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THE SPECIALTY SHOP

(A Guide)

THE SPECIALTY SHOP

(A Guide)

by

JOSE A. FERNANDEZ, A.I.A.

with a foreword by

LEOPOLD ARNAUD, A.I.A.

Dean of the School of Architecture

COLUMBIA UNIVERSITY, N. Y.

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FOREWORD

"IF a man builds a better mouse-trap, the world will beat a path to his door." This is old knowledge. But it has not always been so well understood that still more people will buy these mouse-traps if the box and the place of sale are efficiently and effectively designed. Obvious though it seems to us today, this fact was not generally realized before the beginning of the present century. But for the past thirty or forty years, the psychology of merchandising has been receiving more and more attention, so that it is now understood that the buying public is reached most effectively when both its convenience and its esthetic sense have been considered.

With the increasing awareness of this fact, merchants have been giving greater attention to methods of display, and to the planning, decoration and lighting of their shops, with the result that store design has been revolutionized. And the statistics tell us that the results have justified the efforts made.

It is evident that this country is on the threshold of a period of great building activity. Many new stores and shops will be erected and many existing establishments will be remodelled. Merchants of every type of consumer goods, whether in a great city or a small town, will be confronted with many problems: of plan, materials, color schemes, of the particular requirements of a specific location, or clientele, or type of merchandise.

To assist both merchant and architect in the study and solution of such problems, Jose A. Fernandez has compiled this book. It offers a summary of what has already been done, together with an indication of what is going to be done. The material set forth has been carefully selected to clarify the problem and to present a variety of methods of solution. And it has been classified for easy reference into specialized chapters, explaining and analyzing details in non-technical language.

The author is an accomplished architect with wide experience in shop design, whose executed work shows imagination as well as technical skill. For these reasons he is highly qualified to write this book. A careful study of its pages should be of great help in showing the prospective builder what his architect can do for him; it will also show him good examples from which he can draw his conclusions. Above all, it should provide the basis for an understanding between client and architect, which is of the greatest importance in the success of any building operation.

Leopold Arnaud, A.I.A.,
Dean, School of Architecture,
Columbia University.

INTRODUCTION

IN the course of designing many stores, over a period of years, I must have encountered most of the problems involved. But the attempt to share what I have learned confronts me with new ones. How can I best present solutions which are working out well? Should I rely mainly on explanations in words or on a presentation in pictures, plans and measured details? Should I dream up and present in renderings, ideal stores, possible under ideal conditions; or should I confine myself to stores actually built? Should I include stores of all sizes, or deal more fully with one well defined sort?

As to words, versus illustrations, the decision is easy. There is a large and profound literature of merchandising. Repetition of what is already available would be nearly useless. So I prefer to minimize text in order to leave maximum space for pictures, plans and details.

Ideal conditions, i.e., the enterprising merchant, abundant money, the ideal location and the accomplished store architect, seldom occur. The real problem is generally to make the best use of less than ideal conditions. So there will be no idealized renderings. What will be shown has been built and is working out well.

As to stores of various sizes, I prefer to devote my not unlimited space to what is generally referred to as THE SPECIALTY SHOP. There are countless stores of this type. Competition of the bigger stores bears heavily on them. In meeting it, they have been progressive and are now in fact, leading the way in store design. Many of the solutions shown would be excellent in some department of a big store, but department store problems, as a whole, will not be dealt with.

But now I remember that the real problem involved is successful joint planning of the new store by the merchant and his architect. So throughout, I will try to bring out how such collaboration can best be managed.

Since present day problems are best understood against the background of the past, which brought them into being, there will be a brief glance backward over the history of retail merchandising. Arriving then at my subject proper, I will take up major elements of store design, in each case supplementing a brief discussion with examples of how various architects have dealt with that phase of the whole design problem. Then I will try to pull everything together by showing many complete jobs, with exterior and interior views, floor plans and many measured details of equipment. Of course these complete stores will not be presented as examples to be copied exactly, regardless of differing conditions, but rather as proof of the fine results to be expected when an intelligent merchant and an experienced store architect work out a new store together. Each example shown, was in fact, the result of that collaboration.

Jose A. Fernandez, A.I.A.

A GLANCE AT HISTORY

STORES IN ANCIENT TIMES

JUST when, or where the first store appeared is unknown to us, though retail shops have been rendering service to patrons for centuries. As far back as 3000 B.C., stores flourished. The Bible mentions, merchants, merchandise and customers. For instance:

Job 28:18. "Syria was thy merchant by reason of the multitude of the wares of thy making; they occupied in thy fairs with emeralds, purple and broidered work and fine linen and coral and agate."

Ezekiel 16:8-14. "I decked you with embroidered robes, I shod you with Egyptian leather, I swathed you in fine linens, I clothed you in silk; I adorned you with finery, bracelets on your arms, a necklace round your throat, a ring on your nose, earrings in your ears, and a lovely crown upon your head. You were adorned with silver and gold, robed in fine linen and silk and broidered robes: your food was fine flour, honey and oil."

Acts 16: -15. "And a certain woman named Lydia, a seller of purple."

The earliest traders recorded in history were the Phoenicians, they were also manufacturers and mariners. They made the famous purple dye sold by Lydia and built ships and sailed them in transporting the many useful and beautiful things they manufactured. According to Herodotus, the coin was invented by the Libyans. We learn that the inhabitants of surrounding Asia Minor were skilled artisans in many lines of production in those days, and that they carried their merchandise to the limits of the then known world. Actual stores, in the present sense of the word came clearly into view in Greece and were carried, along with so much else to Rome. Roman shops were generally open faced booths, such as still flourish in oriental bazaars, wherein the goods carried are in full view of all passers-by. In the great days of the Empire, some of the Roman stores must have been truly luxurious in appointments and in the goods carried in stock.

After the fall of Rome, orderly association and exchange amongst men became impossible by land, while piracy was rampant on the seas.

What we now refer to as "The Dark Ages" slowly spread over the world. It is significant that this grim period of insecurity and turmoil, coincided with man's inability to trade peacefully with his brother man.

STORES IN THE MIDDLE AGES

After nearly a thousand years of chaos, the feudal system, heading up in the Papacy, succeeded in restoring some semblance of order and security. Men again found it worthwhile to make useful things. Travel and trade gradually revived.

Towns were rebuilt, and within the protection of their encircling walls, there was safety for the artisan and for the merchant who dealt in the products of his industry. The slow emergence from the dark ages, which began about 1100 A.D., eventually develped into the Guild System of medieval Europe. By the 16th and 17th centuries, the great merchants of Italy, France, Germany, Holland and England had restored the markets for the products of the Guilds. Standards of excellence were set up and enforced. Rates of pay and exchange were stabilized. Useful things were made on an hitherto unprecedented scale and means were found to get them to an ever expanding circle of buyers.

With the growing wealth came leisure and a renewed thirst for learning. It was doubtless no accident, that the great awakening which we call the renaissance, coincided with the peak of the Guild system.

Then in the 18th century began that stupendous change in production methods, which we refer to as the industrial age. This resulted in increased population in cities, eventually presenting more complex problems of design and merchandising in the retail store of today.

EARLY STORES IN THE U. S. A.

In the United States, until well along into the 19th century, retail stores scarcely existed outside the large cities of the Eastern Seaboard. Even here, they were seldom completely independent of the production process. Most production was a small scale affair, carried on by the master, with the help of his family and possible apprentices. What was made was then offered for sale right on the premises, or made to order.

But the Western moving pioneers were soon out of reach of this distribution system. They had to depend on peddlers or place orders in the East, for delivery by wagon, mule or packhorse train. But as with those who shopped in person, it made a difference where one bought a pair of shoes, a ready made dress, or a piece of furniture. Under this system of production and distribution there was wide variation of quality, utility and style.

Then during these days, steam began to be applied to both manufacture and transportation. Steam boats and trains vastly accelerated the spread of population. Production began to follow demand Westward.

But the retail store still had a long way to go. Even fifty years ago, American retail stores were generally, either the sales outlet for local production, or merely buildings devoted to the assembly and storage of merchandise. Few showed even a hint of the beauty and efficiency which today we take quite for granted. Goods were displayed in the boxes and barrels in which they were shipped. Rough board shelves and counters, hanging kerosene lamps and a pot-bellied stove, surrounded by tobacco chewing whittlers, constituted the usual fixtures in the store on Main Street.

Population grew in the decades and these merchants simply could not serve their expanding communities. Competition sprang up in every line. Sources of supply were changing. In the larger cities, factories were beginning to push out that flood of mass produced, cheap, serviceable goods, which has made America the wonder of the world.

"MODERN" IN EUROPE

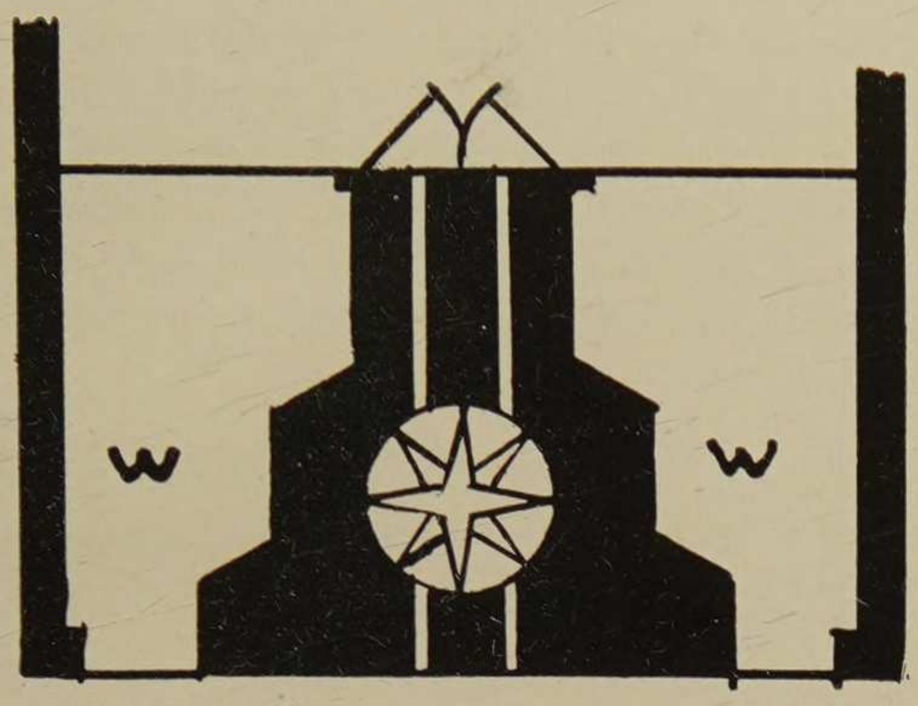
Established merchants found themselves with new competitors, often carrying identical goods at about the same prices. Very naturally, they began to give thought to the appearance of their establishments, and the first thought was imitation of most any type of building considered fashionable. Thus it came about that American streets were lined with shop fronts vaguely reminiscent of the architecture of France, Spain, Italy, Georgian England, etc. Meanwhile, in Europe certain bold spirits grew tired of endlessly imitating the past. They began that search for an architecture which should be rational and beautiful and which continues today. Sullivan expressed their objective in three words, when he declared, "Form follows function."

PSEUDO MODERN OR "MODERNISTIC" IN U. S. A.

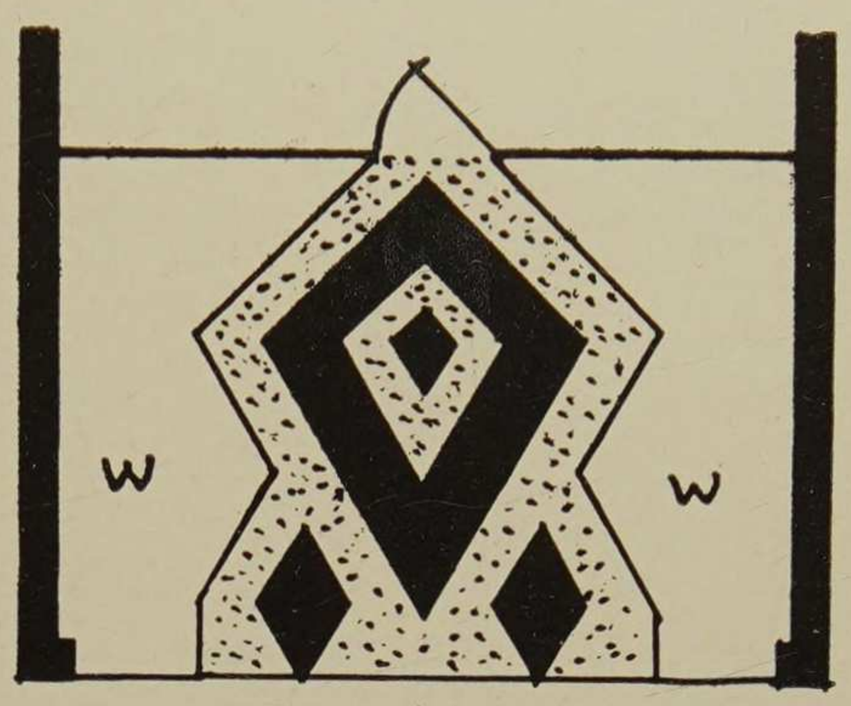
But if form was following function, it did not immediately catch up. Many of the earlier attempts at store modernization along the new European lines would now be called "modernistic" rather than functional. Store equipment makers were most receptive to the new trend. It certainly was as easy to imitate a "modernistic" shop

front as one in the Georgian style. Thus, for awhile, during the early 1920's, Main Street acquired many shop fronts which resembled nothing out of the past. Unfortunately, they did resemble each other. Generally these store fronts were designed by the contractor who installed them. No corresponding change in the store interior was considered necessary and no particular study was given to materials, general store design or lighting or color.

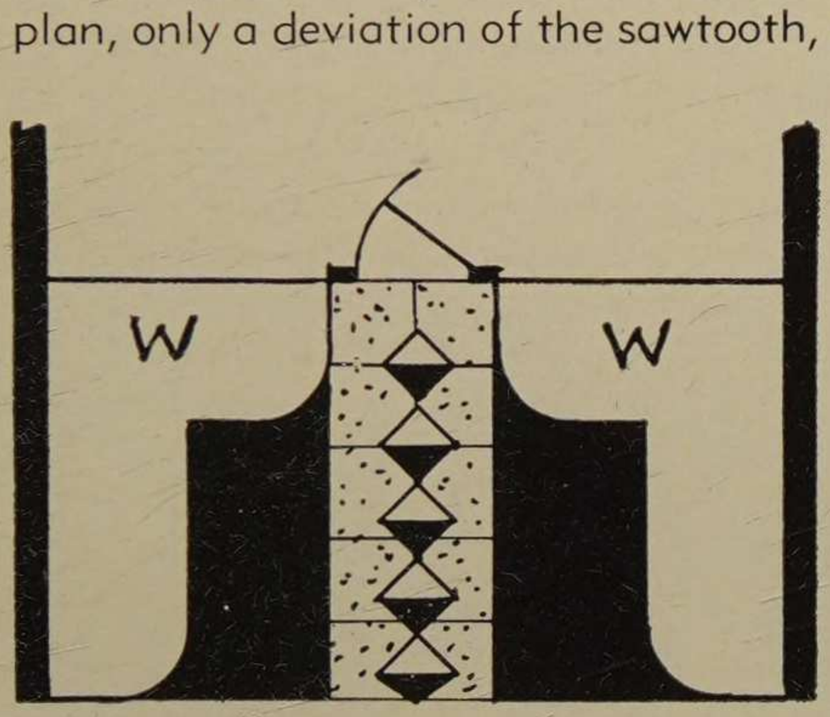
Show windows like this—

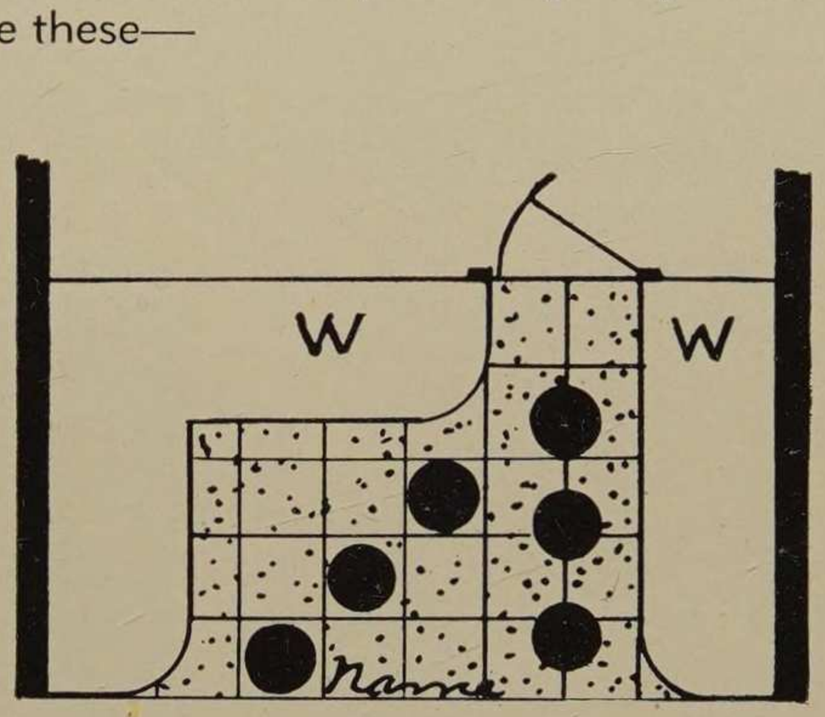


or like this were almost standard—



Some inexpensive material such as porcelain enamel in vivid colors and kalomine mouldings were the almost inevitable store front material solutions. The original saw-toothed entrance was modified by the joint impacts of the "stream-line" craze and the new availability of structural and curved glass. Then the prevailing shop front plan, only a deviation of the sawtooth, looked like these—





or like this—

Terrazzo floors were over-designed with all sorts of geometric patterns in boldly contrasting colors; pseudo Egyptian motif ran the gamut in the effort to be "different."

Architectural eyebrows were constantly raised at these attempts, and though the experiments broke with tradition, these stores hardly returned to the shop-keeper what he had lost through standardized mass production of so much of the stock he must carry. He desperately needed something that would again give his store a distinct personality, and now it seemed modernization was standardizing even the store itself.

DEPRESSION RESULTS IN TRUE MODERN STORES

However something occurred which has been conclusive in determining the trend in store design. Prior to the depression, trained architects in the U. S. A., had not been greatly interested in store design, nor haw it come to the attention of the average merchant that architectural skill would justify the cost of the architect's services. But the pinch of the depression brought them together. A few pioneer merchants sought out architects and designers, willing now to apply their talents to the problem of functional store design. The experiment was an immediate success.

These new stores were handsome. People liked them and returned to shop again. Merchants were pleased with increase in sales. Carefully considered store arrangement minimized confusion, lost motion and energy. Thoughtfully contrived display individualized even mass produced merchandise.

Notable American examples were the Lederer and Steckler shops. The first being of the arcade type and the second was probably the first open faced American shop. Soon after, the Vassar shop was built on Fifth Avenue followed by Rebajes on the same avenue. This last shop, built in 1940, is still radical in conception. See p. 23.

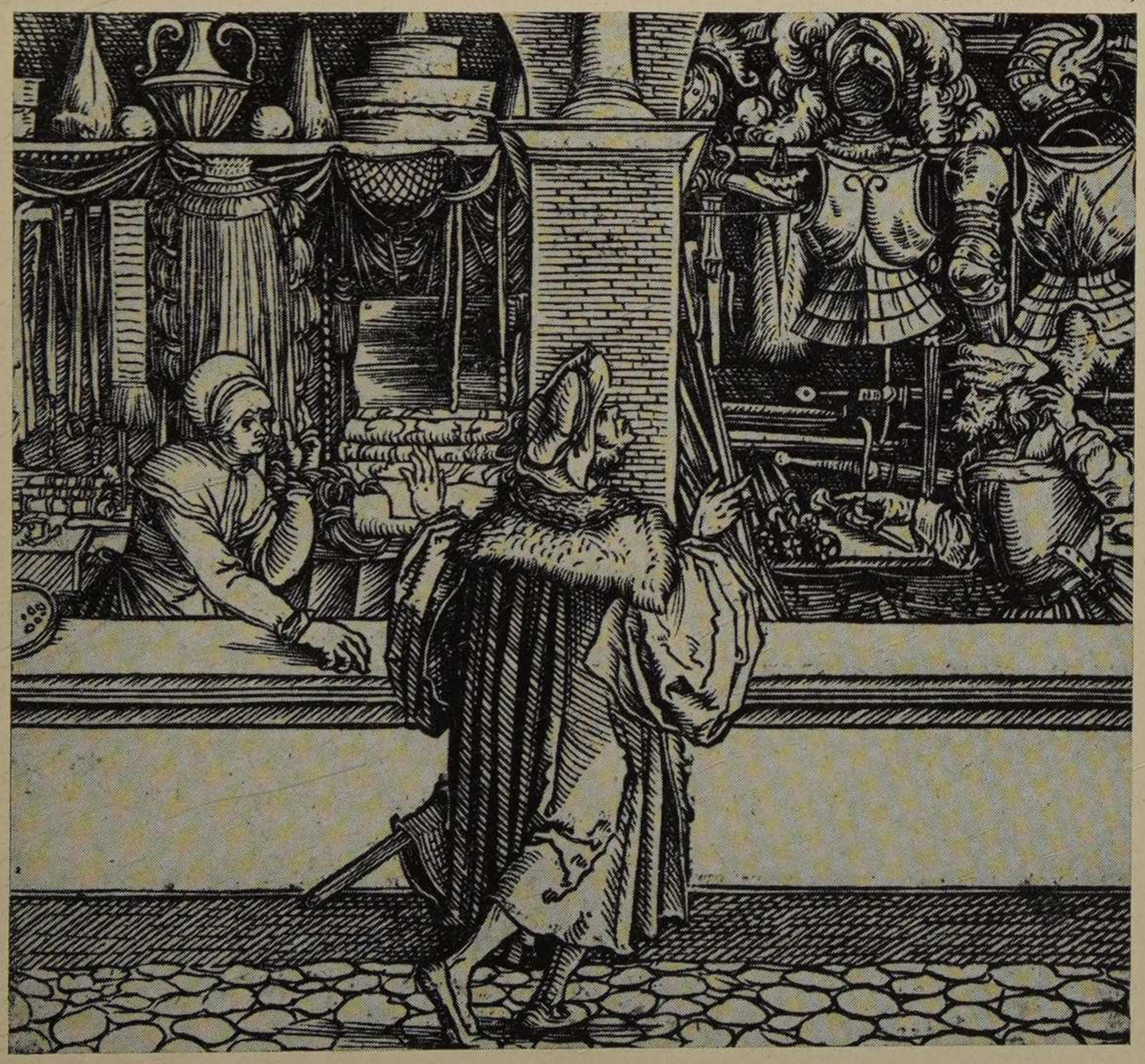
Certainly, for some time to come, the retail merchant's most troublesome problem will be lack of distinction in that great part of his stock which must be mass produced for efficient production. Certainly for some time to come, his most effective remedy will be the creation of a distinctive appearance in his store itself. And certainly, for the foreseeable future he will be striving for that distinction, along lines plainly indicated by present examples.

A ROMAN GROCERY STORE

Dried fruits, vegetables and poultry are displayed hanging over the store's entrance. In the interior the grocer's wife prepares some delicacies. (From a wall painting found among the ruins of Pompeii Reconstruction.)

(Bettmann Archive)

(Metropolitan Museum)

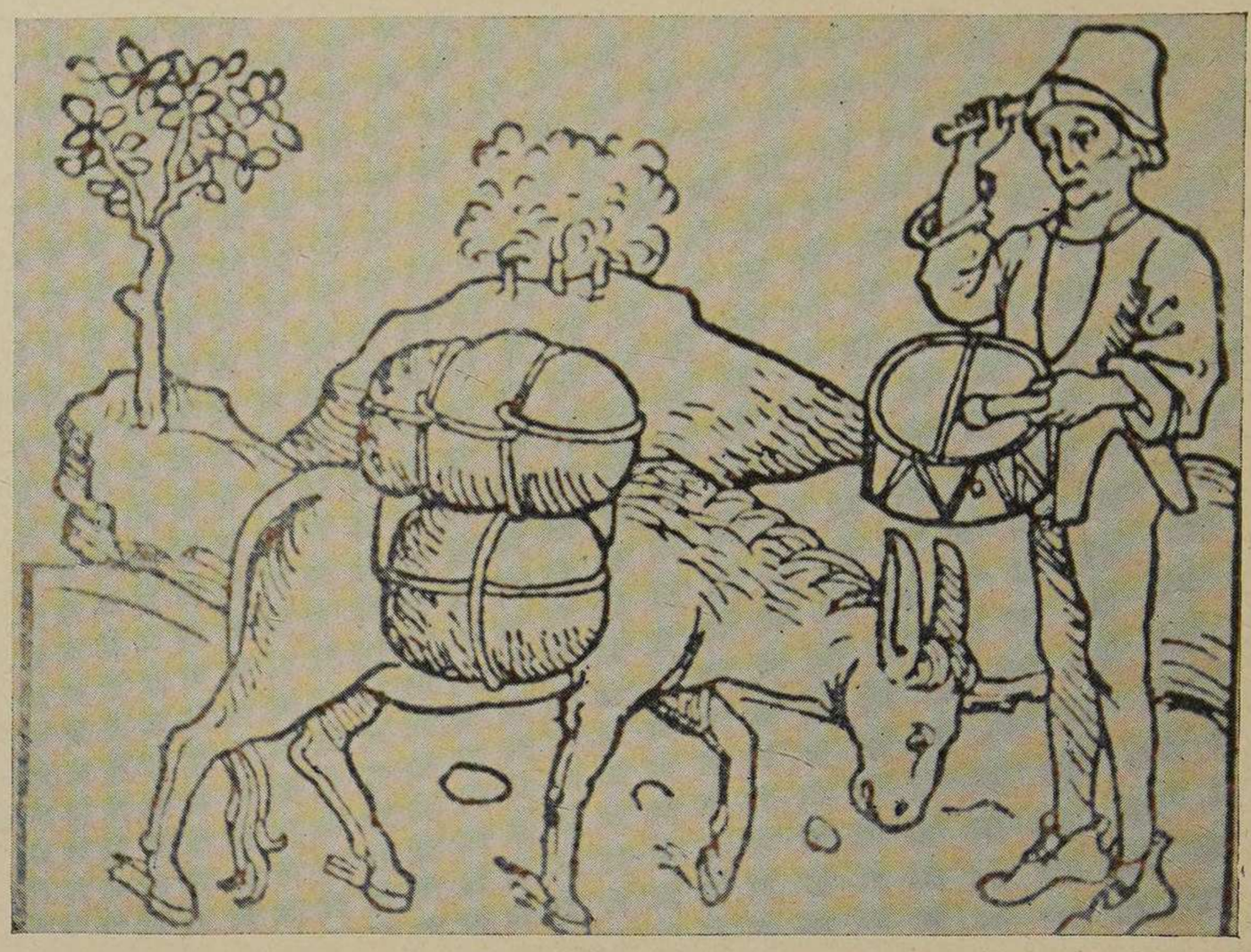


GERMAN 14th CENTURY STORE

An open-faced front. Selling was done over the counter to the customer in the street.

DRUMMING UP BUSINESS

Medieval retailer using a drum for promoting business. This expression is used even today. Woodcut 1475.



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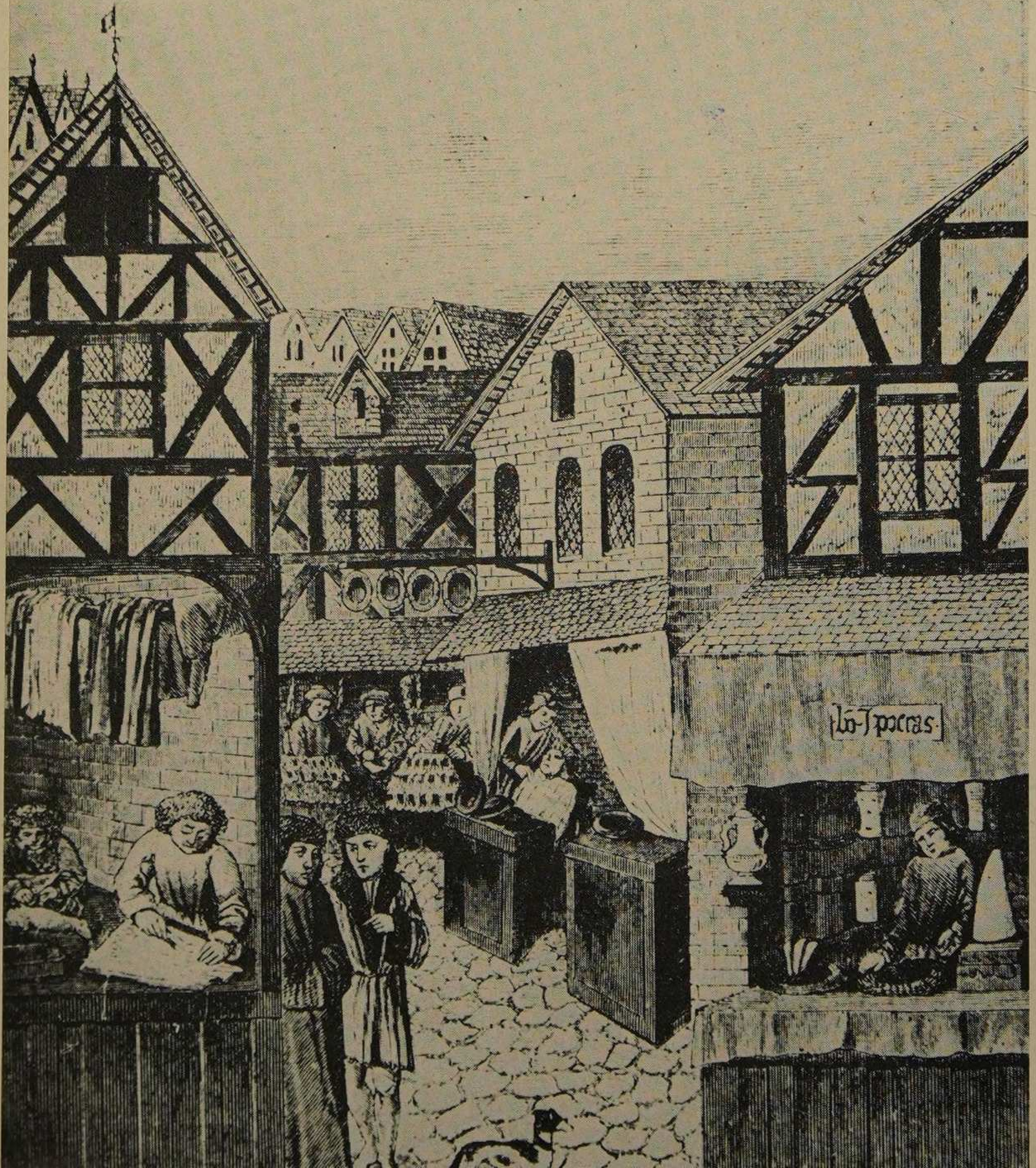


(Bettmann Archive)

A MEDIEVAL MARKET

Silverware, cloth and hats are displayed on stalls. The entire store is open to the buyers' gaze (open-faced) with the added advantage of being able to handle the goods.

PALAIS ROYAL
17th CENTURY

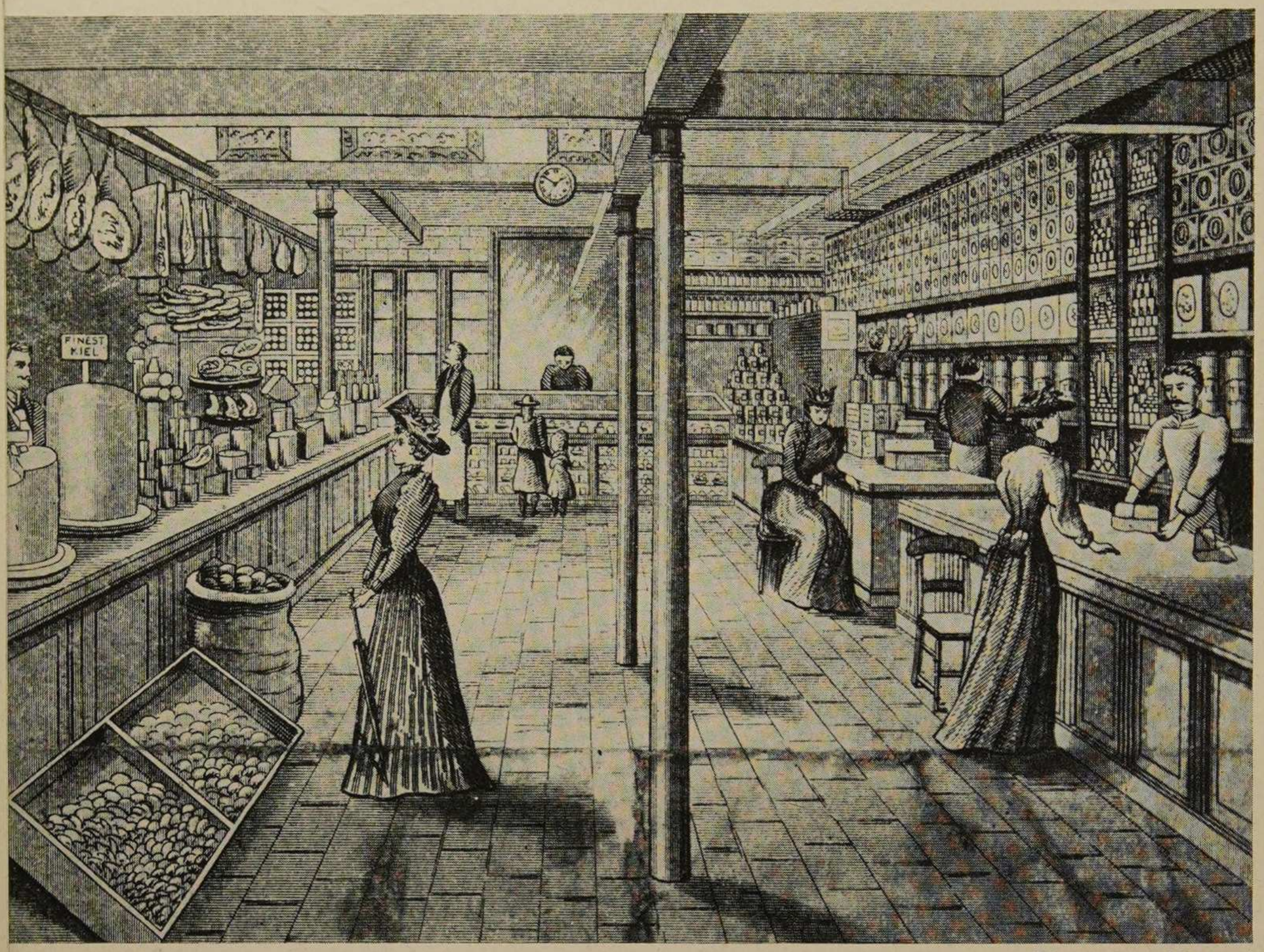
An interior view of an arcade showing various "shops" catering to both men and women.

