

This piece of press appeared in the New York Times about a week before the plane crashed 3 blocks away (November 12, 2001--post 9/11) in Belle Harbor. We were now a part of the current data pool on the Internet, thus we got bombarded with phone calls from all over the world. I heard I was a sound bite on many a news blog. Doing some PR for our realtor client with the Times, my contact there asked if she could interview us since it was rare anyone moved from Manhattan to Queens! The handsome guy is my husband, 5-time Emmy Award winner, Dennis Donegan.

Habitats/Belle Harbor, Rockaways, Queens

Photographs by William C. Lopez for The New York Times

Dennis and
the New

By TRISH HALL

And in nearly every way that matters, Belle Harbor is a small town,



Dennis and Martha Voutas Donegan with daughter, Lily, in their three-bedroom bungalow on Beach 127th Street in Belle Harbor, Queens. Below, the living room and Lily's room. The house cost \$435,000.

And, her husband added, the quiet.



with 15 employees, specializing in

fashion. Now she
half days a week.
other mothers of
worrying about
their young chil-
schools, and ult-
or Yale. That did
said: "I didn't
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Lily, too, has
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"How do you give
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But they are
New Yorkers.
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gan said. Or,
"If you're go-
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thing, special

Press for Client Steve Fabrikant, still a client today.
The text appears not to have been scanned.
Daniella on the carousel in Central Park.

Designers Boost Ad Spending for Fall - Glamorous M

Marketing/Media

Fashion Firms Increase Ads

continued from page one
apparel divisions.

For fall, the company has added such publications as Volume, a hip hop music publication, and Esquire.

The fall ads feature Eva Herzigova (a Marilyn Monroe lookalike) and were shot by Ellen Von Unwerth at various New York landmarks. The company is also continuing with bus shelter advertising, mostly on the West Coast.

Anne Klein Group's fall ad budget is up 10 percent, according to Connie Francis, vice president of advertising. She attributed that to an aggressive push for Anne Klein II, which didn't run any print ads for spring, and which spent a minimal amount last fall, when the emphasis was on direct mail. The company has budgeted \$650,000 for the Anne Klein II campaign this fall.

The ads, shot by Arthur Elgort, feature Toneya Bird, a new Australian model.

Anne Klein II will advertise in 13 fashion, lifestyle and regional magazines for fall. It will also begin advertising on New York bus shelters in September.

The collection ads were shot by Walter Chin, and feature Christy Turlington. The budget for the Collection ads, supplemented by the licensees, is



An Emanuel fall ad

\$750,000. The campaign will kick off with a four-page section in the 20th anniversary issue of W in July. The A Line campaign, budgeted at \$650,000, features the model Anneliese and was shot by Max Vadukul.

Escada is increasing its ad budget between 10 and 15 percent for fall. That includes a new ad campaign for its Cerutti 1881 division.

Although Sydney Brooks, vice president of marketing, wouldn't divulge the budget, she called it "very generous."



Bill Blass ad for fall

ad budget by 25 percent for fall, according to Laura Wenke, the director of marketing, GFT Womenswear. The firm plans a 12-page direct response Emanuel catalog exclusively for Saks Fifth Avenue, which will run in the August issue of Mirabella.

Donna Karan's ad budget is up 10 percent for fall, said Patti Cohen, vice president of advertising. The company will spend in excess of \$10 million this year on ads for all its divisions, including Collection, DKNY, DKNY Jeans and DKNY Footwear.

A DKNY footwear ad, which depicts a pedestrian "walk" sign, will appear on the back cover of the August issue of Harper's Bazaar. About 12 magazines will be used to advertise DKNY and the Collection.

Separately, a new Donna Karan Body Toners ad, photographed by Peter Arnell, will appear in Vogue, Harper's Bazaar, Allure, W, Mirabella and Vanity Fair. It shows a woman at a gym putting on Body Toners with the copy: "Body Toners - firmer thighs in 60 seconds."

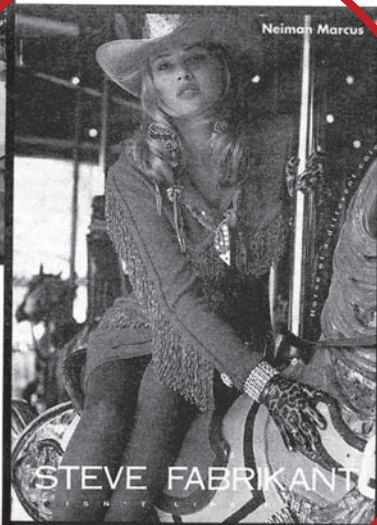
Kenar Enterprises Ltd. will spend \$1.5 million in fall advertising, up from \$1 million last fall, said Kenneth Zimmerman, president. The fall campaign, which has a Hollywood theme, pairs Swifty Lazar and Linda Evangelista in one of the photos.

Kenar will advertise in Vogue, Harper's Bazaar, Elle, Playbill, Allure, W and Glamour. In Europe, Kenar will also advertise in Italian Vogue although it doesn't sell there.

"We've been advertising in Italy for two years," said Zimmerman. "We want to create a demand so when we show up, they'll know who we are. They already know Linda."

Kenar will also change its Times Square billboard three times this fall, at a cost of \$20,000 each time.

Liz Claiborne Inc. is refining its advertising campaign, which began last fall. In its first year, Claiborne spent an



Steve Fabrikant's fall ad



Donna Karan

featured in a who photog completely.

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Mini-Portfolios

Martha Voutas Productions

Martha Voutas Creamer has a clipping on the bulletin board of her office that asserts, "Life's too short for mediocrity." The creative director and president of Martha Voutas Productions (MVP) seems to have taken the aphorism to heart. After graduating from Massachusetts College of Art in 1973, Creamer won a contest to become a guest editor at *Mademoiselle* magazine, after which she served as assistant art director of *Vogue* for 2½ years. In 1976, she became art director at Henri Bendel, and a year later she was asked to be creative director for a new underground fashion magazine called *Rags*. When it folded after its first issue, she decided to start her own business. "I was broke—I had nothing to lose!" Creamer jokingly recalls. "When I started, it was just me. Two months later, I hired a helper."

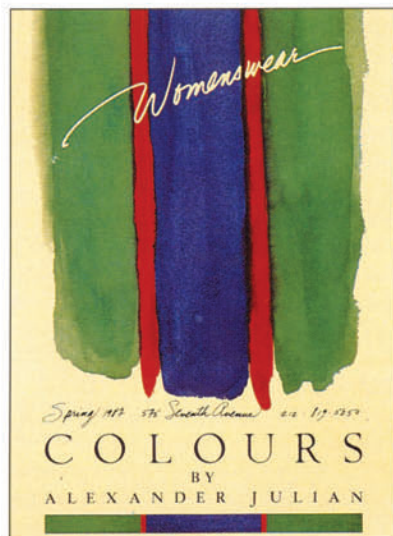
In the ensuing 12 years, MVP has grown into an eight-person firm with a heavy emphasis on clients in the fashion business, including Alexander Julian, Izod Lacoste, Liz Claiborne, Gant, and, most significantly, Perry Ellis. Creamer was asked to do an invitation for one of the late designer's shows in 1978, and soon afterward took charge of all aspects of his advertising, marketing, and design services, creating the company identity still in use today.

