

STORE WINDOWS

No. 12

Martin M. Pegler

Visual Reference Publications, Inc., New York, NY

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INTRODUCTION

It is rare today that one sees a shopper rushing down a shopping street suddenly stop—turn around, and step back to look at a window display. Why? Because window displays that really stop a shopper in his or her tracks just don't happen very often. Where windows once exuded the store's fashion image and the retailer's own brand of panache, today we seem to live in a world where there are too few retail organizations with original presentation concepts and the others are merely clones. Even as scientists found what they could do in a test tube to create exact reproductions, it appears that retailers discovered the technique—in their windows. All they had to do is see what some successful retailer was doing and do the very same—with few variations or changes. Walking through a mall or down a main or market street is often a journey through sameness; a boring, unexciting, repetitious show of drapers, costumers or headless forms backed up by a monster photograph. Where's the fun and the excitement of yesteryear? Where is all the creative talent that is out there? It seems to be wasting from lack of use!

And yet, through every mist there is a ray of light and hope and even thundershowers end up with rainbows. Thus, with diligence, with endless searching and with endless ventures into the retail jungle we have succeeded in coming up with yet another volume of great, attractive and attracting windows that say, "Yes Virginia—there really is Display." The promotions that we have collected are proof that there are still retailers out there who know and understand the value of display. They know how to target their customers with presentations that enhance the product offering while adding luster to their retail business. That is what Display is all about!

Display is an Art—but not an Art for Art's sake. It is an Art form that comfortably and without excuses or apologies serves the retail industry. The "tools" of the artist/designer may vary and as the reader turns the pages of this volume he or she will see realistic mannequins, stylized mannequins and abstract mannequins—mannequins without heads and forms and torsos that are part anatomy and part

sculpture. These artists/ designers use color; the color of the merchandise and the colors of the lights that enhance, vitalize and add excitement to what may otherwise be a very "Still Life." Color and light add life to the display composition. Costly and one-of-a-kind props or decoratives are rarer than ever because the budgets the artists/designers are given are being forever cut. Imagination and resourcefulness has to take over. Turn these pages and see how the most mundane, ordinary and even trite objects are turned into unique treats for the viewer's eye. See what talented people can do with bits and scraps; pieces of unused lumber—a neglected chair—bottles, boxes and barrels—a broom and a mop. Things that the ordinary person would never see as more than what they actually are, through the magic of Display, are turned into wondrous objects to behold and savor.

I am the eternal optimist. I look for the rosy lining in each gray cloud just as I expect to find something fabulous in every mall I walk through and on each shopping street I travel down. For those of you who turn these pages and I hope will refer back to them over and over again—do not despair. Display is here to stay! It has been around since the earliest artisans and traders set out their wares on colorful carpets under flapping tents in the desert. Even then they knew how to catch the sunlight and let it reflect off their wares. There will always be enlightened retailers who know that to stand out from the sameness surrounding them. They must be different—special—unique. Display will help make them so. Therefore, this volume is dedicated to the enlightened retailers who give the artists/designers the space and the wherewithal to do what they do and to the legions of talented display designers and artists—the established and the well known as well as the many trying to make a name. Some of those "names" are presented in this volume along with the retailers who had the foresight to select them. They are who really make retailing a form of Entertainment.