(Metropolitan Museum)

(Bettmann Archive)

SOLICITING BUSINESS
NEW YORK 1880

Competitive merchants trying to drag customers into their stores. This was until recently a common practice in some sections of New York.

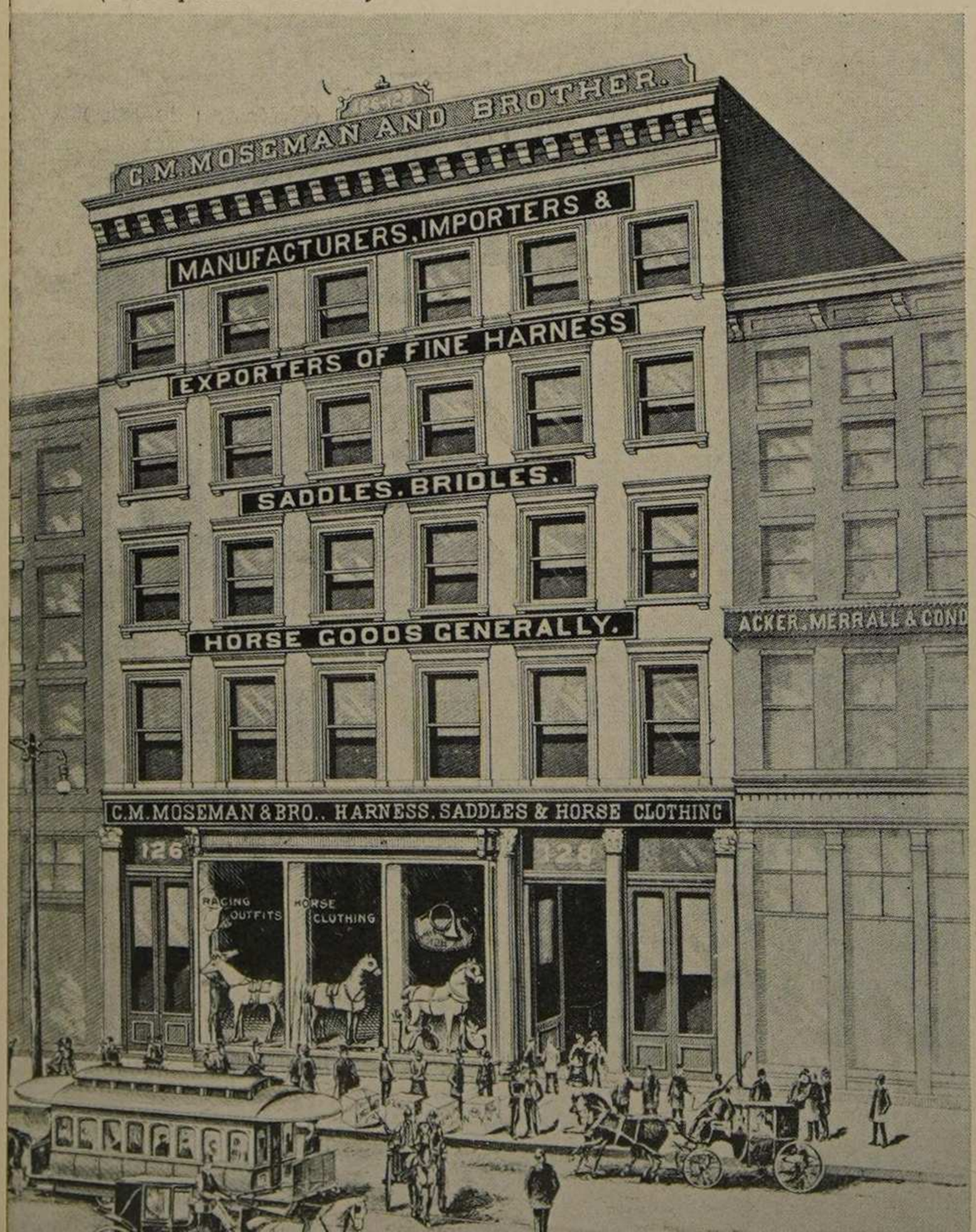


(Metropolitan Museum)

GROCERY STORE 19th CENTURY

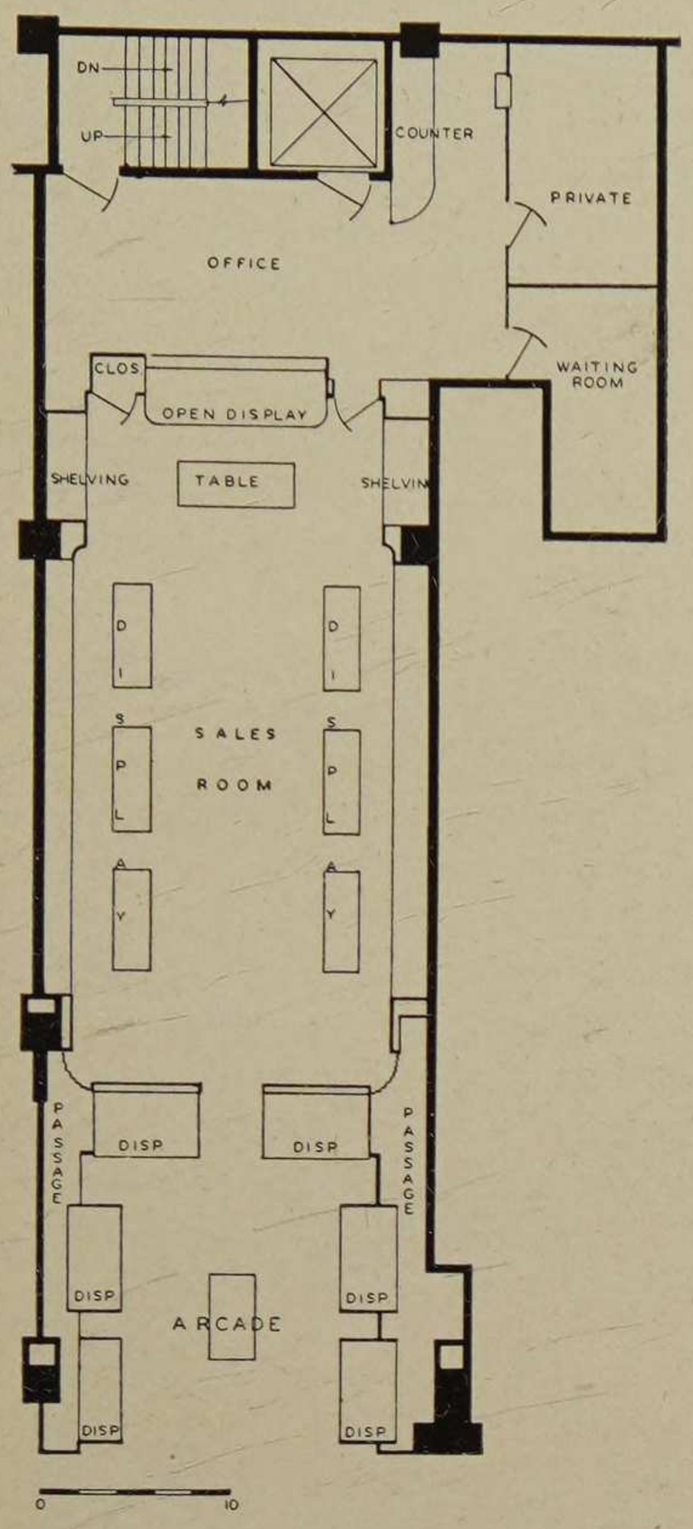
Dealers in teas, coffees and spices. Columns in center of store have not been utilized.

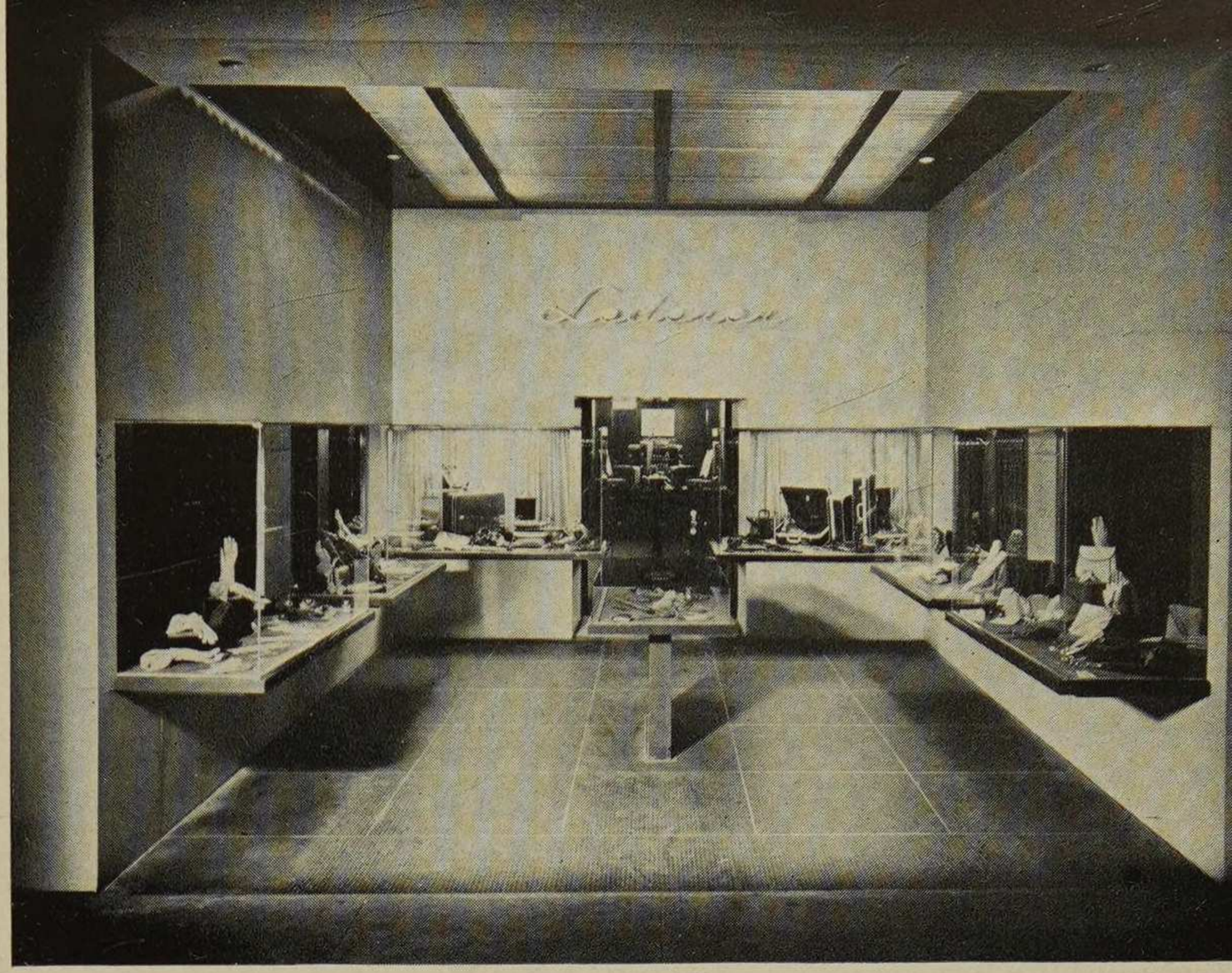
(Metropolitan Museum)



STORE FRONT 1900

Typical front of this period with cast iron columns, pilasters and bulkheads. In downtown New York hundreds of fronts similar to this still exist.



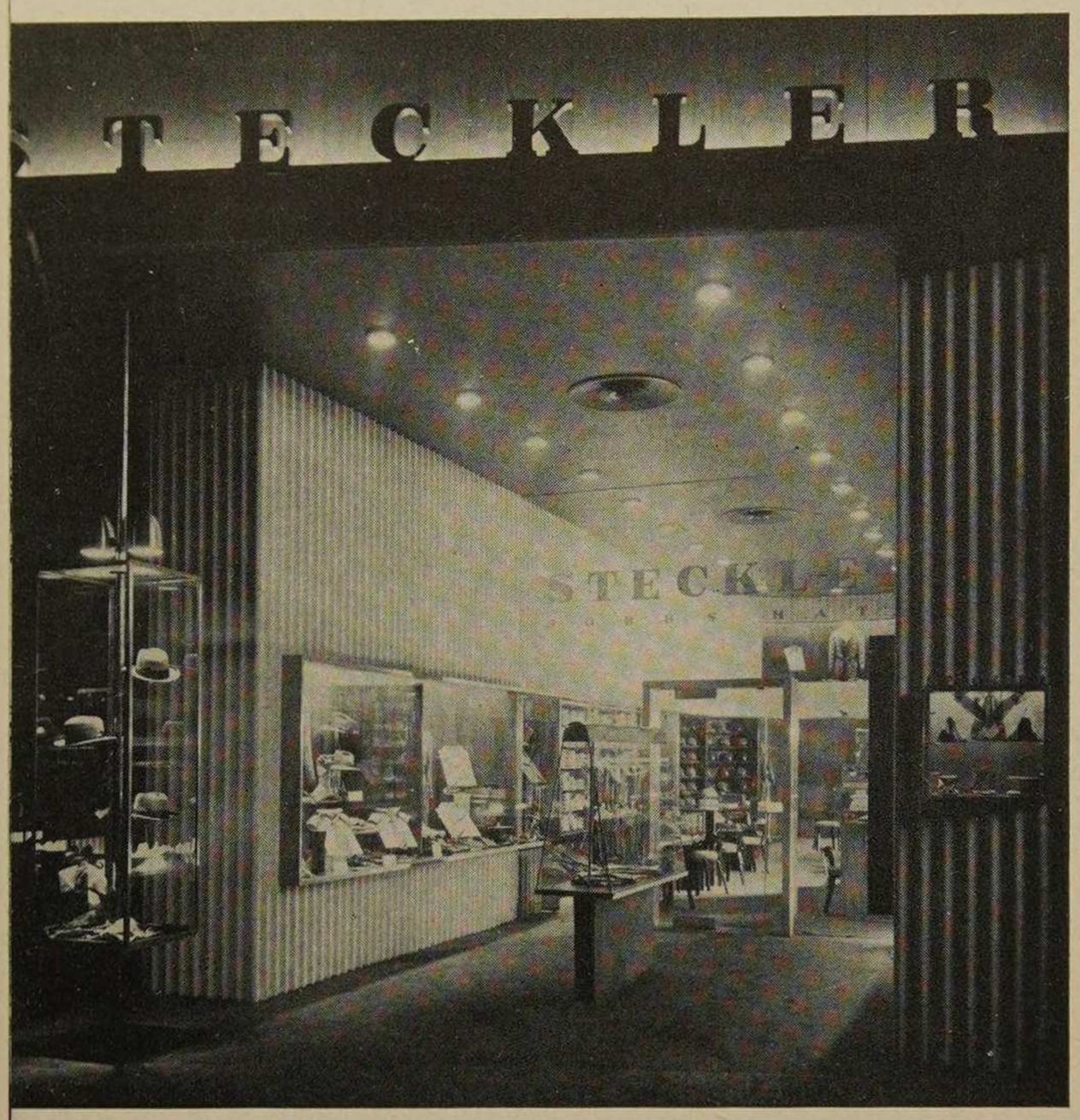


(photo Ezra Stoller)

LEDERER'S, Fifth Avenue, New York, N. Y.

Morris Ketchum, Jr., Architect
Victor Gruen, Designer

Twelve years ago the first arcade type front appeared in this country. This new approach to the problem revolutionized store designing in general. The tempered glass doors opened the interior to the passerby. The cantilevered show cases were a great departure from the old conception of creating a curtain wall above all cases, or of carrying the glass very high almost to the ceiling and then introducing "valances" to hide lighting fixtures. The cases have plate glass tops and are illuminated by reflectors in the vestibule ceiling. Bulkheads were discarded altogether. The suspended corrugated glass panels above with lights behind provide general illumination for the arcade. The center display case is, in itself, a magnet for the public, besides showing "featured merchandise." Floor is of black tile divided with metal strips in large squares. Facade material is grey Carrara glass suede finish.

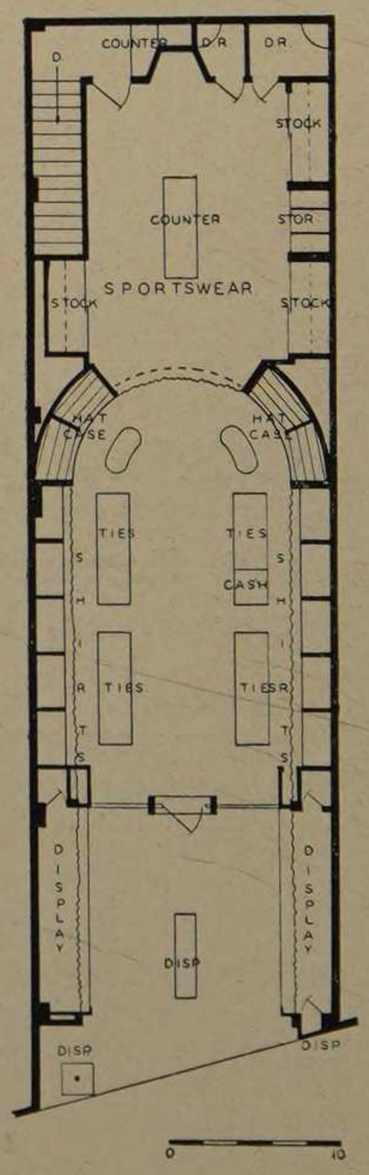


(Ezra Stoller photo)

STECKLER SHOP, New York, N. Y.

Morris Ketchum, Jr., Architect
Victor Gruen, Designer

This we believe was the first "open front" in the United States. It is a combination arcade and "open face." The dividing wall between store vestibule and interior of store proper is all glass, thus the entire shop becomes a "show window." This idea is further emphasized by carrying the painted corrugated transite of the exterior right through the glass divisions and onto the curtain walls of the interior. The show windows are not the old conventional type but two continuous "wall-cases" sunk into the walls. The sign is illuminated from behind. Note the two interesting display cases at the building line and in the centre of the arcade. The interior photograph shows how completely open the store is to the street. The corrugated transite curtain wall is painted buff and the woodwork is mahogany. Note the top hat decoration painted on the glass panels on either side of the door. This shop has had a tremendous influence in store design. It created a new approach to the problem of merchandizing. Since then, in our experience, 99% of specialty shop merchants want their stores to be as "open" as possible.



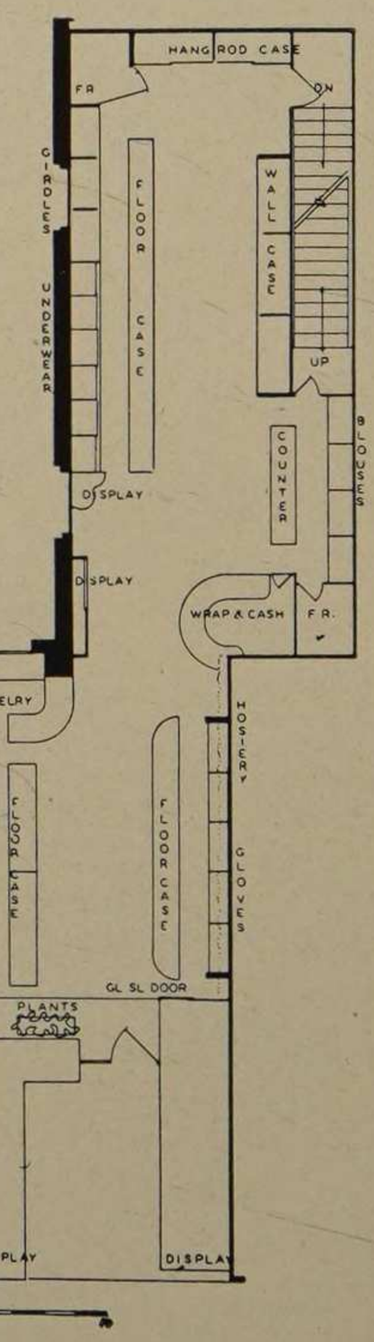
(all photos Adolph Studly)

VASSAR SHOP, Fifth Avenue, New York, N. Y.

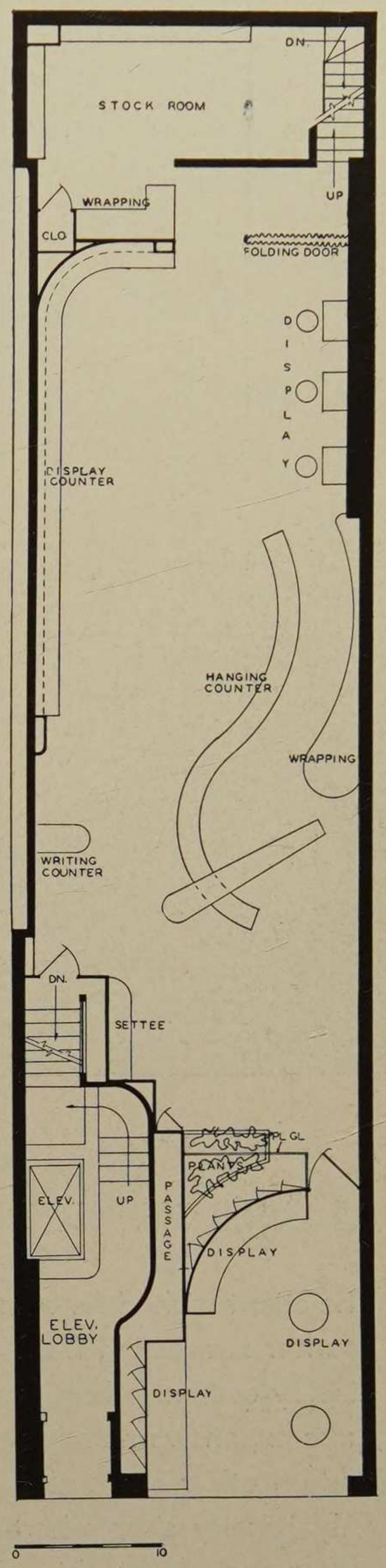
Jose A. Fernandez, Architect

VASSAR SHOP (Continued)

The Vassar Shop was built in 1940. The front is a combination of open face and arcade. The interesting feature at that time was that both display windows had 18" glass panels at the top allowing the spot lights in the arcade ceiling to shine through and point up the merchandise. Fluorescent strips are hidden behind the curtain walls. Note the bulkheads of the large windows for display of mannequins are only 8" high and recessed. This window, the arcade ceiling and the black terrazzo floor are carried through the glass partition into the store proper giving the illusion that there is no barrier between front and interior. The terrazzo floor has simple bronze strips forming oblongs. The marble area is a grey buff and the metal bronze, satin finish. The glove counter drawers are devoid of handles but by projecting the drawers one over the other at an angle, finger grips are provided. The woodwork is pickled oak. Note the scalloped woodweave curtain walls painted ash rose above the glove and hosiery counter cases and the three open displays set at angles. The floor case is illuminated from below and also from flush reflectors in the ceiling. Plaster ceilings are painted pearl grey, and carpet is rosy grey.



(all photos Roman Cecilia)



REBAJES JEWELRY SHOP, Fifth Avenue, New York, N. Y.

Jose A. Fernandez, Architect

In this open faced arcade front the same principles of its forerunners were carried out. The ceiling, floor and wall materials were carried through the glass partition into the store proper. The curved show case in the rear of arcade is accessible from the store proper and if necessary, merchandise may be shown out of this arcade case directly to the buyer. Space is provided for salespersons behind the case. This is an attempt to bring the store proper still more into the street and to unify the exterior with the interior as much as possible. The eye-level show cases take the place of the usual large show windows. The two circular glass display cases are supported by a single bronze shaft. For trimming these cases the floors slide down. The mirror to the right makes the narrow arcade appear wider. Illumination of all cases is achieved by flush spot lights in the ceiling of vestibule. The left wall from the break and continuing into the store is of flush pickled oak panels. Facade material is grey marble, bronze metal satin finish, floor is black terrazzo with bronze strips. The sign is bronze, on pins and not illuminated.

REBAJES JEWELRY SHOP (Continued)

The client wished for something unusual that would attract attention. The result is the "S" shaped counter suspended from the ceiling, the salient feature of this interior. There is a violin shaped display case also hung from the ceiling and resting on the "S" shaped counter at one end. Here more expensive merchandise is displayed and is accessible only to the salespeople. On the counter and on other suspended glass shelves all merchandise is exposed and as far as we know, this is the only jewelry shop where jewelry can be so freely handled by the customer, the extra-ordinary owner encourages this. The counter proper is white formica, the top is mirrored. Above it the fluorescent fixture with metal eggcrate is S shaped, also suspended from the ceiling. Larger pieces of merchandise are displayed on a long built-in open shadow box above another display counter. Innovation was planned, deliberately to attract attention, to make comment, to create that "memory value" so valuable to merchants. In this case it has proved "good advertising." Since then there has been a riot of things "hanging from the ceiling."

ON THE MERCHANT'S PROBLEMS

COMPETITIVE URGE

SUCCESSFUL merchants are naturally proud of the institutions they have built up. They rightly attribute success to their skill in winning and holding buyer approval. So they are always on guard against its loss—always eager to hold and increase it. But always nowdays, there are nearby merchants, just as eager for that same approval and often very clever in bidding for it. The result is competition; that spur to effort which transforms the luxuries of yesterday into the expected services of today. It urges every merchant to constantly do his best, and at intervals is sure to confront him with the question, "should I spend money on my place of business in order to improve my competitive position through better service to more people?"

When an honest answer must be "yes," another modern store is on its way. But making a start may be delayed. Obviously, the first results of any change will be expense, confusion and problems of many sorts. So, understandably enough, merchants generally think very carefully before making the decision. But hard facts posed the original question. Only positive action will change them. So at last the merchant resolves to really have that attractive, efficient, modern store and comes to grips with the problems summed up in the words, WHERE—WHEN—FINANCING—PLANNING?

WHERE?

The alternatives here are—to build—to move—to stay on, with improvements and expansion. Building does offer the best chance of an ideal outcome. Starting from scratch, the building can be deliberately planned to suit its purpose. But the cost involved is generally prohibitive. Moving may lose some old customers but may pick up more than enough new ones. Unexpected delays may stick the merchant with rent on both old and new quarters. Planning must be careful; timing exact. Staying on with expansion will involve inevitable confusion and some interruption of business during construction.

The location, new or old, will have a powerful effect on the outcome. That effect must be carefully weighed against the cost. Real estate men will have rated all locations and rent asked will vary accordingly. But this rating should be questioned and checked by personal study of the passing crowds, neighboring businesses and general neighborhood trends—all this with reference to what the merchant expects to handle and how he proposes to operate. His line and size may warrant a corner on Main and a busy intersecting street, or a nearby middle of the block location might be better. Then again, he may expect to appeal to patrons who do not care to battle the crowds and prefer some nearby but quiet side street.

WHEN?

In store work as probably no other line of construction, time is literally money. If building or moving, it is of great importance to be out of one place and into another by some definite date. If present quarters are to be enlarged or modernized, construction should not intrude into known peak selling seasons.

FINANCING?

How much should be spent? Obviously nothing should be spent which will not bring a worthwhile return during the term of the lease; nothing sacrificed, which if included would bring added worthwhile return during assured occupancy. But those are generalities. How much in actual dollars? Of course the merchant must finally decide that according to his means and hopes. Now merchants are trained in shrewd buying but this is a matter outside their experience. Pride in their institutions could lead to extravagance. Long training in close buying to unwise economy. But good advice is

available from two quarters. A competent store architect is unlikely to advise unwise economy. The merchant's banker will not approve an outlay not warranted by circumstances. If the proposed budget strikes the architect as adequate and the banker as warranted, the merchant can feel confident of having found the middle way of good judgment. Here I might remark that if adequate money simply cannot be found and if everything is thoroughly understood, architects will generally accept a limited budget as a challenge to their skill and ingenuity. Many of the stores shown on succeeding pages were in fact carried through on limited budgets, but **which ones** may not always be apparent.

PLANNING?

At this point the merchant must make his most important decision. Where can he get the skillful planning which will produce the expected results and so bring back his outlay with a profit? It will promptly become apparent that store planning service is available on a commercial and on a professional basis. There are many non-professional organizations which offer planning, construction, decoration, etc.; in some cases even helping with the financing. Apparently they hear of contemplated store improvements by magic. Their salesmen call early and often. On the other hand, store architects are barred by their code of professional ethics from advertising or even soliciting commissions. Apparently then, the architect is at a great disadvantage. But on his side there are important facts. When the store architect gives out plans and specifications for bids, these bids really mean something. All contractors will be bidding on the same specifications and all will be watched for exact performance by the architect. Thus the merchant is really in a position to balance what he must pay against what he will get. Then merchants know what they do and do not want. What they want being a truly individual and distinctive store—what they don't want being a store looking much like thousands of other stores. So it works out that countless stores are being professionally designed nowdays and that they are getting the favorable notices—and the crowds.

ARCHITECT MERCHANT RELATIONSHIP

Since architectural services in connection with store work have become common only during the last few years, it seems worth while to devote a few paragraphs to this relationship.

Let me say at once than an architect should not be retained unless and until he has the complete confidence of his prospective client. Once that confidence is given, however, the merchant should explain every material fact about his building, his lease, his budget, his merchandising plans, his hopes, his ambitions. The architect is equally involved in the outcome. His professional reputation depends on the success of the stores he designs and on how well he serves his clients. That in turn depends on how thoroughly he understands the situation. Here I might remark that an experienced store architect's advice would be worth considering in connection with location, timing, and fixing the amount to be spent. However he is often retained only after all these matters have been settled.

Once retained, it is up to him to work out with his client the age old problem of the retail store in the light of the existing situation. In whatever way is best under the circumstances he must plan for.

1) Display of the merchandise
2) Its housing and protection
3) Adequate space for store traffic
4) Adequate storage of stock not immediately on display

OUTLINE OF ARCHITECTURAL SERVICES

Here is an outline of his professional services:

1) The architect provides an office, complete with draughting equipment, trained draughtsmen, office personnel, etc.
2) When consulted, he must spend sufficient time with the prospective client, so that he is familiar with the merchant's situation, and the merchant in turn, fully understands his terms and services. The architect is recompensed usually by a fee that is based on a percentage of the cost of the operation. He receives no other fees of any sort whatsoever.
3) Should he be retained (this may not happen during the first interview and further consultations may be necessary before the merchant is ready) he must now inspect and measure the building which is to house the new store. Should the job be out of town the time consumed is increased accordingly, as will be the case throughout.
4) From notes and measurements he must now draw the building to scale according to its present physical condition.
5) He must obtain from the merchant information regarding merchandise, methods of his business, and discuss with him fully the housing of his merchandise, the merchants preferred and tried ways of handling this and improve on these if any are found wanting.
6) With the building itself, the merchant's requirements, hopes and wishes in mind, he must now prepare several preliminary sketches of both front and interior, so that the merchant can visualize the effect of the proposed treatments. These must then be fully discussed and revised if necessary until a complete agreement as to the very best solution has been reached.
7) He now prepares complete working drawings, draws important details and writes specifications.
8) He must then furnish all contractors who are invited to bid with blue prints and specifications, and contribute the time necessary to make plain all requirements for the job.
9) Should bids be higher than the contemplated appropriation, he must revise drawings and obtain fresh bids.
10) He now examines bids with client and discusses with him the comparative abilities and standing of the bidders.
11) He files drawings with the Building Department and secures an approval, making any required changes.
12) After construction begins he must supervise the work. Maintain contact with the contractors and subcontractors the job superintendent and his client, overlooking nothing, in order that valuable time will not be lost. He must find time to design any special furniture or equipment if required, and shop for wall coverings, floor coverings, lighting fixtures, etc. Plan the color scheme and make certain on construction that plans and specifications are being exactly followed.
13) As the work is completed he must issue certificate of completion.
14) Should any disagreement arise between owner and contractor, or between contractor and subcontractor, he must act as arbiter.

ON THE ARCHITECT'S PROBLEMS

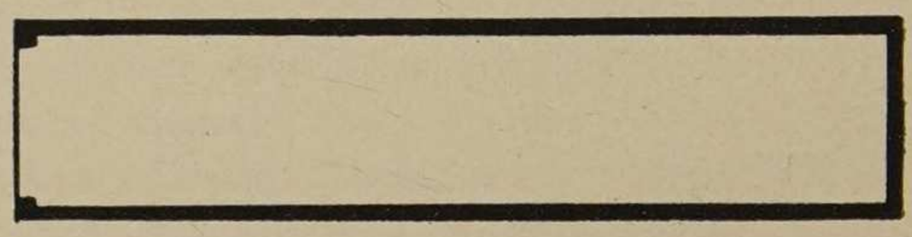
PLANNED SHOPPING CENTERS

BEFORE commenting on the problems which the architect usually faces may I express the hope that the trend toward shopping centers, planned and built as a unit, may continue and accelerate. Space requirements of various types of stores could be accommodated by means already worked out in office buildings. Stipulations in the leases could curb excesses in signs and store front treatments while still leaving plenty of room for store individuality. Quite a few such centers exist now. Many are in the planning and financing stages. The need is recognized. Just lately, Columbia University allocated its McKim Fellowship Fund to an extended study of this subject. The findings are to be published.

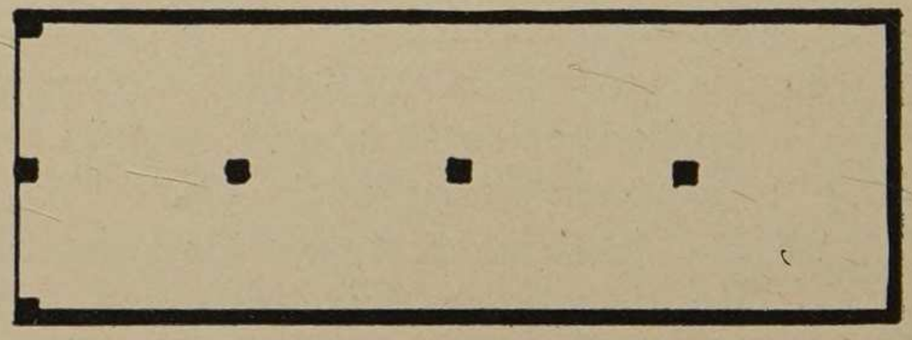
PROBLEMS OF MODERN SHOP IN OLD BUILDINGS

Meanwhile Main Street is still with us, still much as it was built decades ago by people who had no faintest idea of the needs of a modern store. On or near it stands the architect's immediate problem; an existing structure which will confront him with one of several difficulties.