"Because we had such a good client for 6½ years, and because we did basically everything for them, we were able to develop a full-service approach," Voutas relates. "We're often asked, 'Are you an ad agency, or a design studio?' Frankly, I believe everything is an advertisement, from logos to product displays, and all of the work we do for a client should reinforce their particular message or identity."

The firm recently applied its across-the-board approach to Gant, a men's clothing manufacturer. MVP devised a system for displaying, organizing, and marketing the company's men's wear, as well as creating



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Photo: Danny Savoff

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1. Trade ad for designer Alexander Julian's Colours line. Art director/copywriter: Martha Voutas Creamer; designer: June Robinson Nall; photographer: Len Delessio.

2. Bus shelter poster for designer Alexander Julian's Colours line. Art director/copywriter: Martha Voutas Creamer; designer: June Robinson Nall; illustrator: Katerina Caterisano.

3, 4. Ads for Drizzle rainwear. Art director/designer: Noriko Kanai; copywriter: Gregg Lipman; photographer: Christopher Michaud.

5. Ad for Donghia Furniture. Art director/designer: Martha Voutas Creamer; photographer: William Steele.

6. MVP (left to right): Carin Ullman (art director), Pierre Vilmenay (design director), Stephanie Relkin (designer), Gregg Lipman (executive vice-president/account manager), Desdemona (cat), Yvonne Fuentes (production manager), Martha Voutas Creamer (president/creative director), Debra MacRae (controller). Not pictured: Camille Rustige (production assistant).

7. Crack 'n' peel sticker, resembling a wax seal, for Donghia Furniture. Art director/logo designer: Martha Voutas Creamer; designer: June Robinson Nall.

new visual identities and package designs. Numerous conversations with the company's visual merchandisers, along with salespeople and consumers, ensured a novel approach to the problem of presenting and moving merchandise: "We found that people weren't at all interested in buying shirts from homogenous seas of glass cubes," says Creamer. Instead, MVP fabricated a system that allowed for the continued use of the glass display modules but also incorporated shelving, counters, and a suit-cloth swatchbook to make the display more distinctive, as well as customer-friendly.

Despite the niche MVP has carved out for itself in the fashion world, Creamer points out that the agency has other types of clients as well. Perhaps its best-known work was the visual identity for the Dukakis/Bentsen presidential campaign in 1988. Other clients have included *Woman's Day* magazine (for whom the firm executed a complete re-design in 1984-85), a restaurant and micro-brewery in Cincinnati, and a lumber yard in Oregon.

MVP has also worked with non-profit organizations such as God's Love We Deliver, Girls' Clubs of America, and YWCA. "As I've gotten older, it's become more and more important to me to know that I can help sell something other than \$200 blouses," Creamer explains. The firm has recently begun looking into establishing a non-profit arm of the company to do only pro bono assignments.

One element not readily apparent in MVP's work is a signature style. Creamer insists, "We don't have a studio motif. The things we create tend to look like the company we're designing for, not like MVP." If there is any defining characteristic of the firm's work, it would have to be its generally understated, at times almost ephemeral, quality. A perfect example (so perfect, in fact, as to be unreproducible) is the letterhead designed for Perry Ellis, which features the company's name and address set in airily kerned Folio, printed over barely legible hairline vertical rules. A clean, concise, and elegant statement—perfectly mirroring the designer's clothing line.

The almost "ego-less" designs produced by MVP are most likely by-products of Creamer's emphasis on group collaboration. She is especially proud of the cooperative nature of her firm: "Although we're always concerned about giving credit where credit is due, there's not a whole lot of ownership here. Ideas are finite; but creativity is an ongoing, give-and-take process."—*Tod Lippy*



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8. Point-of-purchase display for Gant men's wear. Art directors: Carin Ullman, Martha Voutas Creamer; designers: Janice Hogan, Stephanie Relkin, Martha Voutas Creamer; construction: Fleetwood Industries.

9. Three-fold press kit for Liz Claiborne men's wear. Art director: Martha Voutas Creamer; designer: Diane Fiumara; illustrators: Norico Kanai, Martha Voutas Creamer; photographer: Peter Bosch; copywriters: Catherine Snedeker, Martha Voutas Creamer.

10. ID button for the Dukakis/Bentsen 1988 presidential campaign. Art director/designer: Martha Voutas Creamer; illustrator: Cheryl Doncaster.



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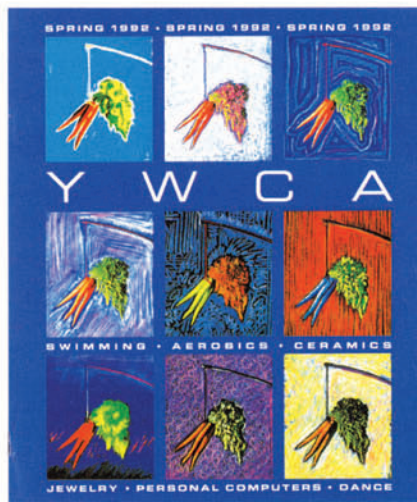
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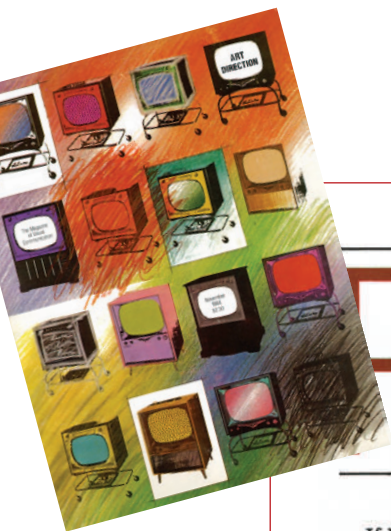


18.



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11. Perry Ellis knit kit packaging. Art director: Martha Voutas Creamer; designers: June Robinson Nall, Martha Voutas Creamer; illustrator: Noriko Kanai; photographer: Erica Lennard.
12. Ad for clothing designer Perry Ellis. Art director/designer: Martha Voutas Creamer; photographer: Erica Lennard.
13. Ad for clothing designer Steve Fabrikant. Art director: Carin Ullman; copywriter: Gregg Lipman; designer: Stephanie Relkin; photographer: Antoine Verglas; set piece sculpture: Stephanie Relkin, Carin Ullman.
- 14, 15. Covers of catalogs for the YWCA, New York. Art director: Carin Ullman; designers: Janice Hogan, Carin Ullman; illustrators: Carin Ullman (Fig. 14), Adam Osterfeld (Fig. 15).
- 16, 17. Hangtags/stamp designs for First Issue retail store. Art director: Martha Voutas Creamer; designers: Heidi Stevens (stamps); Martha Voutas Creamer (logo); illustrators: Bob Barsamian (Fig. 16), Justin O'Connor, redrawn with permission from U.S. Postal Service (Fig. 17).
18. Poster for Brooklyn Bureau of Community Service. Art director/designer: Carin Ullman; photographer: Jill Enfield; copywriter: Brooklyn Bureau of Community Service.
19. Shopping bags for Eagle Rock clothing company. Art director: Martha Voutas Creamer; designer: Cheryl Doncaster; photographer: Mark Thomas; logo rendering: Mark Thomas.



