same.

Over the last year, the PAVE Marketing & PR Committee, led by co-chairs Karen Pearse and Alison Medina, has worked closely with a dedicated team from RR Donnelley (pro-bono) to create a refreshed identity for PAVE that accurately represents its mission, goals, and community. With a nod to its past and its sights set on the future, PAVE's brand refresh includes a revised mission statement, the establishment of our three foundational pillars (Mentor, Connect, Inspire), a refreshed logo and website, and a shortening to the new brand name of PAVE Global.

"For 30 years, PAVE has been generously helping students from all over the world to become inspired and mentored by top industry professionals. Our brand refresh speaks to today's design world, we are excited, for the future looks bright for PAVE and the design industry," said Jerry Fox, PAVE President.

The design industry's resilient ability to renew, rejuvenate and redefine itself is what has led to PAVE's refresh. As we embark on our 30th year of serving the retail and extended design community, we acknowledge that the lines that traditionally defined retail, the students we serve, our community of supporters, and PAVE itself have expanded and changed in the most exciting ways and hope that our newly refreshed mission and brand reflect that.

Please visit www.paveglobal.org to explore the newly refreshed website, mission, and branding.

MENTOR · CONNECT · INSPIRE



OUR MISSION

A visionary and thoughtful non-profit organization deeply rooted in the design community, PAVE Global's mission is to forge vibrant and meaningful connections between design students, educators, and industry professionals from around the world. With diversity and inclusion at the heart of all that we do, we focus on illuminating the diverse range of pathways available to students in the creation of consumer environments by providing access to mentorship, enriching experiences, networking, and financial support to nurture our next generations of design leaders.

**CONNECT WITH US AND LEARN MORE AT
WWW.PAVEGLOBAL.ORG**

PAVE Global is a registered 501(c)(3) educational nonprofit.

YEAR IN REVIEW

TOP STORIES OF 2022

With the world adjusting to Covid a few years later as less of a threat and more a part of everyday life, retailers sought to return to business as usual. But backrooms filled up, investment money dried up, inflation cut into consumable income, workers sought to organize and loss prevention became a top-of-mind concern. Happy New Year.

BY STEVE KAUFMAN | CONTRIBUTING WRITER

ILLUSTRATIONS BY DANIELLE SY

INFLATION ON YOUR MIND

In 2022, inflation drove prices and interest rates higher. And how can that not have an effect on consumers' minds?

Especially with the all-important holiday season looming. It's certainly one of the reasons most retailers sought any opportunity to cut overhead – closing stores, releasing employees, trimming marketing budgets and technology investments, etc.

Mid-year, Walmart announced that its profits were sinking – an attempt at transparency aimed at calming investors and soothing shoppers. Other retailers followed suit.

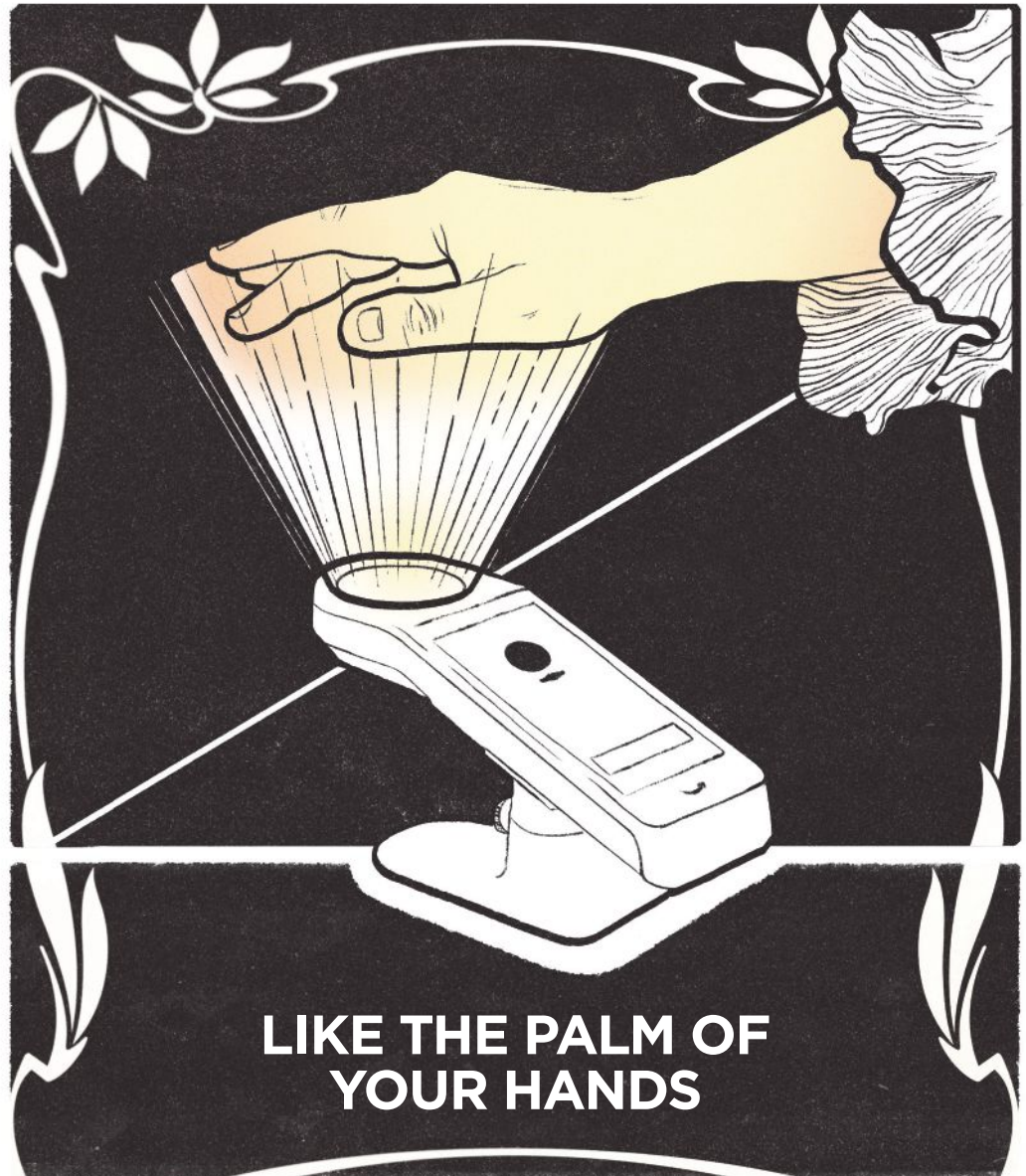
Unilever CEO Alan Jope (Dove, Ben & Jerry's, Hellmann's, et al.) said prices had outpaced volume growth for four consecutive quarters. Jope expressed concerns about peak cost inflation in the second half of the year.

BARISTAS OF THE WORLD, UNITE!

Retail employees in the earlier days of the pandemic came to work in spite of the dangers, then many were forced to stay home from work for months at a time. Their job situations became shaky as retail doors closed; they were asked to do more as employee rolls thinned; inflation ate away at their earnings and salaries stayed static – often without any boost in health benefits.

It even got to those sunny, smiling coffee baristas. Starbucks workers organized at many locations in 2022. In February, workers in a Mesa, Ariz., location voted in favor of starting a union. It was the third company-owned location to so vote. But it was far from the last.

Other retailers saw some of their stores vote to unionize this past year including Apple, Trader Joe's and REI.



T

his being our annual Year in Review, we should probably take a look at what Amazon has been up to.

In California, Amazon-owned Whole Foods stores launched palm-scanning technology at checkout. The palm images, after being entered in a kiosk at the 65 locations, link shoppers' palms to payment cards. They then remain encrypted on Amazon One's cloud server.

Apparently it cannot be used, though, to declassify documents.

Also in California, Amazon said it will begin to deliver products using Prime Air drones. It's the first time the company plans to use drones for customer deliveries in the United States. The initial plan is to drop these package-carrying drones into the backyards of residents in Lockeford, Calif. What about chimneys, say, or birds or kites or kids' balloons – or giraffes in the yard? No problem, Amazon claims: "If obstacles are identified, our drone will automatically change course to safely avoid them."



LUMP OF KOHL'S

Kohl's Corp., which all year has searched for Santa Claus, may end up the year with an all-but-empty stocking. The once-thriving retailer has succumbed to every other retailer's horrible two years: sales are down, profits are down, store traffic is down, stock price is down, optimism is down. The board has been seeking a *cavaliere servente* but seems to have scuttled every promising suitor. In the spring, activist investor Macellum Capital Management put pressure on the board to sell, but shareholders voted differently. In the summer, Franchise Group Inc. offered a bid, but then lowered that bid shortly afterward. The retailer nears the end of the year with nothing much having changed.

WHO'S BEEN YOUR OLDEST FRIEND?



Pardon us while we brag for a moment. This year, *VMSD* is celebrating its 125th year in print. That's right! From store windows to interiors to props and display to visual merchandising to store design to in-store technology to online marketing to AI and digital diagnostics, the magazine has steered retail designers, architects, educators, builders and even "digital" visual merchandisers through best practices, illustrated examples and analyses. (And, by the way, we've run the groundbreaking International Retail Design Conference for 22 years.)

Someone by the name of L. Frank Baum had the brainstorm in the Gay Nineties to highlight the inviting display store windows that were part of the new steel frame architecture sweeping urban skylines. Thus, the original magazine name was *The Show Window*. Who then would have thought that, 125 years later, we'd be talking about artificial intelligence and digital diagnostics?

Who then would have thought that, 125 years later, we'd still be talking?

ANYONE FOR MONOPOLY?



Apparently ungrateful for the drone deliveries, the state of California sued Amazon in September for causing higher prices across the state and “stifling competition.”

The monopoly charge, according to the state, has to do with penalizing sellers on the Amazon site if they offer products elsewhere for lower prices. In a statement, Amazon retorted, “Like any store, we reserve the right not to highlight offers to customers that are not priced competitively.” It also said, “The relief the [California attorney general] seeks would force Amazon to feature higher prices to customers, oddly going against core objectives of antitrust law.”

The \$500 billion retail behemoth also claimed, under oath, that, yes, it owned Park Place.

BEYOND AWFUL



The headlines blared, “Blood, Bath & Beyond” and “Bed, Bath & Bruised.” It has been that kind of a year for the one-time category-killing leader. In the Covid years of 2020 and 2021, it had closed a great number of stores to improve profitability. But the expected comeback in 2022 – both in store and online – never materialized. Strategies came and went. Board members rebelled. Potential suitors went home. Stock prices jumped up and down erratically. Hundreds of stores were shuttered and 20 percent of the total staff was laid off.

In September, still struggling to find the key to survival, the retailer announced more than \$500 million in new financing.