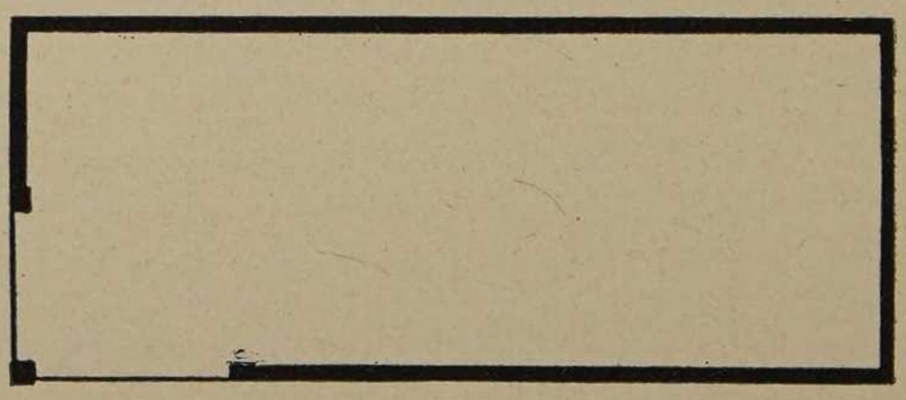
Bowling Alley



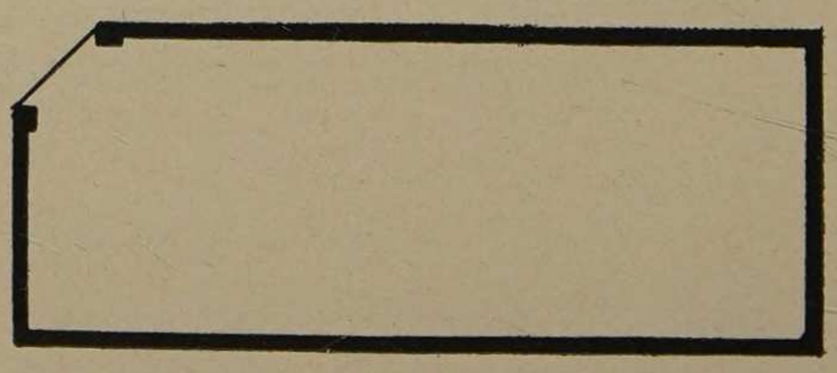
Immovable Points



or a corner like this



or this



Of course not all existing store buildings fall into one of these categories, but generally it is within a building of one of these types that the architect must contrive his seemingly unhampered store design.

If confronted by the "bowling alley" type, his plan must make room for merchandise, fixtures, clerks and patrons, all without making the shop look still longer and narrower. However the illustrations and plans will show many instances in which this seemingly impossible task was accomplished successfully. Skillful planning finds room for everything. Clever design and decoration improve the apparent proportions.

The "immovable point" type generally results from the throwing together of two adjacent stores. This does improve the proportions but leaves the columns after removal of former dividing wall. These columns could be removed if the lease should warrant the outlay, but in practice they often remain as a challenge to the architect's ingenuity in making them seem welcome parts of his design. (See page 31).

UPPER FLOOR PROBLEMS

Upper floors in old buildings are often a problem. Originally planned for apartments or offices, the access stairway steals several feet of valuable window display space. Occasionally these upper floors can be left vacant and the front entrance stairs removed, using the whole building as a sort of billboard background for the sign. Such a treatment is shown on page 32.

A less radical treatment leaves upper floors in use, access to them now being by a stairway opening from a recessed vestibule. This permits display space along entire store front. (see page 34). Variations of this treatment are shown in plans page 30.

FUTURE EXPANSION

Possible future expansion must be considered. It will probably be upward, thus removing the need for a stairway opening on the street, but involving interior stairs, or elevators, or both. In case of a new building, foundations and steel should be designed to carry the weight of additional floors.

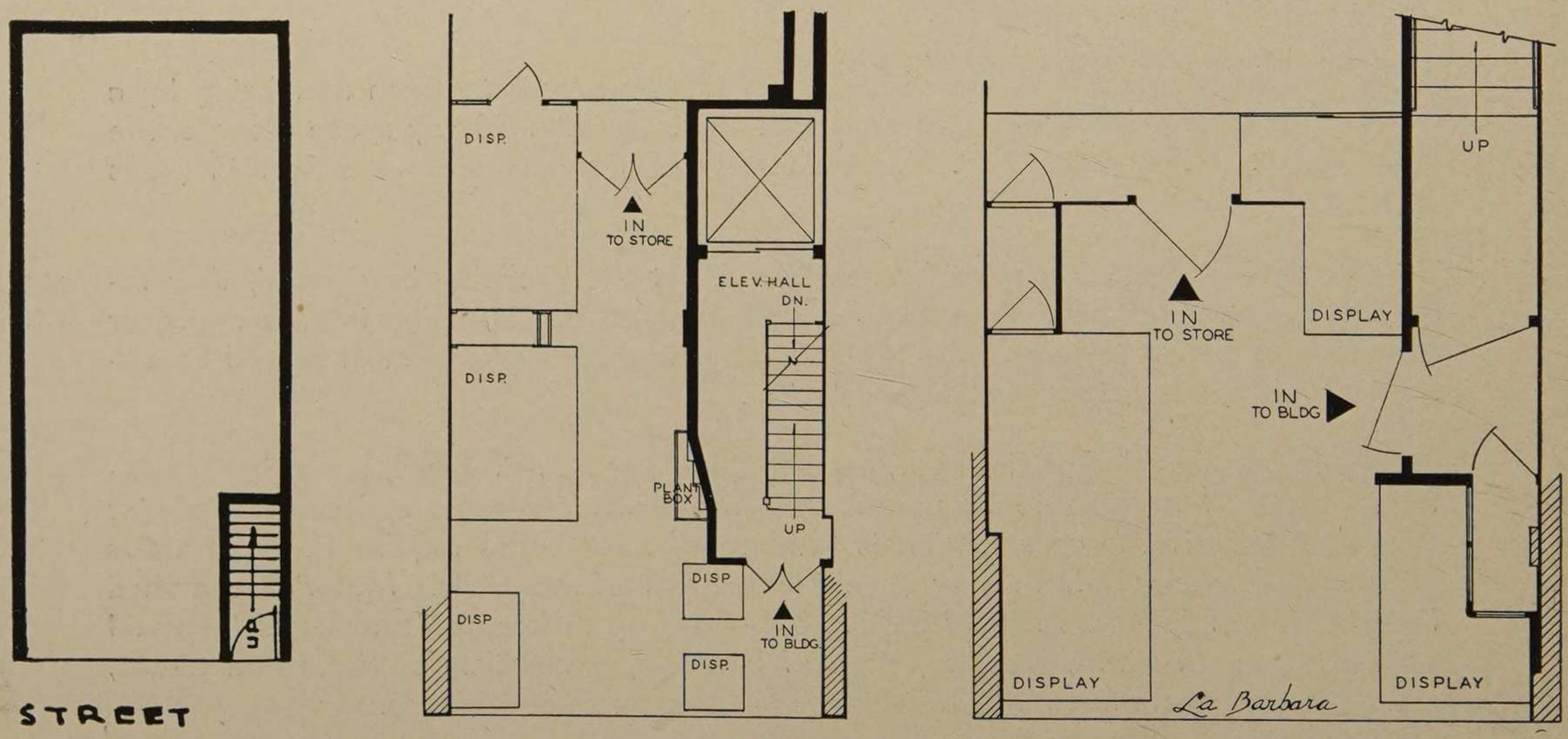
Buildings are classified as fireproof, semi-fireproof, or non-fireproof, according to materials used. Materials to be used in the modernization must be correct for that classification. If the construction is "fireproof" most codes require fireproof stairs (fire towers) enclosed from floor to ceiling in fireproof materials. Materials specified for any sort of staircase should be durable and easy to keep clean. Local laws will generally dictate width, location, sizes of landings, dimensions of risers and treads, etc. The architect must familiarize himself with all local regulations.

Any provision for vertical expansion will simultaneously present him with a problem and an opportunity. The problem results from inevitable concentration of traffic; the opportunity from the fact that patrons can be directed past selected types of "impulse" and "convenience" goods on their way to upper floors. Naturally, the traffic problem is most acute in larger stores. In the typical specialty shop, the problem in connection with interior stairs is simply to get people to use them. Broad, easily rising stairs confront shoppers with a minimum physical and psychological obstacle, especially if an intermediate landing can provide a momentary pause and a stimulating view of the whole first floor selling area. Every possible provision for safety is imperative, for stairways are always a possible source of accidents. When elevators are needed their location must get careful study. They will get the brunt of the traffic. Everything possible must be done to avoid resulting jams.

Differing floor levels are also a problem. Steps or ramps may be necessary but everything possible should be done to avoid accidents. With possible lawsuits in mind, the architect will go to great lengths and sacrifice much to avoid steps or steep ramps at the store entrance.

Upper story fenestration is another routine problem. The original windows are often unsuitable for store use. When there is air conditioning of all floors, there really is no need for such windows. It is quite possible, not too expensive and much more reliable as to illumination, to depend on artificial lighting during all business hours. However upper story display windows can indicate upper floor identity with the store and are extremely visible from the road and the opposite sidewalk. Then many people will feel more at ease on upper floors with windows, to which they can carry goods for daylight inspection.

Frequently upper floors are rented to other tenants for offices, apartments, restaurants, etc . Such tenants must have access from the street front. To gain frontage for the store proper, thus making it appear wider, while also developing a better design, the entrance to upper floors is often placed behind a show window in the vestibule or arcade, instead of on the building line.



All these usual problems grow out of the fact that most modernized stores have to come into existence in buildings not designed originally for present day retailing. But the experienced store architect will have encountered them so often that little precious time is lost in finding the solution which is the best that the situation permits. He quickly gets along to his real problem, the designing of a distinctive and individual store front and interior.

PAT DARLING SHOP, Baltimore, Md.

Jose A. Fernandez, Architect

In this small shop, the column was treated by applying "Marbalia" paper and building a display platform around it.

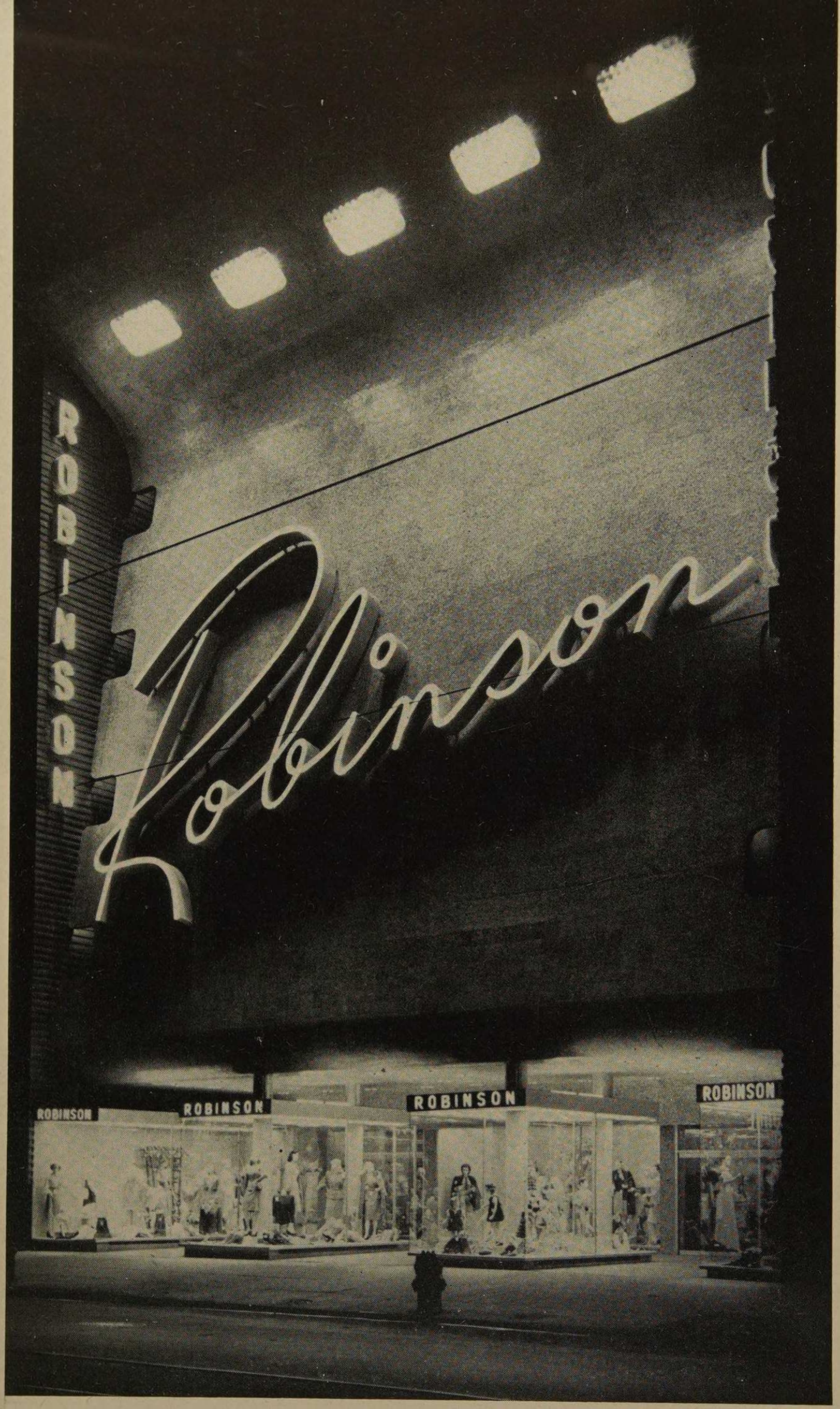
(photo Gottscho-Schleisner)

SHARLACH'S, White Plains, N. Y.

Jose A. Fernandez, Architect

A small octagonal display case was suspended from the thin lally column, illuminated from above. Note striped wall paper on column.

(photo Gottscho-Schleisner)



(photo Gottscho-Schleisner)

ROBINSON'S, Philadelphia, Pa.

Gruen & Krummeck, Designers

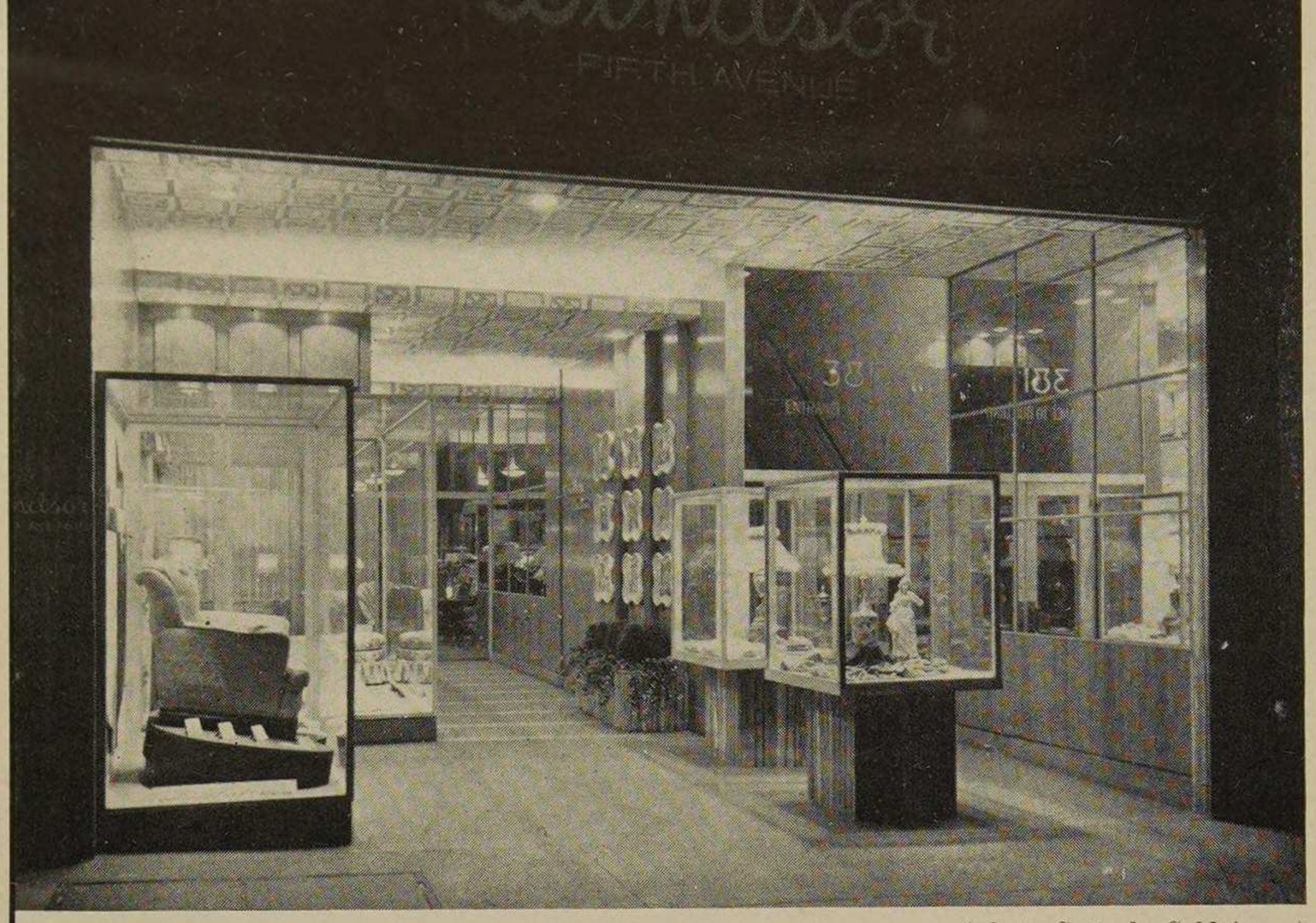
A very dramatic treatment of the upper floors where the sign has been treated as a "billboard." The upper floors are not unprofitable for they are used as selling floors. However, billboard treatment, even if the floors above are vacant, will enhance the appearance of the front and make it more impressive. Ceramic tile was used as a background for the powerful sign, which is on pins and lighted from above.

(photo Gottscho-Schleisner)

BLACKTON'S, Fifth Avenue, New York, N. Y.

L. J. Gluskin, Designer
Wm. Modin, Architect

An equally dramatic treatment of the floors above although entirely different in conception. Here the second floor is open to the street indicating to the passerby that the second floor is a selling area also. The main facade material is crabapple quartsite (stone) in three colors rough cut and irregularly set. Floor is terrazzo, ceiling is plaster and metal is bronze. The sign is not too large and the letters are hung on pins.



(photo Gottscho-Schleisner)

WINDSOR DECORATORS, Fifth Avenue, New York, N. Y.

Jose A. Fernandez, Architect

The entrance to the store above was originally at the building line. By placing the entrance 10′-0 from the building line, introducing two low display cases and allowing the terrazzo floor and ceiling to carry through, lining the wall with mirrors on the north side—the front appears much wider and more interesting. (See plan p. 30.)

LA BARBARA SHOP, New York, N. Y.

Jose A. Fernandez, Architect

A different solution to the problem of doing away with entrance at the building line. Here the entrance door (to the floors above) is concealed by the oak panel behind the hat window to the right. There are two small apartments above. (See plan p. 30.)

(photo Gottscho-Schleisner)

THE STORE FRONT

ITS PURPOSE AN OLD STORY

MANY readers will remember shopping districts where the merchants certainly met shoppers halfway—right out on the sidewalk in fact. Once contact was established, via coat sleeve or lapel, the battle was on. The prospect struggled to escape—the merchant to drag him in. Sometimes sales resistance prevailed—sometimes it was salesmanship. But whatever the outcome, these sidewalk salesmen were correct in believing that if a passerby could be stopped and exposed to some sort of salesmanship, he might buy something.

Of course such rugged sales tactics are outmoded today. But it is as true as ever that if passersby can be stopped and exposed to the calculated appeals of the modern store front with its displays, they may respond by buying something. So it works out that the store front is the modern merchant's well dressed, well mannered sidewalk salesman. Its job is to favorably impress the passerby, direct his attention to the goods on display and silently but persuasively invite him to enter and shop. Beyond that, it should have what I call, "memory value" so that people remember the shop and its appearance and location.

All this the merchant is entitled to expect from his modern store front. In striving to fulfill these requirements, store architects have made use of a growing variety of facade materials and treatments. I will continue with a list of successful facade materials with comments of their appearance, cost, durability and ease or difficulty of maintenance. Then in the picture section following, I will show how these materials have been used effectively by some architect.

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FACADE MATERIALS

MARBLE is attractive and gives the front a sound, rich look. However, most marbles are sensitive to weather, and may lose their original color, acquire stains from errosive and other chemical reactions, or crack and disintegrate. Care must be taken in selecting marbles, as there are a number of them which "weather" best. Cleaning and periodic care of marble will help retain its beauty as well as lengthening it life.

GRANITE, this is not only a handsome material for a store front, due to its simplicity, but it also possesses wonderful weathering qualities. The cost and erection of this material is usually prohibitive for the average merchant.

STONE, lime stone and cast stone are very good materials (relatively expensive) to use, especially when an "institutional" or dignified front is required. They have a tendency to soil quickly, thus requiring more maintenance than materials with hard polished surfaces.

TERRA COTTA, a very good material, durable and it weathers well, may be had in any number of colors, forms and textures, and considering its qualities is not too expensive. Can be left unglazed and cut in long, narrow pieces called "Roman brick."

PRE-CAST TERRAZZO, this is a synthetic material which not only may be had in any range of colors, but is also very flexible as to form (round, wavy surfaces, etc.)

CEMENT STUCCO, this material weathers best in mild climates, and may be obtained in smooth or rough textures. Any variety of colors may be had. However, this material becomes soiled quickly and should not be used in lower areas. Even in higher areas it becomes streaky from rain, etc.

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DEARBORN, MICHIGAN

CERAMIC TILE, this material may be had in any color, texture or shape. It weathers well, and there is no great maintenance problem. However, it has a tendency to give the facade a hard or rigid appearance.

STRUCTURAL GLASS, due to its low cost, simplicity of installation, color range and ease of maintenance, has been extensively used during past years in store façades. If not expertly installed it will break, especially in the lower areas. It is relatively inexpensive.

PORCELAIN ENAMEL METAL, a hard material that weathers well and may be had in almost any color, and is easily shaped. Various textures may be had. However, it has a certain "ordinary" quality that most designers object to. It is used extensively in cafeterias, restaurants, food stores, etc.

WOOD may be used in a store front both in veneers or solid stock. Veneers should be used preferably where the rain and snow does not reach them, and panels should not be too large. A protective finish should be applied. Proper maintenance is important.

BRICK, especially in a rural district, this material may be used successfully. It might be painted a light color, or left natural.

FIELDSTONE, relatively expensive, but very durable. Very successful in some types of store fronts. This material gives an attractive rural feeling.

The choice of materials may depend on availability in the time allotted to the construction. If a particular material cannot be obtained in time, it may be wise to choose another which can.

FUNCTIONS OF STORE FRONT

Now let us turn from facade materials to store front functions.

1) The store front must provide an effective barrier between store and street during hours when the store is closed and give easiest possible access during business hours.
2) It must advertise and identify the store.
3) It must include provisions for all possible contingencies in displaying the merchandise carried in stock.

As to function #1, no great thought need be given to security. Police and insurance take care of that. A properly designed and located entrance is important. It should be ample for store size and anticipated traffic and should be in plain sight from the street, not hidden behind display cases or the like.

As to #2, it is important within the limits of good taste and the funds available that the front should be distinctive and individual. In their capacities as architects, decorators, stage designers and practical psychologists, store architects have been remarkably ingenious in working out facade treatments which are original enough to be good store advertising and in such good taste that the attention attracted is favorable. Many such treatments as shown in the picture section following.

WINDOWS AND WINDOW DISPLAY

As to #3, provisions for display must be based on the types of merchandise to be sold. Show window height and depth must be planned to show goods most advantageously. Large items like furniture, radios and the like are best displayed on show window

floors, raised little if any above store floor level. Jewelry, candy, gloves and similar small items are more effective when displayed at or near eye level.

Window display has become a definite profession during the last few years. The accomplished store architect of today needs to have more than a casual understanding of display techniques and requirements so that his construction will anticipate future needs. As a general thing window backs will be designed simply, though in keeping with the general design of the store. Inexpensive plywood panels, treated flush or with "V" joints or small mouldings are a good solution. They can easily be covered or repainted by the displayman. Show window floors can be of some decorative and permanent material, like tile or terrazzo or they too can be of plywood, according to whether they are likely to be covered or uncovered in the usual window trimming. As various following pictures will show, some very clever designing has gone into creating a maximum of display with a minimum of obstruction to a view of the interior.

OPEN FACED STORE FRONT

This particular design technique reaches a climax in what is generally known as the "open faced store front." When full front show windows and tempered glass doors throw the whole interior open to the view of all passersby on the sidewalk, all sorts of possibilities open up to the designer. Everything must contribute to a harmonious over all composition, for everything counts. Everything will be on display. The whole store picture will be alive and animated with the stores activities. There will be none of the lifeless effect characteristic of window displays in stores with conventional closed type fronts. Psychologically, the open faced front seems to automatically invite the passerby to enter and shop. In fact he is practically inside, the moment he comes abreast of the building line. Almost nothing visible intervenes. Of course completely open faced fronts add some special construction problems. Of course, with such a front, store front and store interior simply must be designed as a unit. Of course open faced fronts are not suitable to all types of merchandise and store operation. Of course display provisions must get special study since now displays close to the window will be seen along with the entire store interior with all its fixtures, decorations, merchandise and special interior displays. But for the average specialty shop, the open faced front has demonstrated many advantages and is popular both with merchants and architects. Very often nowdays, the first questions asked of the architect by his prospective client are, "will an open faced front be suitable for my business" and "will you design one for me?"

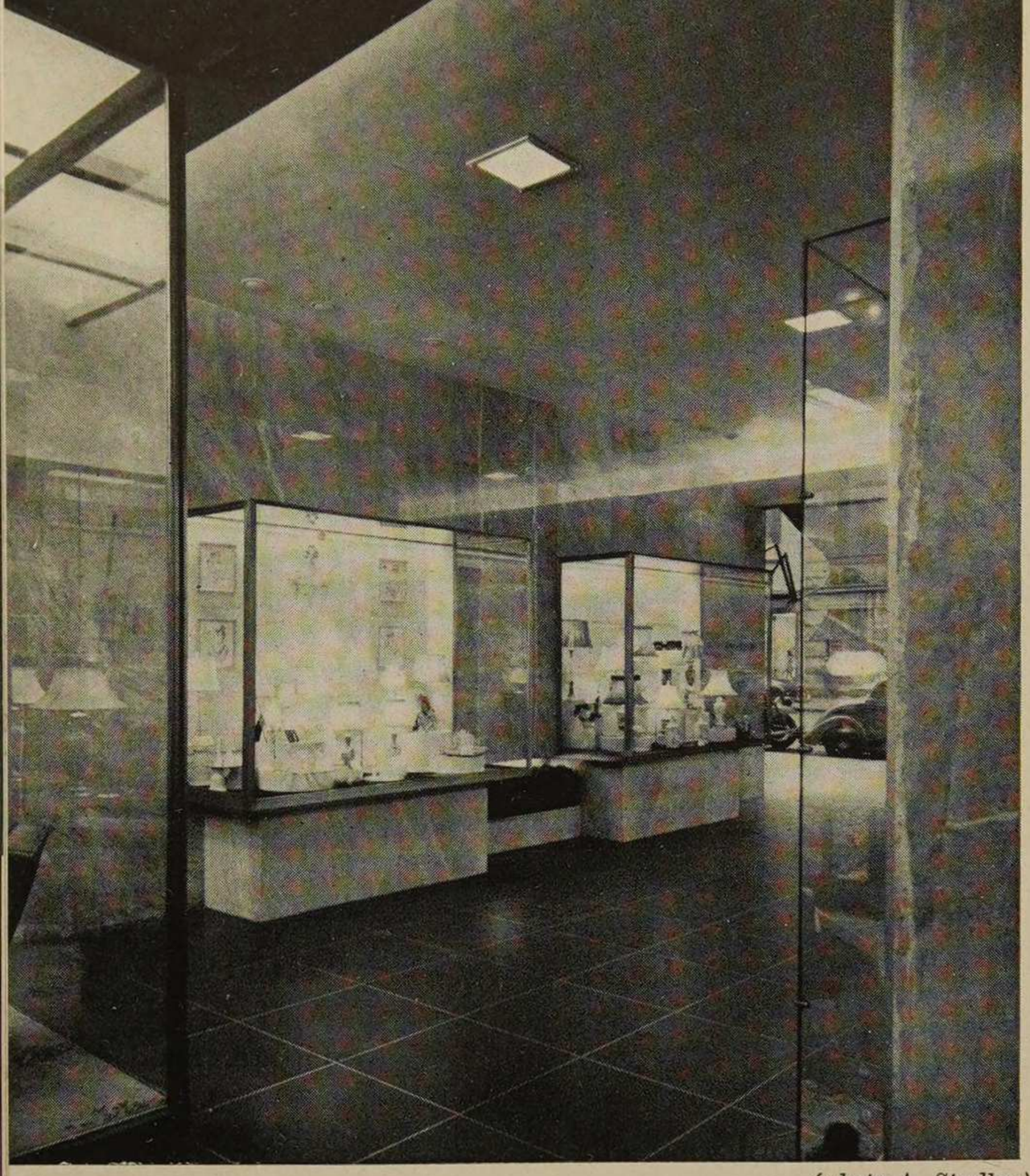
Pictures on the pages immediately following will show store front solutions employing various facade materials and variations of the closed front, open faced front and arcade types, as worked out by various architects.

(photo Philip Fein)

JOSEPH MAGNIN, Palo Alto, Calif.

Gruen & Krummeck, Designers

By the happy selection of materials, Gruen & Krummeck have attained a feeling of refinement and dignity in this simply designed arcade. The marble is grey and white antique Roman. Doors are Herculite. Metal is extruded bronze. The black terrazzo floor in large squares is carried into the store proper. The sign is also bronze. Note the simplicity of the two shadow boxes.



(photo A. Studley)

PARIS DECORATORS,
Fifth Avenue, New York, N. Y.

Jose A. Fernandez, Architect

Showing the use of marble veneer in a store front. The marble is set on the walls in checkerboard squares of light grey and very pale rose both with the same kind of veining, forming an interesting pattern.

(photo Gottscho-Schleisner)

MODERNAGE,
New York, N. Y.

Jose A. Fernandez, Architect

Terra cotta was used in this store front. Photo shows existing columns with moulded blue-green terra cotta veneer and off white soffit. (See page 212) Terrazzo floor which carries through into store proper (no bulkheads) is of Belgian black terrazzo with 1/4" aluminum strips.

HOWARD CLOTHES, Newark, N. J.

Horace Ginsbern Associates, Architects

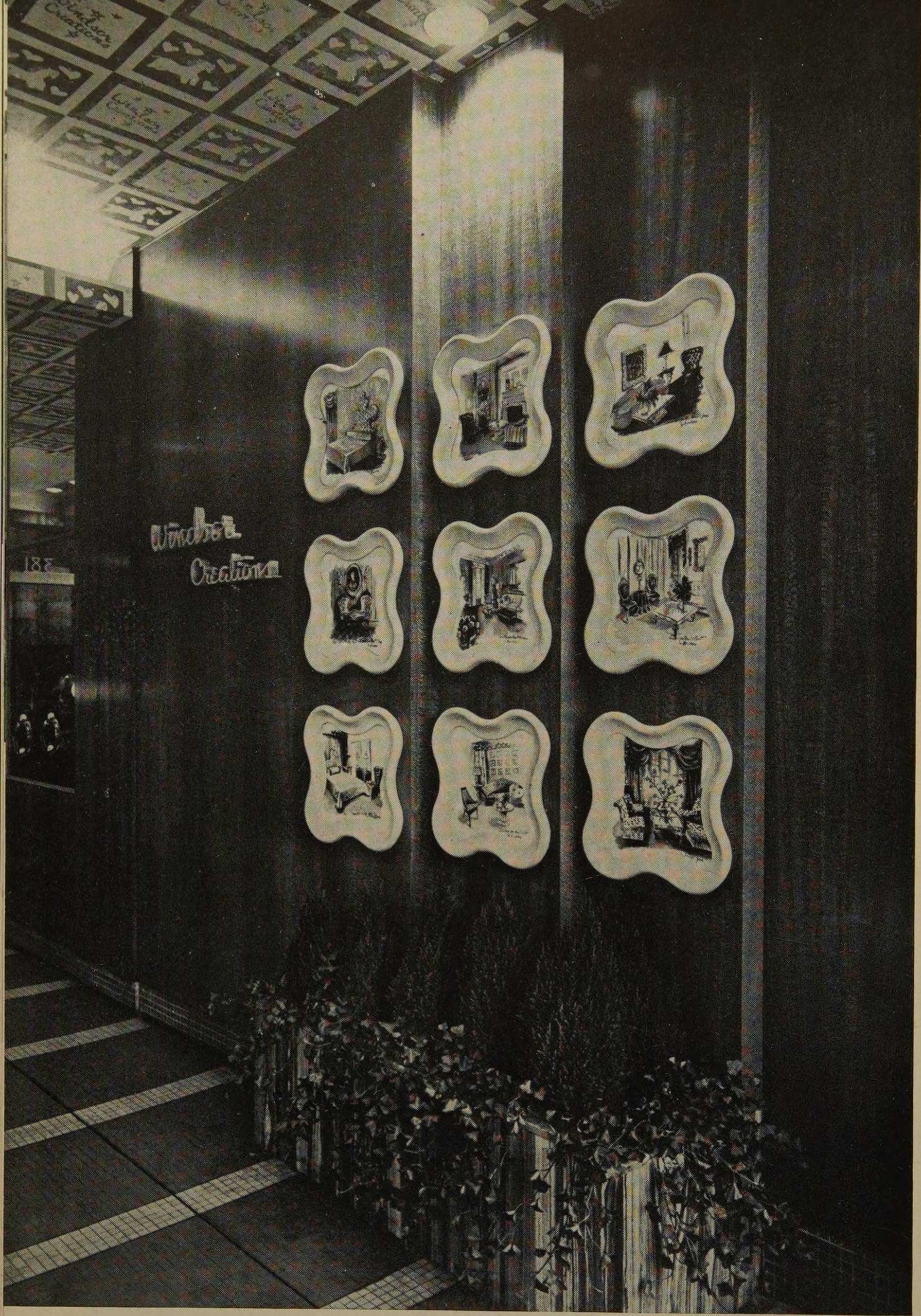
Granite has been successfully used in this very large front. The simplicity of the material does not detract from the windows and is a perfect background for the signs.

WISS SONS, East Orange, N. J.

Jose A. Fernandez, Architect

Grey structural glass used in store front. Base and terrazzo floor are rose colored and plaster ceiling is painted pale yellow.