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If Martha Voutas wasn't so fiercely independent, she might have become an actress instead of the President and Creative Director of Martha Voutas Productions, et al, a small, successful design company with high caliber clients, such as Perry Ellis, Trimfit legwear and the fashion company, Zodiac USA.

Acting was Voutas' first love, design her second and writing her third. But the showbiz lifestyle didn't agree with her, at least not the horrendous early morning auditions, nor the abuses young newcomers must take from temperamental producers, directors and writers. So, in time, she turned her creative energies toward graphic design.

Interestingly, it was her writing talent

that gave her an early start in the design business. While Voutas was still a student at Kent State in 1973, she won a guest editorship contest sponsored by

Martha Voutas

Mademoiselle magazine with an article on the Kent State uprising. She wrote about how it changed the school and divided the student body. Her interesting analysis of

the event won her a trip to France and a position as guest beauty editor for one issue of *Mademoiselle*.

"After I came back from France, *Mademoiselle* put me up at the Barbizon Hotel for young women," says Voutas, remembering those salad days. "It was funny that I should be the beauty editor. At that time, I was a big fan of T-shirts and blue jeans. I hadn't worn makeup for four years, and my fingernails were all chipped from working on all sorts of art projects while I was an art student at Kent State."

After a month of playing beauty editor, Voutas found a permanent position at *Vogue*, another Conde Nast publication. She worked there as a rover (answering



AD: Martha Voutas; Photog: Erica Lennard; Agency: Martha Voutas Productions, MVP ET AL; Client: Perry Ellis.



AD: Martha Voutas; Photog: Bruce Plotkin; Agency: Martha Voutas Productions, MVP ET AL; Client: Michael G. Abrams and Co.

PORTFOLIO



photo: Bob Murray

phones, getting coffee) for a couple of months before being promoted to assistant art director.

For the next two-and-a-half years, she would redesign the front and back pages of the book, assist famous photographers on fashion shoots, and track down new and hot little boutiques in New York City. "I really fell into a pot of gems," she says now, thinking about all those important designers and photographers she met while working at Vogue. "I assisted Irving Penn; I sublet an apartment from Deborah Turbeville..."

At the beginning, there was a lot to learn and to come to terms with. "I had a very rigid corporate design training program in college," she explains. "I came to New York with a lot of biases on what was good and what was bad. I was such a pristine designer that I really wasn't used to the New York funk. I felt that people who can't draw can't possibly be good designers. I had to grow up fast."

Two-and-a-half years later, a short while after she was passed over for the position of art director of *Mademoiselle*, she decided it was time to move on. She had planned to go back to acting, but two days before she left *Vogue*, she was hired on as the art director at Bendel, New York's chic fashion department store.

"Geraldine Stutz gave me a chance!" she exclaims with affection. "She said, 'I don't see anything in your portfolio that supports that you can be an art director at Bendel; you haven't done any retailing, but let's give it a try.'"

So with Stutz's help, Voutas was thrust into the lightning pace of retail advertising. "We had weekly ads and daily ads. Many times an ad would have to be killed, because the shipment didn't arrive, and we'd have to put together another one to take its place at the last minute. We had contingency plans. We had to take into account the seasons, and when the shopper would be doing most of their shopping and act accordingly. We used a lot of illustra-

SOUPS: LIGHT & LUSCIOUS

Want to make an ordinary dinner seem beautiful or serve up an elegant spring luncheon in minutes? Do it with one of these fabulous, quick-to-fix soups. Recipes begin on page 162.



ADS: Ann Shakeshaft, Martha Voutas; Photog: Beth Galton; Client: Woman's Day.

Why do some people get hooked on drinking, gambling, binge eating, even jugging, while others do not? Researchers suspect a common cause—the addictive personality. To spot the symptoms—and cure yourself—read on.

Are You Addicted In You?

BY MAX CUNLIFFE

A young man, the author of *Why Do I Do That?*, has a habit of binge drinking and eating. He says he has a "strong urge" to do so, and that he has tried to stop, but he can't. He says he has a "strong urge" to do so, and that he has tried to stop, but he can't. He says he has a "strong urge" to do so, and that he has tried to stop, but he can't.

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ADS: Ann Shakeshaft, Martha Voutas; Illust: Bow; Client: Woman's Day.



ADS: Martha Voutas, June Robinson-Nall; Photog: William Steele; Agency: Donghia in-house; Client: Donghia Furniture.

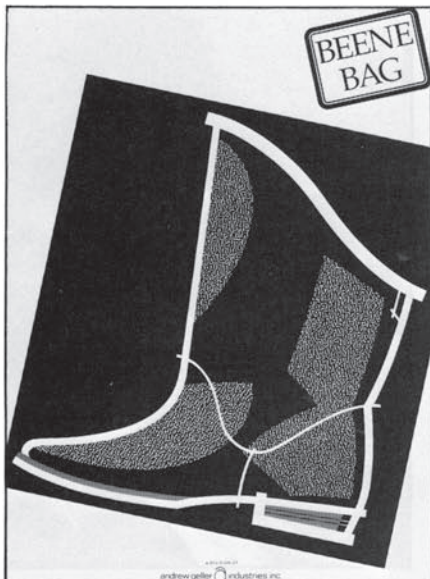
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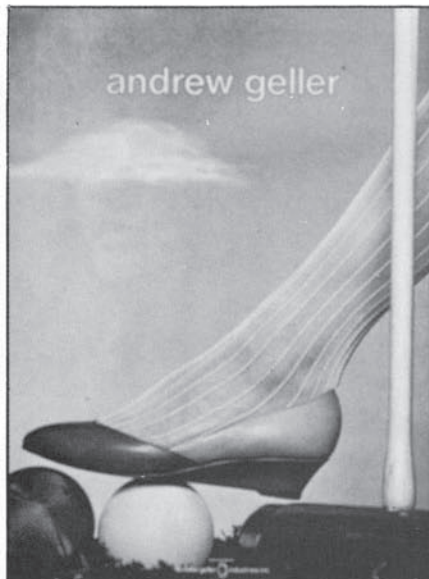
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805 MADISON SEAT CHAIR
27" W x 27" D x 34" H

ADS: Martha Voutas, June Robinson-Nall; Photog: William Steele; Agency: Donghia in-house; Client: Donghia Furniture.



AD: Martha Voutas; Illust: Anders Wenngren; Agency: Martha Voutas productions, MVP ET AL; Client: Andres Geller Industries.



ADs: Martha Voutas, June Robinson-Nall; Photog: Len Delessio; Agency: Martha Voutas Productions, MVP ET AL; Client: Andrew Geller Industries.



