

# Store Windows That Sell

BOOK 4

Edited by Martin M. Pegler, svm

0047333

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RETAIL REPORTING CORPORATION • *New York*

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**BLOOMINGDALE'S, Lexington Avenue, New York City**  
**V.M. Director: Colin Birch, V.P.**

# Introduction

High Tech has created an “art” out of the mundane—the mass produced, often industrial materials that we find around us but rarely “see”. It has taken the usual and made it unique; it has found “beauty” in the form that follows function and that also serves purpose.

This book is, in a way, dedicated to High Tech. We have searched out exciting, stimulating and selling displays that also utilize the things we take for granted—and elevates them to distinctive and distinguished props—to visual statements that help make merchandising statements in their in-the-spotlight location. These are not the expensive props that can make a gaping hole in the display budget, but the things that are all around us—possibly in our own stores as stock, or in our stock-rooms as crating materials or disposable “trash”—or even the trash cans that hold the material about to be discarded. These “things” are in the stores and shops that surround us in the mall or strip center—or in the stores down the street that sells the luggage we don’t sell—or the office supplies we don’t carry—the hardware or garden supplies that are not part of our inventory. However, out of their usual milieu and into the well lit, clean and professionally prepared fashion display space—inside the store or out in the window—those refrigerators, electric fans, vacuum cleaners and up-ended terracotta flower pots become the eye-grabbing, attention-getting, message-relating display props that make a display stand out and reach out to the shoppers.

This volume is a paean to the prop—the budget stretching kind—the ones one can find from the rubbish room, pick up and paint up for pennies from a Salvation Army outlet—borrow for a credit card in the window from the appliance store down the road—or salvage from a garage sale or a house razing. Some of our props may be a bit more “costly” but they live on eternally in the effective display department and never get “tired” or “passe”. Things like columns, capitols, plaster busts or classic sculptures, and picture frames of every size and degree of ornateness have myriad uses; they adapt to so many classifications of merchandise—can be used in so many ways and never look exactly the same. Many of these, too, can be “borrowed” from art supply stores, antique shops, galleries—or even lumber yards.

We hope you will be stimulated by our Primer of Props—the ABC’s of Everyday Decoratives that can add a new dimension—excitement and drawing power to your displays, and you’ll try the “Beg—Borrow & Credit Card” approach to Store Windows That Sell.

Martin M. Pegler, SVM







# 1

## Backroom and Out in the Street

This is a book about “Found Art”—about everyday objects that surround us and that we take for granted—that suddenly take on new meaning—provide understanding and make contact with viewers outside. They gain in stature by becoming display props and add their new found status to the merchandise being displayed. This book is a celebration of the ordinary and the mundane used in unique and unusual ways to become special and make special the merchandise they share the scene with.

Not everything is “found”—some we must buy but much can be borrowed or rented. However, before we step out to “shop” the stores that are all around us—where these “props” are commonly found, let us start in our own shop and see what “treasures” we can uncover in our own back room—our receiving and shipping department—the basement or the attic. On the next several pages we have some interesting and intriguing uses of brown wrapping paper—kraft paper—tissue—of cartons, crates and twine—of the materials in which we receive our deliveries and the boxes, bags and garment bags in which we send the merchandise out of the store. The latter group are special salespersons. They carry our names out of the store—into the street—for all to see. Why not use some of your own special, monogrammed materials to dress a window or a mannequin for an “Everything Must Go” sale. Pack your shopping bags—stuff them full with sale merchandise—or let your mannequins carry their own visible coordinates and accessories.

All those wire hangers that you hate to untangle—that manage to enmesh in one another—can become mobiles or stabiles that float overhead—or cascade down to the floor. With good lighting and a back panel behind them they will create fantastic shadow patterns. The wooden or heavy plastic hangers can be artfully arranged into designs or can appear haphazardly tossed about in a window without merchandise—to announce a “Clearance Sale”. “Everything Goes!” Clearance Sales also mean cut prices or special red tags and you probably have old tags to cut up and scatter and maybe fake a few oversized ones to announce the sale.

Fixtures that aren’t out on the selling floor,—drapers, costumers—even T-stands—can add a spot of interest and a change of pace in a display space that is usually inhabited by mannequins. Give the “girls” a week off—let them rest unseen—and show the outfits draped and slickly shaped on the simple fixtures. With a little imagination you can fashion your own “head” to top the hanger on the draper. Some ideas are provided in other chapters in this book.

Cleaning supplies; mops, pails, brooms and such are also sure signs of a sale in progress. There really is so much just laying around inside the store—you just have to look for them like: hem-markers, steamers, ironing boards and steam irons, your own tool chest and the tools of the trade—unused cash registers—discarded dress forms and all the bits and pieces of antique mannequins.

Out in the street—besides twigs and branches, there are barrier and traffic signs—detour signs—“curves ahead”—stop and go signs—street and road signs—manhole covers—mail-boxes—and more. Some you can get from the local traffic people—some from the Police Department—The Post Office—City Hall. Just approach them and ask them. Don’t overlook the mangled pieces of metal—fallen exhaust pipes—unusual “junk”—salvagable salvage—park benches and litter baskets. Bring the outside inside so that those on the outside can be comfortable looking inside.