(photo Gottscho-Schleisner)



(photo Gottscho-Schleisner)

WINDSOR DECORATORS,
Fifth Avenue, New York, N. Y.

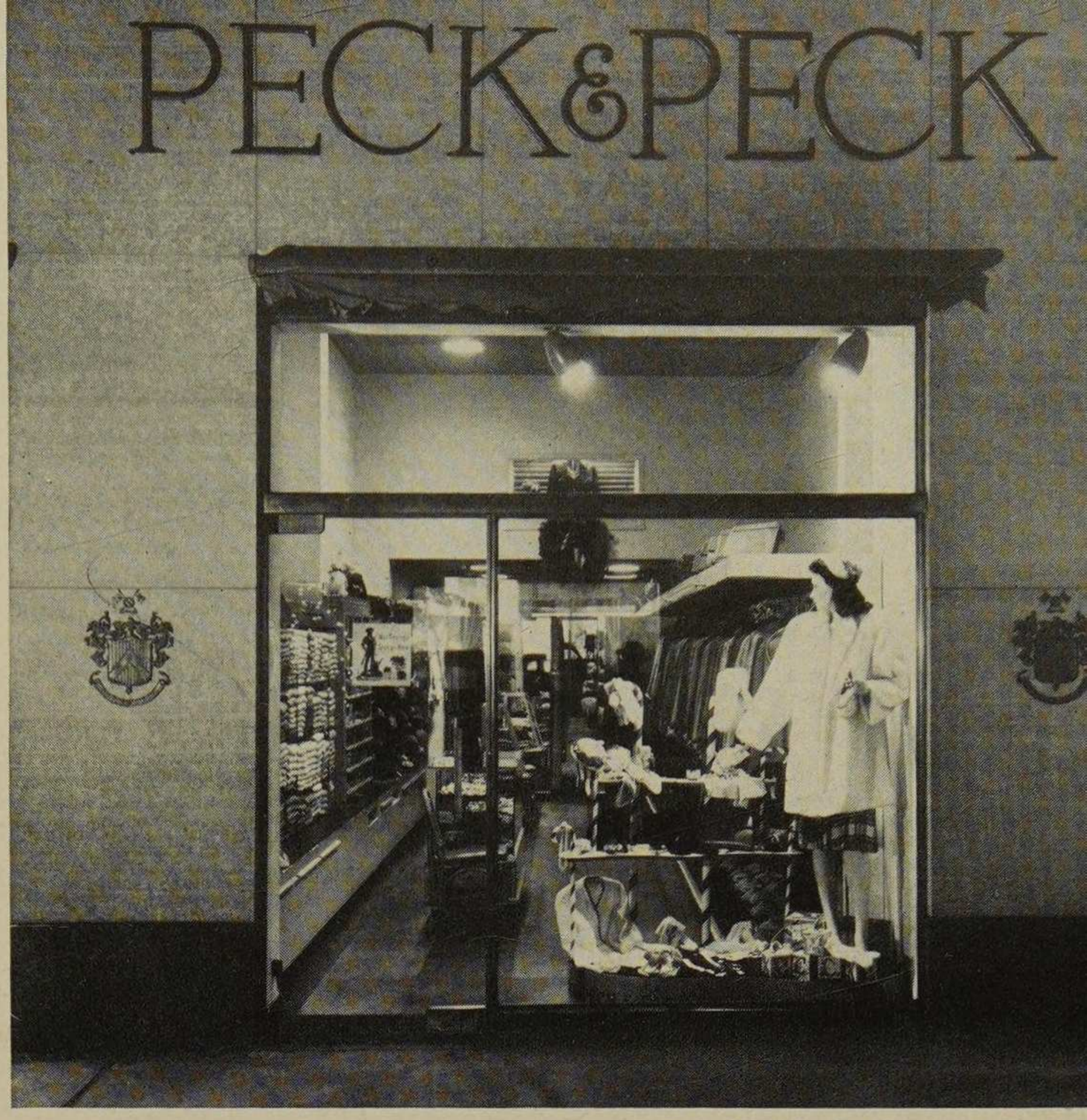
Jose A. Fernandez, Architect

Mahogany veneer panels used in the arcade of this store front provide a rich effect. Removable picture frames are of pickled oak. Floor is of 1″ square tile dark green and white.

PECK & PECK, St. Paul, Minn.

John Mathews Hatton, Architect

A small symmetrical front where the sand stone adds distinction to a very simple design.



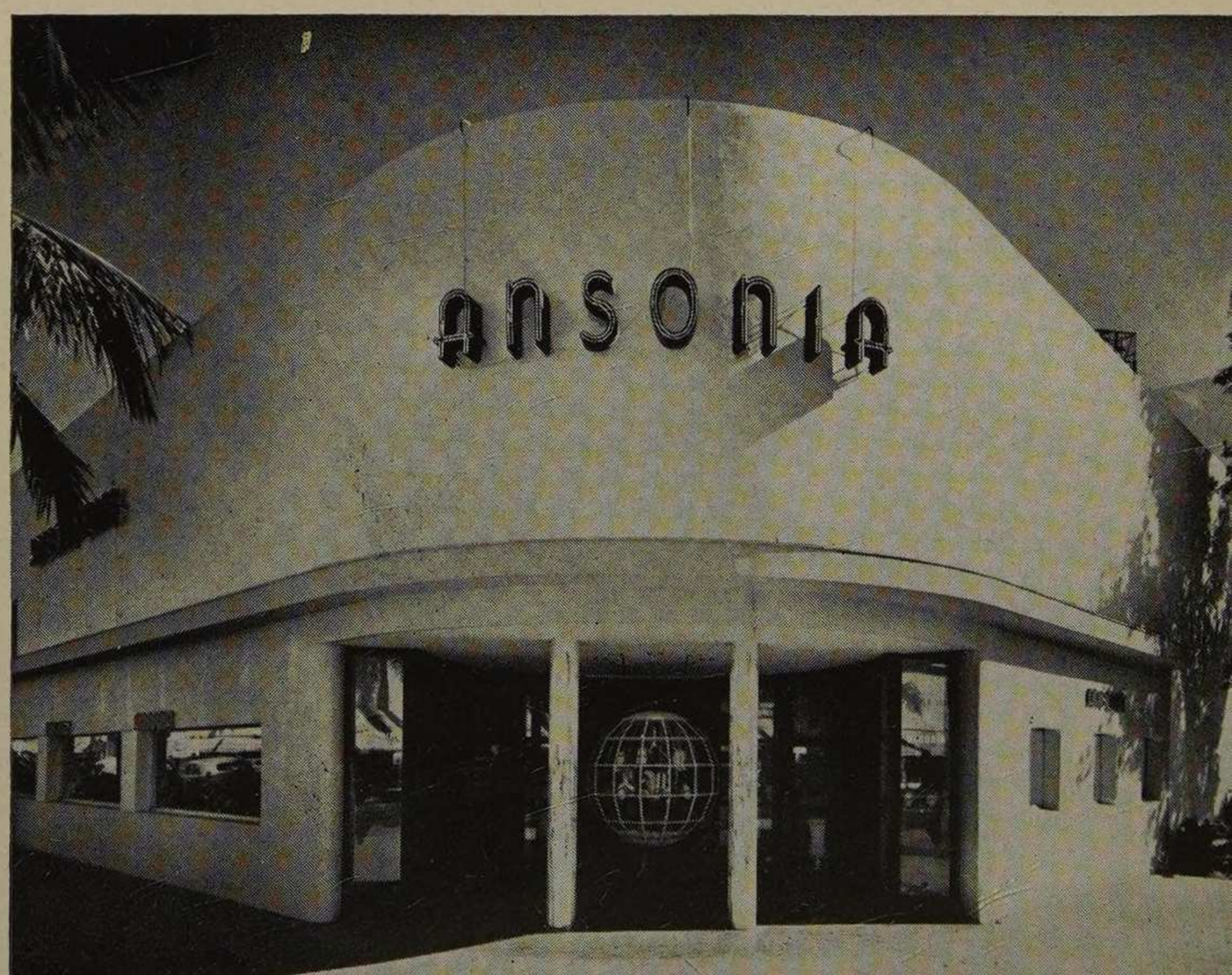
(photo Kenneth M. Wright Studios)

ANSONIA SHOES, Miami Beach, Florida

Morris Lapidus, Architect

Stucco used in the South looks clean and crisp and harmonizes with its surroundings. Note Plexiglass in columns.

(photo Moser & Son)



(photo Ben Shnall)

JEAN'S SHOP, Sioux Falls, S. D.

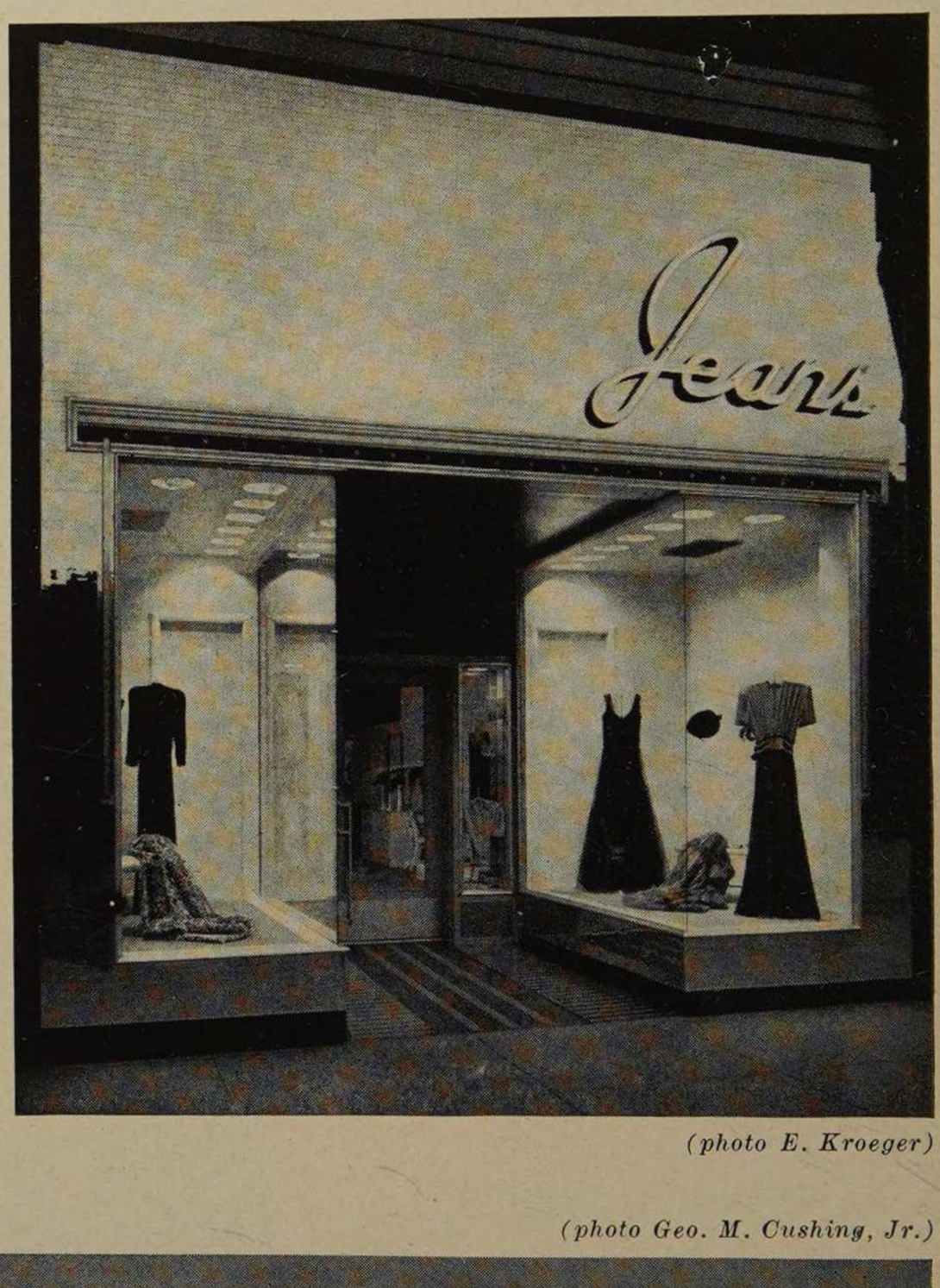
Harold Spitznagel, Architect

Plexiglass (small squares of mirror) was used throughout this front.

PENNSYLVANIA DRUG CO., White Plains, N. Y.

Adolf Novak, Architect

Red brick veneer was used throughout the facade and carried through into the store. Notice the wide horizontal and subdivided vertical joints to emphasize horizontality of design. Dropped ceiling is of cement carried in from the building line.



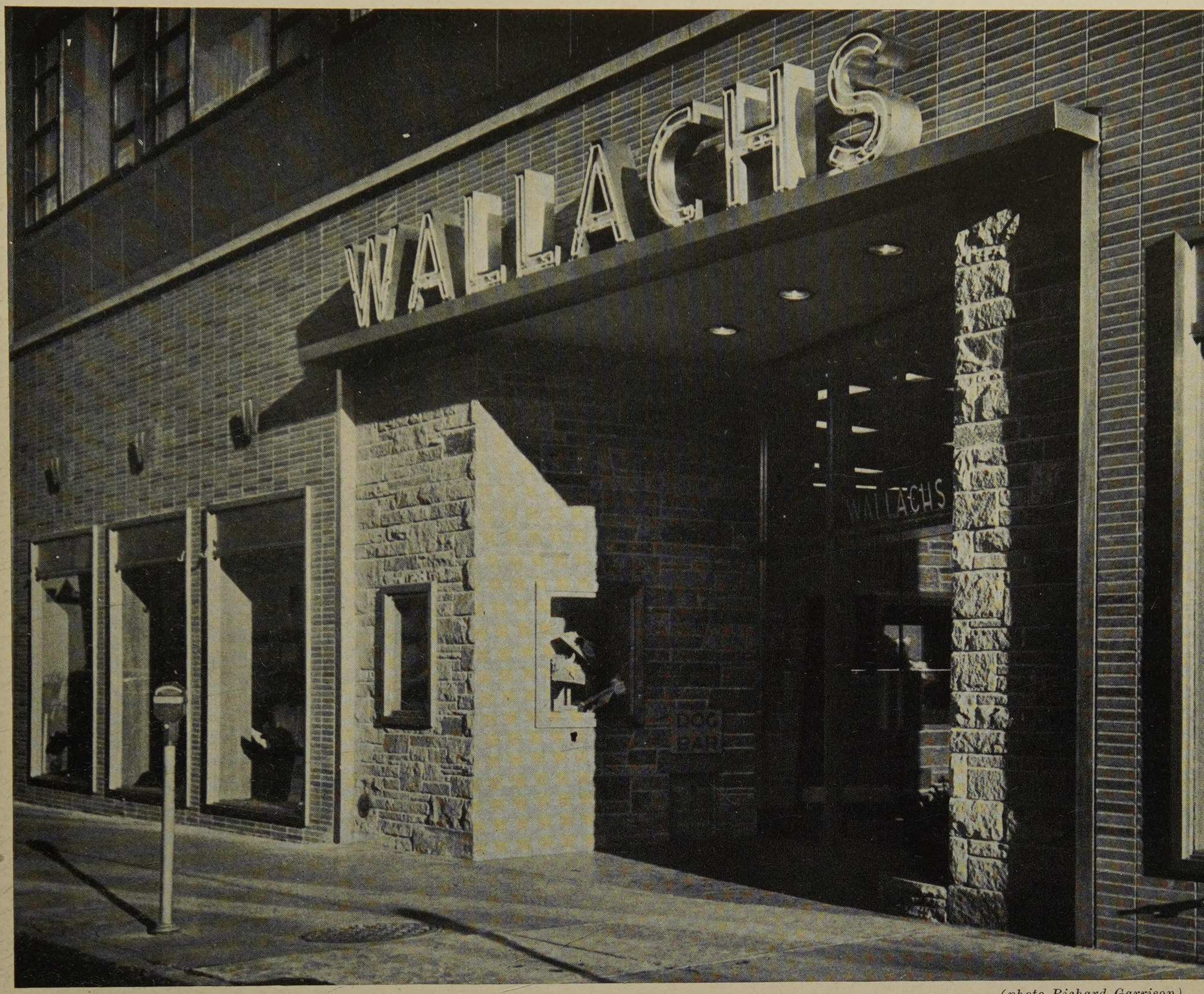
(photo E. Kroeger)

BRUNO THE HATTER, Medford, Mass.

Clark Merrick, Architect

Several materials were used in this front. Corrugated metal for the large sign space and porcelain enamel for the member right above the door and window. Lower portion is white metal and columns of black structural glass.

(photo Geo. M. Cushing, Jr.)



(photo Richard Garrison)

WALLACHS, White Plains, N. Y.

Olindo Grossi, Architect
Burke & Kober, Designers

Successful use of materials provides the proper atmosphere for this suburban front. Unglazed terra cotta veneer cut in a narrow brick effect (Roman brick) on the facade is contrasted with the rough store entrance treatment. Metal is bronze, satin finish.

(photo Gottscho-Schleisner)

MESSINGER'S, New Rochelle, N. Y.

Jose A. Fernandez, Architect

Birch slats 2" wide on the ceiling are carried from a plant box projecting beyond the building line (see photo p. 228) into the store and over the display area. Rose terrazzo floor also carries through. Painted wood weave was used on the wall to the right behind the plate glass.

THE SIGN

SIGNS SANCTIONED BY LONG USAGE

OLD records and pictures tell us that merchants have always been extremely sign conscious. Some of the symbols which identified shops to patrons unable to read linger on with us today, as for instance the pawn broker's familiar three golden balls. During the 17th century, signs had become so large that projecting signs were regulated by royal edict. Such regulations were gradually tightened until by 1761 projecting signs were forbidden in London and Paris. Today, regulations governing signs exist in almost every large American city and are gradually tightening.

SIGNS—GENERAL ADVICE

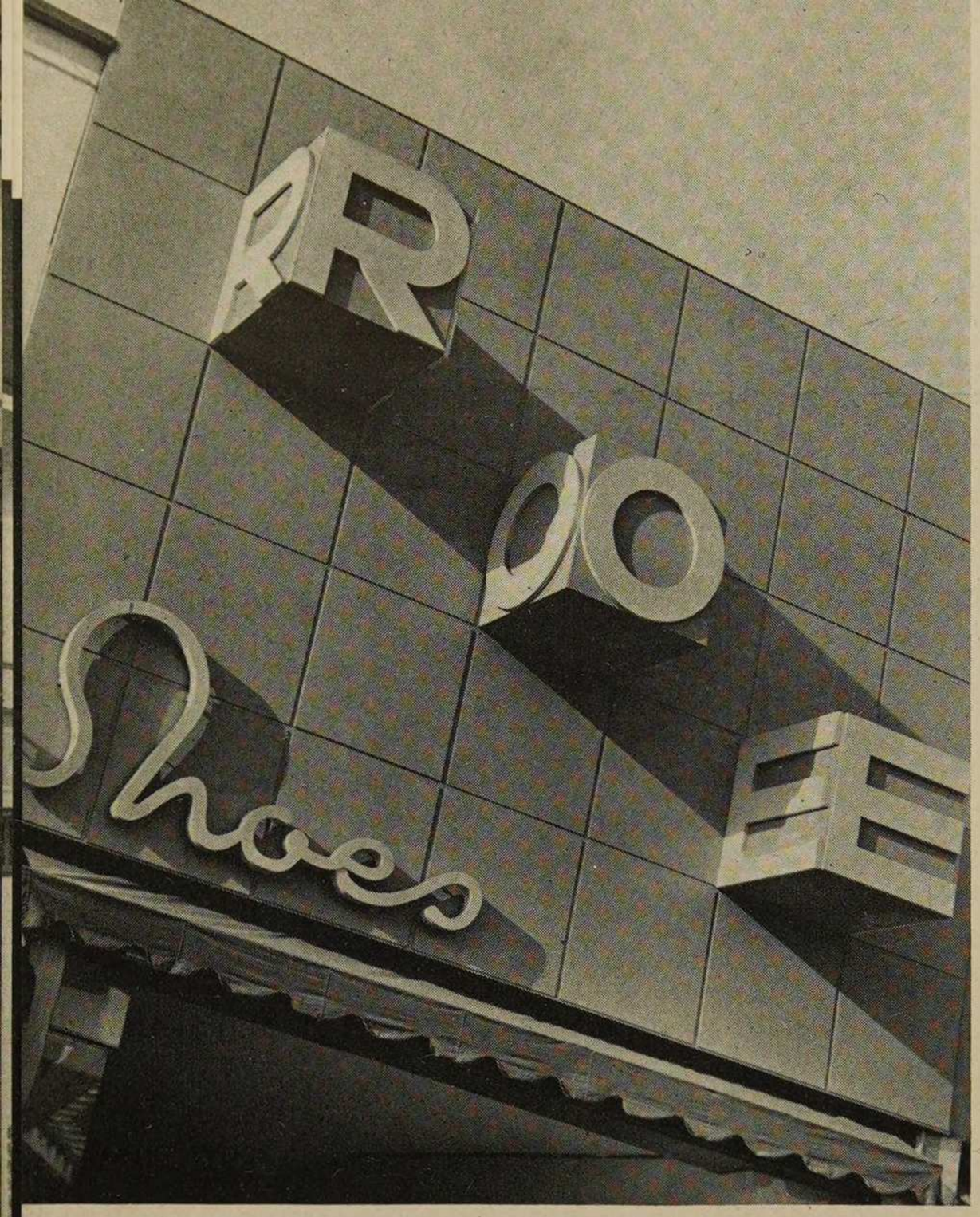
But for all that, the merchant's first thought is frequently "the bigger, the better"—an idea with which the architect may not quite agree. His desire of course is to achieve a harmonious store front, including the sign. Experience and training have taught him that originality can be as attention arresting as huge size. He knows that there is a middle way of good taste between announcing the store in a visual shriek or a too modest whisper. Also he realizes that a whole block of huge signs would be practically self defeating. All being large, none would be especially noticeable. So, as tactfully as possible, he urges his client to let him design a sign which will be in good taste and suitable as to size, lettering, etc., to the general store front design and the type of merchandise. He should design it of course. Sign manufacturers are generally competent and cooperative in carrying out designs but only the architect is in a position to visualize the entire store front composition, including the sign.

ILLUMINATED SIGNS

Illuminated signs sometimes present difficult problems when room behind them for the transformers is lacking. In some neighborhoods they are not advisable but if indicated, some form of neon tube treatment is generally preferred. Signs which flicker or change colors are not in good taste for stores. They should be left for advertising and theatres.

SIGNS, NON-ILLUMINATED

Non-illuminated signs may be cut or stamped from glass, bronze, white metal, porcelain enamel, wood, or other material, or may be carved or painted on the sign space. Cut out letters can be hung so that they stand out in silhouette against the store illumination behind them. Of course skillful and ingenious designers have worked out innumerable sign treatments and are at this moment inventing new ones. A number of treatments which have worked out well are shown in the picture section immediately following.



ROE SHOP, Hollywood, California

Gruen & Krummeck, Designers

A most unusual sign forming children's blocks. It can be read from three directions. The blocks and letters are built of wood on mesinite. The background is painted grey and the letters yellow.

MODERNAGE, New York, N. Y.

Jose A. Fernandez, Architect

A non-illuminated sign resting on terra cotta projection stands detached from the wall. It is made of white metal. The numbers to the left were added by the client after the job was completed.

(photo Gottscho-Schleisner)

GALLEN KAMPS,
Los Angeles, Calif.

Gruen & Krummeck, Designers

Illuminated neon sign. The tubes are exposed on the surface of the metal channels. A repetition of signs on every floor results in a dramatic show. As the fire escape could not be removed the horizontal signs were introduced to detract attention from it and at the same time tie up the floors above with the store front proper. "More Miles to a" is green neon—"Gallen Kamp" white neon and the projecting sign is yellow.

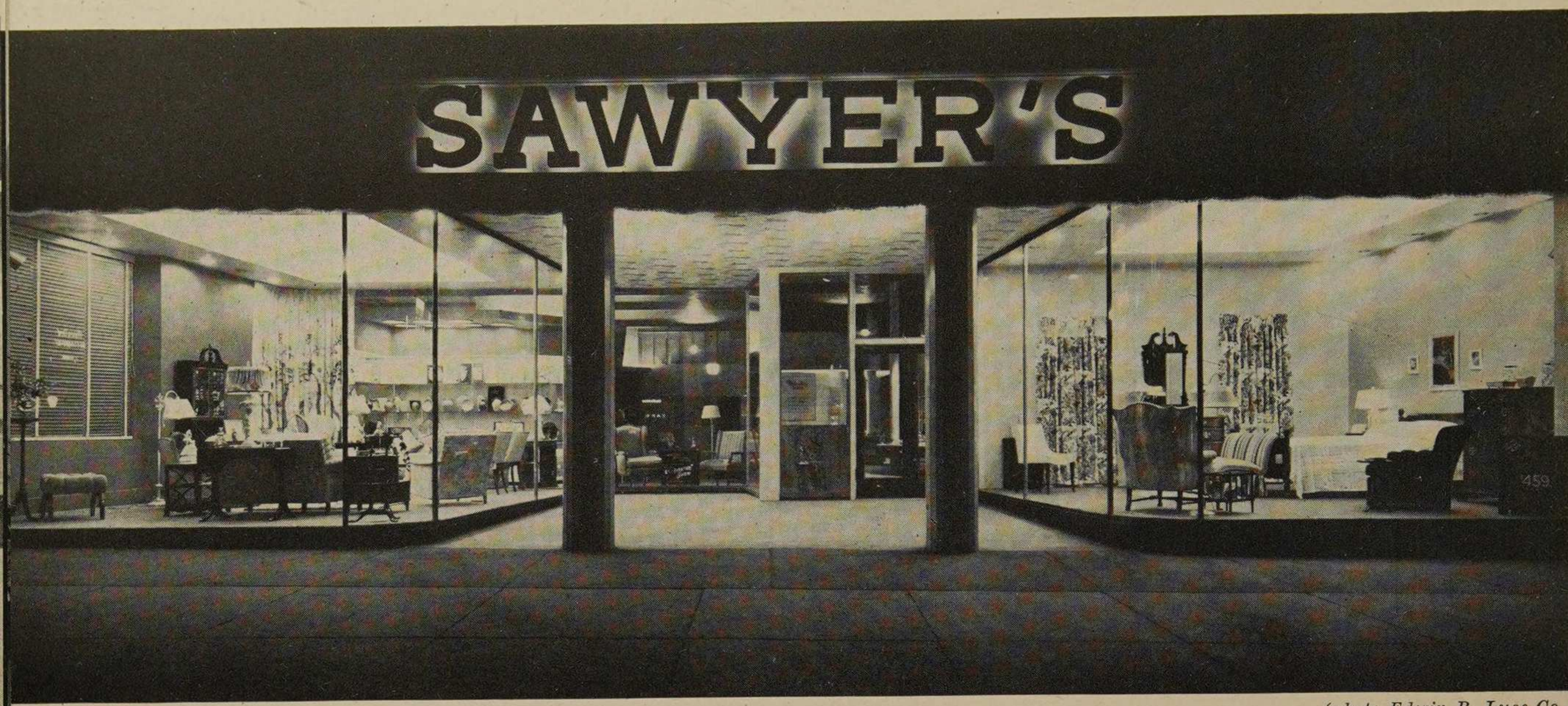
(photo Baskerville)

CRAWFORD CLOTHES,
Paterson, N. J.

Morris Lapidus, Architect

A simple, straightforward, easily read neon sign, the tubes of which are exposed on metal channels.

(photo Gottscho-Schleisner)



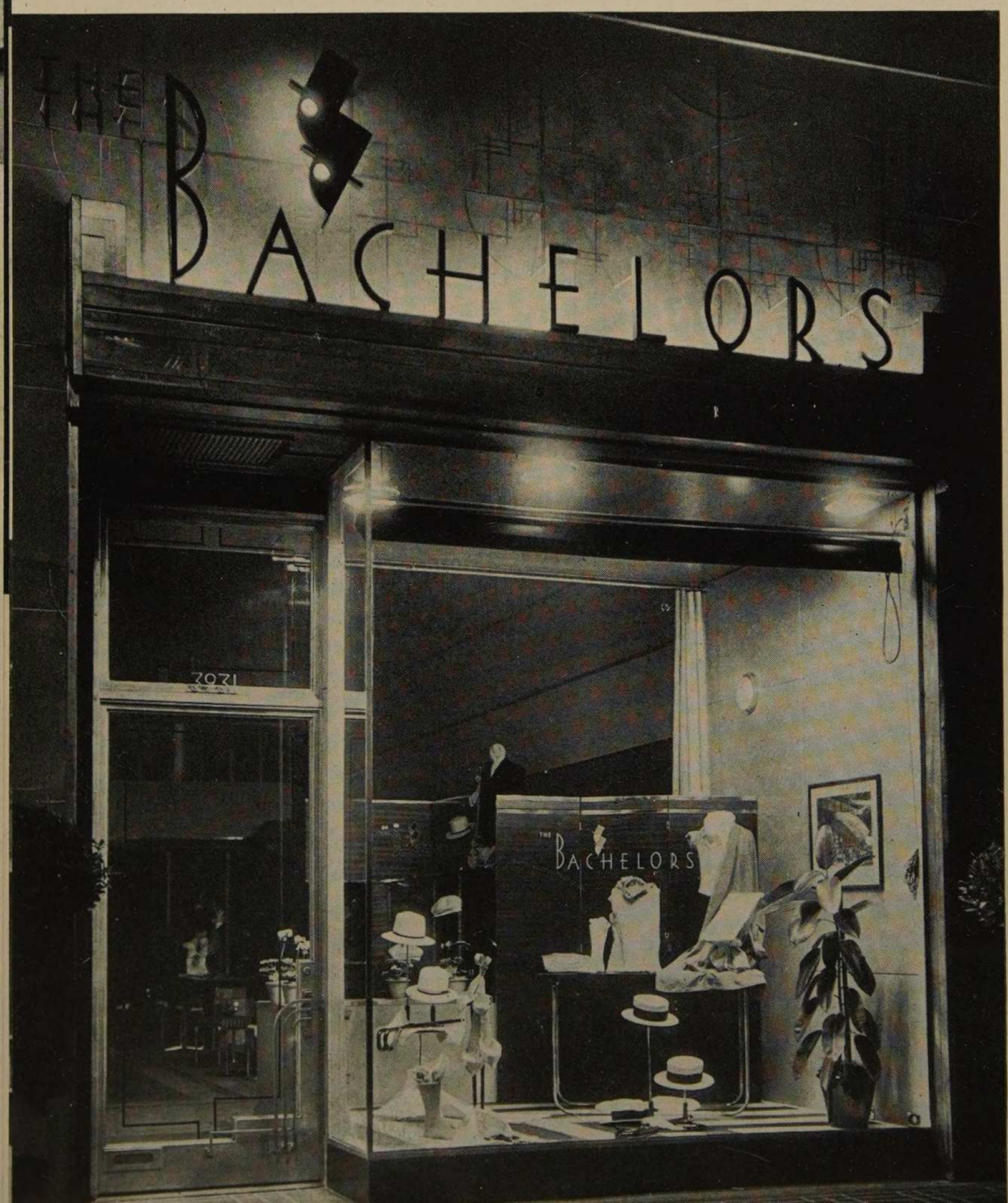
(photo Edwin B. Luce Co.

SAWYER'S, Worcester, Mass.

Jose A. Fernandez, Architect

Illuminated neon sign where the tubes are hidden behind the metal channels. Letters on pins stand in silhouette at night. In daytime the dark green painted letters are conspicuous against the white lacquered wood of the background.

(photo Will Connell)



THE BACHELORS, Los Angeles, Calif.

J. R. Davidson, Architect

Coral red porcelain enamel letters free standing attached to the top of awning box with concealed lighting behind. At night letters are in silhouette. In daytime the color against the concrete block background results in a pleasing effect and is an excellent attention "getter."

(photo Gottscho-Schleisner)

ROCK A BYE, Brooklyn, N. Y.