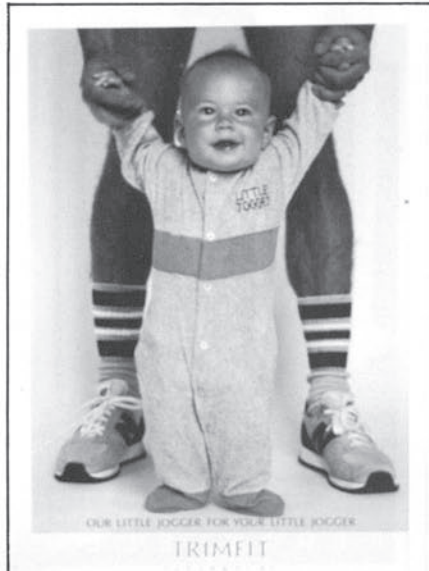
ADs: Martha Voutas, June Robinson-Nall; Photog: Bruce Plotkin; Agency: Martha Voutas Productions, MVP ET AL; Client: Trimfit Inc.



AD: Martha Voutas; Photog: Bruce Plotkin; Agency: Martha Voutas Productions, MVP ET AL; Client: Trimfit Inc.



ADs: Martha Voutas, June Robinson-Nall; Photog: Bruce Plotkin; Agency: Martha Voutas Productions, MVP ET AL; Client: Trimfit Inc.



AD: Martha Voutas; Photog: Erica Lennard; Agency: Martha Voutas Productions, MVP ET AL; Client: Trimfit Inc.

tions in retail ads because sometimes we simply didn't have the merchandise to shoot. It was very, very hectic."

Ten months later, in 1977, she gave up the security of a monthly paycheck to help launch a new magazine called *Rags*.

"It was a very exciting time. There were four of us working on the magazine. We planned everything. We did all the conceptualizing and designing in dark little meetings over spaghetti. We slept about four, five hours a night for a good month in order to get it all together. Gilda Radner was our cover girl."

Rags came out in March of 1977, and according to Voutas, it was very successful. But, unfortunately, the financing never came through. So Voutas was out of a job. Once again, she went back to acting, but it was getting more difficult for her to be an actress. After all, she had been playing art director for several years now.

"When I'm an art director, I feel in control of my craft, but when I was an actress, I felt more like a mechanical artist, taking all the direction from the director. And, open calls in the city are horrendous. You go to sign up at six o'clock in the morning, and you'd be there all day long for your chance to sing four bars of 'Oh Susanna'....," she complains.

While she was auditioning and acting, she continued to support herself as a freelance illustrator and designer. One day, she landed a two thousand dollar job with the Tahari fashion company. They wanted her to design twenty different pieces for the company that would include logos, hangtags, stationery, etc.

When her photographer friend and neighbor Ralph Bogertman heard about her exciting new account, he encouraged her to start her own company. Voutas spent two months at his studio, learning everything she had to learn about running a small business first hand. Two months later, with only two hundred dollars in her savings account, she rented a small office on West Twenty-ninth street for a hun-

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dred dollars a month, and opened Martha Voutas Graphic Design. There, she created many wonderful and unique self-promotional cards and sent them out to everyone she'd ever known.

Perry Ellis, then a young, up-and-coming fashion designer gave her the first big break. When she met him, he was being nominated for his first Coty award. He invited her to the award party; Voutas still remembers that night as if it were yesterday.

"I walked in the door, and there was Perry, talking with a group of people. When he saw me walking into the room, he immediately came over to shake my hand. He said, 'Oh, Martha, I'm so glad you could come.' I was really touched. I thought, I just met him not more than thirty hours ago, and he's already treating me like an old friend. I remember saying to myself, here's a true gentleman, a man who remembers people and their names!"

Not long after Voutas met Ellis, his public relations director called. "She was a mutual friend. She said, 'Martha, I need an invitation to a Perry Ellis show. Make it white and pink. It'll be five hundred dollars and don't ask for a penny more!' Well, I was ecstatic," recalls Voutas.

The assignment turned out to be tougher than she had anticipated. For one thing, Ellis was also a designer and, according to Voutas, a man of immense taste. In order to please him, she had to come up with something really special.

"I showed Perry my book, and he didn't love much of it. But he said, 'Let's give it a try.' I kept bringing him new designs, and he kept saying, 'They're really nice, but I just don't know...' It was getting really late, and I was struggling... One day he called me up and asked me to meet him at a showroom that he had just signed a lease for.

"The showroom was wonderful. It had a marble floor and a mezzanine and old art deco brass lamps. He told me it used to be a bank. He said, 'It's going to be grand.'"

The young designer came away inspired by Ellis' vision. And over that short weekend, she came up with an invitation that Ellis loved.

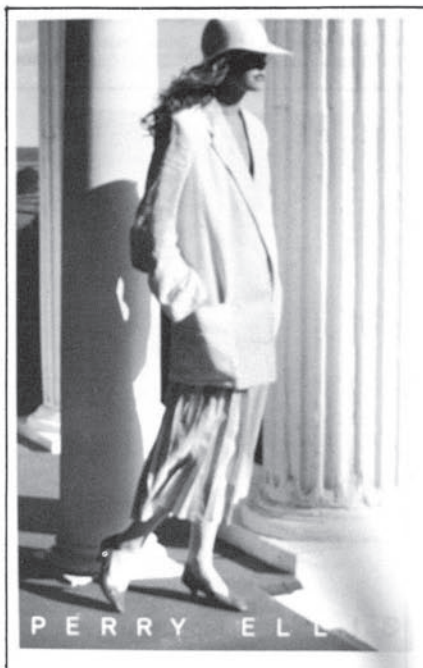
Perry Ellis is still her major client today. Over the past few years, Martha Voutas Design steadily gained more and more clients, including the Ford Foundation, Women in Foundations, The Phoenix Theatre, Trimfit and, most recently, Zodiac USA. In 1979, she took on a new partner, June Robinson Nall. After several



AD: Martha Voutas; Photog: Lynn Kohlman; Agency: Martha Voutas Productions, MVP ET AL; Client: Perry Ellis Portfolio.



AD: Martha Voutas; Photog: Erica Lennard; Agency: Martha Voutas Productions, MVP ET AL; Client: Michael G. Abrams and Co.



AD: Martha Voutas; Photog: Erica Lennard; Agency: Martha Voutas Productions, MVP ET AL; Client: Perry Ellis.



AD: Martha Voutas; Photog: Erica Lennard; Agency: Martha Voutas Productions, MVP ET AL; Client: Perry Ellis.

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years of going through thick and thin together, the two women have become best friends.

The rise of her company, believes Voutas, coincided with the rise of the fashion business. "Before the mid seventies Vogue wasn't a fat book; we had Lady Manhattan and Bobbie Brooks, but no Calvin Klein, Ralph Lauren or Perry Ellis," she notes. Nor was there a Jordache or Sasson. Fashion advertising was much more sedate. But then came the recession, and fashion advertising was never going to be the same again.