Martin M. Pegler

STORE WINDOWS

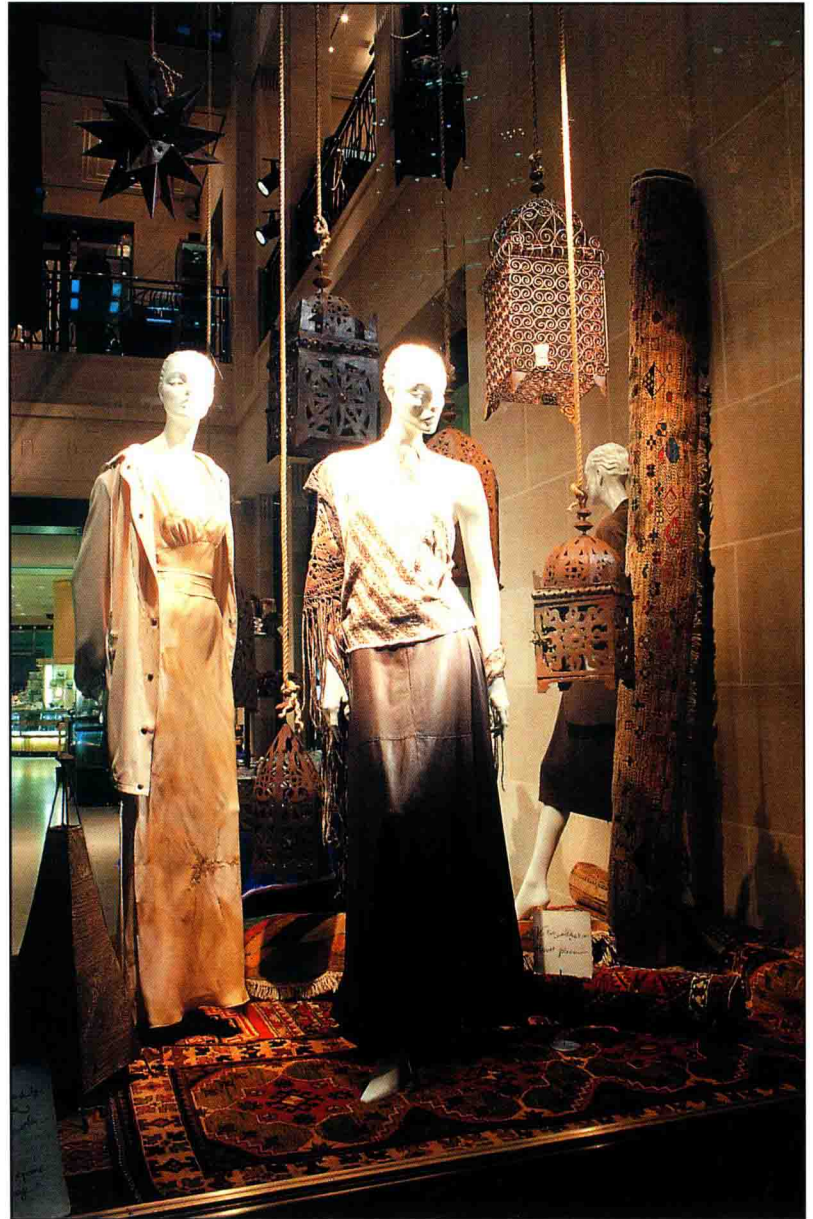
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HENRI BENDEL, Fifth Ave., New York, NY
Dir. Of Visual Presentation: Graham Belman