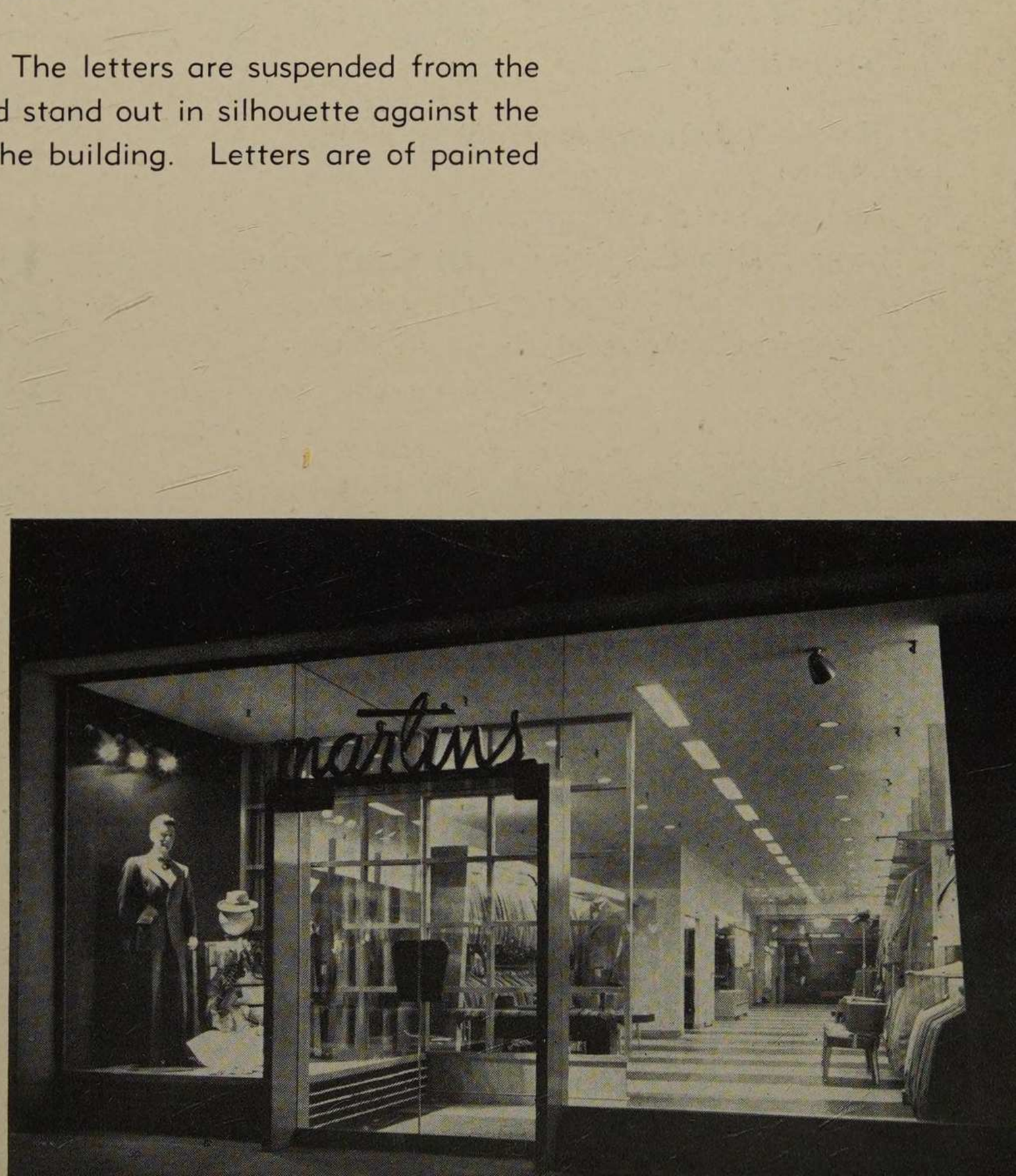
Morris Lapidus, Architect

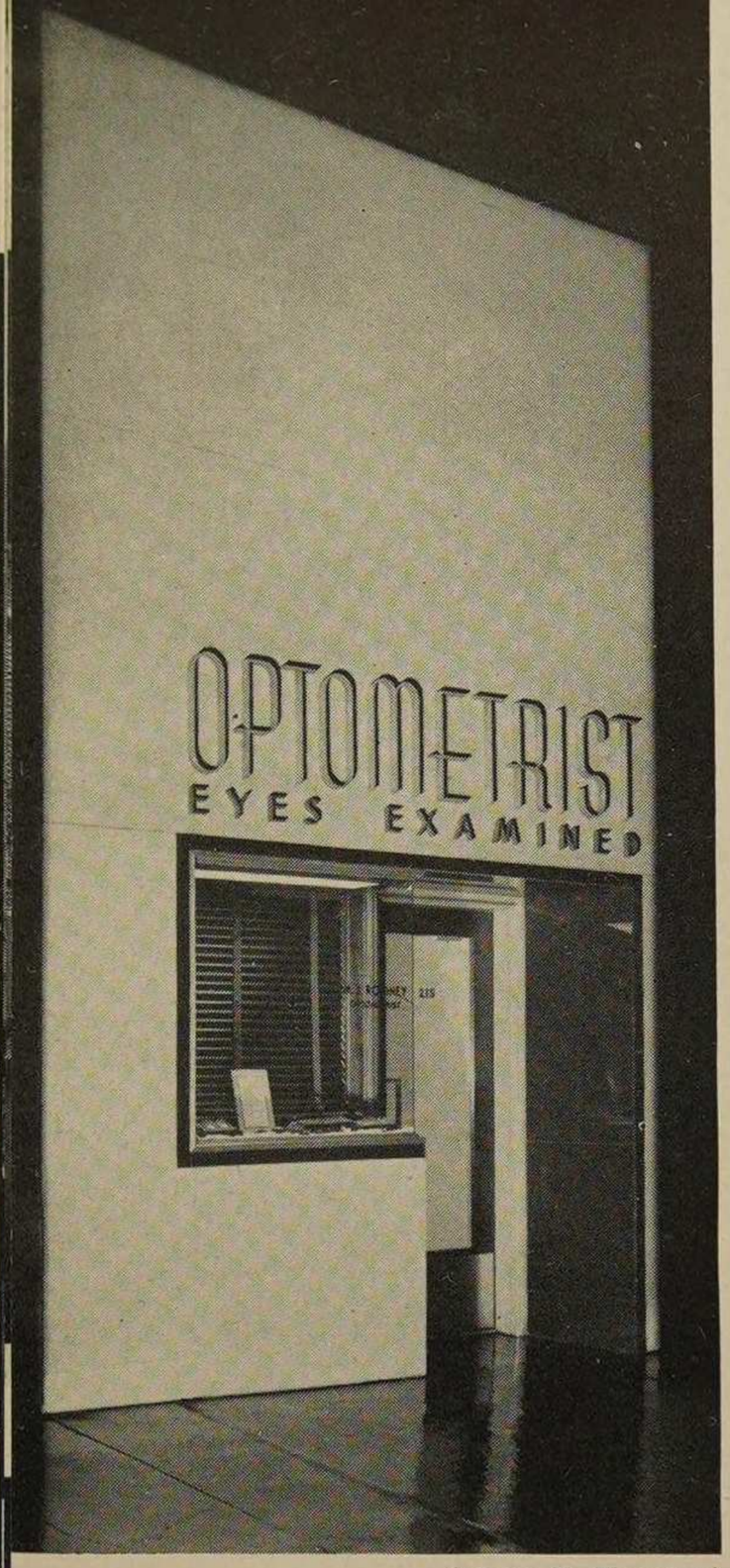
An interesting sign. The letters are suspended from the marble projection and stand out in silhouette against the illuminated face of the building. Letters are of painted wood.

MARTINS, Brooklyn, N. Y.

Morris Lapidus, Architect

A sign in very good taste. The free standing simple letters on top of frame of the entrance doors stand in silhouette at night due to the illumination in the store proper.





(photo E. Kroeger)

DR. M. J. ROONEY, Sioux Falls, S. D.

Harold Spitznagel, Architect

A chaste metal sign properly placed and in happy relationship with the rest of the front and stands out well against the light structural glass background.

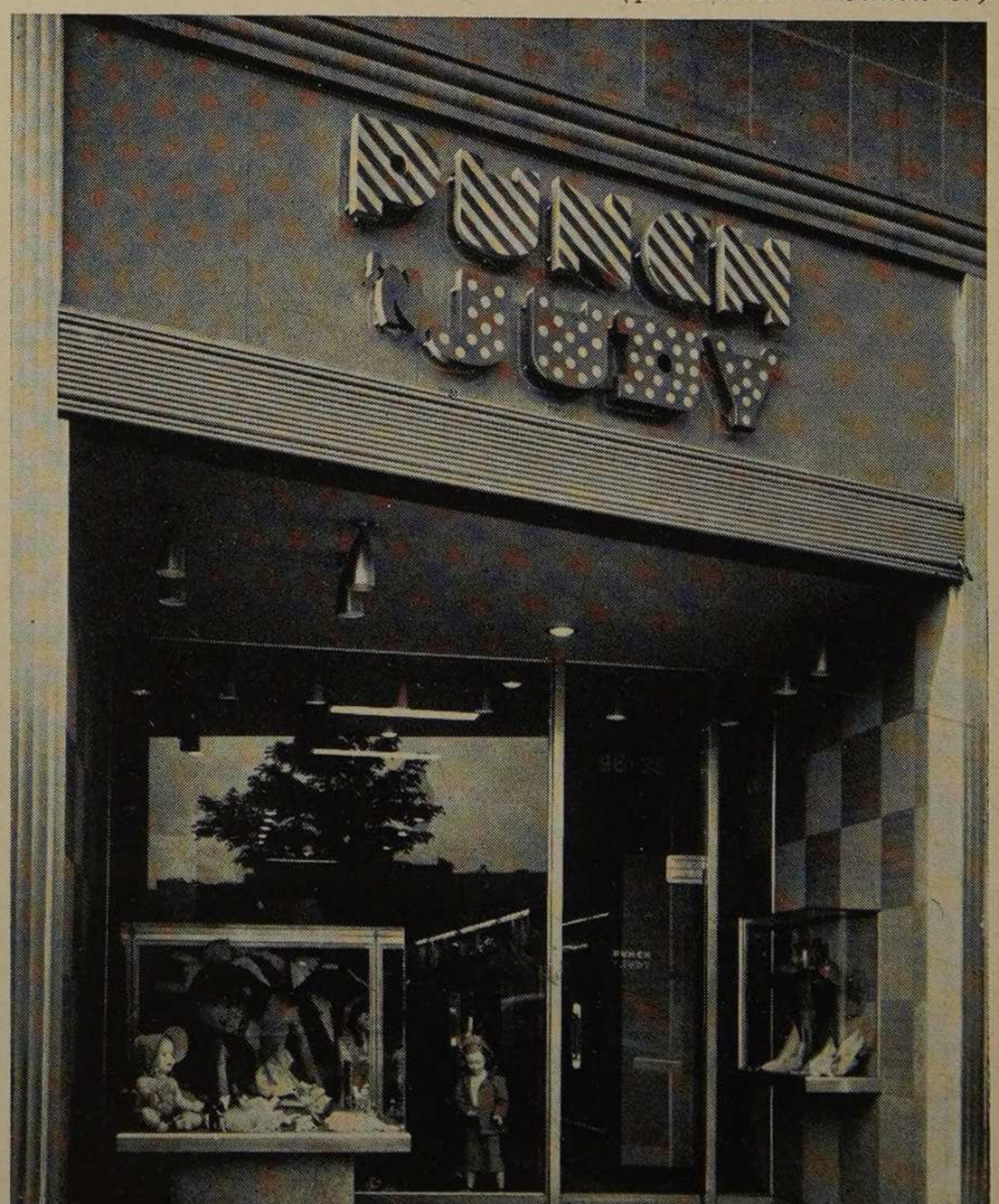
(photo Gottscho-Schleisner)

MARJORIE LANE, Queens, N. Y.

Jose A. Fernandez, Architect

Neon tubes standing freely without metal channels, the least expensive treatment of a neon sign. Neon is pale rose against grey structural glass. The color of background when using this type of sign should be dark, so that letters will stand out in daytime.

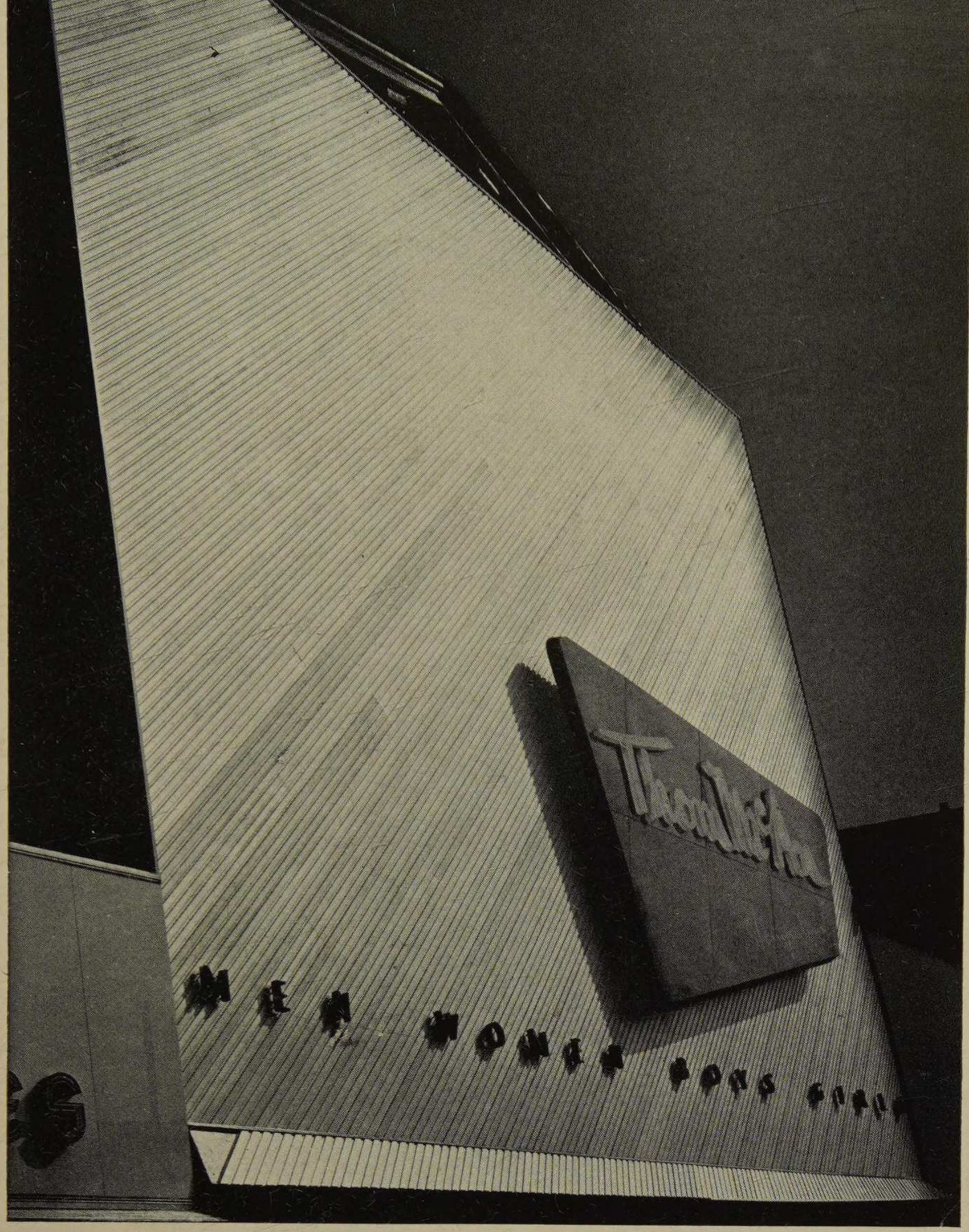
(photo Gottscho-Schleisner)



PUNCH 'N JUDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

Porcelain enamel letters with concealed neon tubes. Rose and white diagonal stripes in "Punch" and white polka dots on a light blue background in "Judy" produce a gay effect for this childrens' shop. (See p. 153 for this sign illuminated.)



(photo Ben Schnall)

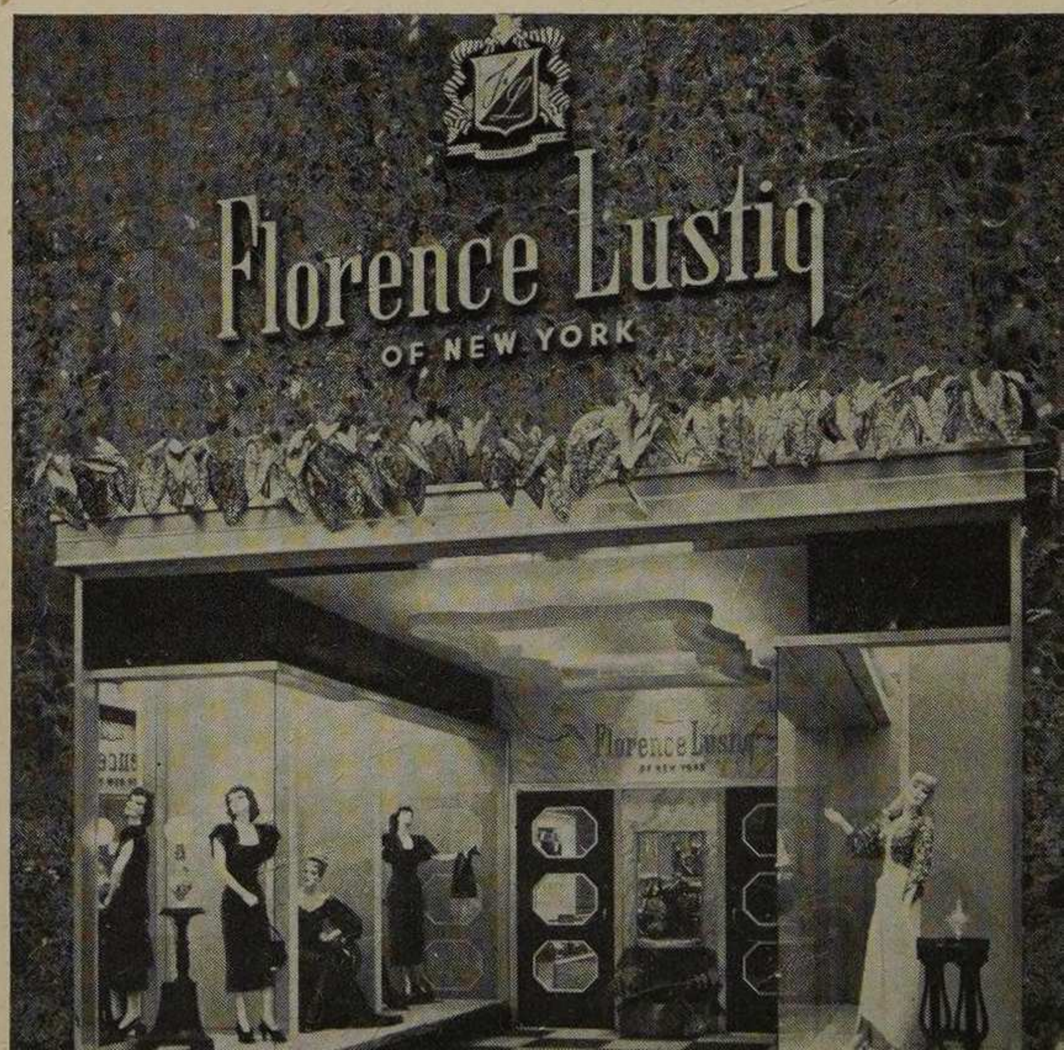
THOM McAN SHOES,

Hempstead, N. Y.

Lester C. Tichy, Architect

A very dramatic effect was obtained by covering the entire upper part of the old building with diagonal aluminum Zourite strips. The projecting porcelain enamel panel has neon tubes concealed behind letters which project from this panel. Small letters at bottom of "billboard" are also projected on pins.

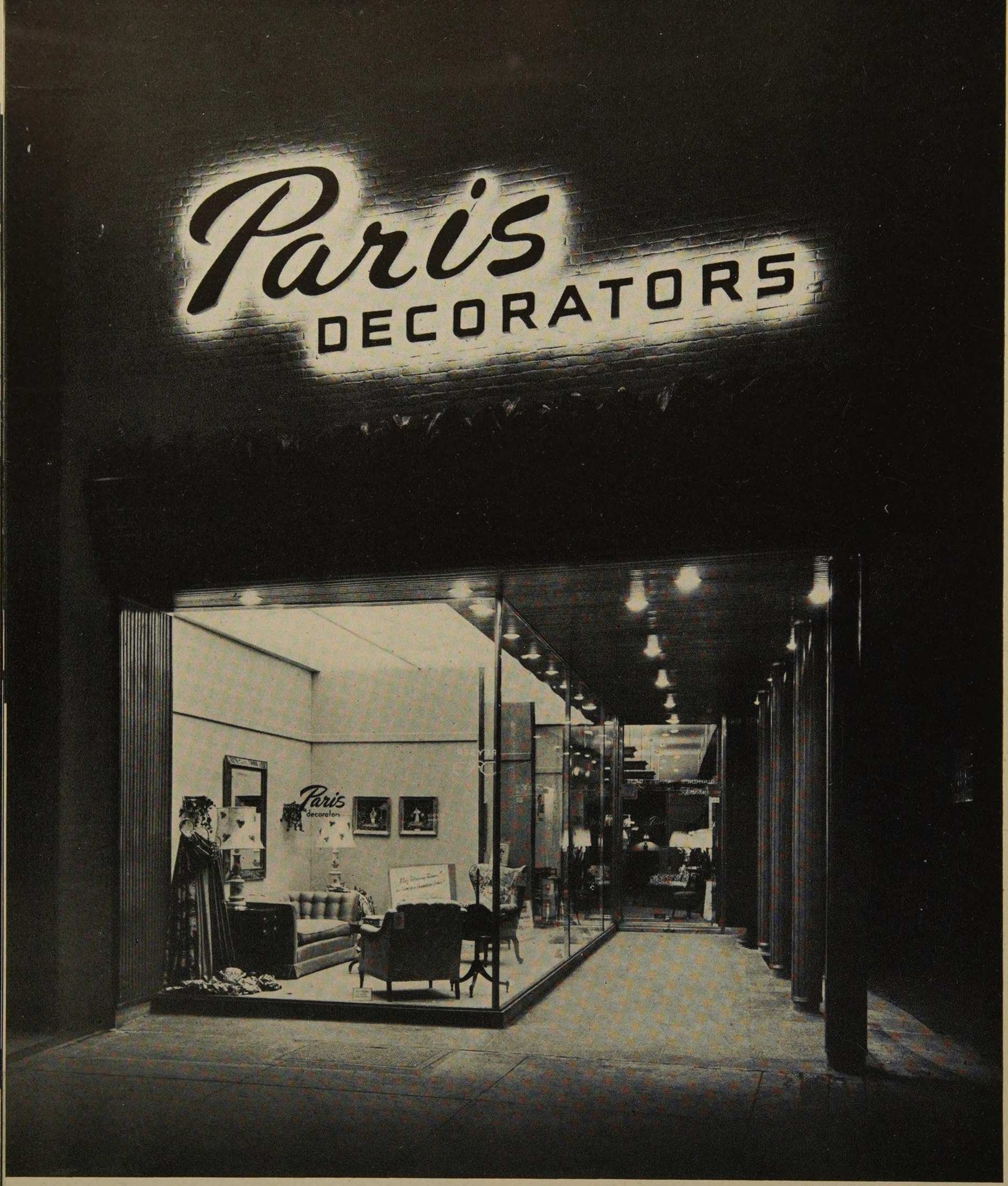
(photo Gottscho-Schleisner)



FLORENCE LUSTIG, New York, N. Y.

Jose A. Fernandez, Architect

Non-illuminated bronze letters with off white porcelain enamel insert. Client's trade mark has been incorporated at her request.



(photo Gottscho-Schleisner)

PARIS DECORATORS, White Plains, N. Y.

Jose A. Fernandez, Architect

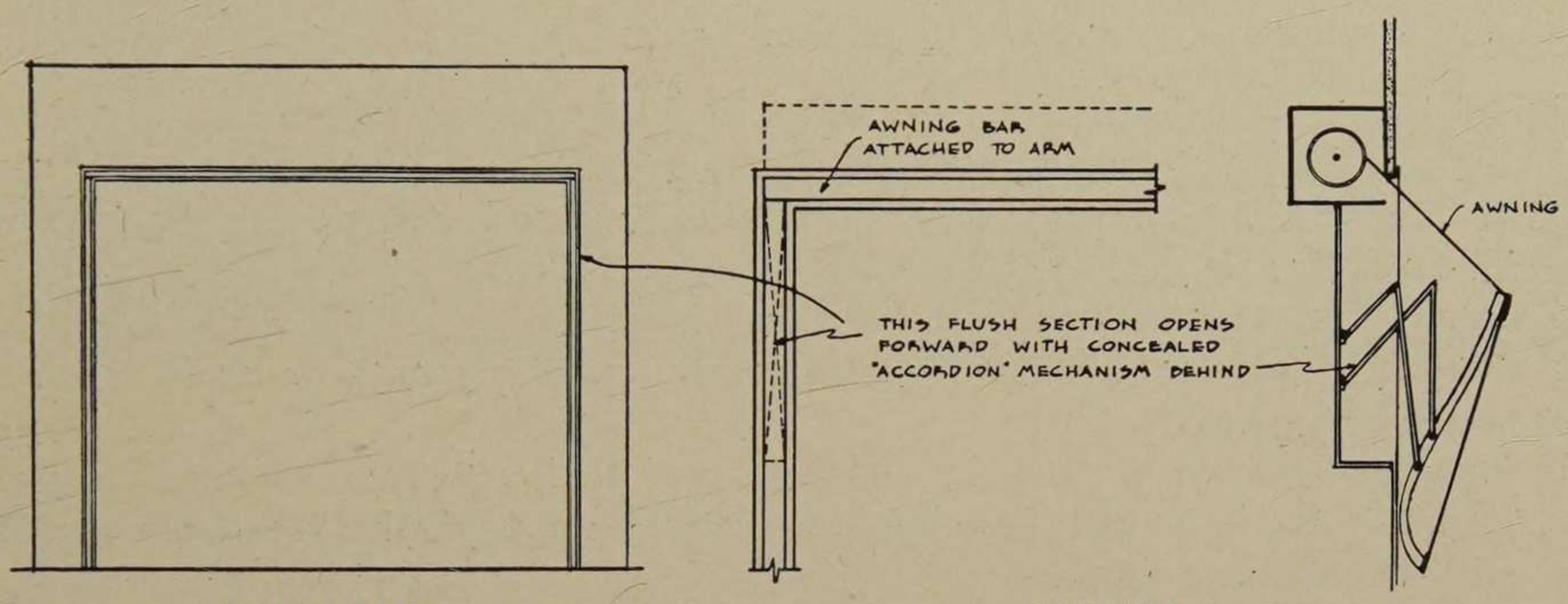
This very simple porcelain sign stands out well in silhouette at night. In daytime the green letters are easily seen against the painted white brick background.

AWNINGS

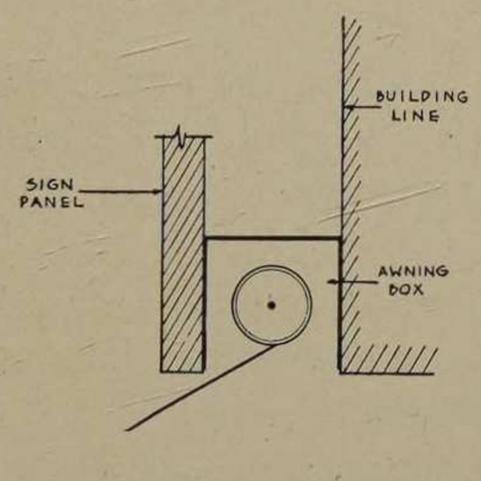
NO authentic record takes us back to that distant day when some merchant first thought of making customers more comfortable under the shade of a projecting canopy of some sort. But the idea was good and awnings are still rather perplexing components of many shop fronts. In most American cities, permanent awning protection is unnecessary, so if an awning is needed (I prefer to omit them in stores located on the shady side of the street) they should fold out of the way as unobtrusively as possible. There are three common types:

1) An exposed awning with exposed arms, with or without a hood—the least costly but the least attractive.
2) Concealed awning in awning box with exposed metal arms.
3) Concealed awning in awning box with concealed arms or arms that disappear into awning box.

Some designers have solved the problem by designing a narrow awning frame around top and both sides of the store front. When awning is extended parts of the frame extend as arms, resuming their appearance as parts of the box when it is closed. This works out well.



Another ingenious solution is to hide the box behind a projecting sign, allowing it to come out or disappear as desired.



Of course awnings are regulated as to height, width, etc. in many cities. If necessary and permitted, the best materials will be the cheapest in the long run. A costly store front can be completely spoiled by a poorly planned cheap awning. Metal awnings with receding arms weather well and can be obtained in any desired colors.

THE STORE INTERIOR

FRONT AND INTERIOR ARE SEEN AND MUST FUNCTION AS UNIT

FOR presentation in chapters, front and interior are here presented as separate problems. In deference to his client's concern about his future store front, the architect may seem to complete his facade design before giving much attention to the interior. But he realizes that both will contribute to the total impression of the store which patrons and passersby will carry away. So he will be developing his conception of interior and exterior together. With an open front, or indeed with any normal glass area in the front, both will be seen together and both must function in harmony.

GENERAL CONSIDERATIONS

Store dimensions vary too much for more than occasional duplication of a floor plan which has proved successful elsewhere, but there are a few basic considerations which apply to store interiors in general. Ceilings should not be too low. A feeling of oppression will result. If there must be a mezzanine there should be a minimum of 8′ 6″ above and below. Clever decorative treatments can somewhat lessen the oppressive effect of a too low ceiling. Making provisions so that merchandise can be classified according to sizes, kinds, uses and even colors, will contribute to future success, since it will aid patrons in quickly finding what is wanted.

INFORMATION NECESSARY TO DESIGN INTERIOR

Specifically, the architect must know and remember:

a) **Suitability**—what will the merchant be selling and how does he expect to operate? Should there be open wall cases, or cases with plate glass sliding doors? If floor cases will be needed, must there be space for stock below? Will wood shelves do or should they be of glass?

b) **Immediate stock**—how much is desirable?

c) **Reserve stock**—should it be located near its selling area or could it be elsewhere in the building?

d) **Fixtures**—how can these be best planned to house merchandise adequately and be flexible enough for changing seasonable display? What are the limits of easy access by sales persons?

e) **Displays**—what provisions should be made for merchandise to be displayed separately on platforms, in shadow boxes and the like?

f) **Cash and wrapping**—does the merchant prefer separate cash registers throughout the store or a central cash department? How about central or individual wrapping?

g) **Lighting**—what type of illumination, or combination of types, will be most suitable for the store in general and for its wall and floor cases? Should these be lit by fluorescent or cold cathode tubes, or should they be spotlighted from elsewhere?

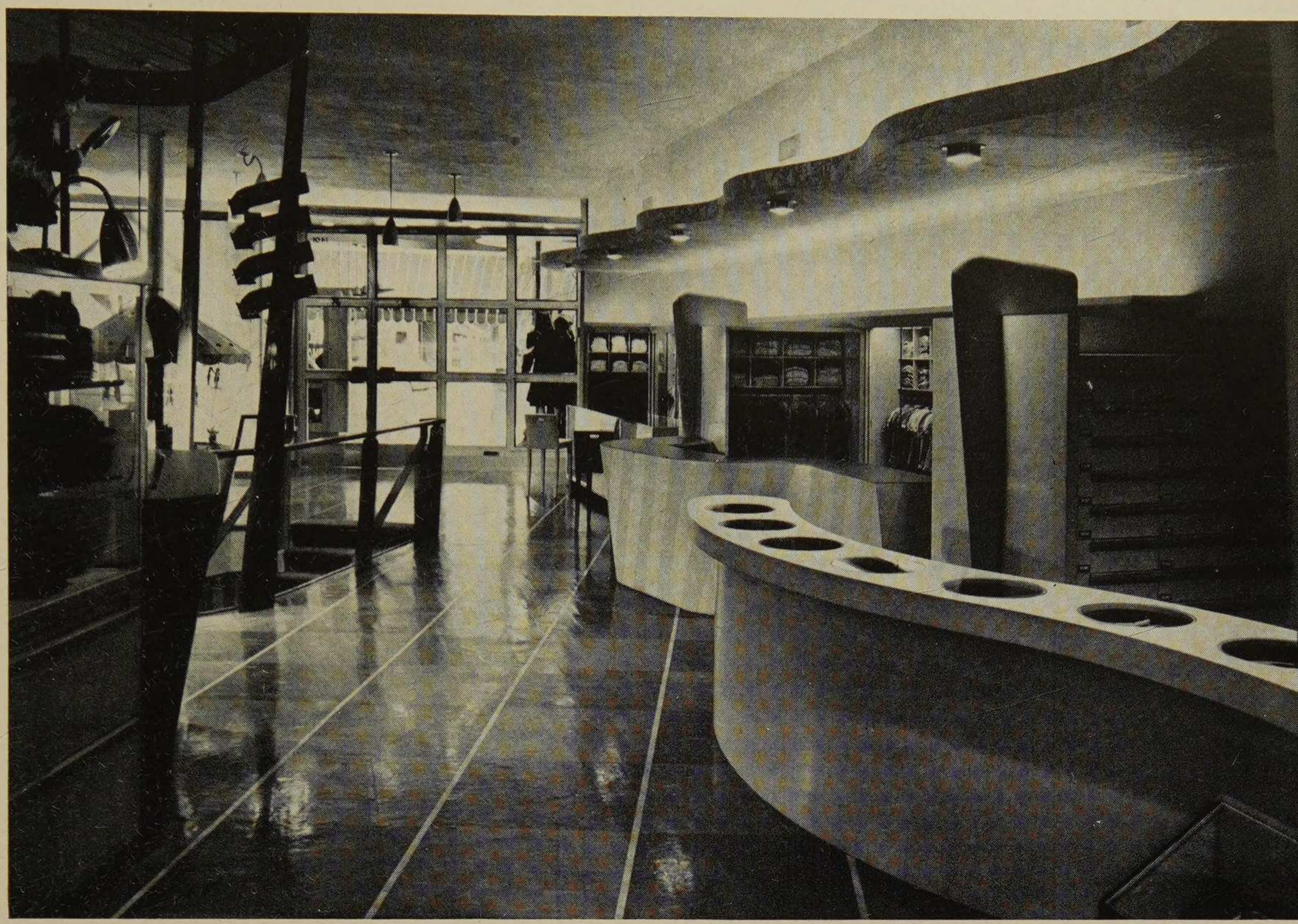
h) **Furniture**—where and in what numbers should there be stools, chairs, etc.? Should convenience furniture be omitted because of types of goods and preferred merchandising methods?

i) **Services**—what provision should be made for fitting rooms, alterations departments, toilets, receiving, unpacking, etc.? All must be remembered and studied in relation to the type and size of store and anticipated volume of business.

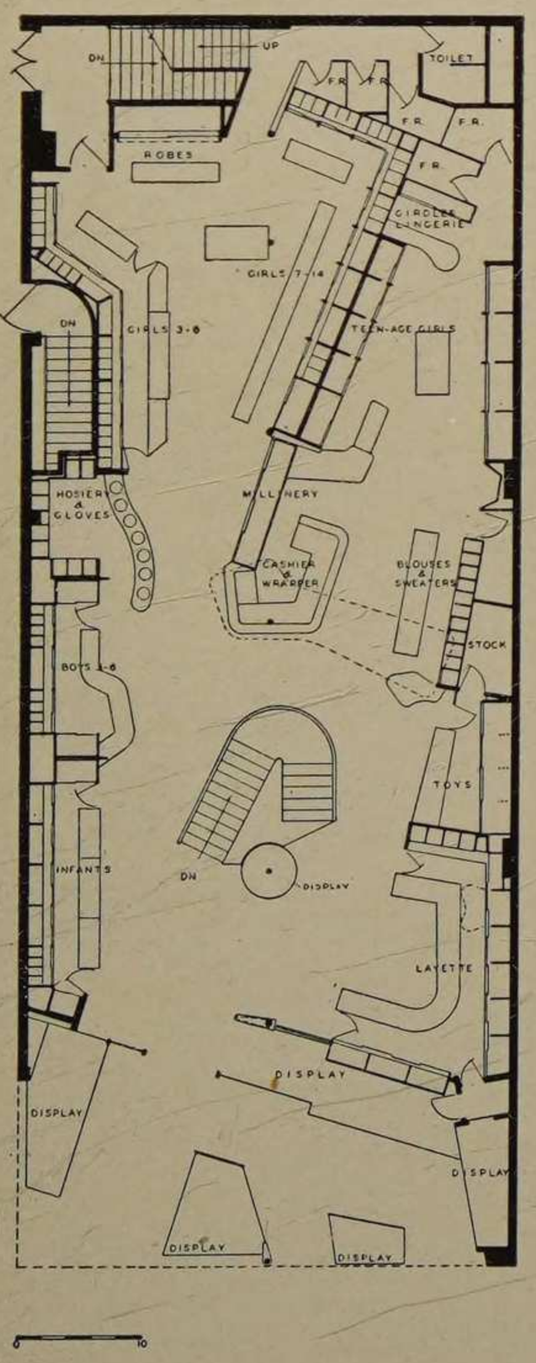
DEPARTMENTS

Even typical specialty shops, carrying one general class of goods are almost always subdivided into departments. For instance, a ladies' dress shop would be likely to

(Continued p. 71)



(all photos Gottscho-Schleisner)



ROCK A BYE, Brooklyn, N. Y.