Voutas points out, "We were at a terrible economic time and everyone became acutely aware that they had to look better in order to compete." With the sudden demand for designer wear came a new sophistication in selling fashion. To attract buyers' attention, designers gave themselves identities with eye-catching logos and knock-em-dead TV and print advertising. Each piece of clothing was beautifully presented, down to the last hangtag.

Giving designers and organizations a memorable identity became Martha Voutas Design's specialty. The company took on all sorts of projects, from theater posters to books, logos and even major advertising campaigns. The company has grown from a partnership between Voutas and Nall to a six person corporation, capable of taking on twenty to thirty accounts a year.

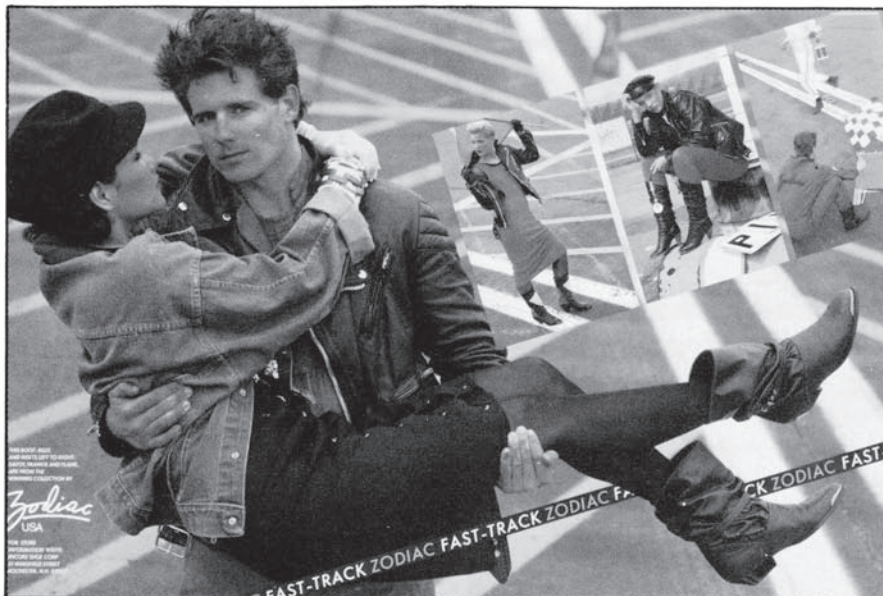
"I realized I had 'made it' on the afternoon after we finished shooting a national advertising campaign for Trimfit Legwear. On my way back to the city, I looked back and saw the station wagon trailing me and thought, God! there's twenty-five thousand dollars worth of talent back there. My client had entrusted me with big bucks!"

But as her company grew, Voutas took on more and more responsibilities as the company "executive." Only thirty-three years old, she had already made many major decisions on operational budgets, salary policies and company relocations.

With a great design team and a thriving business, she finally found time to relax a little. Recently, she took the time to get married, buy a dream house in the country and even started to write again.

By being her own director and carving out her own roles, as designer, wife, creative director, business executive, and writer, it seems like Martha Voutas hasn't given up her love for the theater after all.

By Mary Yeung



ADs: Martha Voutas, June Robinson-Nall; CWs: Kathleen Sharts, Allyn Z. Lipari; Photog: Beth Baptiste; Agency: Martha Voutas Productions, MVP ET AL; Client: Encore Shoe Corporation.



ADs: Martha Voutas, June Robinson-Nall; CWs: Kathleen, Sharts, Allyn Z. Lipari; Photog: Beth Baptiste; Agency: Martha Voutas Productions, MVP ET AL; Client: Encore Shoe Corporation.

Footwear Steps Out

for a trip to Italy, Stenzel, Patricia Jefferies, creative director at Calisch Associates and Susan Cotler, Stenzel's Professor, decided that leaving the background as a black and white sketch was the best practical execution of the original concept.

The ad for la marca boots also uses an illustrated background and photograph of the product. The reason for the combination in this case was not so much practical as artistic. One advantage of illustration is that it is not restricted to reality; a drawing can create an environment far removed from reality.

Even if a landscape like the one featured in the ad could be found, it would not have been nearly as interesting. Not only are the colors of the illustration more vivid than they could ever be in nature, it is that difference between the realistic photographic image and the surreal drawing that both draws attention to the ad and makes the actual product stand out.

Artistic, as well as practical, concerns determined the illustration in the Palizzio ad. Palizzio at one time used photographic ads and then switched to full-figure fashion illustration. However, the client quickly became disenchanted with these ads because the shoes were always too small.

"Illustration is much easier than photography for a shoe ad," says designer Martha Voutas of Martha Voutas Productions, the company producing ads for Palizzio and Perry Ellis shoes. "Shoes come out so far in advance that it's incredibly difficult to style a photo. For example, we're now working on ads for the Spring '84 shoes, but the clothes for that season won't be shown for quite some time. It's hard to figure out what to pair the shoes with."

"Another problem with using photography is that very often the shoe samples look nothing like the finished product. Any store that orders a good amount (i.e. two dozen) can color or fabricate the shoes in almost any way. And sometimes the samples have problems in construction that have not yet been worked out. With illustration, we can fix that."

"With full figure fashion illustration you still have to put the shoes with a wardrobe, but you don't have to be as specific; you can make educated guesses about what the fashions will look like."

"And with the kind of illustration we're

doing for Palizzio now, we don't have those concerns. What we're really worried about is getting consumers' attention and getting the name Palizzio out there."

By reversing the illustration and placing it against a black background, Voutas made the design stronger. She felt it would be especially effective as an attention-grabber in magazines such as *Vogue*, where reverse work appears infrequently. And by keeping the look of the ads consistent (there are four in the series) and running them in consecutive issues of magazines, Voutas hopes to make the public more aware of Palizzio shoes.

Carolini shoes is now trying to gain that same sort of recognition. "We're really trying to build an image and make Carolini shoes known," says Patricia Jefferies. "This campaign is concerned less with merchandising a particular shoe, although it's still possible to figure out from the drawing what the shoe looks like." French illustrator Rene Gruau was chosen to produce the ad because Jefferies and her associates thought highly of his distinctive style.