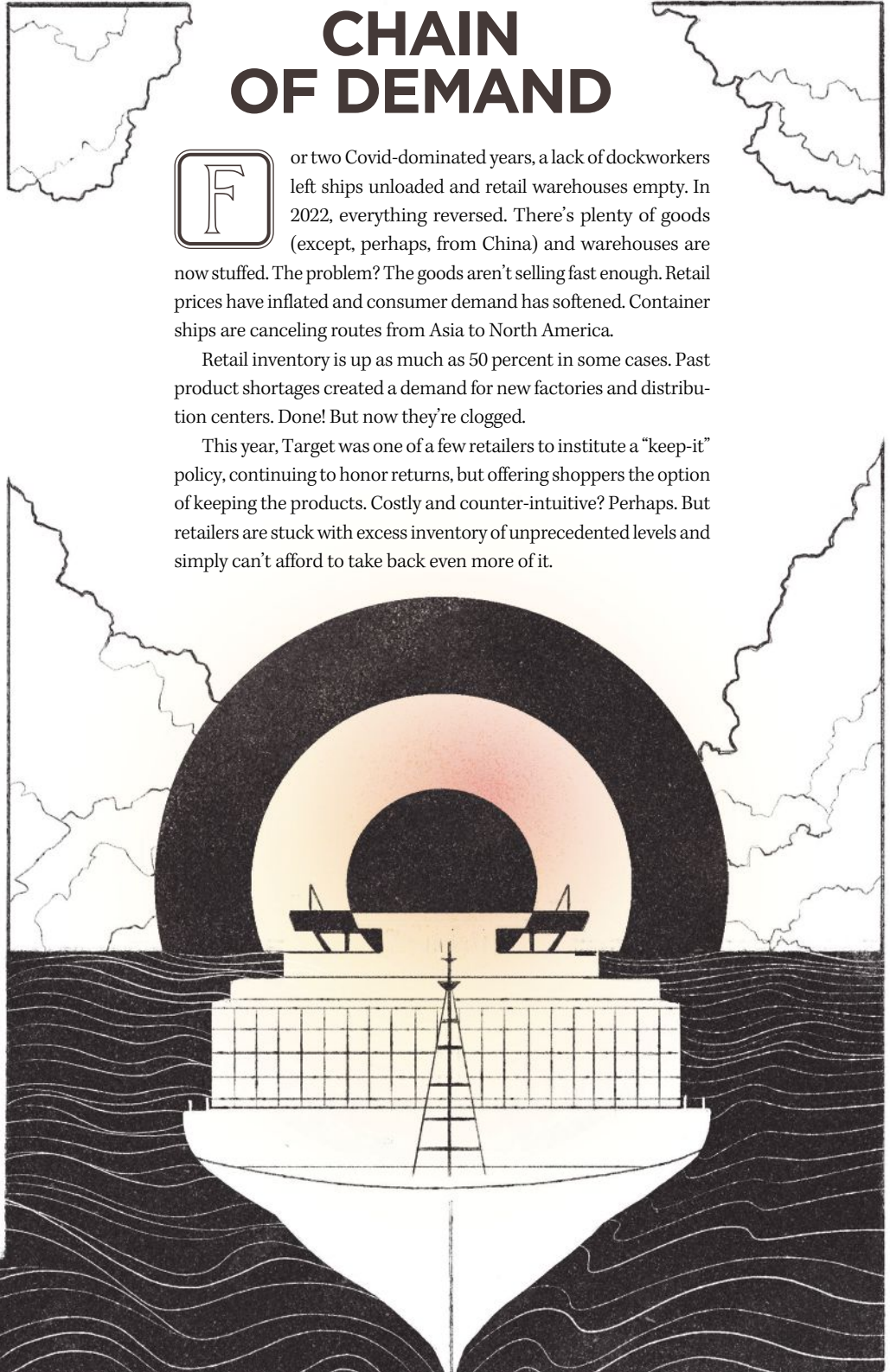
CHAIN OF DEMAND



For two Covid-dominated years, a lack of dockworkers left ships unloaded and retail warehouses empty. In 2022, everything reversed. There’s plenty of goods (except, perhaps, from China) and warehouses are now stuffed. The problem? The goods aren’t selling fast enough. Retail prices have inflated and consumer demand has softened. Container ships are canceling routes from Asia to North America.

Retail inventory is up as much as 50 percent in some cases. Past product shortages created a demand for new factories and distribution centers. Done! But now they’re clogged.

This year, Target was one of a few retailers to institute a “keep-it” policy, continuing to honor returns, but offering shoppers the option of keeping the products. Costly and counter-intuitive? Perhaps. But retailers are stuck with excess inventory of unprecedented levels and simply can’t afford to take back even more of it.





HELP WANTED

Though the term “quiet quitting” may have entered the C-suite lexicon as an explanation for poor employee retention, retail workers themselves often cite low pay, abusive customers and inadequate benefits as the top reasons they’re leaving store-level positions. With those reasons, it’s little wonder why retailers are facing a staffing crisis, and recruiting has become a massive challenge.

A recent survey conducted by Multimedia Plus of 149 senior-level retail executives showed that wages and staffing were the top concern of respondents heading into the all-important fourth quarter. A return to in-store shopping demands a higher level of service and a more engaging shopping experience, which requires a well-trained, enthusiastic staff – which is hard to come by without reasonable pay and benefits.

“After two years of adjusting to a new normal, retailers and hospitality executives are scaling for pent-up demand,” says David Harouche, CEO & CTO, Multimedia Plus, in a statement. “Getting enough trained staff in place is a major focus and is more important than other issues that we have seen in the past.” ▀

In September, 83-year-old Yvon Chouinard announced he was transferring ownership of his \$3 billion company, Patagonia. And the recipient? Family? Nope. Employees? Nope. Investors? Nope.

Chouinard, his wife and two adult children have transferred their ownership to a specially designed trust and a non-profit organization, with the aim of combating climate change and protecting undeveloped land around the world.

“Hopefully this will influence a new form of capitalism that doesn’t end up with a few rich people and a bunch of poor people,” he said. “We are going to give away the maximum amount of money to people who are actively working on saving this planet.”



HOW FIVE MINUTES A MONTH CAN EARN YOU HUNDREDS OF SMART IDEAS A YEAR.

Join *VMSD's* Brain Squad*, answer our short monthly surveys, and share in the collected wisdom of your fellow retail professionals.

JOIN THE SQUAD AT
VMSD.COM/BRAINSQUAD



*Open to retail and design/architecture professionals in the U.S. only



FROM COBBLESTONES TO CYBERSPACE

VMSD celebrates its 125th year of service to the retail industry.

BY ERIC FEIGENBAUM | NEW YORK EDITOR



PROGRESS AND ENLIGHTENMENT

IN 1897, William McKinley was sworn in as the 25th President of the United States, Thomas Edison patented the Kinetoscope, and *The New York Times* began using the slogan “All the News That’s Fit to Print.” Poised on the threshold of the 20th century, the world looked toward the future with hope and optimism. But even the most forward-looking could not have visualized the enormity of change that lay ahead.

The relentless march of progress was exponential, and retail as we know it today was in its formative stages. Captivated by technology and industrialization, entrepreneurs such as Henry Siegel and John Wanamaker visualized a new retail format. Emboldened by the expanding railroad system, cast iron architecture and the harnessing of electricity, a new and dynamic entity began to take root in major industrialized cities across the world.

In the late 19th and early 20th centuries, well before high-end shops and boutiques graced the iconic retail corridors of Fifth Avenue, Champs-Élysées and Via Monte Napoleone, consumerism and desire became a driving force in Western culture. Major cities from the U.S. East Coast to the boulevards and avenues of Paris and London were the spawning grounds for grand commercial buildings that housed everything from pots and pans to glamorous evening gowns.

New York quickly became the epicenter of burgeoning new retail concepts. Ladies Mile – a section



ABOVE The very first cover of *The Show Window*, published in November 1897.

of Manhattan bounded by 23rd Street and 8th Street, between Broadway and Sixth Avenue – symbolized a more opulent time. Gaslight lamps and cobblestone streets were the order of the day. Stylish patrons seeking the latest fashions from shirtwaists to wing collars, and the finest of fabrics, flocked to an impressive roster of newly founded department stores including The John Wanamaker Store (designed by Daniel H. Burnham, architect of the Flat Iron Building), James A. Hearn & Son, B. Altman, Hugh O’Neill (with its

wonderful Corinthian columns), Lord & Taylor (with its mansard roof and cast-iron dormers), the esteemed Arnold Constable, and the Beaux-Arts style Siegel and Cooper (then the largest store in the world).

The original Stern Brothers Store on 23rd Street, between Fifth and Sixth avenues, is still in mint condition today. It’s a great example of cast iron architecture, which – coupled with the availability of plate glass – was a keystone to merchandising theater. These building technologies, with the

ability to span large spaces, led to the development of the show window. These innovations were the sparks that led to the inception of the visual merchandising and store design industries.

And while these megastores were in their seminal stages, nobody quite knew what to do with them and the unending mountain of merchandise sitting under their roofs. Nobody except a young man named L. Frank Baum, who edited *The Show Window* in November 1897, a periodical devoted to the presentation of merchandise. Originally based in Chicago, it was purchased by Cincinnati-based ST Publications (later renamed ST Media Group) and eventually merged with its competitor at the time – *Display World* – in 1938. Throughout the decades, it has been known by various names, including *The Merchants Record & Show Window*, *Visual Merchandising*, *VM&SD*, *VM+SD* and *VMSD*.

In one of the first editions of *The Show Window*, billed as a monthly “Journal of Practical Window Trimming,” Baum enthusiastically wrote, “Suggest possibilities of color and sumptuous display that would delight the heart. Bring the goods out in a blaze of glory, make them look like jewels.”

“When *Merchants Record & Show Window* debuted in 1897, it was cataloging the ideas of massive store windows as retail honey traps for miladies promenading on the main streets of U.S. cities,” says Steve Kaufman, former Editor-in-Chief of *VMSD* from 1998 until 2009. “And its editor was a sometimes-writer named L. Frank Baum, who famously looked

across his office at the file cabinets labeled A-N and O-Z and had his name for the fictional empire and its wizard in a story he was laboring over,” – as the story goes.

A couple years after publishing *The Show Window*, Baum went on to write the beloved American classic, “The Wonderful Wizard of Oz.” And while the tales of Dorothy, Toto and the Tin Woodman captivated readers across the world, the publication evolved into the ever-present *VMSD* magazine, the industry’s oldest and most influential publication.

Within a few short months of its debut, circulation grew into the tens of thousands. One of its first supporters was Harry Gordon Selfridge of Marshall Field’s, who went on to found Selfridges in London.

Over the course of the next 125 years and through the ensuing decades, *VMSD* took readers from the cobblestone streets of Ladies Mile to the outer reaches of cyberspace. “One of my favorite things about *VMSD* is its history with L. Frank Baum,” says Joe Baer, Co-Founder, CEO and Creative Director of ZenGenius Inc. “Visual merchandisers come from all sorts of creative backgrounds, and when I realized that *VMSD* was started by the greatest storyteller ever, it helped me appreciate the rich history of the magazine and the power our creative efforts can make on the world.”

A true thespian at heart, Baum drew inspiration from the theater, seeing a connection between performance art and retail presentation. He wrote about fanciful props, imaginative themes and the use of color and lighting to capture the attention of passersby. His

theatrical instincts led him to suggest the hiring of actors to work as professional window gazers. In that role, he envisioned “a well-dressed gentleman of respectable appearance.” Baum explained in the first issue of *The Show Window*, “He comes down the street at a swinging pace, glances casually at the window, and then abruptly stops to gaze eagerly at the goods displayed.”

Changing attitudes and emerging technologies in the early years of the publication sparked new approaches to mercantile design. The turning calendar welcomed an era of progress and an age of enlightenment, offering broader educational opportunities, greater access and extended avenues of communication. As the industrial revolution continued to churn, an agricultural society evolved into a manufacturing powerhouse. A new and distinct culture was born – business oriented and commerce driven. As the 1800s gave way to the 1900s, necessity was yielding to desire. Soon, people wanted more and more.

“A magnitude of goods were produced to satisfy the needs that no one knew they had,” wrote Emily Fogg Mead. “Consumers wanted berry spoons, mustard spoons, sugar spoons, and soup spoons in ever increasing variety.”

In the previous century, little thought had been given to the aesthetic arrangement of merchandise or the visual appeal of the store. Goods were haphazardly displayed in disorganized stacks and piles, or carelessly hung on columns and railings. Goods that weren’t scattered across walls were often hidden in drawers, out



ABOVE This illustration from an early 1900s issue is captioned, “The window gazer at work.”

of sight and reach. The term “customer friendly” did not apply.

As merchants stared into the face of the new century, philosophies began to change. Retailers now considered welcoming gestures that invited customers into the store. A single architectural initiative, the dismantling of the doorstep, was a compelling statement. It was soon understood that a step at the entrance was a mistake. “No hindrance should be offered to passersby as they enter the establishment,” said John Wanamaker. In addition, aisles were widened, and outdated swinging doors were replaced with revolving doors. Access was made easier with multiple entrances from the sidewalk. Wanamaker boasted that no other large store in the world had as many entrances as his grand emporium in Philadelphia.

THE END OF THE BELLE EPOQUE

IN THE EARLY 1900s, Baum resigned from the editorship of the

The Show Window, leaving behind the framework of an enduring industry publication and the foundation of a new and dynamic profession. He believed that merchandise presentation was an art form. As such, visual merchandising was born.