Morris Lapidus, Architect

This plan shows what I mean by "walls within walls." Other walls have been created to gain additional wall space, to create stock areas and to divide one department from another. This shop sells almost everything needed for youngsters, from infants to teenagers. The merchandise had to be departmentalized even more than in stores selling to adults, due to the variety of stock and to the different age ranges. Note the various departments, for infants, tots, boys and girls from three to six, teenage girls, toys, the layette department. Teenagers like to have their departments segregated from the younger ones. Notice on plan how Mr. Lapidus has achieved this. The merchandise is displayed in a gay atmosphere suited to youngsters. Staircase in the center of store leads to the basement selling area where the boys' departments are located.

The photograph above shows a partial view of the store looking towards the street. The gloves and hosiery department is shown in the foreground to the right. Notice counter with porthole displays and stock in alcove. The boys from three to six department shows a little further on with striped counter in front.

The scalloped soffit covered with Marbalia paper ties up with all the departments and serves not only as a decorative feature but conceals the fluorescent tubes for general illumination. Spots from this soffit light the counter below.

ROCK A BYE, Brooklyn, N. Y. (Continued)

This department for very little men is completely separated from the little women's. Notice hangrods below and the eggcrate above in wall cases. The light baffle illuminates both the cases and the curtain wall.

ROCK A BYE, Brooklyn, N. Y.
(Continued)

Notice the open canopy with cord lacing and wood sign identifying the "Teens'" department. Sweaters are displayed in the eggcrate wall case and blouses are hung in the floor case. Floor is rubber tile in checkerboard squares with 1" off white strips.

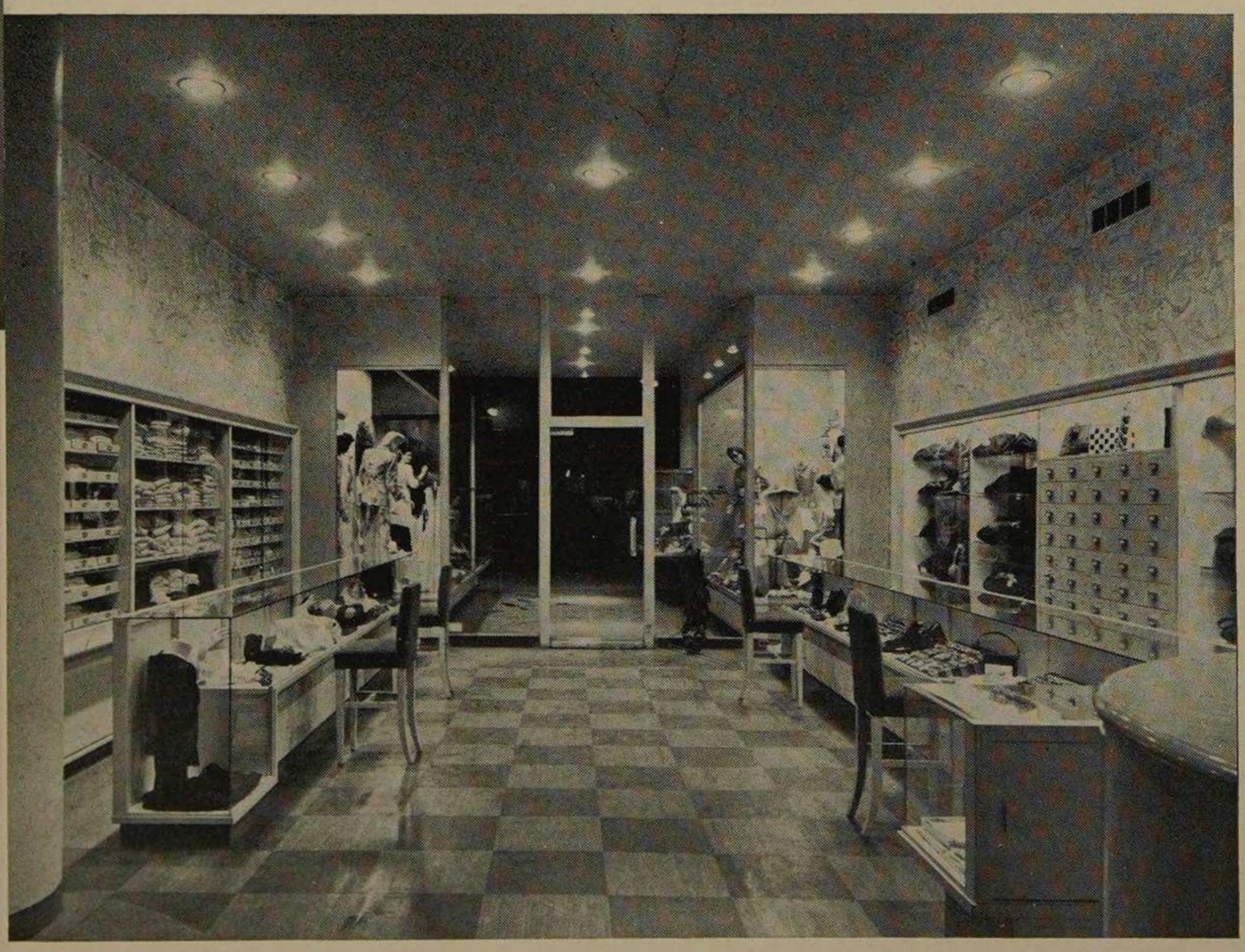
Photograph to the left shows the shirt tie and jewelry section of the boys' department. Shirts are displayed and housed in wall cases with eggcrate divisions with sliding glass panels in front. Eggcrate keeps merchandise neatly assorted, easily arranged and prevents the piles from tumbling. The cases are illuminated from continuous fluorescent strips and floor case from flush reflectors in the ceiling. Floor in this section is marbelized rubber tile set in squares.

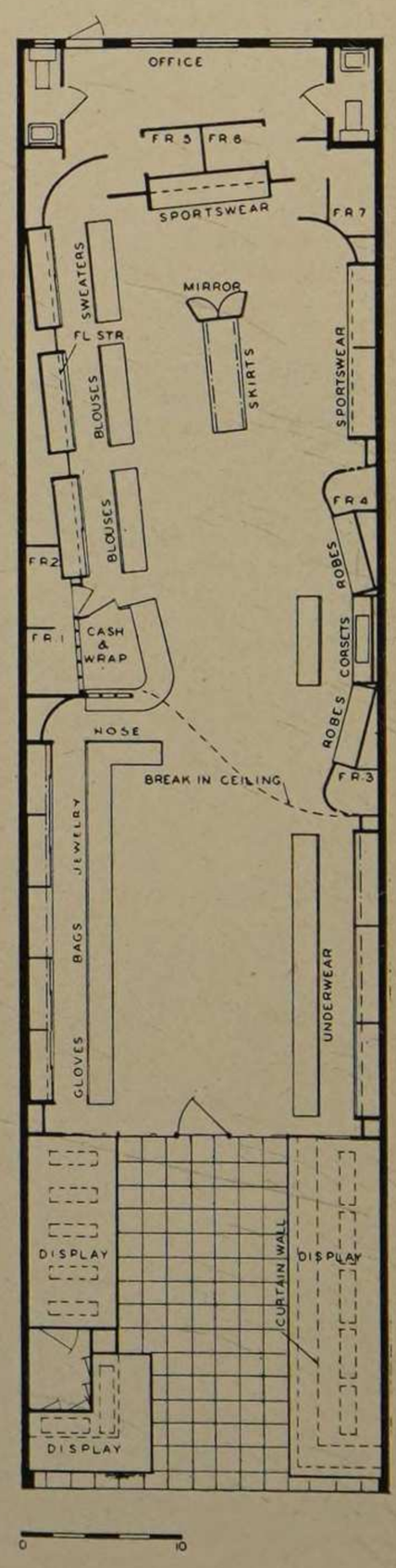
(all photos Gottscho-Schleisner)

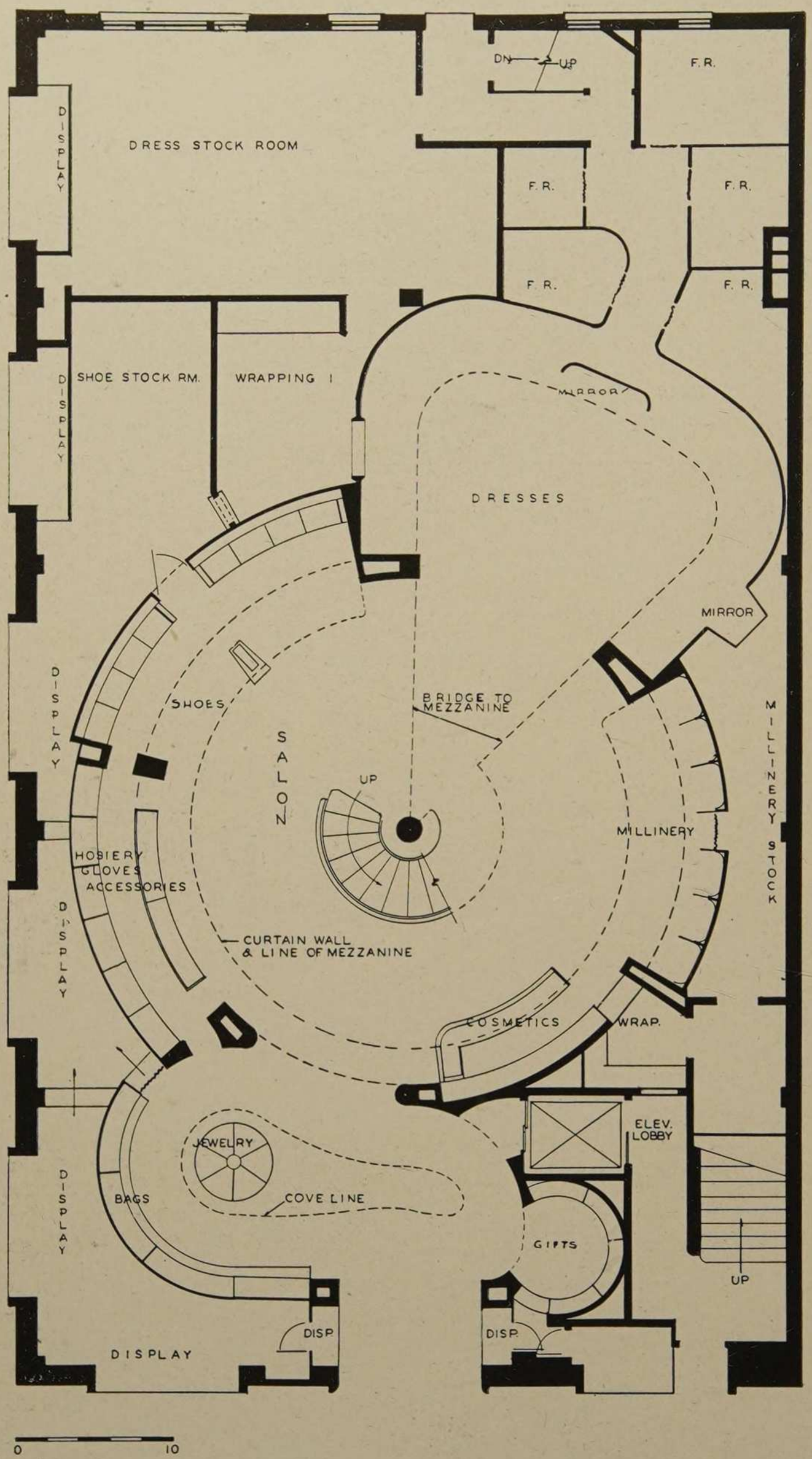
MARJORIE LANE, Queens, N. Y.

Jose A. Fernandez, Architect

In this shop the underwear department is the most important one. The owners wished to have it placed as close to the front as possible. The small wares, which are fast selling items are placed at the front. Blouses, sweaters and robes are placed at the back near the fitting rooms. Wood is lacquered pearl grey. Curtain walls are in grey, white and pale rose paper. Floor in large checkerboard squares of linoleum blue and grey. (See also opposite page)







JOSEPH MAGNIN,
Palo Alto, Calif.

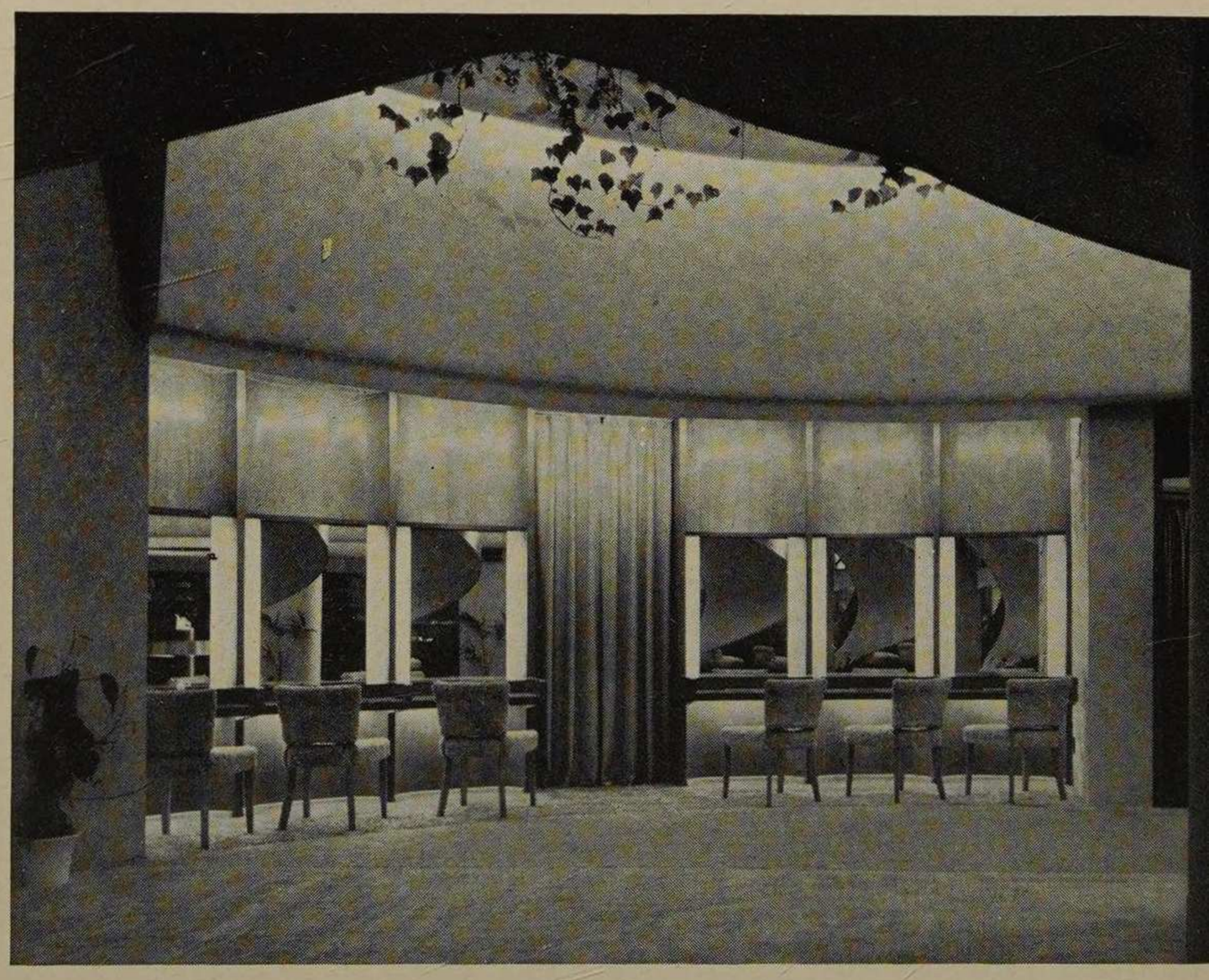
Gruen & Krummeck, Designers

An excellent example of "walls within walls." An extremely well designed and attractive store. Note that stock rooms, fitting rooms, wrapping, are behind these walls which have been so well planned that existing columns have disappeared. The center column has been incorporated into the staircase design which is the focal point of the plan. The various departments shoes, hosiery, gloves, millinery, accessories, handbags, jewelry, cosmetics and dresses are segregated and can readily be seen from any point due to the circular plan. The staircase leads to the mezzanine above where the sportswear and other departments are located. (See photo at top of opposite page)

(photo Philip Fein)

JOSEPH MAGNIN,
Palo Alto, Calif. (Continued)

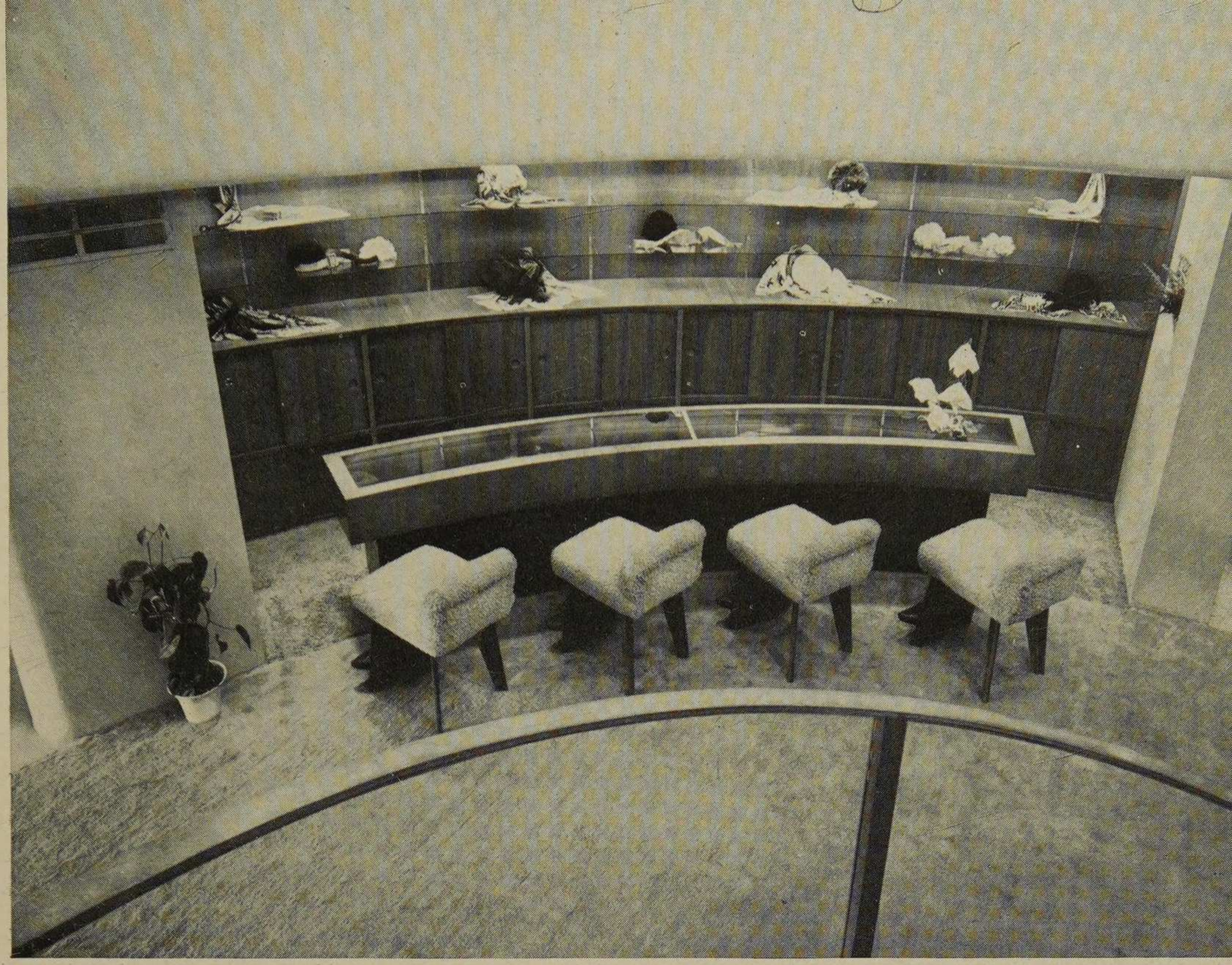
Photograph above shows main floor view from the dress department. Note the bridge from the staircase to the mezzanine area. The various departments below the mezzanine are cleanly handled and there is no feeling of congestion. The hat department to the right is completely streamlined. The mirrors are recessed between projecting fins of dark mahogany and are self illuminated with vertical fluorescent strips behind ground glass panels. Drapery conceals opening to stock room. Note the chair covering is carried on floor carpet strip.



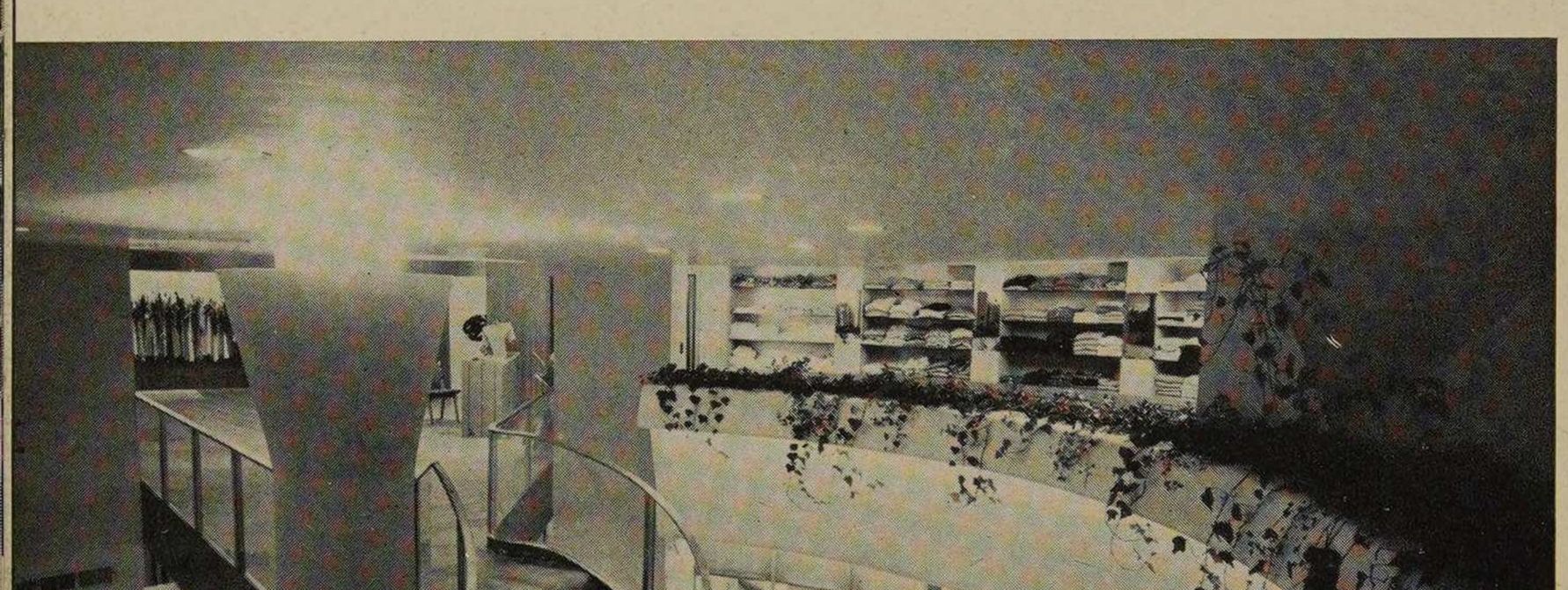
(all photos Philip Fein)

JOSEPH MAGNIN, Palo Alto, Calif. (Continued)

Above is a view of the dress department from the circular room. The design is discreet and a perfect foil for the merchandise. Note the drapery from floor to ceiling which adds a feminine feeling to the background. The entrance to the fitting rooms is hidden by the large mirror, merchandise is concealed. On the opposite page are shown closer views of the handbags and accessories departments. Woodwork is medium dark mahogany. For comfort of customers, chairs are in front of a floor case that is low. In the handbag department merchandise is displayed openly and there is no floor case in front, as is usual. Customers may select and handle the handbags and as we have pointed out "visual merchandising" is popular with prospective customers. The bottom of this case is of mahogany woodweave facing, with stock behind. Note the circular cantilever case for display of jewelry. The facing is aluminum and the pedestal of medium dark mahogany.

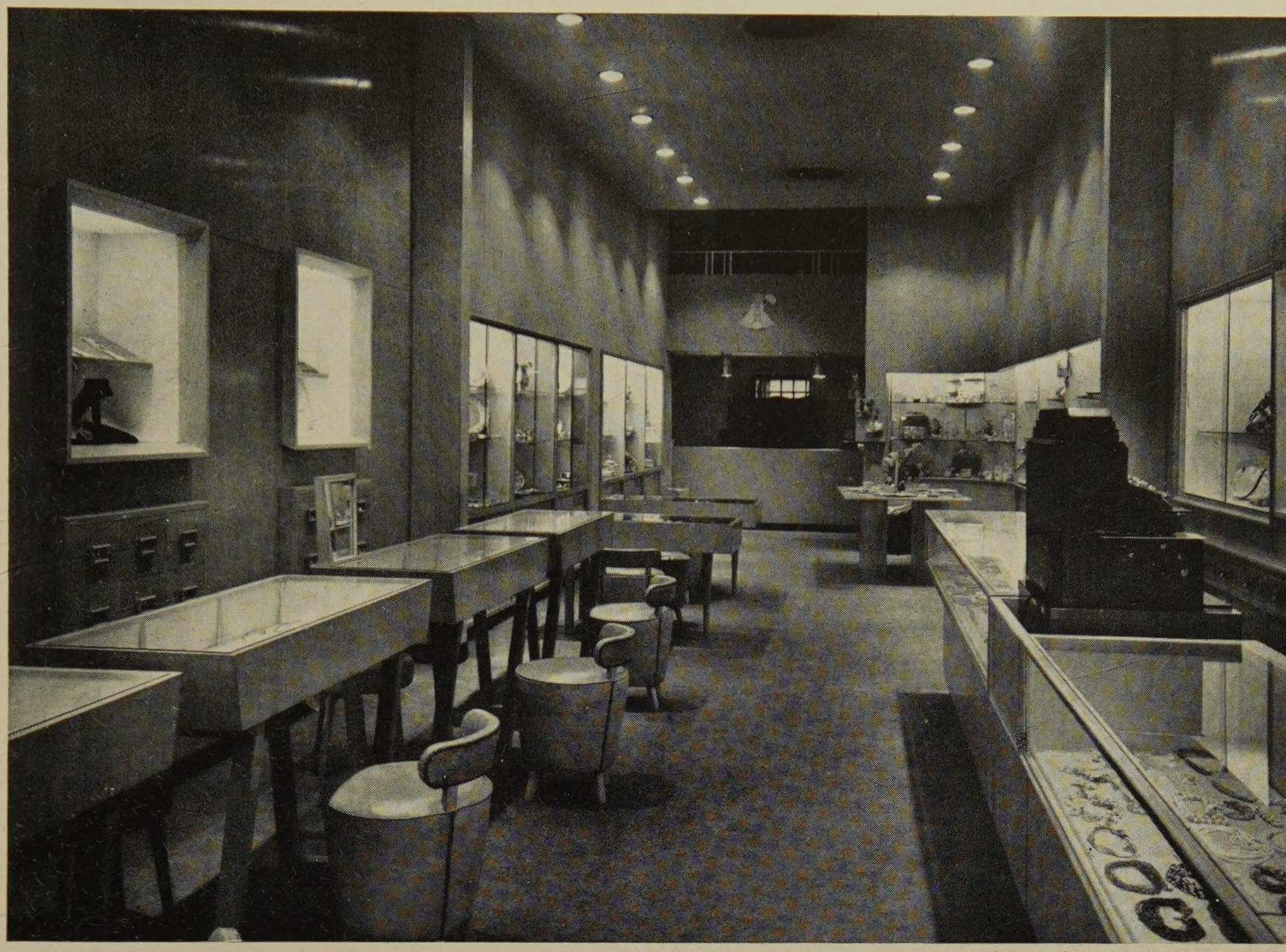


JOSEPH MAGNIN, Palo Alto, Calif. (Continued)



The staircase lands the customer on a bridge connected with the mezzanine. Notice the several departments in the background and the treatment of the mezzanine railing with growing plants and indirect lighting.

Partial view of the mezzanine floor. Wall cases follow the curve of the railing and the merchandise is all "open" to the customer. Note continuous curved light treatment above.



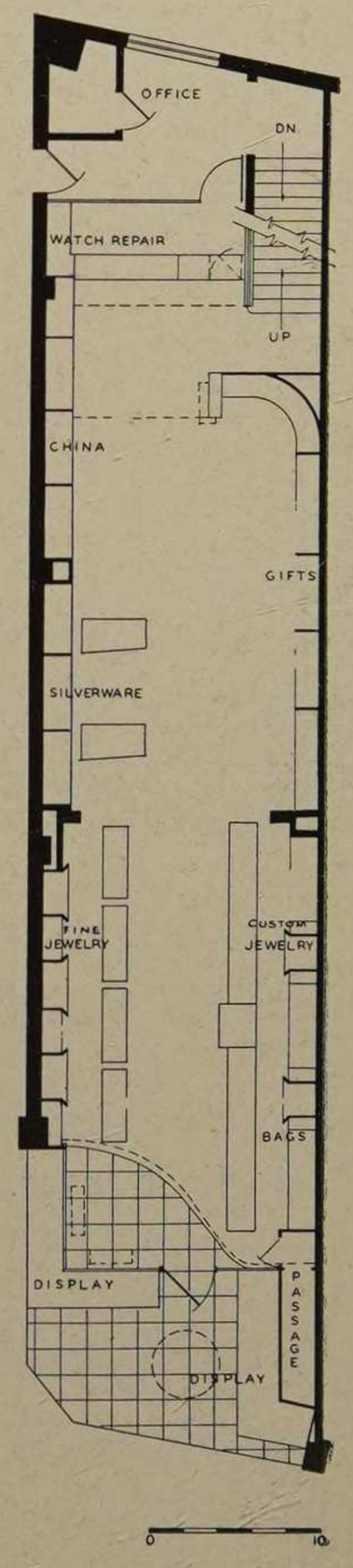
(photo Gottscho-Schleisner)

WISS SONS, East Orange, N. J.

Jose A. Fernandez, Architect

A small store can be departmentalized properly. In this small jewelry shop, gift shop, fine jewelry, costume jewelry, silverware, china and gifts were separated from each other. Upper photo shows view towards the rear. Note fine jewelry section to the left with hassocks in front of floor cases on legs and to the right the costume jewelry department. Large cash register is an eye sore.

The store was divided into two sections by means of two small fins. In the rear, silverware, china and gifts are displayed. In the front section of the store the wall panels are pickled oak, while the rear walls are of weldtex panels painted blue grey, to further emphasize the two departments the wall cases are in the same blue grey, but all floor cases are pickled oak. Ceiling is painted light peach and the carpet is copper colored. Interiors of shadow boxes are painted off white and interiors of wall cases in the rear a lighter blue grey. Hassocks are covered in misty blue leather. Note repair counter in back and a small childrens' department on mezzanine.



(photo Gottscho-Schleisner)

WISS SONS, East Orange, N. J. (Continued)

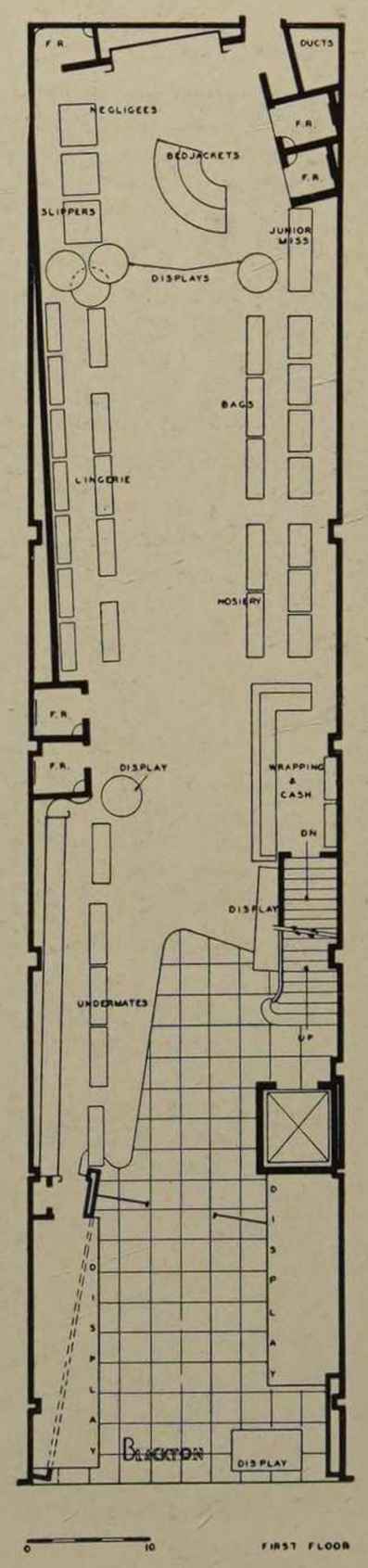
A close view of the silverware department. Note pull out trays in floor cases. (See page 41 for store front, and page 283 for detail.)

(all photos Ben Schnoll)

BLACKTON SHOP,
Fifth Avenue, New York, N. Y.

Louis Gluskin, Designer
Wm. Modin, Architect

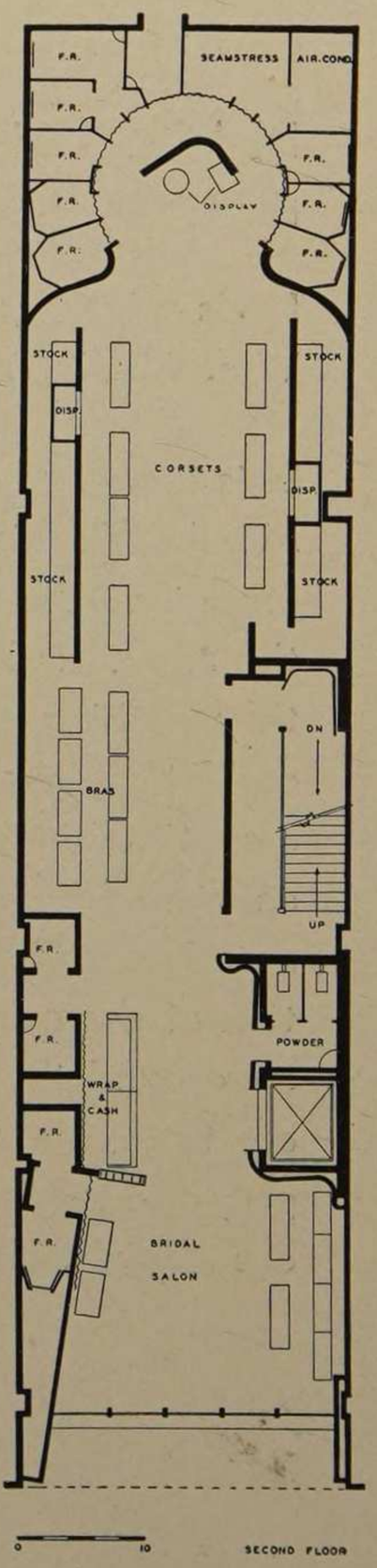
This store has created a great deal of popular comment. Merchandise is departmentalized, housed and displayed properly. The photograph above shows a general view of the store. All show cases and display tables are on legs, thus making the store seem wider. Note treatment of cashier's and wrapping counter where the canopy above is a continuation of the display platform. All wall cases have concealed fluorescent strips and the floor cases are illuminated from flush reflectors in the ceiling. The center section of the ceiling drops to create a continuous light cove all around the store for general illumination. Side walls are turquoise and chartreuse yellow, the dropped ceiling is grey and the carpet heather color. All floor and wall cases are straight grained oak, light pickled oak finish.