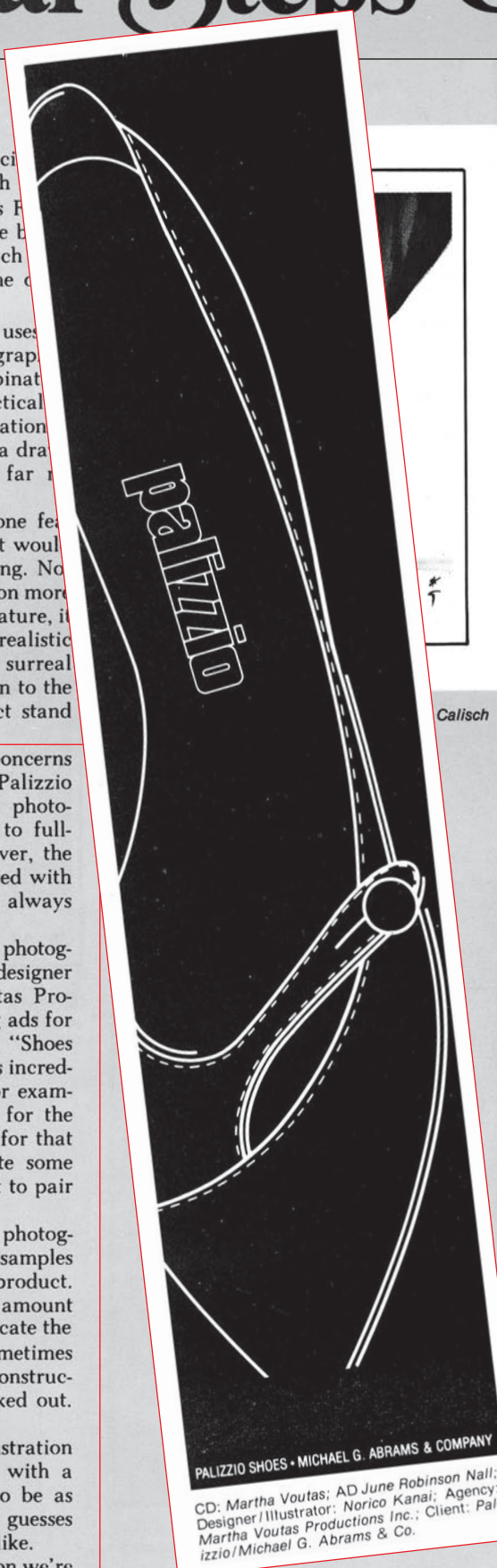
"Carolini shoes are very feminine and ladylike," explains Jefferies. "We felt that Gruau's style would complement the shoe's style and present the right image, which is exactly what we're trying to do."

The Liz Claiborne ad evolved in a similar fashion. Art director Felix Sangermano felt that the illustrator Mats Gustavson was perfect for evoking a particular style. And, as in the Carolini ad, that was the purpose of the ad.

"Previous Liz Claiborne ads have used photography," explains Sangermano, "but this time around we were looking to project an overall feeling. We tried to get someone who drew with some flair, someone able to put Liz Claiborne clothing into the ad without letting it get in the way of the shoe."

"Also, Mats could do in five lines what most illustrators couldn't do with hundreds more. We really wanted to get across a style, and we felt it would be better represented with a drawing by someone like Gustavson."

Obviously, Sangermano, and some of the other art directors responsible for these ads, agree with Martha Voutas when she says "illustration that just evokes a certain feeling or style is often a better bet than photography when it comes to shoe advertising."



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THE POST-MODERN PALETTE



In periods of history it has painting to influence de-
culture. But now the tables
architecture seems to be
of color and design in
ing to Michael Graves,
designer whose style has
classic, a lot of people
easier time relating to
painting. In fact, the
ls he favors are turn-
Everything from
tion and furniture,
lasses has taken on
chalky color entered
of editorial design almost a year
ago. And now, finally, print advertising
is beginning to reflect this bias.

There's no doubt that Graves' influence goes far beyond architecture and interior design. This summer, Bloomingdale's Creative Director John Jay commissioned Graves to design a shopping bag for the store. Hundreds of shoppers can now be seen toting the lovely pastel bag featuring a light blue column with delicate yellow curls.

"Graves' contributions far exceed the normal boundaries of architecture," notes Jay. "He has offered the international design community new alternatives."

Martha Voutas, Creative Director of Martha Voutas Productions, agrees that we are now being treated to a whole new palette of color. "These colors used to be considered too sophisticated for editorial and advertising design, but people are more savvy now. They're used to seeing this kind of color now that it has filtered into fashion to the extent it has."

Voutas recently made use of this new "palette" when redesigning *Women's Day*, making the magazine more reflective of women's tastes today. These same chalky pastels have given a more contemporary look to other publications such as *New York* magazine—which regularly features "neoclassic color" in its pages—*Cosmopolitan*, *Self* and even *Time*.

Of course, publication art directors have more freedom to experiment with color and off-beat design than their advertising counterparts. However, advertisements for department stores, hotels and fashion rely on an up-to-the-minute look. Consequently, they're showing more and more variation in color. And mediums that can effectively show off this new range of hues—paint, pastel and chalk illustration—have become more popular

due to this neoclassic swing.

Take a look at Dayton's advertising poster, a fine example of illustration enhancing photography. Playful scribbles and pastel shading have been added to a visual very classic in appearance. Like so much of neoclassic design, it typifies the feeling of the old meeting the new, old-fashioned and nostalgic, on the one hand, fresh, playful and contemporary, on the other.

Art Director David Bartels observes, "Pastel and muted color is a definite trend, and it's refreshing. The Bombay gin ad changed my approach to color. It was a real breakthrough."

He goes on to say, "I love what Michael Graves is doing. It's not the expected imagery that you see in advertising, and it has influenced a lot of people."

Martha Voutas sees the new use of softer color as a welcome shift toward subtlety. "You don't have to hit someone over the head," she stresses, referring to advertising's brash attempts to get the consumer to stop and take notice. She feels that it is Kate Moody's styling that gets the reader's attention in her ad for Trimfit legwear. The pastel blue Adirondack chair sets the tone for the backdrop and clothing.

Graves is pleased that his ideas have been communicated to the design community at large. "I don't want my language to be private." He insists it is a general language.

"I came along when everyone was ready for a change," he continues. And that couldn't be more true. Ascetic and high-tech design had run its course. There had been so much ultra-clean, high-tech advertising, it was beginning to lose its impact. "Everything was so monochromatic," says Graves, "lots of grey and white. It makes life too neutral; I think life is richer than that."

"Color is associational. As a child, you wouldn't color grass grey. Instead, you rely on context and memory. Architecture tells a story, or many stories if it's good. It must contain elements that we under-

stand as laymen. When everything is monochromatic, it doesn't allow that kind of access, and we become alienated by it."

Unexpected dashes of pastel bring richness and verve to the Galo ad, which uses color much like an editorial layout. A pastel pink rule and block of color punctuate the visual and type. It is this dash of color that adds interest to the ad and creates a wonderful tension with the existing colors in the photograph.

"This kind of tension is just as valuable to the fine arts. 'There are opposites that give architecture and painting a kind of tension that wouldn't exist if the coloring was blended,'" comments Graves. "These striking opposites make us give an evaluation that wouldn't be possible if it were all homogenized or monochromatic."

He points out that these opposites appear in nature, and that he draws inspiration from such color combinations. "The classicists never used plants in their interiors because their interiors reflected the landscape." He adds, "Bringing plants into the home only became popular during the last twenty years or so. Since Modernists want to clean up the world, their design is clean, fresh and Germanic." This spartan atmosphere is such a departure from nature that one must compensate by introducing flora from outside.