By 1910, show windows were becoming an important tool for entrepreneurs across the retail spectrum. As a theatrical approach to merchandising was beginning to evolve, clever “displaymen” used fantasy and theater as aspirational enticements. In 1913, the windows at Marshall Field’s in Chicago displayed a line of merchandise inspired by Japanese culture and tradition. Arthur Fraser, recognized as the most prominent display director of the decade, celebrated the theme with a series of large Japanese landscapes. *The Merchants Record and Show Window* wrote: “The soft, hazy tones and vague lines, with the faint, snow-capped Fujiyama in the distance, gave wonderful perspective to the whole setting.” Marshall Field’s traditionally

covered its windows on Sundays, pulling down drapes to discourage window shopping on a day of religious observance. Unexpectedly, the Monday morning unveiling of the windows increased anticipation as thousands assembled to see Fraser's weekly spectacle. When Fraser started at Field's, his display department consisted of just seven people. By 1916, Fraser led a staff of 50.

Show windows began to proliferate across the retail landscape. A walk down any retail corridor was akin to a walk through a crystal wonderland; window displays were ubiquitous. By 1915, Americans were reportedly consuming half of the global production of plate glass.

An advertisement in the August 1917 edition of *Merchants Record and Show Window* proclaimed that the Koester School

was "The Greatest Window Display School in the World."

Retail advanced in a time of hope and of despair. A peaceful century succumbed to worldwide war, and extravagance yielded to discretion. The ravages of The Great War were to spawn movements in art and literature. Wasily Kandinsky, Franz Marc and the other German Expressionists portrayed the human condition while poet John McCrae famously wrote, "In Flanders fields the poppies blow between the crosses, row on row..."

And, undeterred by global theater and international events, commercialism persevered and flourished as America continued to grow. As the decade began, a new and creative approach to retailing began to evolve. Goods were infused with associative qualities, connecting them to people,

places and events. The show window was fast becoming a selling stage. Macy's 1914 spring window extravaganza allowed customers to stroll down a promenade on the French Riviera as mannequins cloaked in luxurious evening gowns were staged in an opulent ballroom.

In 1919, *Merchants Record and Show Window* published an article titled, "Enhancing the Value of the Store Front." That same year, soon after World War I, Gropius introduced the Bauhaus in Weimar, Germany. The movement was influenced by modernism and constructivism, and had a significant impact on architecture, graphic and industrial design, fashion and even music.

When the war ended, the boys came home from France. But another powerful army was marching across the landscape:

the major corporations of America. It was an age of big business, mergers, conglomerates and large capital investments. The age of demand returned, but now it was the insatiable demand of big business.

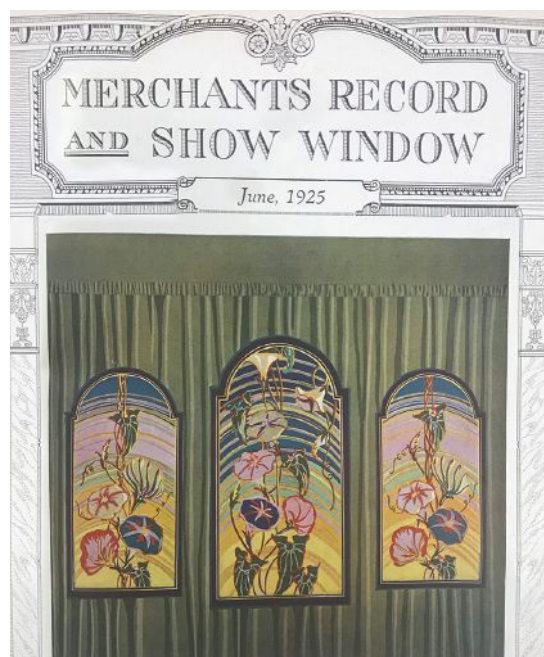
At the end of WWI, *Merchants Record and Show Window* ran an advertisement by Doty & Scrimgeour Sales Co. Inc. for store window decorations in honor of the returning soldiers.

SELL THEM THEIR DREAMS

THE PERIOD BETWEEN the World Wars and the uncertainty of the Great Depression spawned the art deco movement (perhaps the most influential period of design in the 20th century), greatly impacting all creative endeavors, including visual merchandising and store design.

The July 1920 edition of *Merchants Record and Show Window* boldly reported, "The Displayman Is the Great *Dis-Coverer Of Business*. What the fire is to the Engine - What the 'juice' is to the Motor. So is the Displayman to modern business. He is the force that makes things move. Might as well board up the windows if Display is to be neglected."

In 1922, *Display World* began publication in Cincinnati and quickly became a competitor to *Merchants Record and Show Window*, as interest in the industry grew. Helen Landon Cass, a popular radio personality of the time, told a display convention in 1923: "Sell them their dreams. Sell them what they longed for and hoped for [...] Sell them this hope and you



RIGHT, LEFT An advertisement for decor references the return of American soldiers from WWI (left). The June 1925 cover of *Merchants Record and Show Window* features a floral, art deco-inspired theme.

won't have to worry about selling them goods."

The theatrics and enticements continued in 1924 as Macy's held its first Thanksgiving Day Parade. Called the Christmas Parade, it covered a five-mile route from Harlem to Herald Square. The participants were mostly Macy's workers and immigrants who missed the festivals that were common in Europe.

The strategic seduction of the masses was fueled by three A's: advertising, art and air conditioning. In 1925, Secretary of Commerce Herbert Hoover said, "The Midas of advertising has given art-

ists freedom and independence."

Sherwood Anderson, John P. Marquand and F. Scott Fitzgerald were writing ad copy. The paintings of Georgia O'Keefe were seen in the windows at B. Altman's and Marshall Field's; the murals of Boardman Robinson graced the walls of Kaufmann's. The power of advertising and the enrichment of fine art were reinforced by a commitment to customer comfort. Retailers now prolonged the selling season into the dog days of summer thanks to the magic of air conditioning.

In 1928, Frederick Kiesler of Saks Fifth Avenue created what he

called America's "first representative exposition of modern show windows." The use of modernism in the retail environment brought with it a sense of simplicity, allowing the viewer to focus on the goods. Kiesler spoke of his "spotlighted" windows: "Accent one chair – one white fur. One sees only a chair – a white fur collar."

ELEGANCE, ESCAPISM AND THE GOLDEN AGE OF DISPLAY

IN 1931, the famed mannequin designer Pierre Imans modeled a mannequin after French jazz legend Josephine Baker. Iman's creation was the epitome of art deco design, with its elongated hands and facial features, in addition to the subtle bend of the neck.

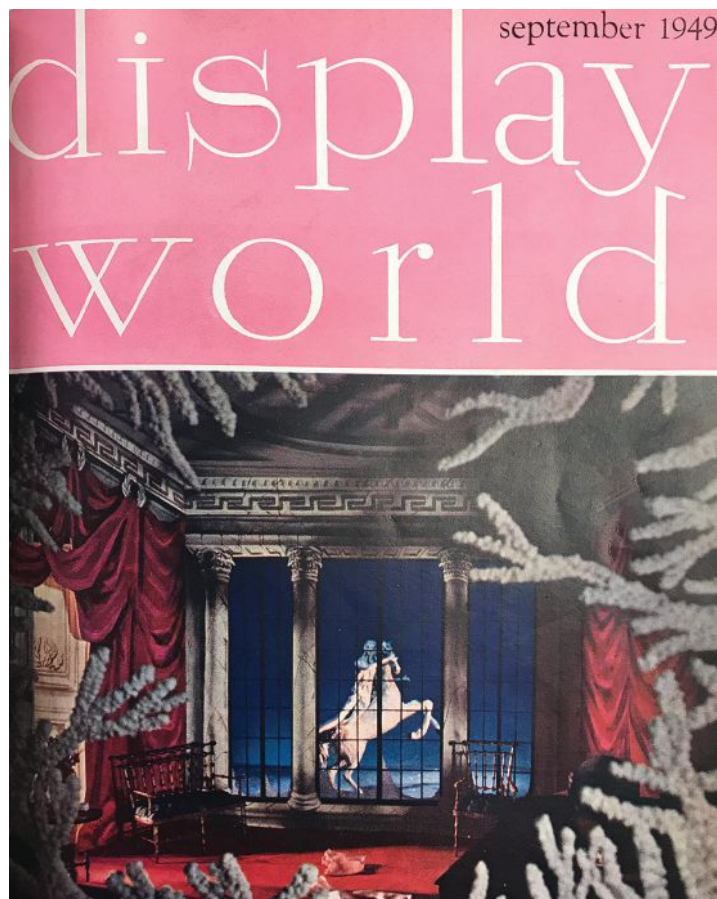
In sharp contrast to the harsh realities of the Depression, the 1930s was the most elegant period in Hollywood's history. And retail took its cues from the movies. In 1935, Cora Scovil, a renowned mannequin sculptor and window dresser, captured the attitude of Hollywood's elite in a series of mannequins bearing the likenesses of Joan Crawford, Greta Garbo and Joan Bennett. And Lester Gaba produced a series of papier mâché mannequins modeled after Garbo, Marlene Dietrich and Carole Lombard. (Gaba was a premiere mannequin sculptor who brought his much-loved "Cynthia" with him everywhere he went. Cynthia hadn't a heart; she weighed in at 125 Plaster of Paris pounds.) Through the influence of Scovil and Gaba, mannequins assumed a new posture in American retail.

The world was changing exponentially in the waning years of the 1930s, and retail was following suit. In 1938, *Merchants Record and Show Window* ceased publication and merged with its competitor *Display World*. "Over the years, the magazine meandered in from the sidewalk and into the stores for a new focus called *Display World*," says Kaufman. "*Show Window* was a name anyone could relate to. *Display World* was a concept familiar only to those who created those magical windows and in-store merchandising presentations and holiday extravaganzas with their new tools of props and mannequins."

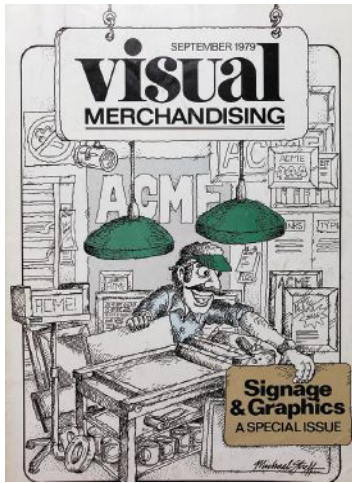
In 1939, Montgomery Ward advertising copywriter Robert May needed to come up with an enticement for Santa to give to children. Unknowingly he created one of the most enduring Christmas characters the world over, Rudolph the Red-Nosed Reindeer. Approximately 2.4 million copies of May's endearing Christmas tale were distributed. Ten years later, Johnny Marks put the story to music, and the song became a massive hit for the singing cowboy, Gene Autry.

PROSPERITY AND MOBILITY

AS THE '30S gave way to the tumultuous '40s, The National Association of Display Industries was founded in New York City. That same year the U.S. entered World War II, creating shortages in personnel and materials. Due to wartime rationing, mannequins became shorter to conserve materials. Tall mannequins and cuffed pants were considered wasteful



ABOVE The Sept. 1949 cover of *Display World* highlighted a jewelry display created by the legendary Gene Moore, a longtime Tiffany & Co. window dresser.



ABOVE Our Sept. 1979 issue focused on signage and graphics with a detailed, illustrated cover.

and unpatriotic.

As the war raged on in Europe, America became isolated from the influence of Parisian fashion and searched for its own signature. *Voilà!* A new generation of American designers included Claire McCardell, who originated the “American Look,” inspired by the working garb of the nation’s farmers, railroad engineers, soldiers and sportsmen. McCardell and her contemporaries put their stamp on a more casual attitude. The basic construction of American sportswear was compatible with mass production, greatly influencing international fashion, store design and visual merchandising.

In 1945, the end of WWII prompted a dramatic economic upturn and population explosion. As the baby boomer generation was born, sales at Sears exceeded \$1 billion. With the battle-weary men returning home after the war, women re-embraced traditional roles, leaving the workforce for the household. Fashion responded with longer, fuller, more feminine

skirts with thin, fitted waists. Seizing the moment, Mayorga Mannequins introduced a line of “Welcome Home Mannequins” featuring the outstretched arms of a young couple and the longing gaze of their little girl. It was a quest for tranquility. Young American families searched for a new life, a new start and an escape to a new world.

By 1946, a frenetic postwar building boom had a great impact on downtown stores. By 1947, more than half of America’s households had automobiles. Affordable housing, wash-and-wear fabrics and suburban shopping centers were becoming exceedingly common. With an uptick in automobile traffic, a trip downtown became less desirable. Suburban stores began to blossom with broad merchandise offerings as downtown merchants struggled to maintain their client base.