BLACKTON SHOP, Fifth Avenue (Continued)

To the left is shown a close view of the brassiere and hosiery departments. The three open displays cantilevered from the wall at an angle have a transite panel at one end. They are lighted by swivel spots in the ceiling.

Corset or foundation department and the Bridal Salon are located on the second floor. Stock is hidden in the corset department (lower photo) and the only merchandise visible is displayed in floor cases and on display tables. Fitting rooms are adjacent to each department. Drapery behind the cashier's counter, a plant box, and a good color scheme is similar to that of the first floor.



(Continued from p. 56)

carry coats and sports wear. Similar side lines will be carried, along with the main line, by most specialty shops. These should be departmentalized to permit better housing and display and easier selling. When possible, particularly in a store with long straight walls, it works out well to break the plan into curves and angles with "walls within walls." This helps customers to identify departments at a glance and speeds up sales. Space behind false walls is not wasted as it will be used for stock space, fitting rooms, wrapping, etc. This type of interior planning is well liked by merchants and designers. Of course walls within walls may not be possible in a very narrow store but different departments can be made to stand out by being set off by glass panels, open wood fins, wire mesh, or the like. Also changing the decorative treatment of walls and ceilings or the types of cases can contribute to the effect of distinct departments.

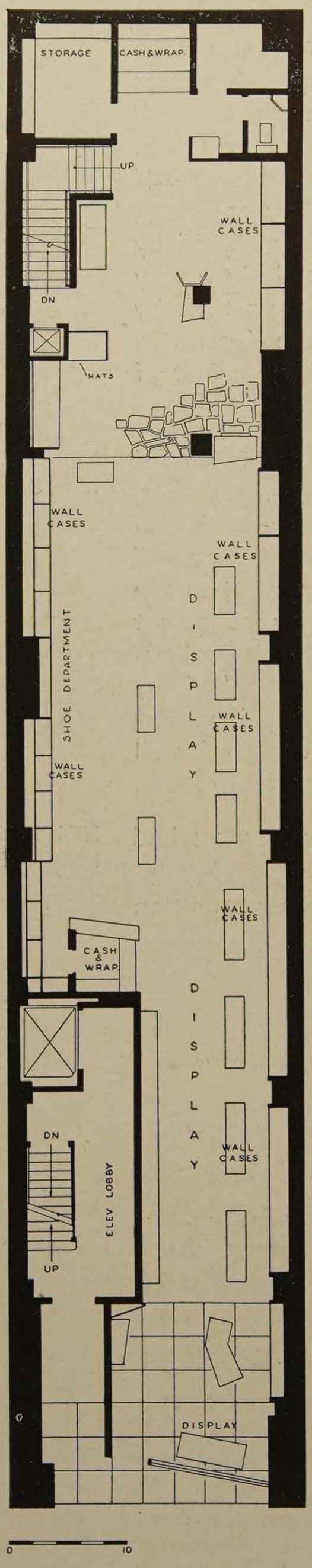
LOCATING DEPARTMENTS

Along with planning for helpful departmentalization, must go the most careful thought about locating these departments so as to get maximum results. Smaller, rapidly selling items will be placed near the entrance. Larger more staple goods can be progressively toward the back of the store. Related departments will be located close to each other so as to encourage impulse buying. When all these matters are cleverly thought out, customers will be unconsciously directed so that they move past the maximum number of buying suggestions and reminders. Such planning is particularly important in stores where some departments have been "slow selling." Very often, better arrangement, improved lighting, clever displays and the like have enabled these departments to pull their fair share of the load. In a well designed, well operated store, there should be no departments which are not showing a normal return.

HINTS AND REMINDERS

Before going on to the picture section which shows how various architects have worked out various store interiors, here are some general hints and reminders:

1) Decoration of interior walls should not be important enough to draw attention from the merchandise.
2) Displays and shadow boxes in curtain walls break up long stretches of wall, contribute to the decorative scheme and aid in making sales.
3) Floor platforms should be available for bulky merchandise.
4) When store width permits, center aisle tables or counters for "on sale" merchandise are helpful.
5) Aisle racks should be so designed that all merchandise is visible and illuminated. Usual metal hang rods on wheels are detrimental to store appearance.
6) All fixtures should be designed for utmost flexibility of use.
7) Wall cases should not be more than 5' 6" to top shelf and should be illuminated so that all merchandise is clearly seen.
8) Floor cases on legs give an appearance of spaciousness in a too narrow store. This advantage must be weighed against loss of storage space with floor standing counters.
9) Floor and wall cases of finished hardwood are preferable to painted cases. The modern trend is toward lighter woods, instead of the mahogany, walnut, etc. of former years. Woods may be bleached or pickled, stained or natural, and differing fixture finishes often help to set off departments. Veneers for surfaces, with solid wood frames, trims, etc. are normal construction.
10) Many other materials, such as mirrors, glass, lucite, leather, leatherette, linoleum, rubber tile, cork, have been successfully used in fixtures. Such materials are often used successfully in various combinations. Shellacked wall paper has worked out well in the lower receding sections of floor cases.
11) All fixtures should be designed simply, without superfluous mouldings and cornices.



WHITEHOUSE & HARDY, Fifth Avenue, New York, N. Y.

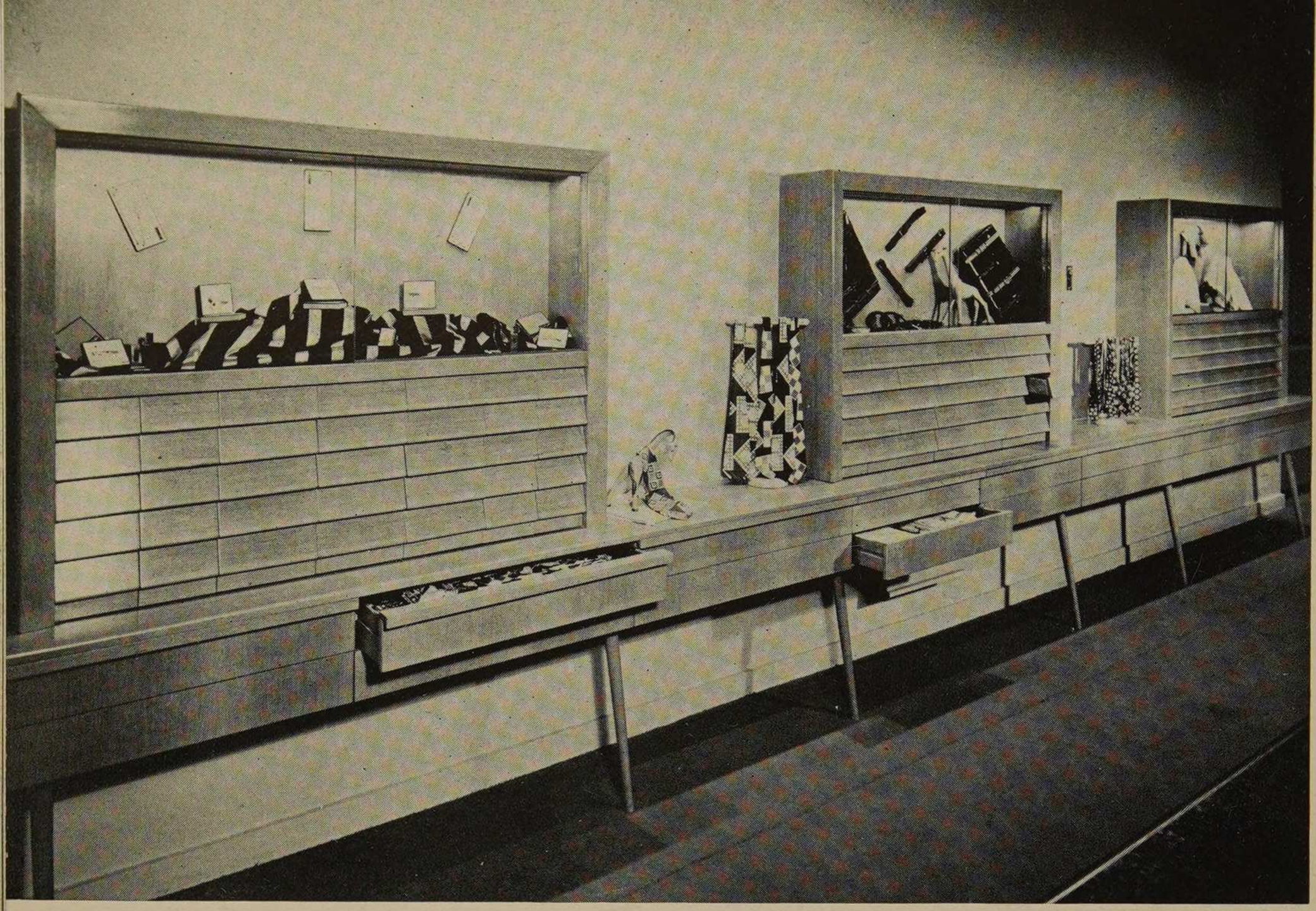
Vincent Furno and Richard B. Snow, Architects

This mens' store is the type that gives Fifth Avenue that certain "tone" of which we have spoken. It is extremely simple in design, in very fine taste and follows the trend of the well designed store of today. The lay-out of the store presented a problem to the architect, in that the front half was quite narrow. An attempt was made to produce the illusion of width upon entering the store. This was accomplished first by splaying the glass front which actually increased the dimensions. The plan for the distribution of merchandise was worked out on a predetermined percentage basis. Men's jewelry and "impulse" merchandise are located in the front of the store. More stable items such as shoes and hats were placed in the rear. For space reasons and general store policy shoes are displayed in exposed racks. Additional stock in the basement. The rear of the store which is below the mezzanine floor was treated in a "sporty" manner. The wall was built of rough stone, floor lamps and lounge chairs add to the informal arrangement that was desired. The ultimate purpose of this department is for the sale of sport coats, slacks, sweaters, ski boots and suits also bathing suits. The mezzanine floor is used for office space and is so arranged that sliding glass panels allow for easy observation of the sales floor. The north and south walls were treated differently, one finished in pigskin leather and the other painted a light warm grey. On the pigskin covered south wall, wall and floor cases were purposely kept as low as possible. At the north wall the cases were separated so that the observer would actually sense the painted wall surface rather than the front of the case. The illusion was completed by concentrating light on the floor so as not to accent the height of the space.

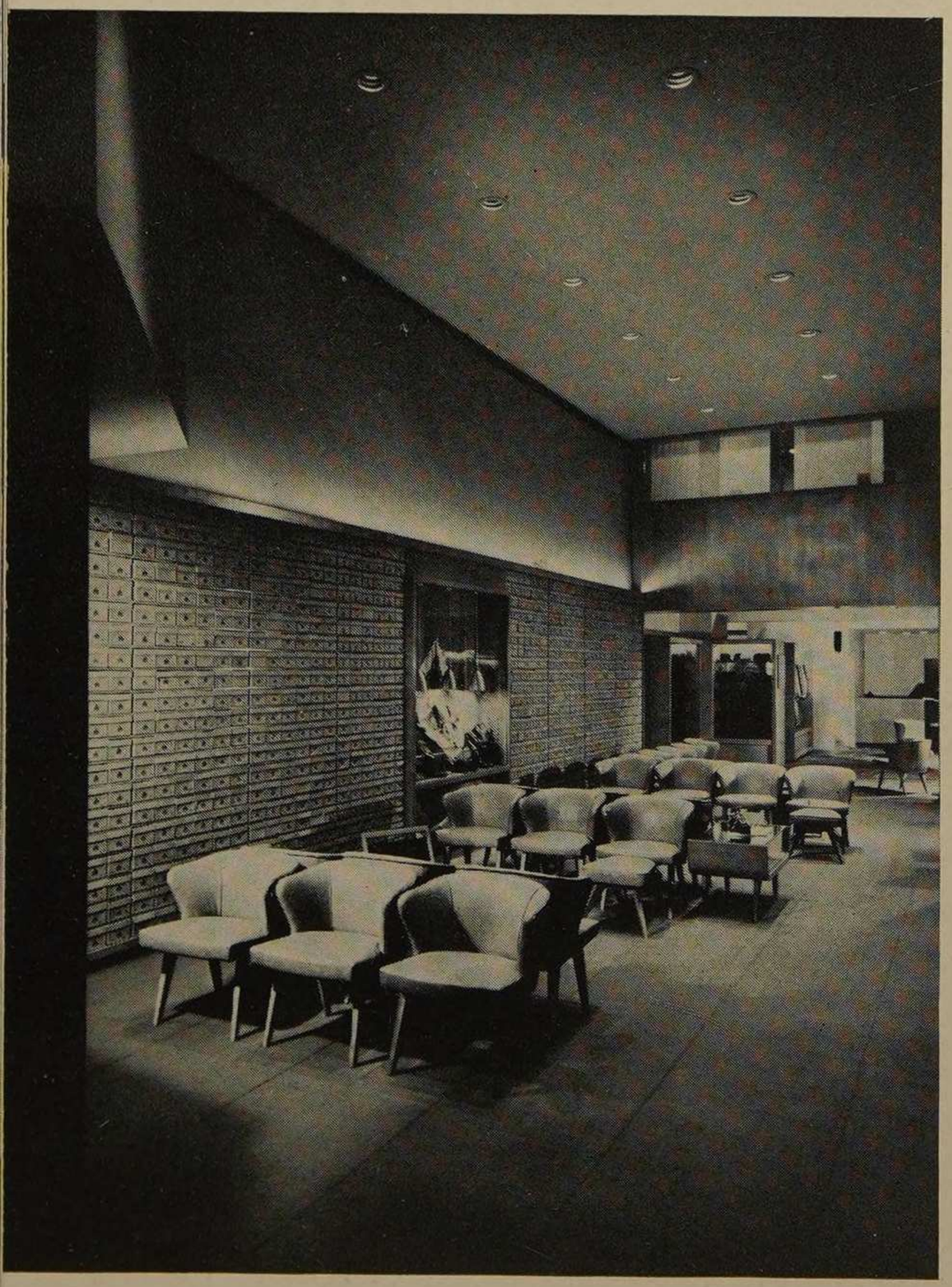
(photo Ben Schnoll)

WHITEHOUSE & HARDY, Fifth Avenue, New York (Continued)

A general view of the store looking towards the front. The original store had large protruding pilasters which would not have enhanced the unity of the shop. It was therefore decided to recess all cases on the south wall and fur out to the surface of the pilasters with a natural leather wall. This leather wall extends the full length of the shop stopping at the mezzanine floor. It is eighty feet long and sixteen feet high. Leather was selected to give the shop a masculine character. Note the shoe department on the left. Chairs are of natural color pigskin and the carpet is medium grey to harmonize and to show the least amount of wear and soiling. The ceiling is painted very light grey.



(all photos Ben Schnoll)



WHITEHOUSE & HARDY,
Fifth Avenue, New York (Continued)

Photograph above shows the belt, braces and accessories cases. These are set on a continuous shallow counter fitted with a double row of drawers. Floor cases were eliminated due to the narrowness of the store. The upper cases are divided into two parts, the top shelf for display and the bottom half with five rows of drawers for stock. It should be noted that throughout the design of all the fixtures there is a complete elimination of all exposed hardware adding to the simplicity and neatness of the store.

WHITEHOUSE & HARDY, Fifth Avenue, New York (Continued)

A section of the rear of the store below the mezzanine. The sweater case consists of an open eggcrate hung on the wall. The glass sides provide greater visibility. Merchandise is protected in plastic bags. The floor of this department is flagstone. Note large white bear skin rug for added "atmosphere."

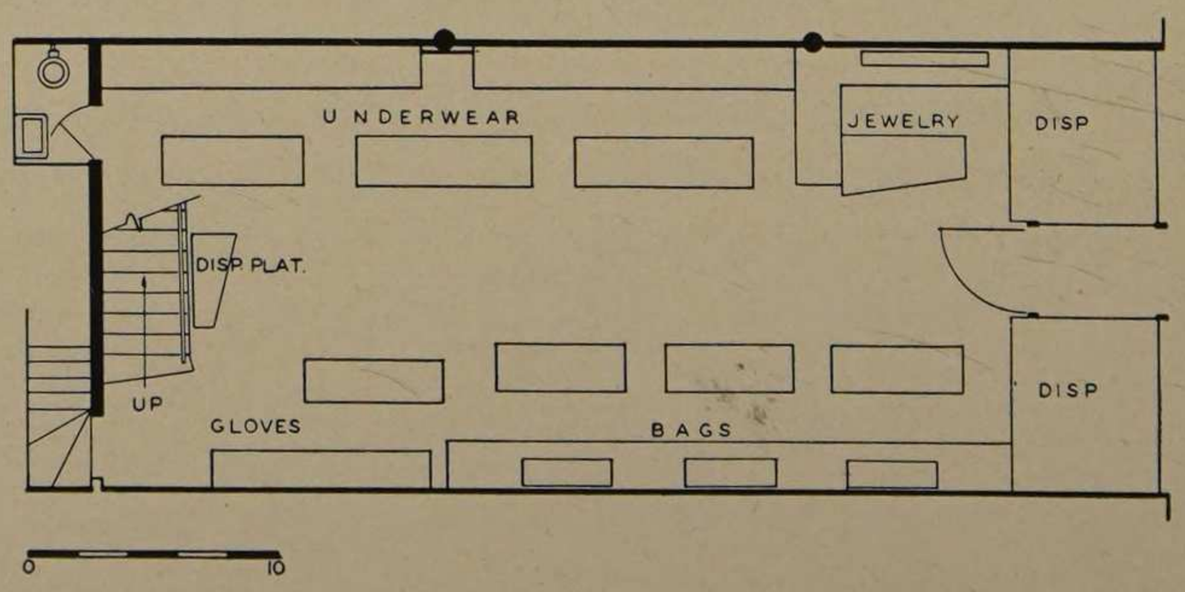
(photos Gottscho-Schleisner)

PLYMOUTH SHOP, New York, N. Y.

Ketchum, Gina & Sharp, Architects

In this smart shop wall cases have been kept low for accessibility, curtain walls are eliminated, color and light play an important part in merchandise appeal. The first floor sales area is divided into a series of departments, yet is integrated also as a single sales unit. A general view of the store is shown above.

The glove and hosiery departments at left are under the lower ceiling of the mezzanine. They are separated from the handbag department by a series of aluminum poles, (left photo.) (See page 265 glove case detail.)



(photo De Bus)

PITT PETRI SHOP, Buffalo, N. Y.

Antonin Raymond, Architect

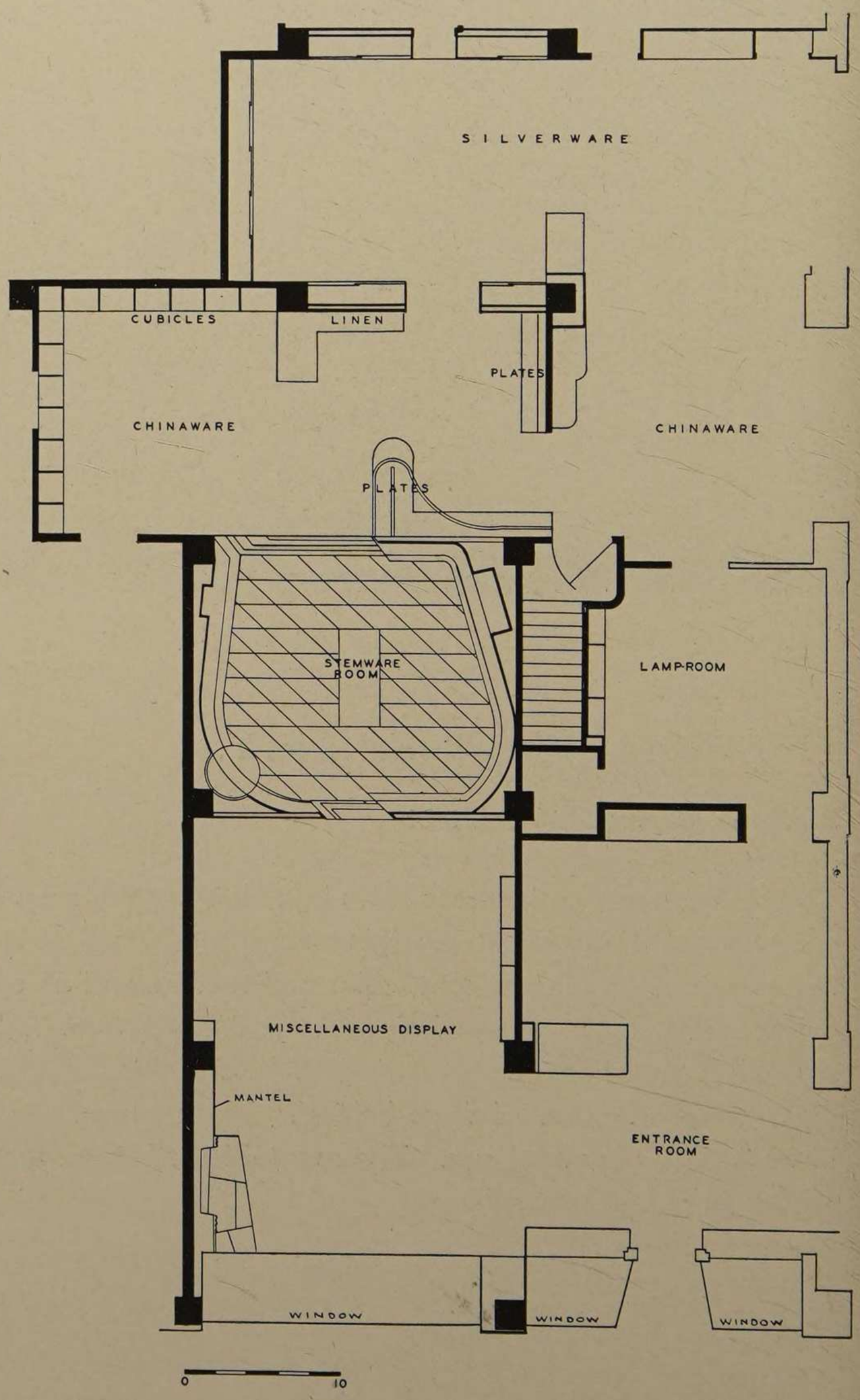
The problem was to increase sales by enlarging the shop and by so equipping it as to display all the merchandise to the greatest possible advantage. The design was based principally on lighting, using both incandescent and fluorescent, color and texture and an open plan thus creating varied spaces and inviting vistas. The result is one of elegance and distinction. Above is a view of the miscellaneous display room showing part of one display window. Note the suggestion of a fireplace with removable sanded plate glass panel illuminated from behind. The overmantel is silver paper illuminated from top of mantel. Floor is dark grey linoleum. The mantel hearth is in various colored linoleums. Walls are deep and pale salmon pink and ceiling blue.

(photo De Bus)

PITT PETRI SHOP, Buffalo, N. Y.

(Continued)

In the Stemware room shown above the merchandise stands out beautifully due to simplicity of design. The background is a foil for and does not detract from the merchandise. Every piece of glassware may be seen against the slate blue background of the cases. The rest of the room, ceiling, walls and woodwork are off white and the floor is dark grey linoleum with tan and white diagonal stripes. The lighting is especially successful in this room. Note the ceiling cove, the vertical niches and the illumination of the cases from above and below. Below the counter there is space for additional stock.



PITT PETRI SHOP, Buffalo, N. Y. (Continued)

The plate display in the china room is unique in design. The light trough above follows the plan outline of the floating plate racks beneath. Note the natural wood fin dividing the counter in two sections. The floor is dark grey carpet. Walls off white and the counter golden yellow. (See page 279 for detail.)

(photo De Bus)

PITT PETRI SHOP, Buffalo, N. Y. (Continued)

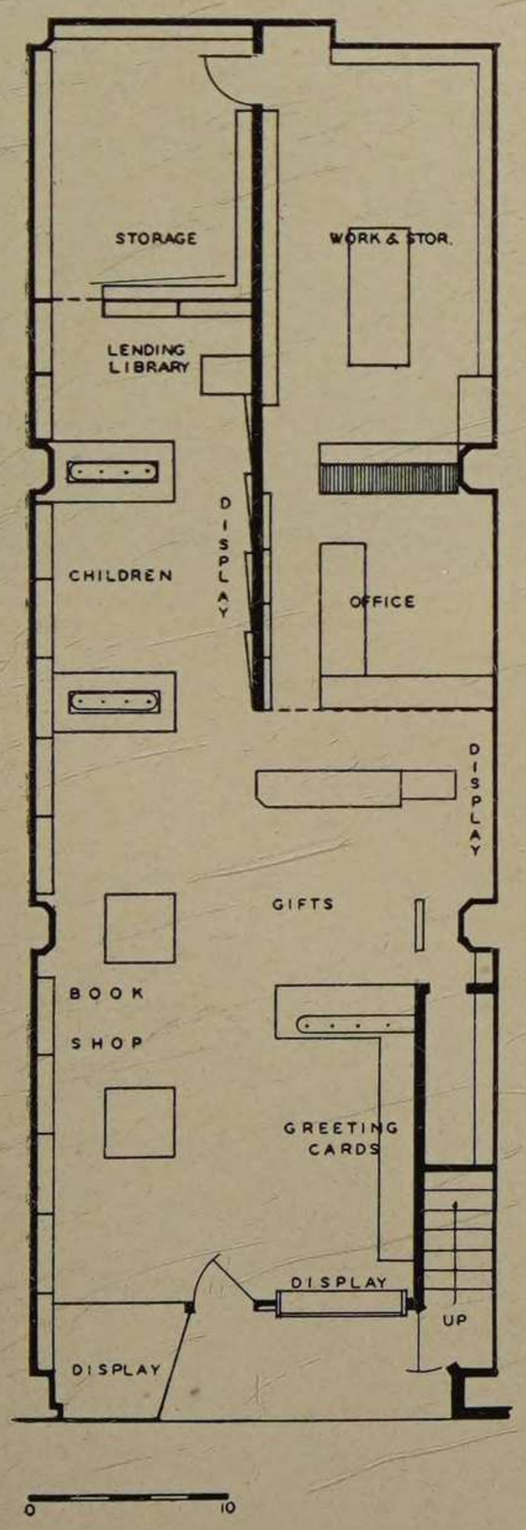
Another view of the chinaware room. The display cases are golden yellow with white interiors. Two walls of this room are off white one light green and one pale grey. The cases are illuminated from below as well as from above.

(photos Lawrence B. Novak)

GUILD BOOK SHOP, Seattle, Wash.

Paul Thiry, Architect

A book shop must be departmentalized. In this shop, gifts, greeting cards, prints, etc. are also sold. Mr. Thiry had to use the simplest of materials, mostly fir plywood finished with thin white Rex and varnish as there was a budget to meet. However, due to the fine layout, simplicity of forms and a good color scheme, this shop has a very pleasant atmosphere. Walls are French blue, ceiling is off white and the wood in general is natural. Note display screens in sawtooth pattern for display of prints. Bean poles supporting shelf displays are painted Chinese red and Chinese yellow. Lending library department may be seen in background.

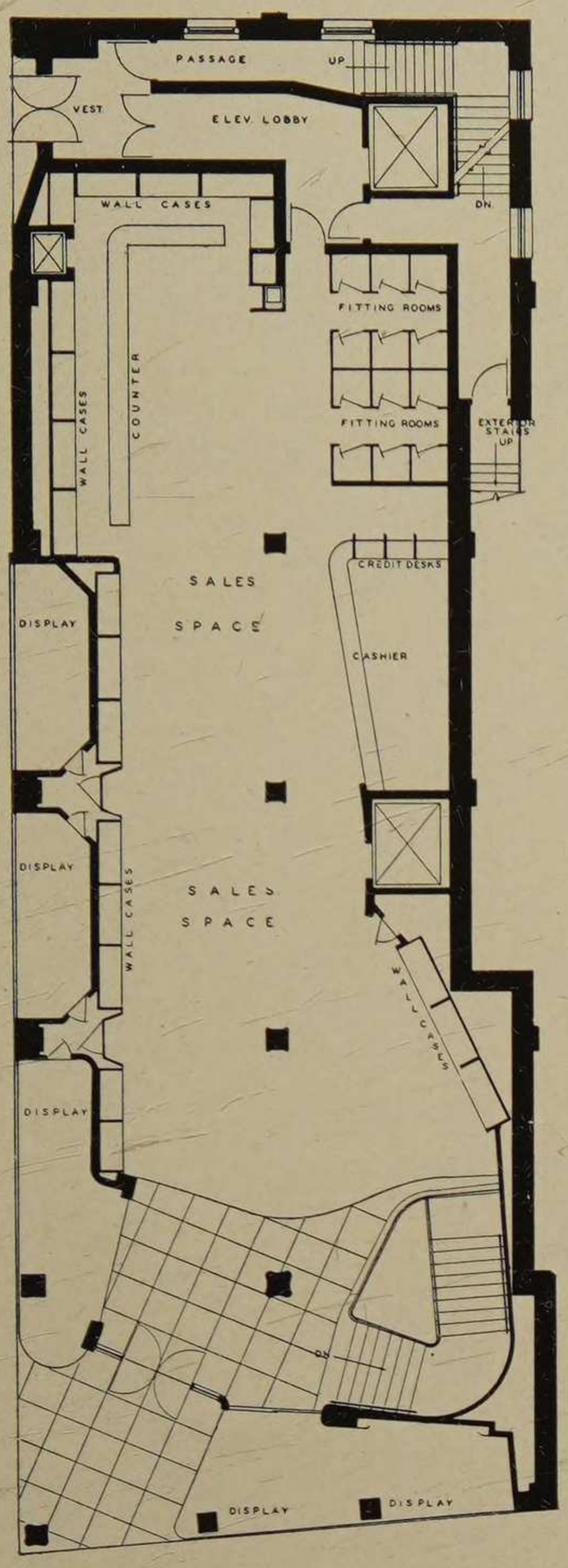


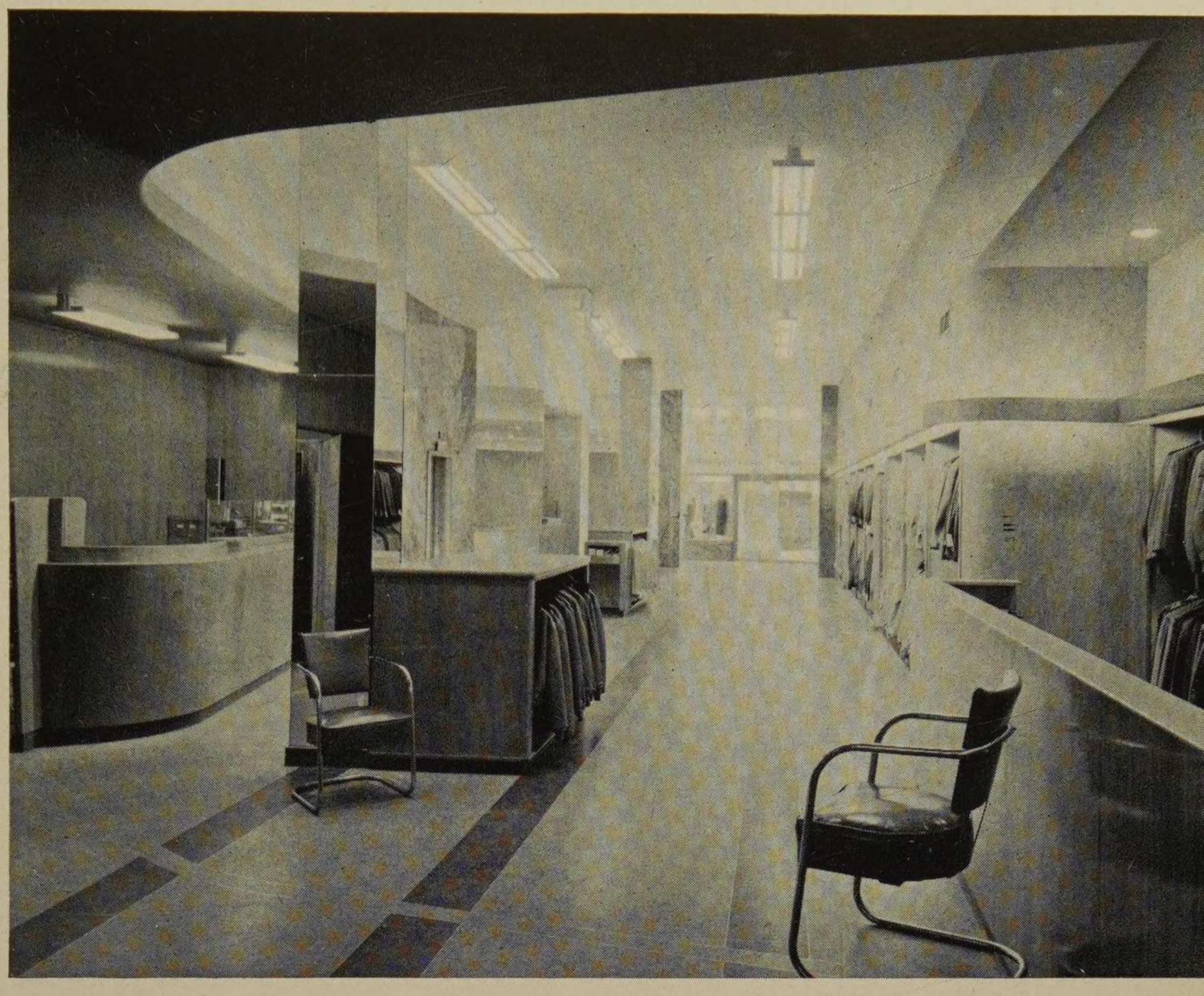
(all photos Lionel Freedman)

HOWARD CLOTHES, Broadway, New York, N. Y.