**TELLO'S, Cambridge, MA**  
*Display Director: Kathy Shing*

**B. ALTMAN, Fifth Avenue, New York City**  
*Window Manager: Andrew Druschilowsky*  
*Window Design: David Milutin*



Every receiving or shipping department has rolls of lovely beige wrapping paper—crisp, clean and just waiting to be crumpled into a textured background reminiscent of rough mountain terrain or just a neutral colored surface rich with highlights and shadows. You can even save wrappings—the plain brown wrappings and the string that was used, to reuse in your own abstract setting. The “wrapping” suggests a delivery—that something new has arrived and has just been, or is about to be revealed for the first time. The wrapping paper says “Import”—“Just Arrived”—“First Shipment Of”—“Opening Statement”—“For Your Eyes Only”.

The cardboard cartons are out there too—under the packing table. They can be stacked neat and orderly, as illustrated on the right, into a series of platforms and plateaus to show small objects at different levels. Cartons tossed helter-skelter through a display area suggest immediacy—a new delivery just pouring in with new, unopened and as yet unseen merchandise. Larger cartons can be used to hold mannequins—either to serve as elevations or as seats. A mannequin can also be half hidden inside the carton. Imagine a row of cartons with only the upper portions of the mannequins showing—and showing off sweaters or blouses or tops. The cartons are neutral in color—they come in a wide variety of sizes and shapes—they are expendable and some even come into your store without your having to pay for them.





GUMPS, San Francisco, CA  
Display Director: Robert Mahoney, S.V.M.