An advertisement for D.G. Williams Inc. in the August 1948 edition of *Display World* reads, “A Macy’s Grows In Brooklyn. Opening of the new Brooklyn Macy’s poses the familiar question: Whose mannequins will model the Macy merchandise? *Answer:* Mary Brosnan’s. And why has Macy’s chosen Mary Brosnan mannequins despite the blandishments and special inducements of other makers? *Answer:* Because Mary Brosnan mannequins are the dominant, sales making beauties of the Visual Merchandising world.”

In North Carolina, Belk’s maintained a healthy confidence in their downtown locations. In 1948, Hudson-Belk decided to improve its Fayetteville Street store in Raleigh, N.C., rather than aban-

doning it in the wake of changing times. The city’s first escalators were installed to great fanfare. One young customer was inspired to say, “It’s like going right up to heaven!” Scarcely did he realize that heaven would have a suburban zip code.

MID-CENTURY, AN AGE OF AWAKENING

CULTURALLY, THE 1950S was the decade of Mies van der Rohe and Ozzie & Harriet, Hollywood Cinemascope and Hollywood blacklists, Frank Lloyd Wright and Elvis Presley, gray flannel conformity and cuffed jeans irreverence. It was the decade of McCarthyism, nuclear fears, beatnik poetry and the hula hoop. It was also the decade of suburban sprawl. Economic expansion was fueled by a new affluence. Post-war America’s patchwork of suburban communities – single-family homes sprouting quickly like mushrooms across the landscape – were connected by highways of enthusiasm.

In 1950, B.B. Butler Mfg., Chicago, advertised PegBoard in *Display World*. This innovation led to other self-selecting fixtures such as rounders, four ways and T-stands. The advancing decade also provided visual merchandisers with foam board and a new interlocking fabric called Velcro.

In 1951, Victor Gruen, an Austrian-born architect, philosophized that if suburban communities were to survive, they must provide places for people to interact. Gruen presented a progressive vision to Minneapolis-based Dayton’s department store: two

competing department stores in the same center.

That same year, Stanley Marcus started the Neiman Marcus art collection, the largest of any retailer in America. In the ensuing years, Neiman Marcus continued collecting, considering art an important part of their store environments.

In 1955, an article in *Display World* titled “Projection of Store Personality,” read, “It is flashes of personality traits that make the Lord & Taylor customer feel at home in any Lord & Taylor store. While this is an acquired art, not easy to achieve, it is worth striving for in any branch store.”

The December 1957 issue of *Display World* profiled the new Saks Fifth Avenue store in Springfield, N.J. The display director Joseph Rouse said the store relied on a multiplicity of elegances such as satin covered dress forms, to create the overall feeling of luxury. Advertisers at the time included the A.L. Hansen Mfg. Co., Chicago, the makers of the visual merchandiser’s most important tool, the tacker. The ad described the relationship of the professional display-man and his tacker as “inseparable.”

COUNTER-CULTURE AND THE AGE OF AQUARIUS

IN 1966, a London-based mannequin manufacturer premiered an innovative modern mannequin, with realistic movement and uniquely human qualities. Slim-limbed Twiggy, wiry Sandie Shaw and seductive Luna (the first widely recognized black manne-

quin) highlighted the company's line and defined a new mannequin attitude.

If the '60s was British insouciance, it was also French stylishness. As Yves St. Laurent began opening small Rive Gauche shops around the fashion world, American merchants adopted the French term boutique for the first time. Large U.S. department stores were soon feeling the effects of this new form of "shop" shopping. In New York, Henri Bendel opened the Haze Glazebrook-designed Street of Shops on its main floor. Inspired by the Via Mizner in Palm Beach, this was the first grouping of boutiques within a single large-store environment.

In 1960, *Display World* championed a new material called Fomecor. An advertisement for the National Equipment Corporation said, "You can do almost anything with new Fomecor." Limited only by their imagination, a generation of display artists went on to create magic with this versatile new material.

In 1968, Bloomingdale's began to stock ties by a then unknown designer named Ralph Lauren, and a year later Donald and Doris Fisher open the first Gap store in San Francisco. In keeping with the ever-evolving industry, 1973 brought another name change to the magazine, from *Display World* to *Visual Merchandising*.

During the transitional years of 1968 to 1972, American youth dissociated itself from bygone eras, values and traditions. As the '60s slipped into the '70s, the counter-culture produced a new couture and the streets produced a new anti-fashion. The nuances of the

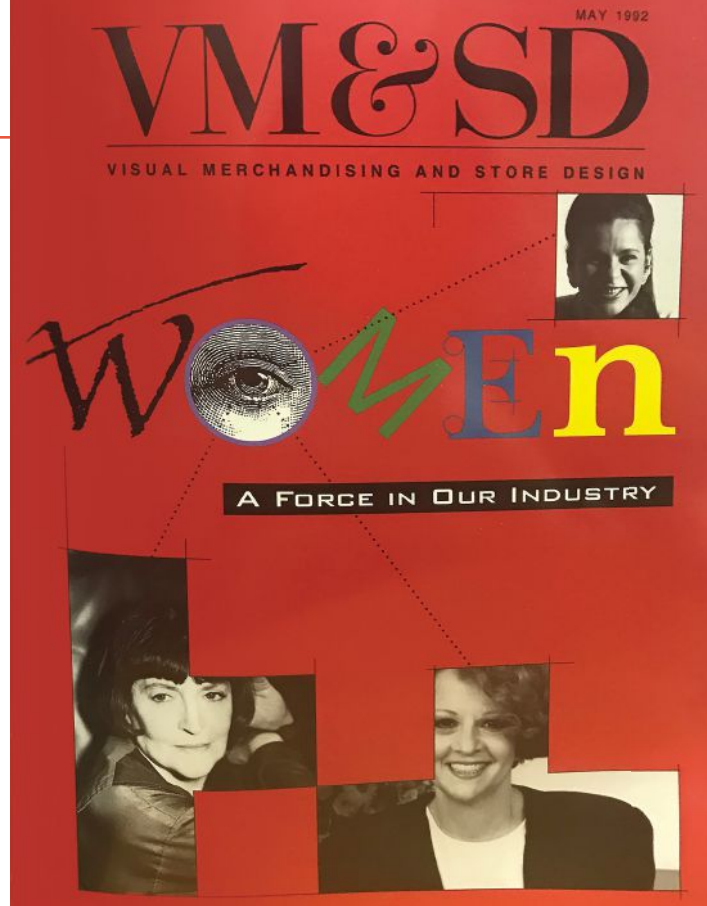
street dominated fashion while "street theater" defined fashion windows. In 1976, Rosemary Kent coined the term in her *New York Times* piece on the new trend in fashion windows. With New York "street artists" setting the pace, this window genre soon spread across the country.

Social awareness brought a new sense of realism to mannequin design. In 1972, Henry Callahan designed the "Contessa" mannequin for Saks Fifth Avenue's windows. A dramatic departure from the aloof, unblemished beauty of past mannequin creations, she represented a woman in her mid-30s who, though of regal bearing, looked totally human. The decade's most telling mannequin innovation, however, was also a by-product of street theater. Increasingly, mannequins were designed to be sold as sets or groupings.

MERGERS, ACQUISITIONS AND A SEARCH FOR IDENTITY

IN DECEMBER 1982, *Visual Merchandising* introduced Peter Glen's monthly column which quickly became a reader favorite. Then in 1983, *Visual Merchandising* changed its name to *Visual Merchandising and Store Design*. A year later, in the 1984 movie "Moscow on Hudson," Robin Williams decides to defect in the middle of Bloomingdale's.

The advancing decade began to obscure baby boomer idealism. The Hippies of the 1960s and '70s had become the Yuppies of the 1980s – materialistic, narcissistic



ABOVE The May 1992 issue featured profiles of leading women across an array of retail organizations.

and acquisitive. The "Me" generation was reaching its earnings peak and trading beads and flowers for power ties and dress-for-success outfits. Shopping became a sport, with fashion as the ultimate prize.

But over-optimism fueled over-spending, over-borrowing and over-expansion – ultimately leading to over-storing. A rash of liquidations, acquisitions, mergers and restructuring plagued the department store world, and 1986 was a year of monumental change. Canadian real estate developer Robert Campeau turned the industry upside-down when he acquired Allied Stores Corp., and an employee-led takeover of Macy's was completed. In that same year, Gimbel's folded, and May acquired Associated Dry Goods Corp.

Specialty retailers such as Gap, Guess, Limited, Benetton, and Esprit began to offer their own brands. Large retailers tried fighting back with unique environ-

ments of their own, but the brands they were promoting – Ralph Lauren, Liz Claiborne, Perry Ellis, Calvin Klein – took on a life of their own, assuming a dominant role on selling floors. Ralph Lauren's flagship in New York's Rhinelander mansion was opened. Soon, large retailers were fighting to grab back their identities.

As visual merchandising progressed, the job description changed dramatically. Creativity was still paramount, but a business acumen and merchandising skills became necessary accompaniments.

AN AGE OF AWARENESS

THE WORLD WIDE WEB spurred global connectivity and global awareness, bringing a cross-pollination of international cultures in the early '90s. Fashion transcended all international boundaries. Nike T-shirts were on the streets of

Taipei and Nairobi, Hilfiger was in Seoul and Manhattan, and Lagerfeld influenced Tokyo and Paris and all points in between.

In the late 1980s, *VM&SD* began coverage of environmental concerns in a series titled “Earthworks.” The articles covered a wide range of initiatives taken by retailers, from reducing packaging destined for landfills, to how retailers and brands celebrated Earth Day.

The May 1992 cover story of *VM&SD* read, “Women - A Force in Our Industry.” Profiles of leading women in retail organizations, design consultancies as well as leaders in retail equipment/decor/fixturing manufacturing organizations, continued throughout the year. “The profiles revealed more personal details about each of the women and that resonated with readers,” recalls Janet Groeber, Editor-in-Chief, 1992-1998. “In looking back over the profiles, I’m so impressed with the range of women interviewed and the diversity of the group. We asked these women if they ever felt the constraints of a ‘good old boy’ network impeding their progress in any way. Across the board, they answered with a resounding ‘No.’ In fact, most have found men to be receptive and responsive to their contributions – and respectful of their work.”

In October 1997, Groeber received the ultimate word: a commendation from President Clinton. The president wrote, “In an increasingly competitive marketplace, you can take great pride in your longevity. Your efforts have contributed immeasurably to the economic well-being of your industry.”

The evolution of retail marches in perfect time to the evolution of the cities in which retailers plant their flags. A 2004 article in *VM+SD* read, “Uptown Girl Goes Downtown,” as Bloomingdale’s opened a new store in one of SoHo’s 19th century cast-iron buildings. In 2009, *VM&SD* reported, “After a multi-year renovation that involved moving departments around like a Rubik’s cube, the revitalization of the main floor of Bloomingdale’s Manhattan flagship was complete.”

Recognizing that kale is the new black, *VM&SD* began covering the fashion of food. A 2006 article reported that as Whole Foods prepared for its 25th anniversary, it opened its biggest store yet, an 80,000-square-foot flagship in its home base, Austin, Texas.

TECHNOLOGY RULES

THE IMPACT RETAIL has had on our lives is undeniable. “For centuries, trading and what we now call retail has been an elixir for humanity,” says Brian Dyches, a *VM&SD* contributing writer. “Daily life,

community and innovation have been at its roots since day one.”

The last decade of the 20th century proved to be the zenith of the most dynamic period in world history, ushering in an age of unprecedented technological advances. In the ‘90s, cutting-edge technology revolutionized retail with computer-aided design and manufacturing, and electronic purchasing and replenishment. Data transfers that previously took days or even weeks happened instantly. At Federated Dept. Stores, the Visual Directors’ Team used video conferencing to share strategies and selling techniques throughout the entire far-flung organization.

Patricia Sheehan, *VM&SD* Editor-in-Chief from 2013 to 2015, recalls the unprecedented changes in the shopping experience during her tenure. “We witnessed the rise of digital commerce and the challenge to retailers, designers and merchandisers to keep the in-store experience relevant, inviting and invigorating. We saw a renewed commitment to strong storytelling and experiential design, while embracing the technical advances in signage, lighting and fixtures that best served the customer experience.”