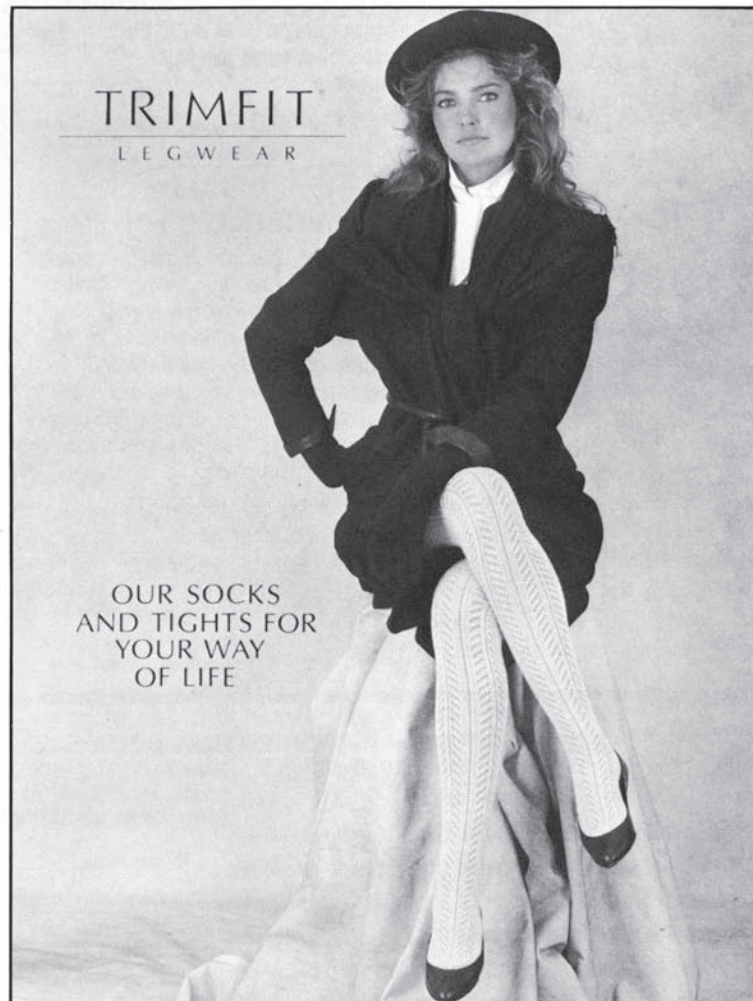
Despite the fact that his style has been so widely imitated, Graves is not interested in being trendy or setting a new style for next year. In fact, his attention to classical design and color depends upon the timelessness that classicism implies. The profession of architecture runs contrary to planned obsolescence.

"Fading tends to make a wall look a bit chalky. That's where my palette originates from," states Graves. "It doesn't always look fresh or new, but the color always retains a particular quality or substance."

The neoclassic feeling and palette of the moment indicates a shift to a classic tradition once again, a tradition that has lived on, to one degree or another, since the 4th Century B.C. Modernism has eclipsed the classical for barely more than 20 years. "The modernist period was merely a blip if you consider the larger, historical scheme of design throughout the ages," explains Graves. "We're not really going back to something ancient; we are simply continuing."

Ads That'll Knock Your Socks Off

Creative Director Martha Voutas' Trimfit legwear campaign does a lot more than just show socks. Designed to sustain young readers' attention, the ads provide them with whimsical visual clues as to how Trimfit legwear can enhance fashion.



CD: Martha Voutas; AD: June Robinson-Nall; Photog: Andrea Alberts; Styling: Kate Moody; Makeup: Margaret Avery; Hair: Trevor Bowden.

Ads That'll Knock Your Socks Off

Designer socks are big business now. It started about five or six years ago with the layered Annie Hall look, and a controversial trend imported from Paris—sporting cute—fancy short socks with shiny black high heels. Since then, colorful tights, socks and leg warmers have taken over the hosiery department. Even such upscale designers as Perry Ellis, Ralph Lauren and Calvin Klein have gotten into the act.

Though legwear design may have gotten more daring and innovative over the years, the ads for these fashion items have not. Could it be that Art directors are not used to designing advertisements for socks? Or, is the client, still unused to promoting his product in a fashionable way, responsible for standing in the way of good advertising.

Last fall Trimfit launched a four-color single page campaign that's decisively whimsical and beautiful to look at. The ads look more like editorial pages rather than advertisements. They were developed by Creative Director Martha Voutas and Art Director June Robinson-Nall of Martha Voutas Productions.

"The important thing to remember about socks is that they are a part of fashion," says Voutas. "We decided on an editorial approach because we felt that by showing a total fashion look, where many other elements complementing the pair of tights or socks, the page can sustain a young reader's interest much longer."

After ten years of fashion ad-



CE: Martha Voutas; AD: June Robinson-Nall; Photog: Bruce Plotkin; Styling: Kate Moody; Makeup & Hair: Rose Ifergan.

Ads That'll Knock Your Socks Off



CD: Martha Voutas; AD: June Robinson-Nall; Photog: Bruce Plotkin; Styling: Kate Moody; Makeup & Hair: Rose Ifergan.

vertising experience, Voutas has learned that teen-age girls tend to make many quick intuitive judgments while they flip through a magazine: what they like, they like; what they don't, they don't. "For example, if they don't like the model in the ad, they'll spend less time with the page. That's why we cast our models very carefully. We prefer girls that have good eye contact, and whose personality can show through in the photos. They have to look friendly and approachable. They have to look real to our readers." Voutas claims that she casted over twenty-five models for the ads showing the older girls.

Atmosphere is another important element in an editorial-look page. After Voutas decided on a leisurely, country, out-of-door kind of setting, photographer Bruce Plotkin sent his assistant out to scout for the perfect location. "He found this beautiful farm with a lot of interesting little settings. We shot everything under natural light. I like unobtrusive lighting; it doesn't make the photos look gimmicky.

"I especially like the idea of using hay as a prop. Hay can be interpreted as any season of the year, and it conveys that sense of laid-back leisurely style, rather than any particular activity," she recalls.

"These are not just socks ads," Voutas emphasizes once again, "they are fashion ads that just happen to be selling socks. So

Ads That'll Knock Your Socks Off



CD: Martha Voutas; AD: June Robinson-Nall; Photog: Andrea Alberts; Styling: Kate Moody; Makeup: Margaret Avery; Hair: Trevor Bowden.

styling the models is very important. Kathy Moody really did a great job. She went out and collected a bunch of sweaters and hats and shoes that would go beautifully with the socks and tights, and we tried out different outfits on the models. Some of the best combinations were just accidents, a look we discovered while trying out different things."

Voutas points out that the reason why the fashion didn't overpower the socks is because the clothes are picked to highlight the socks and not the other way around.

"The great thing about these ads is that we are not telling people this is the way they should look. I don't think anybody intrinsically knows exactly how to dress. These ads simply make suggestions, we give teens some visual clues on what looks well together," the Creative Director explains.

In retrospect, Voutas feels the success of the Trimfit campaign is the result of many different elements, including a professional team highly experienced in advertising fashion, the understanding of the product and its audience, and careful attention to small details.