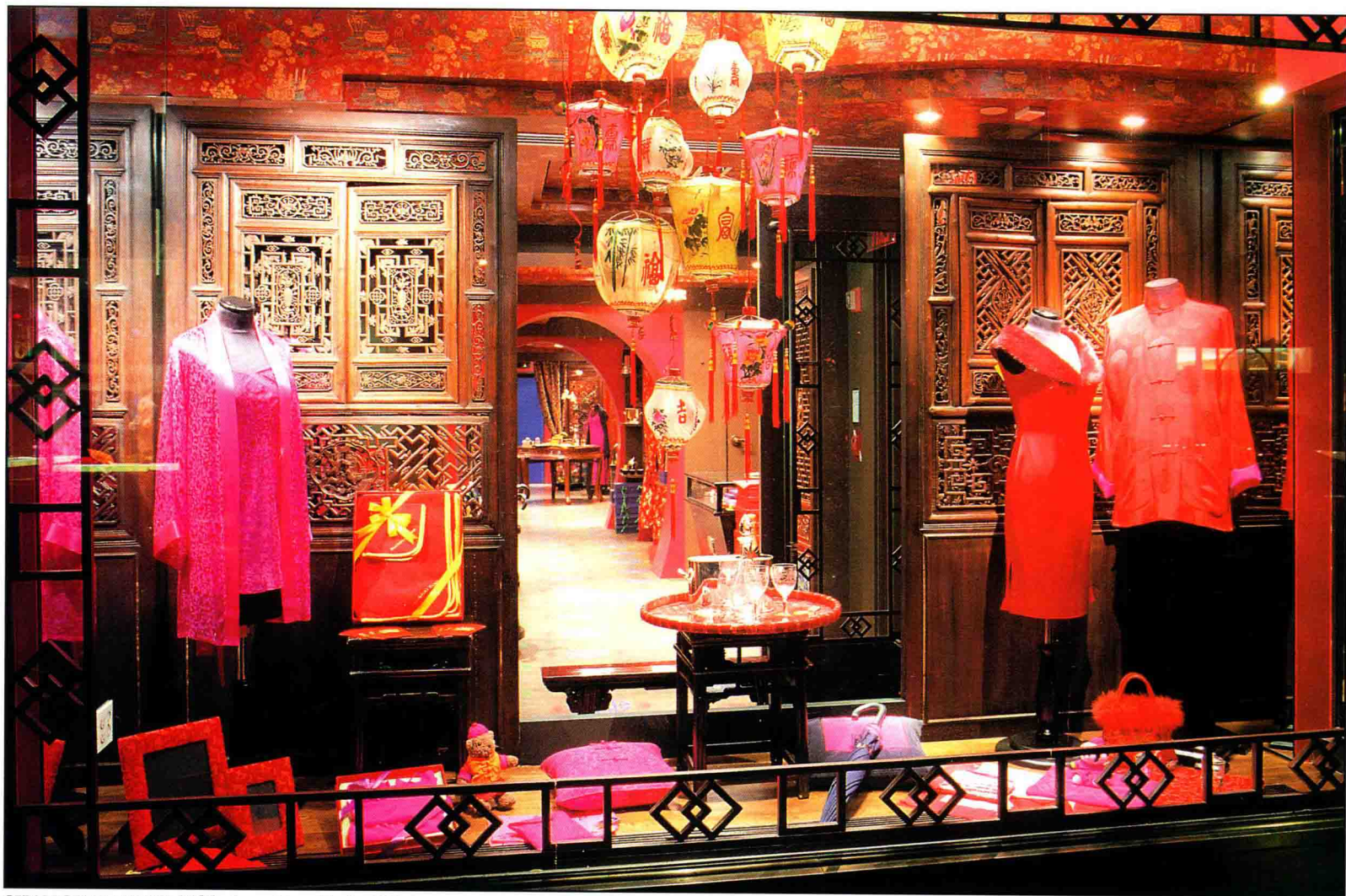
“Far away places with strange sounding names”—bazaars—casbahs—spices and scents—rich, searing colors—burnished copper, brass and bronze—delicate calligraphy all spirals, swirls and sweeping brushstrokes—exotic—unique—unusual: these are all Asian Influences and these Asian influences are seen and understood everywhere.

Bendel goes to the bazaars and to the exotic with these windows. The open back, two story high window is filled with richly colored and patterned rugs hanging, draped, folded and spread out. Pierced and patterned copper, brass, and bronze light fixtures are suspended throughout the space to add to the bazaar-like atmosphere. In a smaller window, the carpets are spread out on the floor while the hanging lamps and lanterns carry through the established theme. A Balinese theme is affected in another Bendel display with shadowy artwork on a fan-like background accented by the warm, rich amber, gold and pink lighting on it. The three stylized figures are dressed in brilliantly colored, jewel trimmed garments.



HENRI BENDEL, (RIGHT AND BELOW)
Fifth Ave., New York, NY
Dir. of Visual Presentation: Graham Belman