YESTERDAY, TODAY AND TOMORROW

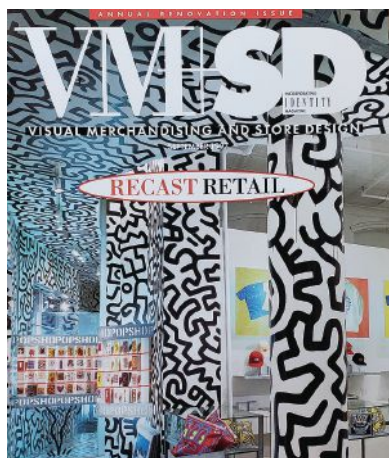
“**AS WE LOOK** back at our storied history, it’s almost unthinkable to consider an American magazine that has been in business for 125 years! And not a general interest magazine, like *Reader’s Digest* or *Harper’s*,” says Kaufman. “But

rather a trade magazine with, by definition, a narrowly defined readership base. And not just a trade magazine, but one whose focus over the years has changed with the times, its ups and downs, ins and outs, trends and changing trends.”

VM&SD’s Managing Editor Carly Hagedorn says, “I am truly honored to work for such a storied publication. I’m often in awe of how old the magazine really is – many brands are not fortunate enough to have made it to 100 years, let alone 125. I think the fact that we’re still here, and relevant, proves the importance of print and journalism for this industry. Even though we at *VM&SD* embrace our digital channels, it’s nice to see that folks still rely on and prefer the physical medium.”

It would be difficult to understand the last 125 years of retail design without understanding a century of cultural development. Over the years, *VM&SD* has been at the forefront in reporting on cultural movements and technologies that drive retail innovation. Great art, architecture and literature all blend and co-exist. All are reflective of their times and all have made an impact on retail design.

“It’s remarkable that *VM&SD* has been inspiring retail creators for more than a century,” says Murray Kasmenn, *VM&SD* VP Group Brand Director, Publisher. “It’s an honor to be a part of this legacy brand that’s adapted and maintained relevance in our ever-changing industry. I’m excited about what’s next in retail and look forward to *VM&SD* continuing to lead us into the future.”





BR MARZENA SZYMANSKA, NEW YORK



VMSD'S BRAINSQUAD: ANNIVERSARY EDITION

Throughout the year, VMSD surveys its BrainSquad with a range of retail-related questions seeking their expert insights. For our anniversary issue, we asked our BrainSquad about their favorite retail memories and moments during their careers. Read all of their responses on [vmsd.com](https://www.vmsd.com).

What is your favorite and earliest memory related to retail, window displays or interior design?

"My earliest memory being in visual was coming up with creative ideas and concepts that would incorporate humor, storytelling, a point-of-view and create customer curiosity. I remember using hundreds of small articulated wooden mannequins all

wearing tiny construction hats, climbing all over mannequins wearing the latest fall fashions and [we] titled the window, 'Fall Fashion Construction.' Cheap and cheerful!" **Bess Liscio, Director, Retail Strategy, GH+A**



Bess Liscio

"Every Christmas, from the time I could walk, my grandmother took me to down Fifth Avenue in New York, from FAO Schwarz to Bergdorf Good-

man's to Bonwit Teller and Saks Fifth Avenue to see the windows. If she had the energy, we'd walk all the way down to Lord & Taylor for their windows. The windows were magical!" **Linda Cahan, Owner, Cahan & Co.**

"This is going to seem not-so glamorous, but one of my favorite retail memories was the glass candy counter at a G.C. Murphy's store. Even at

a young age, I was fascinated with how wonderful everything looked under the glass and lights. Of course, it may have just been that it was candy!" **Dan Marihugh, VP, Store Innovation, Burlington Stores Inc.**

"When I was little, in the Chicago area, my family would go to the Marshall Field's downtown store in December to have dinner and view the Christmas tree. We would always look at all the retail window displays along State Street and Michigan Ave. Fond memories." **Don Bona, Lead Store Designer, AT&T**

What is something you learned early when you started working in the retail industry that you've carried through your whole career?

"One of the most important things I learned when I started working in the retail industry were the merchandising standards at The Gap in the '80s. This is where I learned to fold an array of apparel from blue jeans to chunky sweaters. Our assistant manager was relentless when it came to precise folding, sizing, vertical merchandising and more. These valuable lessons on the importance of good basic merchandising skills have stayed with me throughout my career." **Joe Baer, Co-Founder, CEO, Creative Director, ZenGenius Inc.**

"In the early days of my career, I very quickly learned that there is no room for 'subjectivity' in

retail design! There is reason and strategy behind every decision we make throughout the customer journey and touchpoints." **Mardi Najafi, VP, Retail Strategy and Design, Figure3**

"I have carried the art of storytelling: Whether it's the way we brief our internal design team on a new project or present a new concept to a client. It's the narrative from beginning to end that encompasses art, science and business strategy." **Bess Liscio, Director, Retail Strategy, GH+A**

"It's all about quality and customer service in every aspect." **Sandra Garrett, Founder, SG Design LLC**

"Believe in yourself, work hard, keep an open mind, watch and listen, follow your instincts." **Jodi Ellis, Owner/Manager, Butterfly Beach**

When was the first time you read VMSD magazine? What was your favorite thing about it?

"My team at Belk Corporate anxiously awaited every issue of VMSD in the '70s and '80s. So many great ideas from world renown retailers, we'd discuss every photo amongst ourselves. VMSD spoke directly to VM people. No other magazine did that back in the '70s and '80s. They covered the stories that meant something to us all. And because our team only went to New York visual markets and spent the remainder of the year remodeling



and opening new stores, VMSD kept us 'in the loop.' All the great New York display windows, all the newest prop innovations..."

Richard Brunning, Principal, Owner, Brunning VM



Linda Cahan

"I started reading it in 1973 and have enjoyed every copy, every year since!" **Linda Cahan, Owner, Cahan & Co.**

"Probably around 1996/1997. At the time, to discover new retail concepts, you had to travel or rely on the editorial skills of specialized publications such as VMSD, Metropolis or Wallpaper. That is where I would be exposed to store designs from other areas of the continent ... department stores in Houston, Niketown or Levi's flagship stores in San Francisco, Old Navy in New York..." **Stephane Bernier, Director of Retail Strategy and Innovation, Aedifica**

"The year 2000, just after I moved to the U.S. to work as Director of Design for Victoria's Secret with

Limited Brands. Apart from the spreads on new retail designs, I always enjoyed the short bios, questionnaires and fun facts with designers on the inside back page." **David Milne, Director, Architecture and Design, Inspire Brands**

"Let's just say it was a long time ago. And my recollection ... it was a window to the potential of design and how I can be part of it. It offered insight (and still does) on how concepts were conceived and brought to life." **Eric Kuhn, Associate, Design Practice Leader, Bergmeyer**

Talk about your start in the industry. Who were some movers and shakers who influenced you or your path in retail design/visual merchandising?

"I was fortunate to work for Michael Weiss at Express in the '90s. Back then, it was Weiss and Mickey Drexler at The Gap. Michael felt that talented visual

leaders had the ideal combination of 'the eye, the hand and the mind.' I will always be grateful for the teams working together under his leadership that helped form me to become a master

merchant." **Suzi West, Principal, Suzi West Consulting**

"Judy Neidermier. Judy was a retail icon. She demanded a lot

and pushed her design team and craftsmen to push the limits of retail design." **Dan Marihugh, VP, Store Innovation, Burlington Stores Inc.**

"Previously, I was a pure architect and had my first taste of retail working for OK Bazaars in South Africa, designing supermarkets and shopping centers. I was always fascinated with the designs of Rodney Fitch.



Eric Kuhn

I was fortunate enough to be up against him in a limited design competition for Wangfujing Department Stores in Beijing, China. My team won! The next year, I met Rodney in Singapore, and he took me to dinner because he wanted to know how I beat him. After that we became firm friends and we would sometimes meet up when he visited the Fitch office in Columbus, Ohio." **David Milne, Director, Architecture and Design, Inspire Brands**

"John Dougan and Mike St. Pierre, VM Directors at Dayton's. And later Andrew Markopoulos, SVP at Dayton's. Also vendors/mentors like Sam Chernoff and Wayne Sullivan for their very fatherly career advice." **Chuck Luckenbill, Owner, Luckenbill Retail Solutions**

To learn more or join our BrainSquad, please visit vmsd.com/brainsquad.



Stephane Bernier



MEET THE VMSD STAFF

EDITORIAL AND SALES

PHIL DZIKIY

*Editor-in-Chief,
SmartWork Media
Merchandising
Group*



CARLY HAGEDON

*Managing Editor Co-Chair, International
Retail Design Conference*



DANIELLE SY

Art Director



MURRAY KASMENN

*VP, Group Brand Director – Publisher
Co-Chair, International Retail Design
Conference*



**LINDA
D'ADAMO**

*Senior Market
Strategist*



RICHARD CADAN

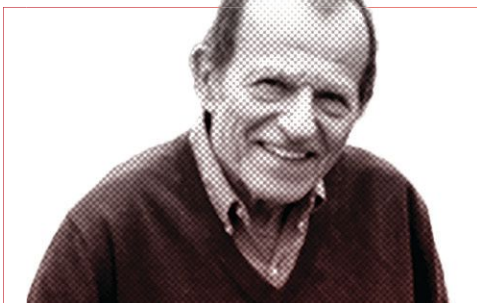
Staff Photographer



REGULAR CONTRIBUTING WRITERS

STEVE KAUFMAN

*Former Editor-in-Chief of VMSD magazine,
Writing for VMSD since 1998*



ERIC FEIGENBAUM

*New York Editor
Writing for VMSD since 1991*



JOHN RYAN

*European Editor
Writing for VMSD
since 2002*



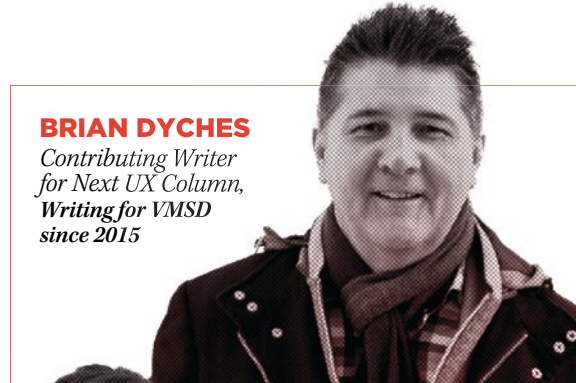
REGULAR CONTRIBUTING WRITERS



MATTHEW HALL
Former Managing Editor of VMSD, Writing for VMSD since 2001-2010; 2018



LAUREN MANG
Former Associate Editor of VMSD magazine, Writing for VMSD since 2006



BRIAN DYCHES
Contributing Writer for Next UX Column, Writing for VMSD since 2015



JANET GROEBER
Former Editor-in-Chief of VMSD magazine, Writing for VMSD since 1985-1998; 2022



MICHAEL WOODSON
Former Associate Editor of VMSD magazine, Writing for VMSD since 2018



KAILEIGH PEYTON
Former Associate Editor of VMSD magazine, Writing for VMSD since 2015



GEORGIA MIZEN
Contributing Writer for VMSD magazine, Writing for VMSD since 2017

EVENTS, MARKETING, CIRCULATION & IRDC STAFF



LAURA GAY
Corporate Event Manager, SmartWork Media



BEVERLY YUELLIG
Events Director, SmartWork Media



CHRISTINE YANCEY
Marketing Manager, Content Studio, SmartWork Media



CHRISTINE BALOGA
VP Marketing Operations and Customer Acquisition, SmartWork Media



ideation

CONFERENCE & RETAIL CHALLENGE

THANK YOU TO ALL OUR 2022 SHOP! IDEATION ATTENDEES AND SPONSORS!

This past October, some of the industry's brightest minds came together in Columbus, Ohio for 2.5 days of collaboration and networking during **Shop! Ideation**. The excitement was radiating among attendees throughout the conference and during the Retail Challenge. We'd like to extend a huge Thank You to all attendees and sponsors for joining us and sharing your enthusiasm and expertise with the industry!

Stay tuned for future updates on our
2023 Ideation dates and location.