"This campaign says a lot about the company as well," she comments. "We are telling our customers that this company has a sense of style; it knows fashion. And Trimfit socks are not just socks; they're an important element in fashion."

Looks like the lovely Trimfit campaign is going to force us to look at socks in a new light.

Two pieces of oldy moldy press from
Letitia Baldrige's seminar on Entertaining
after she'd left the White House.

The art of memorable entertaining

By JANE MILZA
Advance Food Editor

There was a time when the art of entertaining was a natural progression — a part of the training overlaid with experience — in the upbringing of any young woman with a comfortable family background.

To unquestionably know how to make guests comfortable and ensure a pleasant evening's entertainment was as natural as traditional views on motherhood and apple pie — much of it learned through osmosis.

But even mothering and the making of a near-perfect pie has come under scrutiny lately. More and more young women have to move out of the home and into the counseling office or cooking school to master the techniques.

For several years, the ultimate party was left to a select set, while home entertaining became increasingly less formal.

The trend now is reversing itself with more women in the market place and in need of imaginative tools for entertaining in a hurry and with a limited budget.

Women in business — and not only those on the top rung, corporate executives' wives, people charged with organizing charity benefits and couples moving upward are aware of the needs to be innovative and still unobtrusive as hosts and hostesses.

Their concerns are with how to mix and match guests, now to create a mood, serve appropriate food and drinks and choose the right lighting, table settings, music and floral arrangements.

Letitia (Tish) Baldrige, social adviser to ambassadors

and presidents who last year revised "The Amy Vanderbilt Complete Book of Etiquette," has a philosophy that kindness and consideration for guests should be the basis for all entertaining.

Her attempt to fill the entertaining needs of people in business and social situations who must entertain despite today's high costs and energy shortages, took the



form of a two-day seminar at the St. Regis-Sheraton Hotel in Manhattan.

Alison Harwood, former Vogue editor and now contributing editor to Gourmet magazine, was on hand with slides on how to match party themes with season and settings, and Audrey Moore offered recipes from her forthcoming book on hors d'oeuvres.

Leading interior designer and Staten Island native, Mario Buatta told prospective entertainers from around the country how to set interiors for a great party. Offering similar help were two of New York's leading caterers — Sean Driscoll of Glorious Foods, Inc., and Donald Bruce-White of Donald Bruce-White Caterers.

Some practical tips on setting the stage at home for successful cocktail or dinner parties were offered by Sheldon Tannen of Manhattan's "21 Club."

"The most damaging thing you can do to your party," he warned, "is to 'cocktail' your guests too long." He suggests 45 minutes to an hour should be enough time before announcing dinner — otherwise guests will leave too early.

Almost everyone arriving wants some security — either a piece of furniture or each other — so keep the entrance clear. "Move the chairs away from the door and set serving tables far back in the room so guests are forced to move away from the entrance and mingle."

"The size of the room dictates the number of guests," he says. "Too large a room gives people a feeling of coldness — a small room creates electricity and warmth."

Few hosts or hostesses realize the importance of music and lights to create a mood and setting for a successful party. "Women particularly feel more comfortable with soft lights," according to Tannen.

His practical recommendations for creating a mood for intimate parties at home or in a restaurant were balanced by descriptions of an "environment" party for 4,000 on Fire Island.

There, according to Fern Mallis, a consultant who organizes parties for business firms and charity benefits, the mood was set with yards and yards of gossamer-like material strung from polls imbedded in the sand and seat arrangements created from truck tire tubes encased in bands of gauze.

The effects of striking invitations on unusual paper and printed in vibrant colors with imaginative graphics as teasers were explained by Martha Voutas. Her graphics firm can satisfy most party needs.

As for the perfect wine to complement the carefully chosen menu, Tish Baldrige chose Michael and Ariane Batterberry, co-editors of Food and Wine magazine, to select the right vintage.



Furnishing with flair



Inflation entertaining needs more imagination than

by Bess Liebenson

When Letitia Baldrige entertains, it's a bash.

But this was different. A room at the Greenwich Country Club on Doubleday Road was filled with professionals, each paying \$125 for a day of creative entertaining instruction.

As Letitia introduced guests, she spoke of today's effortless hostess and beating the economic crunch.

"Learn from students who serve ethnic meals, Indonesian and Chinese emphasize beauty, style, creativity more than costly foods," says Letitia. "One college student used gunny sacking as a table cloth, a centerpiece of driftwood and scallop shells found on the beach. In a financially disastrous market," she suggested, "learn to be tough and cut expenses. You no longer have to serve full course dinners. Even at the florists, beautiful arrangements can be made with a little less."

Fourteen prominent people addressed their fields of expertise. Renny Reynolds, horticulturist, was introduced as the florist "who won't take you to the cleaners." He demonstrated the art of creating striking arrangements using four or five elements, not getting into a million flowers or dollars. He likes to

floral arrangements. Interview magazine awarded him the Table-Setting-Of-The-Year Award for his design of Halston's dinner party for Liza Minnelli at Studio 54.

Janet Roda, author of Fabric Decorating for the Home and Sales Promotion Manager for Martex Sheets, spoke on decorating with sheets. They're recycleable, make wonderful easy tablecloths, four seasons of the year. King size sheets, nine square feet, can be stapled right onto walls for a coordinated look. For a buffet table, buy a door at the lumber yard, staple a sheet on, place on sawhorses or a pedestal base. Director chairs can be covered with terry cloth towels for pool parties and terry bath sheets quickly cover fat floor pillows. Tie ends with ribbons. Instead of table cloths, make long runners out of sheets. Use finger tip towels or wash cloths as napkins and line bread and fruit basket with towels.

Martha Voutas who worked for Vogue and Henri Bendel, now has her own graphic design firm. She spoke of letting loose with your paper imagination, suggested ways to express your taste in an invitation using formal and informal paper. "Be inventive, use rubber stamps, special labels, throw-away things."

Margaret Ward has created parties for almost everyone from ambassadors

parties for 12 to 6,000. She spoke of getting it all together for a charitable event. At one party, 4,000 yards of fabric was used to cover a borrowed industrial warehouse in conjunction with plants donated by the Parks Department. At another party, a candlelight look is achieved with clay pot centerpieces filled with asparagus ferns and large white candles. A circus theme party has a hobby horse, a draped carousel effect and alternating table cloths in red and white gingham, stripes and polka dots. There are plastic foam animals and helium balloons wired down to the cloths.

Michael Batterberry, editor-in-chief of the International Review of Food & Wine Magazine and author of Bloomingdale's Book of Entertaining, spoke of the new age, of men in the kitchen and women choosing wine, nouveau cuisine, a celebration of the best in seasonal ingredients. He talked of a beautiful food and vegetable bouquets. He demonstrated a cucumber cut in half, skin striped with a parking knife and filled with asparagus.

House Beautiful calls Mario Buato "a multi-talented designer with an ageless outlook and an unmistakable style called 'the undecorated look.'" He's responsible for the Winter Antique Show in New York and helps prominent women entertain. Personable,

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