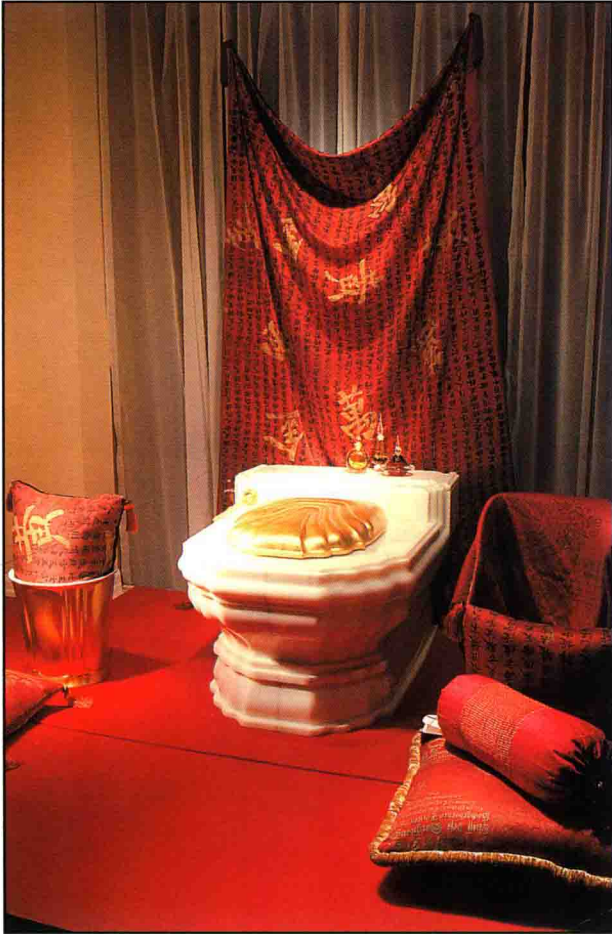


SHANGHAI TANG: Fifth Ave., New York, NY

HOYA CRYSTAL, Madison Ave., New York, NY
Design: Julin & Larrabee

Shanghai Tang really knows how to speak the Asian Design tongue! In this partially open-back window, the heavily carved wooden wall panels are pulled back to reveal the selling floor in which the theme is carried through with red lanterns, hot pink curved archways and rich, gold-leaf trim. Throughout, hot pink and bright red garments interact—clash and excite—while black is used to unify and gold to highlight. Simple Chinese furniture and colorful silk lanterns add to the truly breath-taking setting.

At Hoya Crystal, the elegant crystal vases are complemented by what looks like Haiku poetry panels that are delicately calligraphed to look like Japanese brush-stroke characters. The stones and gravel and the black lacquered plinths also add a refined Japanese influence.



SHERLE WAGNER, E. 57th St., New York, NY
Designer: Anne Kong



J. MENDEL, Madison Ave., New York, NY



BERGDORF GOODMAN, Fifth Ave, New York, NY
VP of Visual Presentation: Linda Fargo
Window Director: David Hoey

Bergdorf Goodman creates a fantasy background out of swirling peacock feathers that enhance the presentation of the silk, gold trimmed, saris and the velvet stoles. It is like stepping out of an Arabian Night's Dream.

Sherle Wagner goes Asian with these elegant bathroom fixtures. The red/ maroon and gold drapery—rich in calligraphy—appears even more impressive when complemented by the other red fabrics and contrasted with the white. The gold accents and the dramatic lighting also enrich the product presentation.

The fur-trimmed coat in the J. Mendel's window gains in delicacy and in stature from the background panel that seems to have been inspired by a Japanese ink painting on rice paper.



BARNEYS, (TOP AND ABOVE) Madison Ave., New York, NY

Creative Director: Simon Doonan

Sr. VP of Creative Services: David New

VP of Creative Services: Adamo DiGregorio

Autos are an integral part of our lives and for some the auto is more than just a means of transportation; it represents a lifestyle. Your "wheels" are who you are and what you hope to be.

Barneys—always in touch with lifestyles and lifestyle visualization—turned their Madison Ave. windows into veritable "chop shops" as they filled them with bits and pieces of autos and auto parts. Added to the actual elements are advertisements, posters and banners of retro autos. All this to celebrate the "Cerruti 1881" collection of menswear.

Bergdorf Men's store created a polka dotted pattern—in depth—with inflated auto tubes. The donuts are lined up and hung in front of the wall which is already patterned with a layer of inner tubes.

Gucci takes a more elegant approach with luxury auto steering wheels used to create an overall pattern on the rich, dark brown wall. Some of Gucci's fashion accessories are perched or set down on the wheels so that fashion can take off in the fast lane.



GUCCI, Fifth Ave., New York, NY
Corp. Dir. of Visual Presentation: James Knight



BERGDORF MEN'S STORE, Fifth Ave., New York, NY
VP of Visual Presentations: Linda Fargo
Visual Presentation Director: David Hoey