SPONSORED BY

GOLD



SILVER



BRONZE



CO-SPONSORS

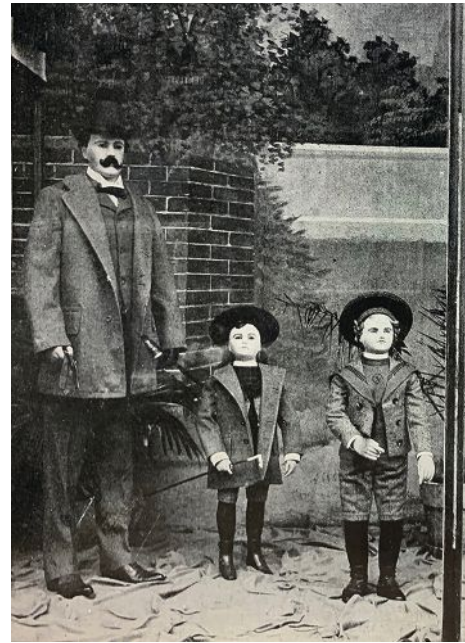


STRATEGIC PARTNERS



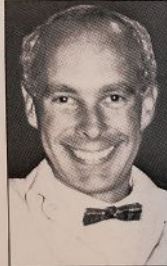


Here are a few of our favorite snapshots from the past 125 years. To see more archive photos from our 1500+ back issues, check out vmsd.com during the month of December.



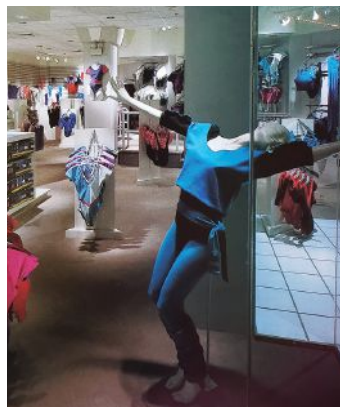
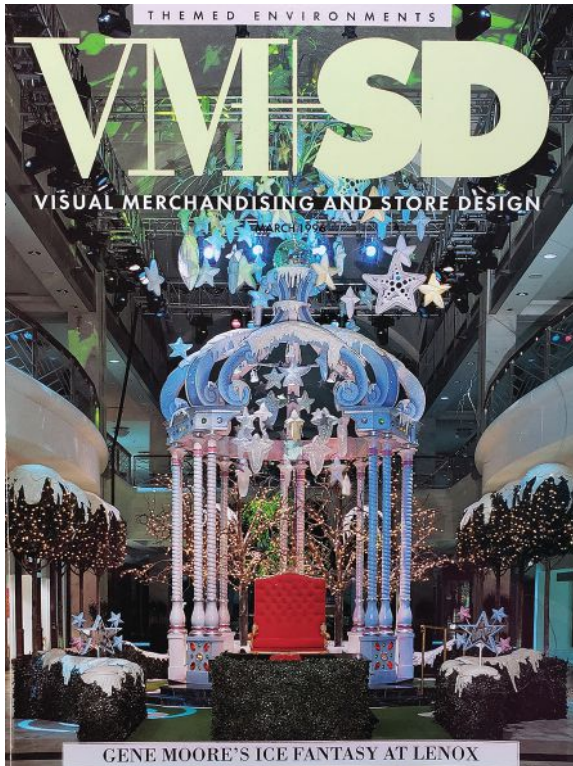
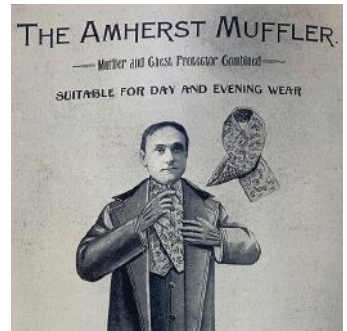
Peter Glen

Where's The Store In 1984?



hardly changed in 15 years. There still are car shows, boat shows, antique shows and petting zoos, and everyone has seen them all. We have heard environmental music and admired the fountain in the

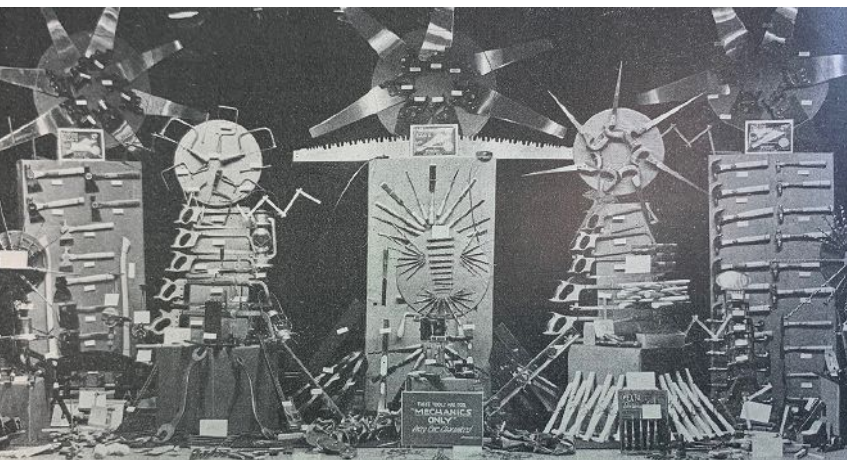
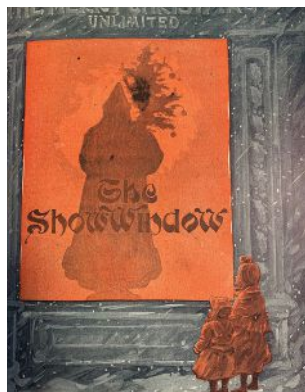
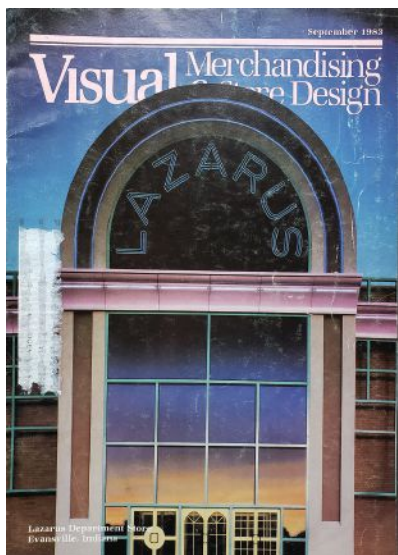
about it by
The differ
simple hor
Don't expe
this messa
ent expect
perpetuall
stores will
they are tr
Direct m
called mail
called this
good, and
would trac
Bean, Whi
and David
ence! Ever
succeed th
Eddie Bau
fany's. Th
Spiegel on



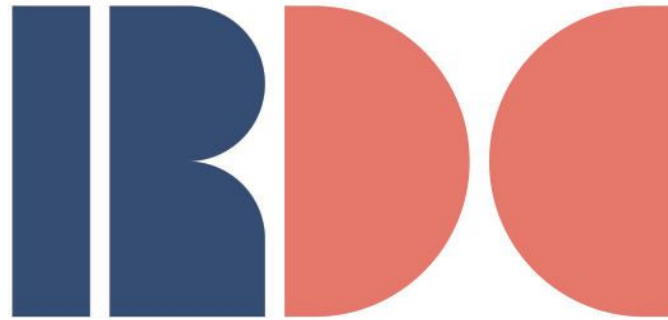
IF YOU DON'T
HAVE ANYTHING
NICE TO SAY
. . .OR EVEN IF
YOU DO,
GIVE US A CALL.

VMSD
VOICE
MAIL

**513-
421-
2334,
ext.393**



PRESENTED BY



INTERNATIONAL RETAIL
DESIGN CONFERENCE

THANK YOU!

TO ALL OUR 2022 IRDC
ATTENDEES AND SPONSORS!

This past October, retail design professionals came together in Columbus, Ohio for an amazing two days of learning and networking during the **International Retail Design Conference**. The energy and enthusiasm among attendees throughout the event was exhilarating! We'd like to extend a huge Thank You to all attendees and sponsors for sharing your passion and expertise in visual merchandising and retail design with the industry.

**Stay tuned for future updates on our
2023 IRDC dates and location.**





S P O N S O R E D B Y

DIAMOND



EMERALD



SUPPORTING



STRATEGIC PARTNERS



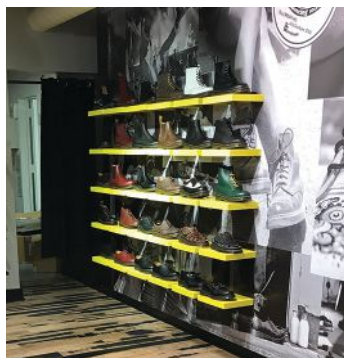
NOTEWORTHY NEW PRODUCTS OF 2022: EDITORS' PICKS

Each issue of VMDS showcases the latest new and noteworthy products from a variety of categories, from fixtures to mannequins to materials to lighting – and everything in between. Be sure to check vmsd.com monthly for additional product coverage, including all of the products from this month's editors' picks list.



Nora Lighting noralighting.com

Now available without any recessed housings, the **Iolite LED Small Aperture Can-less Downlighting** collection features IC Air-Tight-rated luminaires in round or square apertures. To install, simply cut the ceiling, wire the junction box and insert the luminaire directly into the ceiling.



Pioneer Millworks pioneermillworks.com

A black-painted, random mix of Red and White Oak boards salvaged from Kentucky horse farms creates the **Black & Tan 50/50 Oak line**, with a skip-planned surface so half of the original paint remains, leaving its durability intact while conveying a rock-and-roll character.

3form 3form.com

Made from this company's flagship material Varia, **Tulsi** features a winding material made from Nepalese lokta paper that's hand-laid and made-to-order in Salt Lake City. The organic material is encapsulated between two panels, available in 4-ft.-by-8-ft. and 4-ft.-by-10-ft. sizes.



David Weeks for Tala tala.co.uk

Exclusively designed by David Weeks, this **Echo Chandelier** has intersecting steel cylinders and seven matte white Sphere IV bulbs that combine to create a cloud-like, whimsical decorative piece. Along with dimming capabilities, it's housed in a white powdercoated steel structure.

Epidaur Digital Displays epidaurdigital.com

Use this **FX Series Modular LED Display** to quickly create a video wall in a range of shapes, sizes or configurations. Its flexible design allows its panels to follow either flat or curved surfaces. Installation is easy too with its magnetic mounting system.



Donovan Design Co. donovandesign.com

Custom designed for the Maidstone Hotel in East Hampton, N.Y., **Sun+Moon #2** has the strength of highlighting darkened, forgotten corners in large and high-traffic areas. Handmade with solid maple and polished nickel details.

SparkleMasters sparklemasters.com

Transform any graphic, image or logo into this glittering **Photographic Sequin Mosaic**. Ideal for use in store as feature walls, selfie backdrops or even to create an eye-catching cashwrap.



2023
shop!
MarketPlace
ELEVATING THE IN-STORE EXPERIENCE

April 25-27, 2023 | Austin, TX



Feeling a Bit Shopworn?

Come to the trade show where retail-experience experts gather. Shop! MarketPlace.

fixtures • lighting • carts • flooring • signage • displays • designers

The only trade show extensively focused on retail design

register now

shop-marketplace.com

PRODUCED BY



Retail Design Institute

Panel Processing Inc.

panel.com

These **Pegboard Skinz** are perforated paper overlays that can be placed over existing pegboard. Your printer or graphic house sends this company the printed paper and they perforate it for you. Can be secured with pegs, double-sided tape or tree clips.



Bernstein Display
bernsteindisplay.com

Featuring a demure, artistic, elegant and inclusive attitude, this new collection has a timeless appeal and style. Celebrating curves, **Bebe** can be customized in a range of finishes.



Barovier&Toso
barovier.com

Vallonné and Vallonné Opale designed by Luca Nichetto is a collection of suspension lamps drawing from organic curves found in nature (*vallonné* means "hilly" in French). An optional milky finish (shown) omits a soft light intended for any interior.