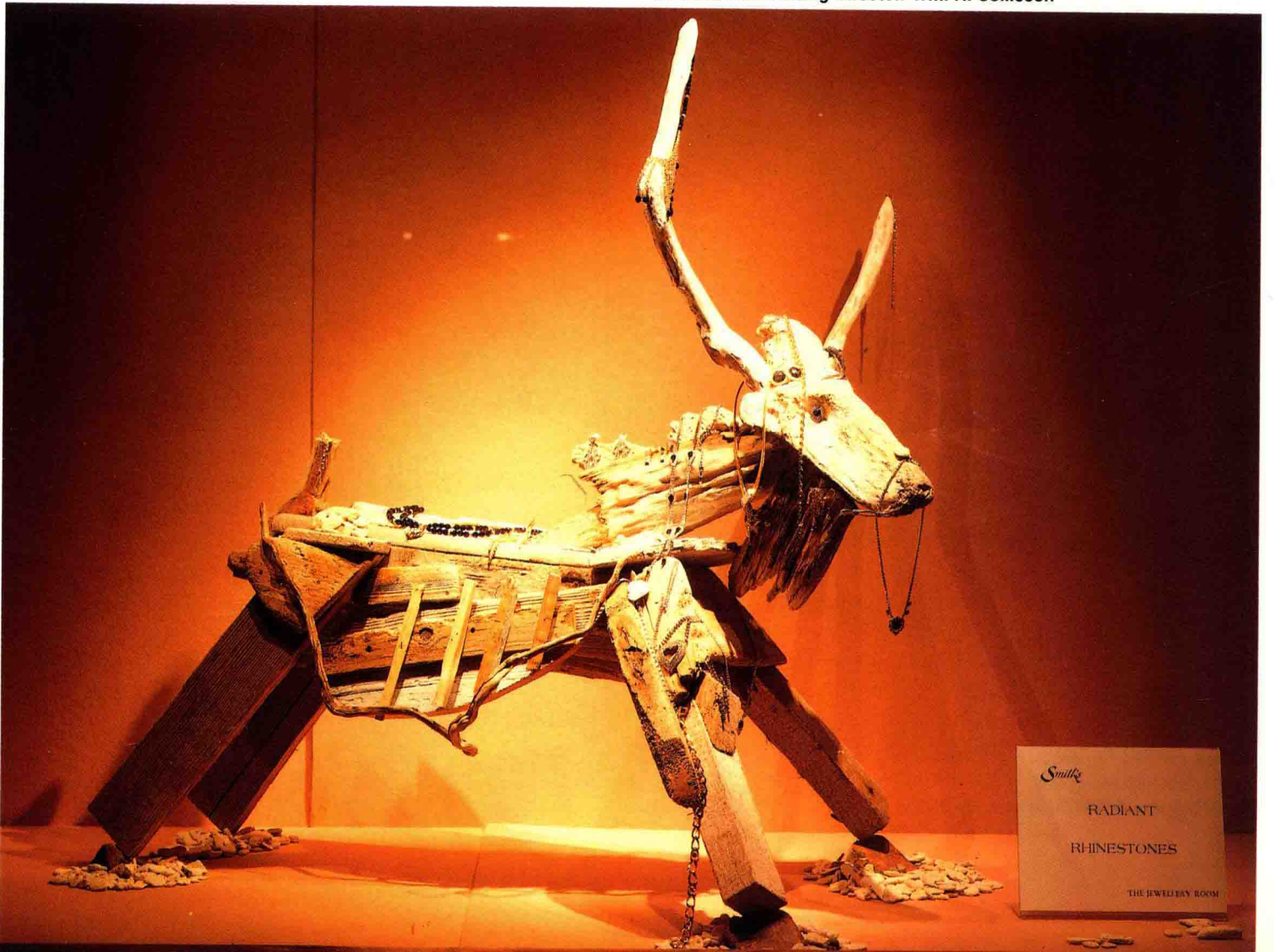


**B. ALTMAN**, Fifth Avenue, New York City  
*Window Manager: Andrew Druschilowsky*  
*Window Design: David Milutin*



**RIACHUELO**, Sao Paulo, Brazil  
*Designer: Rommel Rocha*

**H.A.&E. Smith Ltd.**, Hamilton, Bermuda  
*Visual Merchandising Director: Wm. H. Collieson*



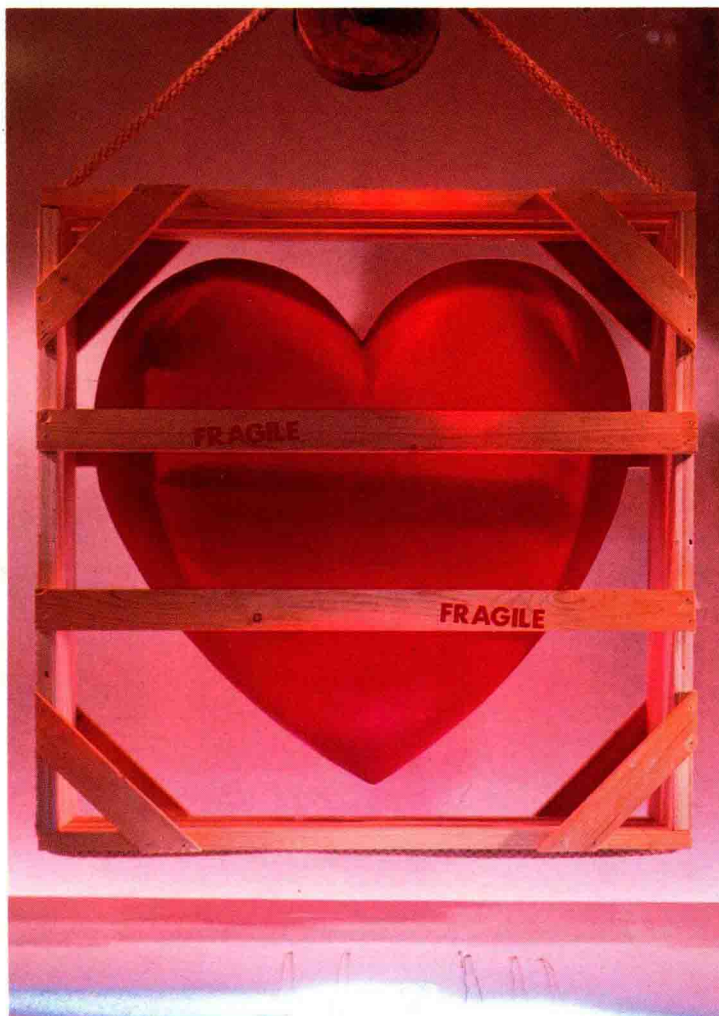




**BLOOMINGDALE'S, New York City**  
*Creative Director: Colin Birch, V.P.*



**MACY'S, Herald Square, New York City**  
*Window Manager: Linda Fargo*



Extra special merchandise—fragile merchandise—or merchandise from far off exotic places, comes packed in raw wood crates. The crates say “imported”—“just arrived”—“handle with care”. Inside the crate can be “treasures”—“Fine Art”—“Masterworks”. Break open a crate or two to reveal the special merchandise or stack them up into risers, platforms or seats. Stencil your own messages on the wooden slats to indicate the designer or place of origin. The mini-crate with the heart, used in Tiffany’s window makes a most unique Valentine display, but the mini-crate could just as easily “contain” some imported leather goods or fashion accessories or precious perfumes. If you have the time, the inclination and the talent, tear the crate apart and put together your own “sculptured” fantasies that are sure to be eye-openers and shopper-stoppers. Store boxes and bags (see next page) are great for an occasional window outing to proclaim a sale or a special event. The boxes make “steps” to show groups of fashion coordinates or accessories on assorted levels,—a natural for shoes and handbags. Not every store has hat boxes but what fun they can be. Stack them into columns that are “classic” with a difference, or convert them into the upper half of a mannequin to show off hosiery or shoes below. Use your imagination—be a little “wild and crazy”—as long as it goes with your store’s fashion image.

**TIFFANY'S, Fifth Avenue, New York City**  
*Window Design: Gene Moore*