Marking Specialists Group

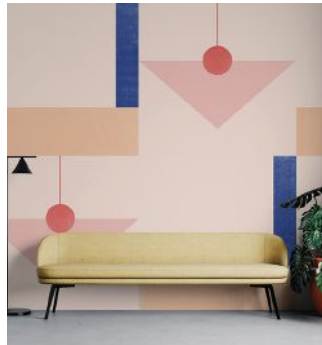
markingspecialists.com

Ideal for p-o-p displays, these 3-D molded lettering designs called **Duro-Graphics** can be customized in various colors, sizes, materials (translucent, opaque or transparent) and shapes. Parts can be easily adapted to mounting surfaces.

Frank Mayer and Associates Inc.

frankmayer.com

This custom GE Cync (Smart Home) display for Meijer stores was created to fit the grocer's shelving systems and also features a crown molding header that matched the store decor. Showcasing how smart home technology goes beyond lighting, the display includes a video monitor that plays a loop until a button is pushed for sound.



Astek
astek.com

In both large- and small-scale options, **Astratta Miami** wallcoverings feature clean lines and contemporary patterns, paying homage to Miami Beach's historic district through its pastel color palette. Printed in-house on smooth Type II, eco-friendly and PVC-free substrates containing 31 percent post-consumer recycled content.

Axis Display Group
axisdisplaygroup.com

Custom created for Trek, this company combined plywood, metal and veneer to create units utilizing top and bottom channels to support airline cables allowing for backlit signage to be displayed. The back wall contains a lightbox featuring changeable SEGs.



Visual Citi
visualciti.com

This company offers a bevy of props and decor, as seen here through this custom fall global rollout created for Kate Spade's interiors.



DK Display Corp.

dkdisplaycorp.com

This youthful and hyper-realistic sartorial collection, dubbed **Diversity from New John Nissen**, is available exclusively through this company.



Holiday Foliage
holidayfoliage.com

Chic and urban, the **Nopa Nesting Tables** makes a statement with its arched, modern legs and contemporary color scheme. ▀

ALPOLIC MATERIALS
CHESAPEAKE, VA
 TEL: (800) 422-7270
 EMAIL: info@alpolic.com
 URL: alpolic-america.com
[PAGE 9]

ARCHITECTURAL GRAPHICS INC
VIRGINIA BEACH, VA
 TEL: (800) 877-7868
 EMAIL: info@agi.net
 URL: AGI.net
[PAGE 21]

CHANGEUP
DAYTON, OH
 TEL: (844) 804 7700
 EMAIL: retail@changeupinc.com
 URL: changeupinc.com
[PAGE 13]

CNL I PATINA-V
BUENA PARK, CA
 TEL: (714) 521-9997
 EMAIL: sales@cnlmannequins.com
 URL: cnlmannequins.com
[INSIDE FRONT COVER]

D|FAB
MADISON HEIGHTS, MI
 TEL: (800) 968-9440
 EMAIL: info@dfabdesign.com
 URL: dfabdesign.com
[PAGE 3, 65]

DISPLAYS2GO
FALL RIVER, MA
 TEL: (800) 572-2194
 EMAIL: info@displays2go.com
 URL: displays2go.com
[PAGE 8]

DK DISPLAY CORP.
NEW YORK, NY
 TEL: (212) 807-0499
 EMAIL: info@dkdisplaycorp.com
 URL: dkdisplaycorp.com
[PAGE 11]

ENSEMBLE BUSINESS GROUP
LOS ANGELES, CA
 TEL: (858) 877-8335
 EMAIL: bweltman@go-ensemble.com
 URL: go-ensemble.com
[PAGE 65]

FEDERAL HEATH
ROCHESTER HILLS, MI
 TEL: (248) 656-8000
 URL: federalheath.com
[PAGE 23]

FIGURES
TORONTO, ON, CANADA
 TEL: (416) 363-6993
 EMAIL: retail@figure3.com
 URL: figure3.com
[PAGE 14, 15]

MARKING SPECIALISTS GROUP
BUFFALO GROVE, IL
 TEL: (847) 793-8100
 EMAIL: info@markingspecialists.com
 URL: markingspecialists.com
[PAGE 65]

MESSE DUSSELDORF NORTH AMERICA
CHICAGO, IL
 TEL: (312) 781-5180
 EMAIL: info@mdna.com
 URL: mdna.com
[PAGE 16]

VMSD Vol. 153 , No. 9 (ISSN 0745-4295) is published 9 times (Jan/Feb, Mar, Apr, May, Jun, Jul/Aug, Sept, Oct, Nov/Dec) by SmartWork Media, 28 Valley Rd, Ste. 1, Montclair, NJ 07042. Annual rate for individuals in the U.S.A.: \$58 USD. Annual rate for subscriptions in Canada: \$92 USD. All other countries \$111 USD. Printed in the U.S.A. Copyright 2022, by SmartWork Media. All rights reserved. The contents of this publication may not be reproduced in whole or in part without the consent of the publisher. The publisher is not responsible for product claims and representations. Periodicals Postage Paid at Newark, NJ and at additional mailing offices. POSTMASTER: Send address changes to: VMSD, PO Box 3060, Northbrook, IL 60065-3060. For single copies, back issues, or subscriptions: VMSD@omeda.com. Fax: (847) 763-9030. Phone: (847) 504-8166.

OPTO INTERNATIONAL, INC.
MODULAR DISPLAYS
 TEL: (800) 248-OPTO
 EMAIL: sales@optosystem.com
 URL: optosystem.com
[PAGE 27]

PANEL PROCESSING INC.
ALPENA, MI
 TEL: (800) 433-7142
 EMAIL: solutions@panel.com
 URL: panel.com
[PAGE 65]

PAVE - PLANNING AND VISUAL EDUCATION PARTNERSHIP
HOLLYWOOD, FL
 TEL: (954) 551-9234
 EMAIL: info@paveglobal.org
 URL: paveglobal.org
[PAGE 34, 35]

PIDDI DESIGN
MISSISSAUGA, ON CANADA
 TEL: (905) 238-7493
 URL: Pididi.ca
[PAGE 7]

RCS INNOVATIONS
MILWAUKEE, WI
 TEL: (414) 354-6900
 EMAIL: info@rcsinnovations.com
 URL: rcsinnovations.com
[BACK COVER]

RICHARD CADAN PHOTOGRAPHY
FAIRFIELD, CT
 TEL: (718) 612-4444
 EMAIL: Richard@richardcadan.com
 URL: richardcadan.com
[INSIDE BACK COVER]

TRION INDUSTRIES INC.
WILKES-BARRE, PA
 TEL: (800) 444-4665;
 (570) 824-1000
 FAX: (570) 824-0802
 EMAIL: info@triononline.com
 URL: triononline.com
[PAGE 65]

VISUAL CREATIONS/ ROSE DISPLAYS
PAWTUCKET, RI
 EMAIL: info@vci-displays.com
 URL: vci-displays.com
[PAGE 17, 65]

VISUAL ELEMENTS
WOODBIDGE, ON CANADA
 TEL: (905) 761-5222
 EMAIL: info@visual-elements.ca
 URL: visual-elements.ca
[PAGE 5]

ZENGENIUS INC.
COLUMBUS, OH
 TEL: (614) 220-9040
 EMAIL: info@zengenius.com
 URL: zengenius.com
[PAGE 19]

UNITED STATES POSTAL SERVICE STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

- 1) Publication Title: **VMSD**
- 2) Publication Number: **0745-4295**
- 3) Filing Date: **10/1/2022**
- 4) Issue Frequency: **Monthly (Bi-Monthly in Jan/Feb, July/Aug and Nov/Dec)**
- 5) Number of Issues Published Annually: **9**
- 6) Annual Subscription Price: **\$58.00**
- 7) Complete Mailing Address of Known Office of Publication: **28 Valley Road, Suite 1, Montclair, NJ 07042**
- 8) Complete Mailing Address of Headquarters or General Business Office of Publisher: **SMARTWORK MEDIA 28 Valley Road, Suite 1, Montclair, NJ 07042**
- 9) Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor:

Publisher: Murray Kasmenn, 28 Valley Road, Suite 1, Montclair, NJ 07042
Editor: Phil Dzikiv, 28 Valley Road, Suite 1, Montclair, NJ 07042
Managing Editor: Carly Hagedon, 28 Valley Road, Suite 1, Montclair, NJ 07042
10) Owner: Retail Management Publishing, Inc. 28 Valley Road, Suite 1, Montclair, NJ 07042
Dan Kisch - c/o Retail Management Publishing, Inc; 28 Valley Road, Suite 1, Montclair, NJ 07042
Fred Mouawad - c/o Retail Management Publishing, Inc; 28 Valley Road, Suite 1, Montclair, NJ 07042

- 11) Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities: **None**
- 12) Tax Status: **N/A**
- 13) Publication Title: **VMSD**
- 14) Issue Date for Circulation Data Below: **Iss. September 2022**
- 15) Extent and Nature of Circulation

Average No. Copies Each Issue During Preceding 12 Months:

- (a) Total Number of Copies (Net press run): **15,547**
- (b) Legitimate Paid and/or Requested Distribution
 - (1) Outside County Paid/Requested Mail Subscriptions: **10,105**
 - (2) In-County Paid/Requested Mail Subscriptions: **0**
 - (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or Requested Distribution Outside USPS®: **0**
 - (4) Requested Copies Distributed by Other Mail Classes: **76**
- (c) Total Paid and/or Requested Circulation: **10,181**
- (d) Non requested Distribution
 - (1) Outside County Nonrequested Copies: **5,160**
 - (2) In-County Nonrequested Copies: **0**
 - (3) Nonrequested Copies Distributed Through the USPS by Other Classes of Mail: **0**
 - (4) Nonrequested Copies Distributed Outside the Mail: **0**
- (e) Total Nonrequested Distribution: **5,160**
- (f) Total Distribution: **15,341**
- (g) Copies not Distributed: **206**
- (h) Total: **15,547**
- (i) Percent Paid and/or Requested Circulation (15c divided by 15f times 100): **66.4%**

No. Copies of Single Issue Published Nearest to Filing Date:

- (a) Total Number of Copies (Net press run): **15,814**
- (b) Legitimate Paid and/or Requested Distribution
 - (1) Outside County Paid/Requested Mail Subscriptions: **10,041**
 - (2) In-County Paid/Requested Mail Subscriptions: **0**
 - (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or Requested Distribution Outside USPS®: **0**
 - (4) Requested Copies Distributed by Other Mail Classes: **88**
- (c) Total Paid and/or Requested Circulation: **10,129**
- (d) Non requested Distribution
 - (1) Outside County Nonrequested Copies: **5,200**
 - (2) In-County Nonrequested Copies: **0**
 - (3) Nonrequested Copies Distributed Through the USPS by Other Classes of Mail: **0**
 - (4) Nonrequested Copies Distributed Outside the Mail: **0**
- (e) Total Nonrequested Distribution: **5,200**
- (f) Total Distribution: **15,329**
- (g) Copies not Distributed: **485**
- (h) Total: **15,814**
- (i) Percent Paid and/or Requested Circulation (15c divided by 15f times 100): **66.1%**

Average No. Copies Each Issue During Preceding 12 Months:

- (a) Paid Electronic Copies: **4,805**
- (b) Total Paid Print Copies + Paid Electronic Copies: **14,986**
- (c) Total Print Distribution + Paid Electronic Copies: **20,146**
- (d) Percent Paid (Both Print & Electronic Copies): **74.4%**

No. Copies of Single Issue Published Nearest to Filing Date:

- (a) Paid Electronic Copies: **4,746**
- (b) Total Paid Print Copies + Paid Electronic Copies: **14,875**
- (c) Total Print Distribution + Paid Electronic Copies: **20,075**
- (d) Percent Paid (Both Print & Electronic Copies): **74.1%**

I certify that 50% of all distributed copies (electronic and print) are paid above nominal price.

- 17) Publication of Statement of Ownership for a Requester Publication is required and will be printed in the **November 2022** issue of this publication.
- 18) Signature and Title of Editor, Publisher, Business Manager, or Owner

Christine Baloga, VP

MARKETING OPERATIONS & CUSTOMER ACQUISITION
 10/1/2022

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

VMSD Network delivers more than 53,000 impressions to retail design professionals each month. VMSD Network is the “go to” source of the industries’ most innovative suppliers, services and manufacturers.

DESIGN AND MARKETING FIRMS



ENSEMBLE BUSINESS GROUP

We are a curated global collection of passionate architects, designers and marketplace strategists enjoined to service Architectural & Design Firms.

We're led by top creative thinkers who can help with expansion into new practice areas.

CONTACT: Brian Weltman,
Director of Interiors & Experience,
1901 Avenue of the Stars,
Los Angeles, CA 90067
P: 858 877 8335
EMAIL: bweltman@go-ensemble.com
WEBSITE: www.go-ensemble.com



QUAD GRAPHICS

Quad is a worldwide marketing solutions partner dedicated to creating a better way for its clients. Our data-driven, integrated marketing platform helps clients reduce complexity, increase efficiencies and enhance marketing spend effectiveness.

Quad creates permanent and temporary display, signage, decor and pop-up shops using innovative design, stress-free installation and everything in between.

CONTACT: Brenda Kiehnau
N61W23044 Harry's Way
Sussex, WI 53089
P: 414-566-2899
EMAIL: PerMIn-Store@Quad.com
WEBSITE: www.quad.com



TRION INDUSTRIES INC.

Trion is the world leading manufacturer of retail solutions producing over 90% of our items in the USA. Items include display hooks, shelf edge label strips, adjustable pusher trays, the WonderBar Tray Merchandiser, the all-adjustable ZipTrack push system for all shelf sizes and merchandise sizes including single serve drinks, AMT organizers for freezer and dairy products, and much more.

CONTACT: Customer Service
P: 800-444-4665
EMAIL: info@triononline.com
WEBSITE: www.triononline.com

FIXTURES



STYLMARK INC.

When you think Metal, Light and Color, think Stylmark. Stylmark, a leading US manufacturer of aluminium fixtures, creates showcases, fitting rooms, LED lighting systems & light boxes, mirrors, shelving and trimwork anodized to an array of colors. For over 65 years, Stylmark continues to enhance the functionality and aesthetics for the world's largest brands in commercial retail, hospitality and out-of-home advertising environments.

CONTACT: Carrie Harvey
6536 Main Street NE / PO Box 32009
Minneapolis, MN 55432
P: 800-328-2495
F: 763-574-1415
EMAIL: info@stylmark.com
WEBSITE: www.stylmark.com

ARCHITECTURAL



ALPOLIC

More brands turn to ALPOLIC than any other MCM manufacturer. We precision match your brand colors for a consistent look across all your corporate architecture. ALPOLIC means business, providing lightweight, affordable, versatile products backed by industry-leading quality, support and warranty protection. Trust ALPOLIC to be the face of your brand.

CONTACT: 401 Volvo Parkway
Chesapeake, VA 23320
P: 800-422-7270
EMAIL: info@alpolic.com
WEBSITE: www.alpolic-america.com/corporateid



LEDCONN CORP.

LEDCONN provides custom LED backlighting solutions that are uniquely engineered to ultimately satisfy the retail environment & display lighting needs of major brands as well as commercial spaces such as exhibition & architecture. Our customers rely on our expertise to enhance their brands with custom lighting delivered on time & as stress-free as possible.

CONTACT: Kyle Seabolt, Director of Sales
P: 714-256-2111
EMAIL: sales@ledconn.com
WEBSITE: www.ledconn.com

KEEP YOUR COMPANY IN FRONT OF 53,000+ RETAIL DESIGN DECISION MAKERS

Contact: Linda Dadamo | 917-359-1676 | Email: linda.dadamo@smartworkmedia.com

We Make Retail Work!



VisualCreations | **rose displays**
a division of Visual Displays, Inc.

vcl-displays.com | rosedisplays.com | 800.631.9702

MULTI-MATERIAL MANUFACTURER
DESIGN ■ ENGINEERING ■ PROTOTYPING ■ FULFILLMENT

markingspecialistsgroup
MSG where design meets technology

DuroLenz

Our DuroLenz technology is our specialized urethane doming process which creates stunning custom domed labels! Give your brand a distinct look with an optically clear dome that protects the decal and provides a premium tactile feel.




info@markingspecialists.com
Buffalo Grove, IL
847-793-8100

Strategy. Branding. Interiors.

Shop's 2021 Restaurant Fine Dining (Gold Award) Cocktail Club Cordoba




ENSEMBLE

Los Angeles - Columbus - Mexico City - Madrid
Buenos Aires - Ho Chi Minh City

hello@go-ensemble.com | +310 895 2928

WE BUILD THE BUZZ



ILLUMINATED WAYFINDING

We make illuminated floor mount and suspended signage that fits seamlessly with your brand.

d|fab

D-FAB.COM
800.968.9440

ECO-FINISH
Digital Print Media

SMOOTH VIVID WHITE BOARD

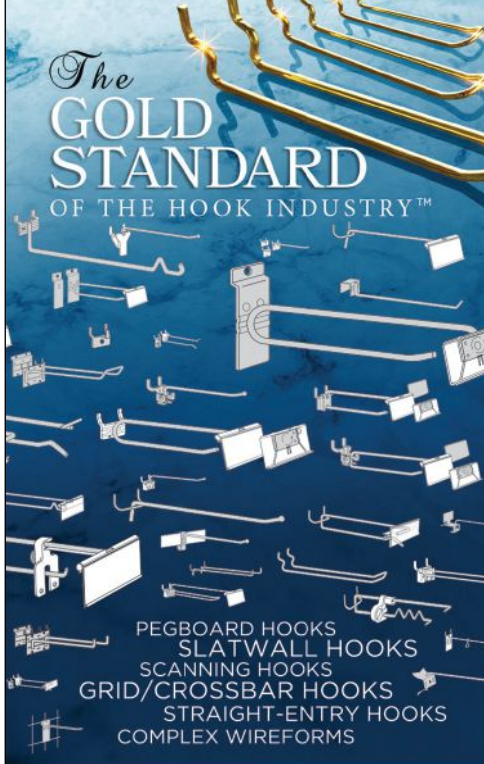
Ideal for high-definition digital printing. Environmentally friendly water-based coating on sustainable composite wood panels.



panel processing

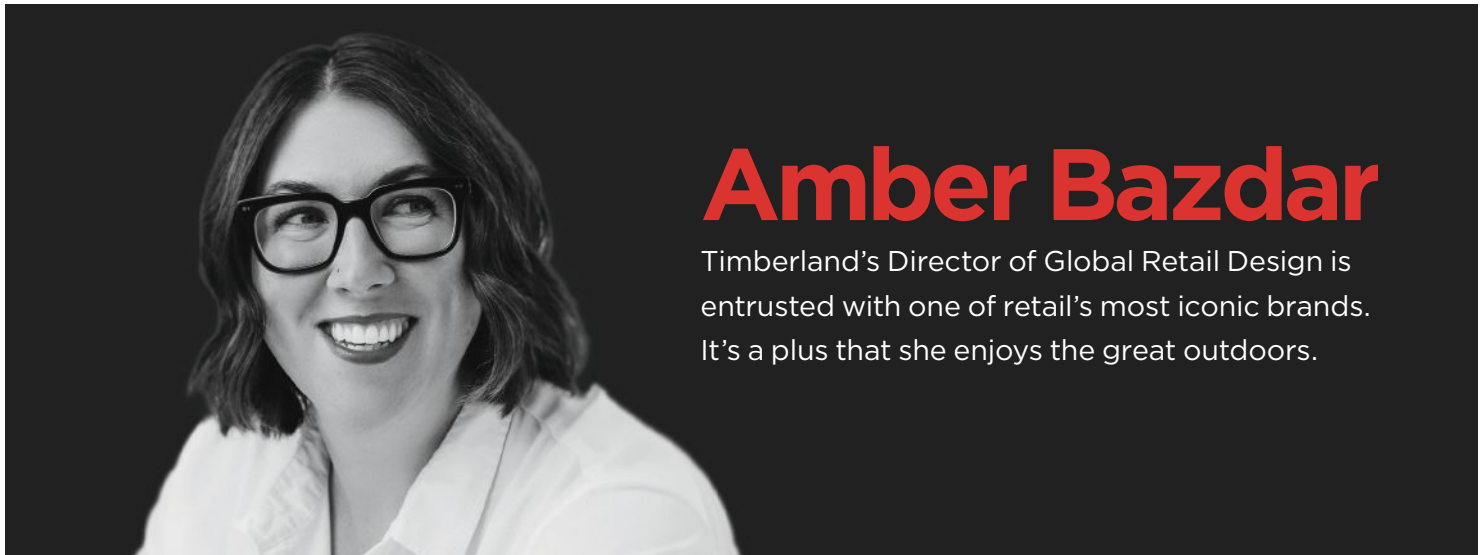
800.433.7142 | www.panel.com

The **GOLD STANDARD**
OF THE HOOK INDUSTRY™



PEGBOARD HOOKS
SLATWALL HOOKS
SCANNING HOOKS
GRID/CROSSBAR HOOKS
STRAIGHT-ENTRY HOOKS
COMPLEX WIREFORMS

Trion Trion Industries, Inc.
TrionOnline.com
info@triononline.com
800-444-4665



Amber Bazdar

Timberland's Director of Global Retail Design is entrusted with one of retail's most iconic brands. It's a plus that she enjoys the great outdoors.

Timberland is an outdoor-inspired brand. Is that your lifestyle?

All the way. I was born in Massachusetts and live in New Hampshire on the seacoast. We're an active family, we like to be outdoors and explore – whether that means the beach or the mountains, we really enjoy being part of nature.

Live and die with Red Sox and Patriots, too?

I'm not a huge sports fan, but I'm also a wife and mother to my husband and three sons, so I play along. As for the 'live and die' part, I live and die with whatever team my 14-year-old son Lucas is playing for in school. I love to watch him play.

When did you decide that your life would be devoted to retail, design and branding?

Very early on, as it turned out. I switched high schools, in fact, because I'd heard Manchester High School in Manchester-by-the-Sea, Mass., had a class aimed at students interested in business and marketing. It included a competitive after-school program in which you could focus on specific marketing areas, such as fashion merchandising and retail marketing. I was 15 and I was just blown away.

Which led to . . . ?

A Bachelor of Science in Fashion Marketing from Lasell University, then an internship with Bose

Corp., and then four years at Cahill Display in Boston, a visual merchandising firm that worked on client projects and also sourced mannequins, fixtures and furniture. I was visual manager, and in that role I learned both sides of the business, from the brand side to the vendor side. And Timberland was actually a client of mine.

So on to Timberland?

Not right away. By 2008, I had two young children and wanted to concentrate on them. While I stayed at home raising my boys, I also freelanced as much as I could and taught at local colleges because I needed that creative offset.

Did that work out for you?

It did. But by 2014, the kids were in school, and I felt it was time to get back to work. So then, on to Timberland. I became Visual Merchandising Manager of their 48 U.S. outlet stores.

But then your role expanded beyond the outlet business?

In 2019, I became Senior Manager of Environments for the Americas. In this role, I was responsible for retail windows and in-store creative and experience, visual merchandising and retail design. And last December, I became Director of Global Retail Design. Currently I oversee the strategy, vision and direction for all aspects of the brand's retail design including fixture designs, lighting, furniture, materials, etc.

HOW NOT TO GET A JOB?

When I was in school, I interviewed for a visual merchandising internship at Bose Corp. I didn't get it, and I was so upset. I had met with two women at Bose, and I really wanted to work with them. So I actually called the HR department every single day for two weeks, and I guess I bugged them so much that they opened up another spot for me. They said they were impressed by my persistence.

I know that's not the textbook way to land a job, but being able to work with these women – Kristin Lauer and Midge Kirby – they inspired me. I am incredibly thankful for the doors they opened back when I was just beginning my career.

So visual but also store design, planning, construction, etc.?

In my current role, I oversee the hardware side of the design function within our retail stores. While visual merchandising doesn't fall under my leadership, I use my expertise in VM daily while I develop retail designs for our fleet. Knowing the ins and outs of visual merchandising principles certainly helps me to do my job well while working on the design, planning and construction side. ▀

CADAN

DEFINING BRANDS THROUGH IMAGERY



All Modern - Lynnfield, MA.
Client: MBH Architects

BASED IN NYC
AVAILABLE GLOBALLY
+1 718 612 4444
RICHARDCADAN.COM

Richard Cadan brings value to clients by capturing dynamic imagery, helping them grow and expand their business portfolio.



Solves Retail Friction

Customers demand
more from
brick-and-mortar.

&GO delivers.