Horace Ginsbern Associates, Architects

This men's store has a definitely virile atmosphere. It is simply designed and is devoid of tricks. The cabinet work is walnut and walnut reeds have been used to cover the existing columns. Note the light cove around columns. Wall cases are illuminated from above by a continuous light trough. Floor is linoleum in a square design.





HOWARD CLOTHES, Newark, N. J.

Horace Ginsbern Associates, Architects

A similar feeling has been carried out in this shop by the same architects. The existing columns have been covered with mirrors up to the ceiling. The woodwork is walnut and the floor is terrazzo. Here again the wall cases are illuminated from above by a continuous light trough. Photo to the right shows stairs leading to the first floor. The railing is of stainless steel and glass panels. Note curved walnut wall in squares and marble columns.

(photo Ben Schnall)

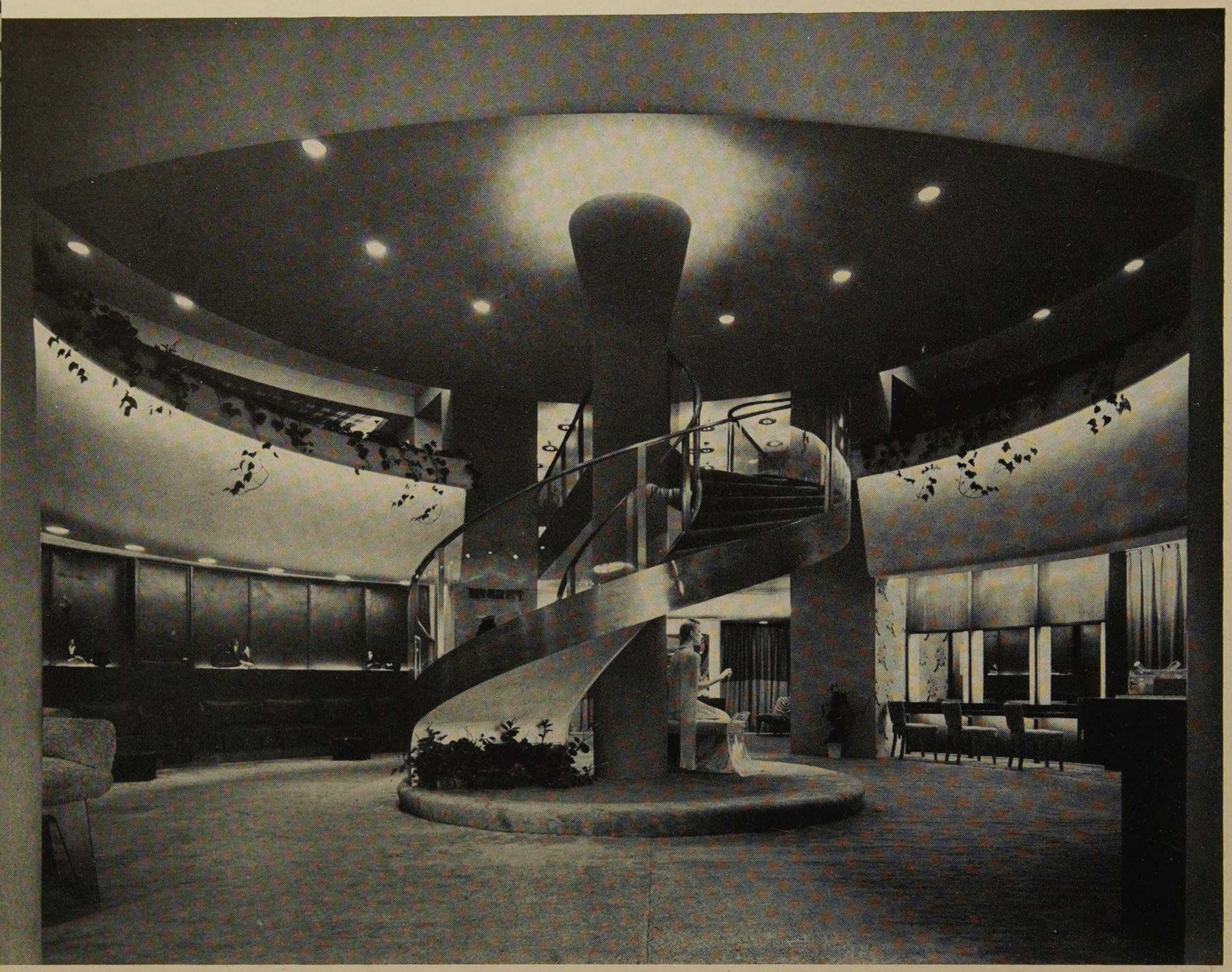
MARY LEWIS,
Fifth Avenue, New York, N. Y.

Skidmore, Owings & Merrill, Architects

No attempt was made to glamorize this shop by the use of ornamentation, curtain walls or a lot of color, yet the result is one of charming informality a perfect background for the type of merchandise sold, which is housed in a series of unattached cabinets placed against white canvas walls. All the merchandise is "visual" inasmuch as it is accessible to shoppers.

STAIRCASES

(See following pages for illustrations)

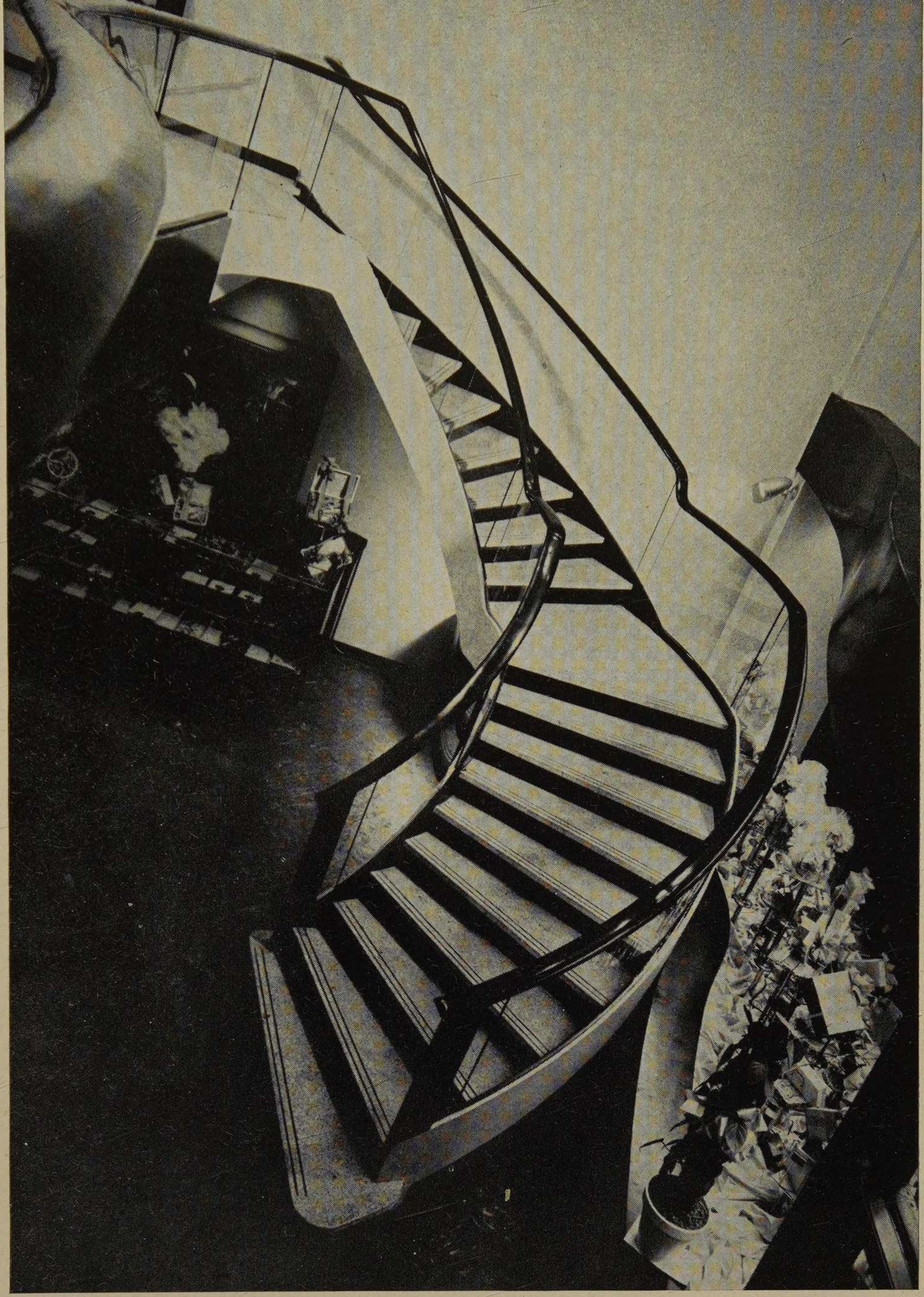


(photo Philip Fein)

JOSEPH MAGNIN, Palo Alto, Calif.

Gruen & Krummeck, Designers

A most dramatic and inviting staircase in the centre of floor, where the upper floor is visible from the ground floor and vice-versa. The staircase, built around an existing column, ties up beautifully with the column and the display platform below. Note the indirect lighting at the top of column where the column was widened to conceal the light source. Staircase is gold bronze and the panels in railing are lucite. The transparency of these panels gives a light and airy feeling to the staircase.

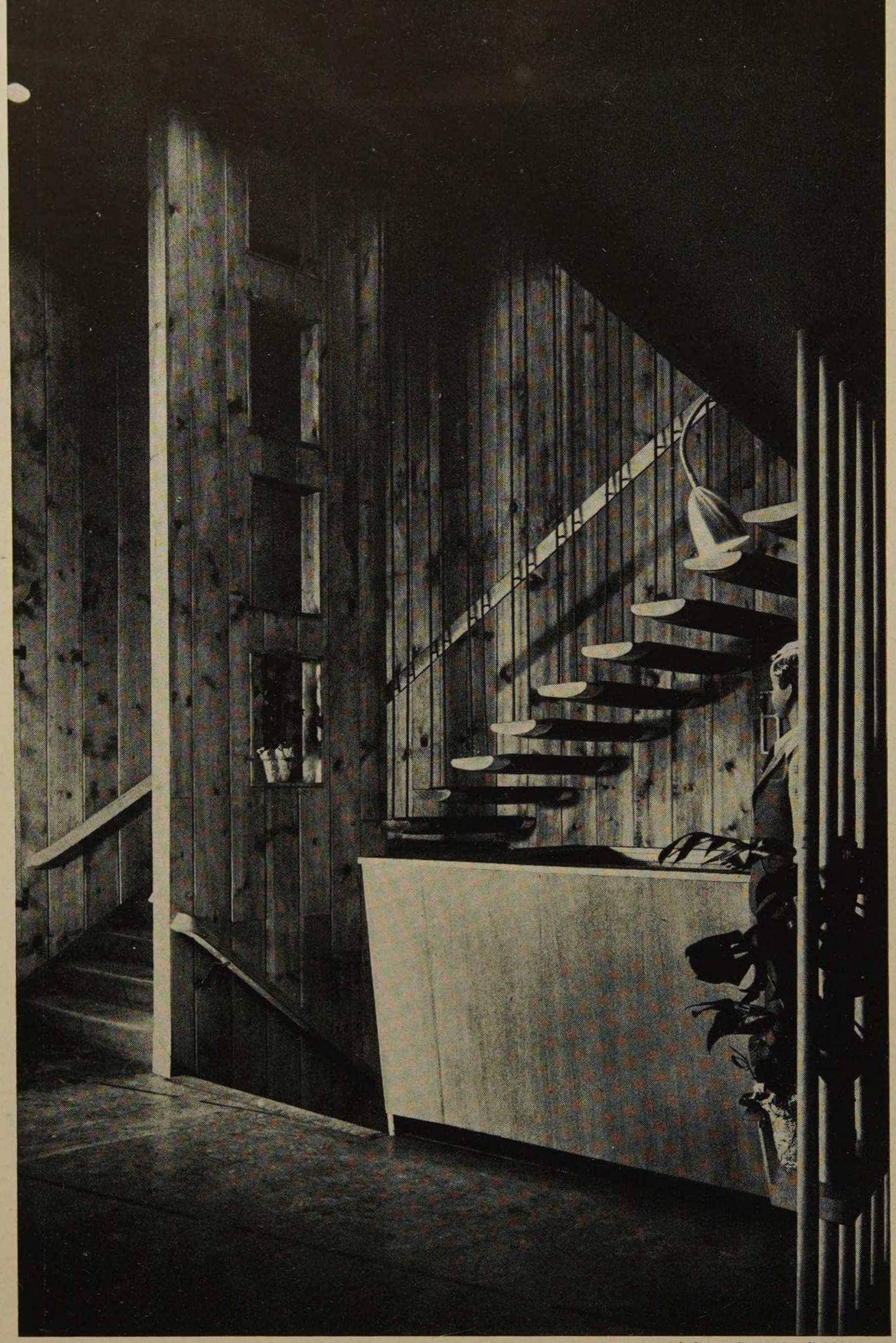


(photo A. Robert Greene)

BARRICINI CANDY STORE, New York, N. Y.

Simon B. Zelnik, Architect

This graceful ornamental staircase is a pivot as to function and design. It has been placed so as to attract customers from both the store proper and the street and to provide easy vertical flow. Note how the unsupported length of handrail, 60′ long, rests on the plate glass panels. Treads are terrazzo on steel frame.



(photo Gottscho-Schleisner)

JOHN BLYE SHOP,
White Plains, N. Y.

Morris Lapidus, Architect

A most unusual staircase leading to a selling mezzanine. It is very open and the wood treads are supported from the wall at one end and suspended from the ceiling by two steel rods at the other. It fits well with the rustic and masculine character of the rest of this mens' store. Note the handrail attached to the steel rods and the carpet wrapped centre section of the treads. A knotty pine fin divides this staircase from the one to the basement.

(photo Gottscho-Schleisner)

ROCK A BYE SHOP, Brooklyn, N. Y.

Morris Lapidus, Architect

A staircase from main floor to basement in the centre of store. The wood members are carried all the way through the stair well forming the railing and the wire glass panels are attached between these points. Attention is called to the staircase and selling area below by this unusual treatment.

(photo Ben Schnall)

THOM McAN SHOES, Hempstead, N. Y.

Lester C. Tichy, Architect

This is a very interesting treatment of the railing in this staircase leading down to additional departments. Heavy painted wire mesh on metal frames is supported on vertical painted steel uprights. Powerful handrails are of mahogany. Note directional signs and displays.

HOWARD CLOTHES, New York, N. Y.

Horace Ginsbern Associates, Architects

Marble and stainless steel produce a majestic appearance to this staircase, accentuated by a mirror on the wall. Panels in railing are of glass. Note walnut reed covered wall leading to the second floor.

(photo Gottscho-Schleisner)

MESSINGER'S, New Rochelle, N. Y.

Jose A. Fernandez, Architect

This simple staircase leads to a sales area above. Handrails and uprights are stock aluminum members with ½" plate glass panels between. Note striped wall paper which carries on curtain wall above cashier's counter.

LIGHTING THE STORE

HOW LIGHT HELPS IN SELLING

MODERN stores rely on their modern lighting provisions for effective help at every stage of making the sale. Through brilliant and aggressive window lighting, combined with clever display, they reach out for the attention of the casual passerby. In winning it, the show windows must compete with all the myriad distractions of the street scene—and the impression conveyed must be powerful indeed, and pleasant, to register during the few seconds a pedestrian will be in front of the average window. But experience proves that casual passersby can be stopped, drawn into the store and eventually sent on their way as satisfied customers, who will return to shop again.

Once inside, the store lighting continues to play an important part in the sales process. When merchandise is properly lighted, it is clearly seen. When clearly seen, the inherent appeal of the article is about the most effective of all possible sales arguments. Nothing else so powerfully combats natural sales resistance. But that is not all. Employing the varied light sources available today, the architect can use them as extremely visible elements in his decorative scheme. But even that is not all. It is thoroughly proved now that such devices as light patterns in ceiling coves, or rising levels of illumination can pull customers to the more inaccessible parts of the selling space.

But mere over-illumination will not tend toward the creation of a buying mood. On the contrary, its results are a stark, uninviting interior and uneasy customers. Likewise, seriously unbalanced illumination hinders selling and may detract from the decorative effect. The competent store designer strives for a properly balanced effect, where different sorts of merchandise get just the degree and kind of illumination best calculated to bring out their attractions; where lighting and decoration combine to create a gracious effect and where decorative light patterns and rising levels of illumination tend to pull buyers to all parts of the selling area.

With today's generous expanses of glass in the store front, particularly if that front is of the "open faced" variety, the interior illumination must be capable of overcoming the blank effect of big areas of plate glass during the daytime.

WALL CASE LIGHTING

Wall case illumination helps the displayed merchandise to stand out in the round, for it is the shadows cast which help us to sense textures and contours, as well as colors and outlines. Also such lighting provisions add to the glamour of the store in general. But to get maximum results, such lighting must be artful and studied. Ceiling lights in the cases are generally at a disadvantage, since even if the shelves are of plate glass, the merchandise on the upper shelves will cut off the light from articles on the shelves below. Continuous strip lighting, projecting seven or eight inches from fronts of cases and shielded by baffles will overcome that difficulty.

LIGHT SOURCES

In achieving all the varied lighting effects shown in the picture section immediately following, architects at present must rely on three types of light sources, used singly or in combination. These are incandescent, fluorescent and cold cathode tubes. Each type has merits of its own.

a) Incandescent bulbs can create powerful light concentrations. They can spotlight selected merchandise for emphasis, create highlights and deep shadows and give depth to displays. Also the light emitted contains enough reddish and heat rays so that it is warm and cheerful.

b) Fluorescent tubes give good intensity with moderate surface brilliance at the source. They are most useful in providing soft pleasing overall illumination. With rare exceptions, the actual tubes will be concealed in some fashion. The light emitted cannot be used to highlight displays and it still has some tendency to change the colors of some merchandise unpleasantly. However this type of light source is quite new in mass production, is improving rapidly, is efficient, long lived and economical and is rapidly overcoming its initial disadvantages. In the so called "daylight" form, it is a great help in the sale of certain goods and fluorescent tubes do have the great advantage of emitting light of many colors, according to the phosphors used in their interior coating. Thus light wasting color filters become less necessary.

c) Cold cathode tubing provides continuity of lighting in any form or shape, with uniform lighting throughout. Its use eliminates the small areas of grey, always present when fluorescent tubes are used for continuous lighting.

In a general way, light from tubes will be adequate for large articles, while the powerful, concentrated directed light from incandescent bulbs will be best for small articles like jewelry, gloves, etc.

METHODS OF ILLUMINATION

As it happens, there are three available types of light sources and there are three methods of using them in store illumination:

a) DIRECT LIGHTING employs bulbs and reflectors, either set into the ceiling or projecting from it to direct the light downward onto selected goods or areas. Or it may use hanging fixtures designed to diffuse the light over the whole space to be lighted.

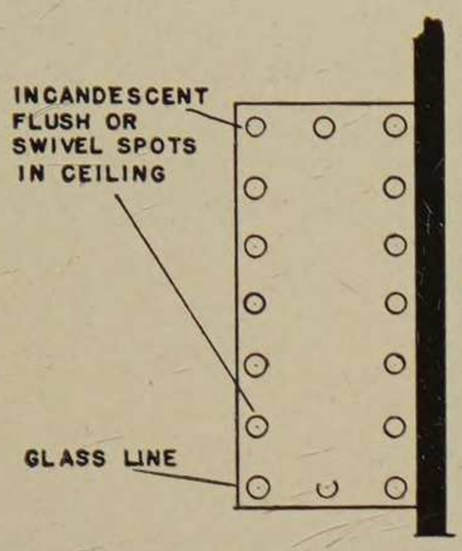
b) The common characteristic of INDIRECT LIGHTING is concealment of the light source—the light itself being reflected from the ceiling or other surface. Due to its soft diffused quality, this type of lighting is used for general lighting, in ceiling coves, behind light baffles, etc. It is seldom intense enough to bring out merchandise properly.

c) In most modern stores, the actual illumination results from a clever COMBINATION of DIRECT and INDIRECT LIGHTING—indirect contributing decorative effects and general illumination, while direct light emphasizes the merchandise.

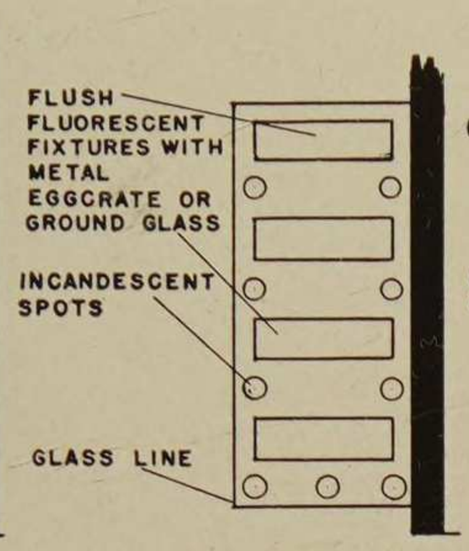
Manufacturers of light sources and fixtures are constantly striving to improve the quality, durability and design of their products. All this is bearing fruit in an ever increasing assortment of lamps and fixtures. Along with their research and experimenting, some of the manufacturers are broadcasting full and accurate information about new light source developments and best methods of using them. Then the Illuminating Engineers Society periodically brings out its I. E. S. Handbook which keeps interested professionals abreast of developments. In addition, there is a large and growing literature on lighting from a scientific standpoint and many books attempt to relate light to its effects on human life. All this cannot be condensed into the few pages available to me here. But to store architects and to merchants alike, lighting is a matter of ever growing importance. In my opinion, a really good lighting scheme, which accomplishes all that such a scheme can accomplish, is worth whatever it may cost, originally and in subsequent upkeep at peak efficiency.

SHOW WINDOW LIGHTING

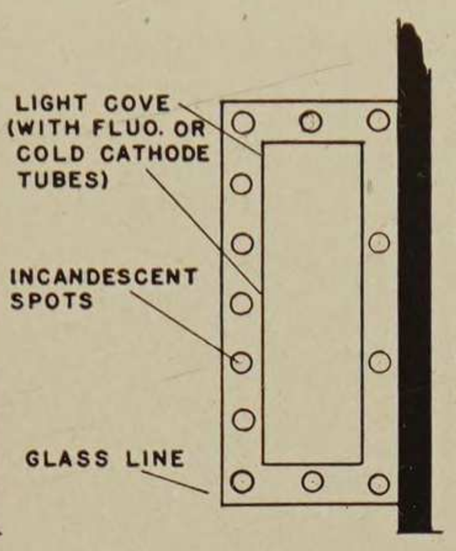
Because of the immense importance of lighting in the show windows I conclude this brief glance at the subject with sketches which show eight different methods of lighting a window. Of course there are many other methods and combinations.



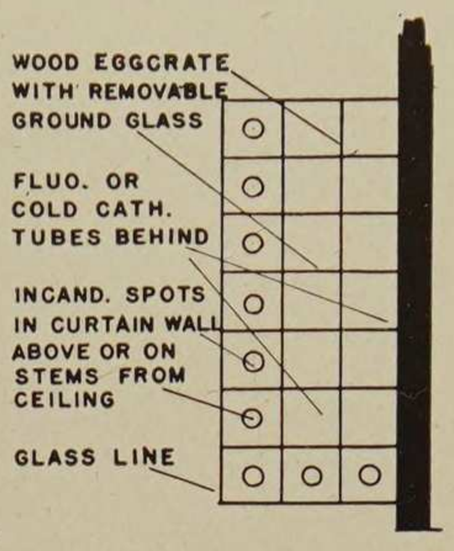
ALL INCANDESCENT



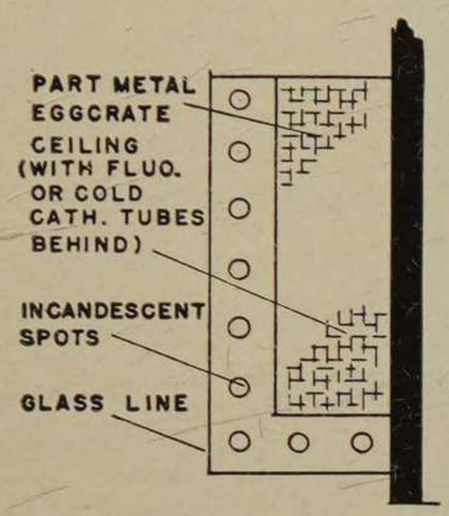
INCANDESCENT AND FLUO. FIXTURES



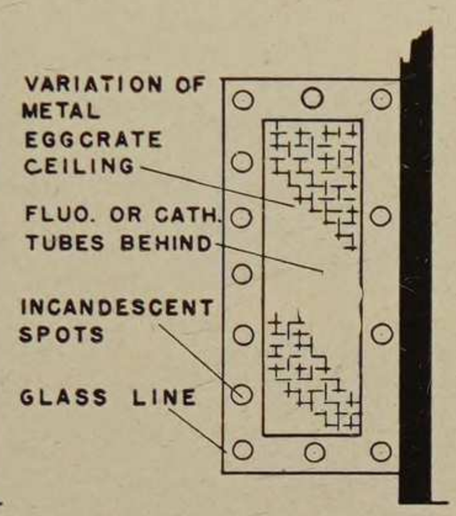
LIGHT COVE



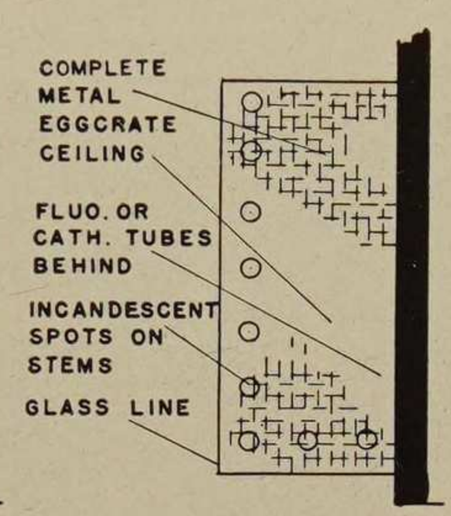
WOOD EGGCRATE CEILING



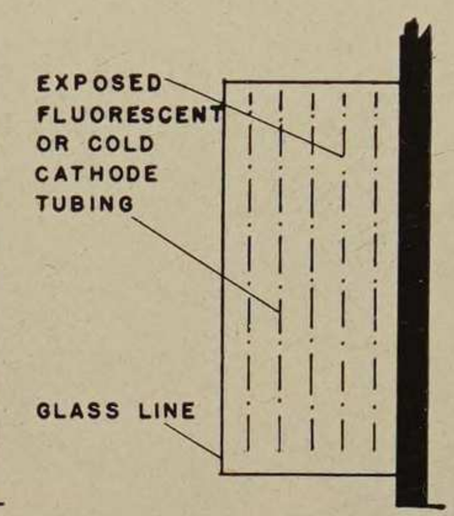
METAL EGGCRATE VARIATION



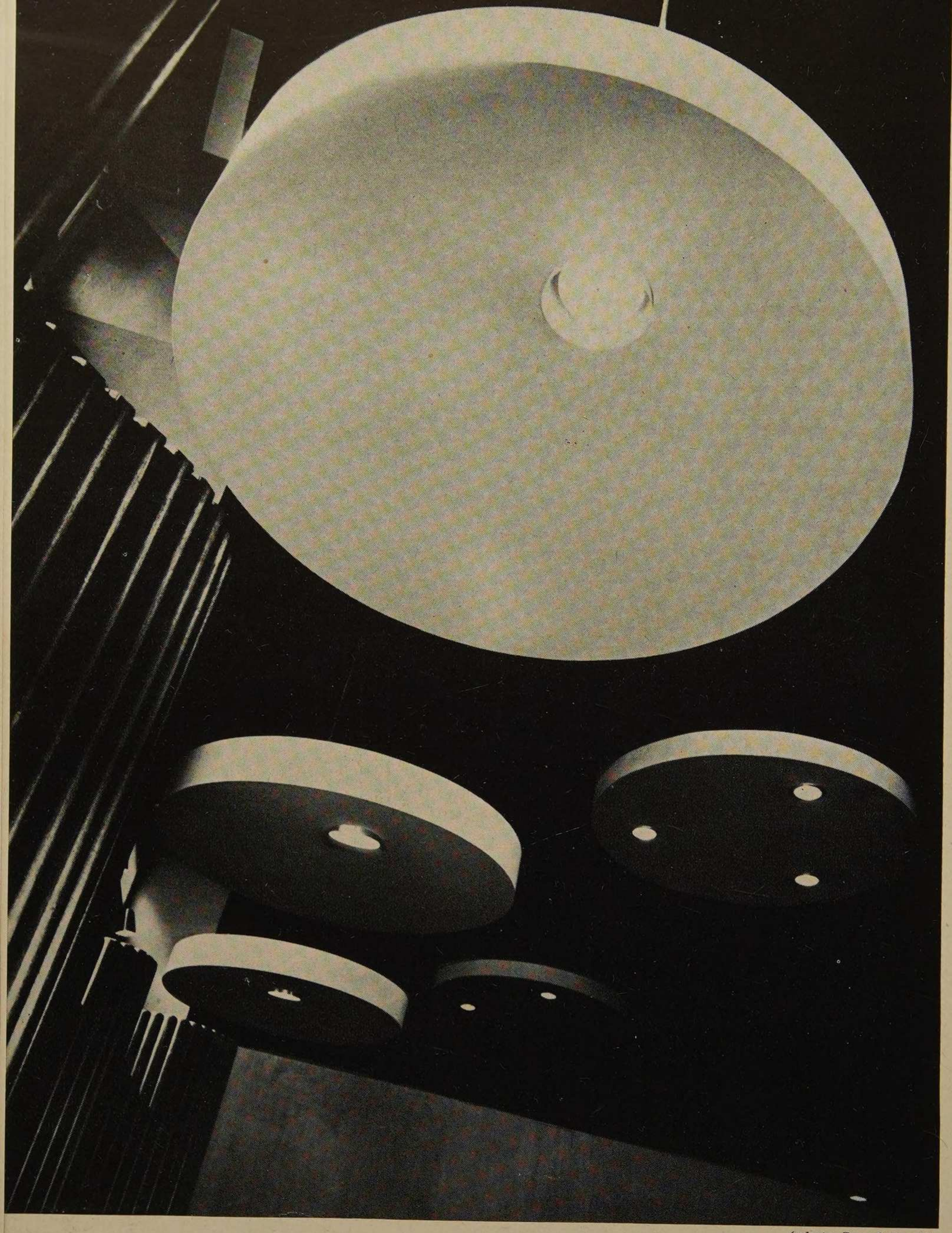
METAL EGGCRATE VARIATION



ALL METAL EGGCRATE



ALL FLUORESCENT



(photo Ben Schnall)

PLASTIC CENTER, New York, N. Y.

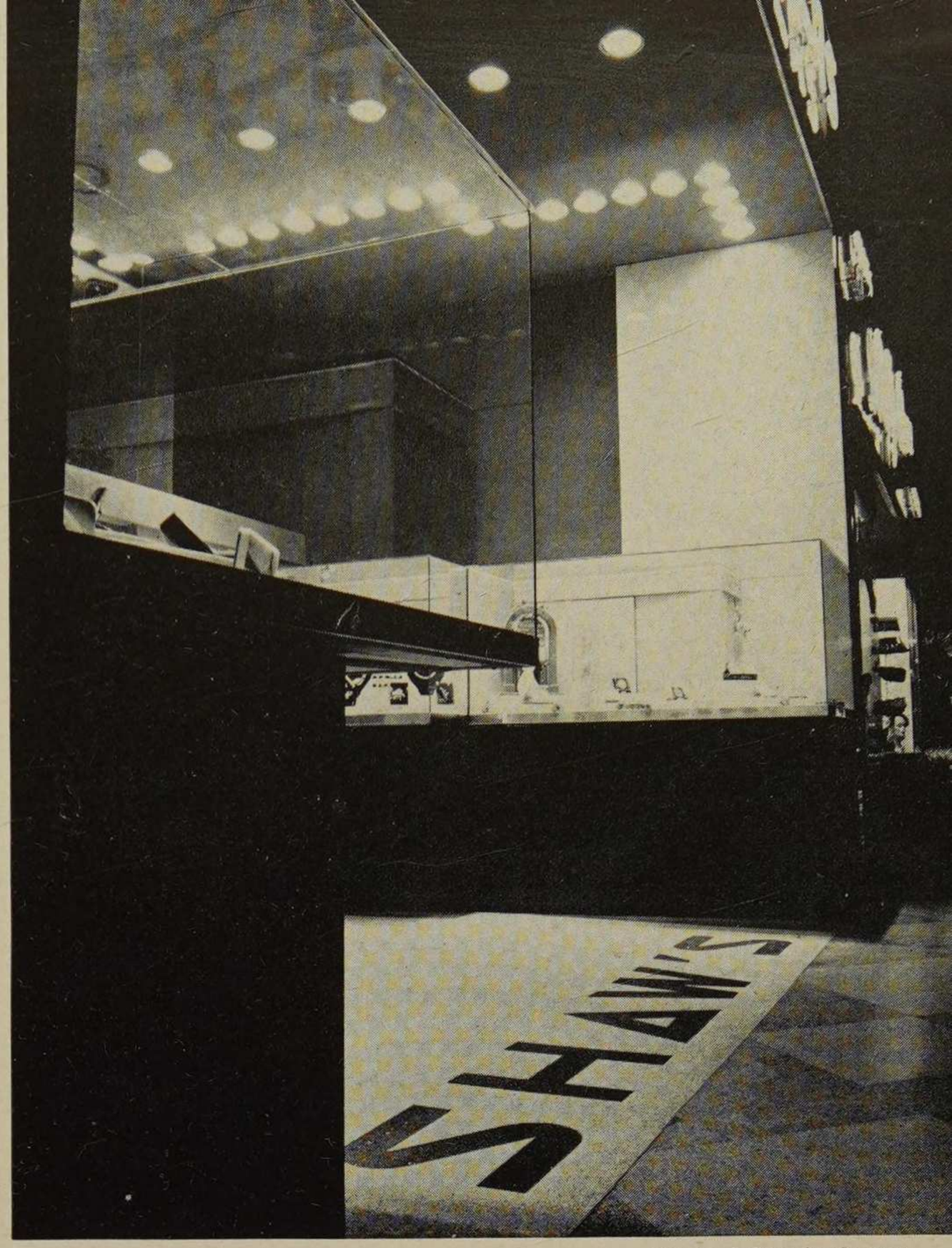
Seymour Joseph, Architect

This extremely dramatic photograph shows a series of circular fixtures suspended from the ceiling apparently to diminish its extra height. Discs are painted brilliant vermilion.

SHAW'S JEWELRY SHOP, Hollywood, Calif.

Raphael S. Soriano, Designer

Show windows are illuminated from spots flush in the ceiling through plate glass tops. This eliminates the tremendous heat, thus minimizing damage to watches.



(photo Julius Shullman)

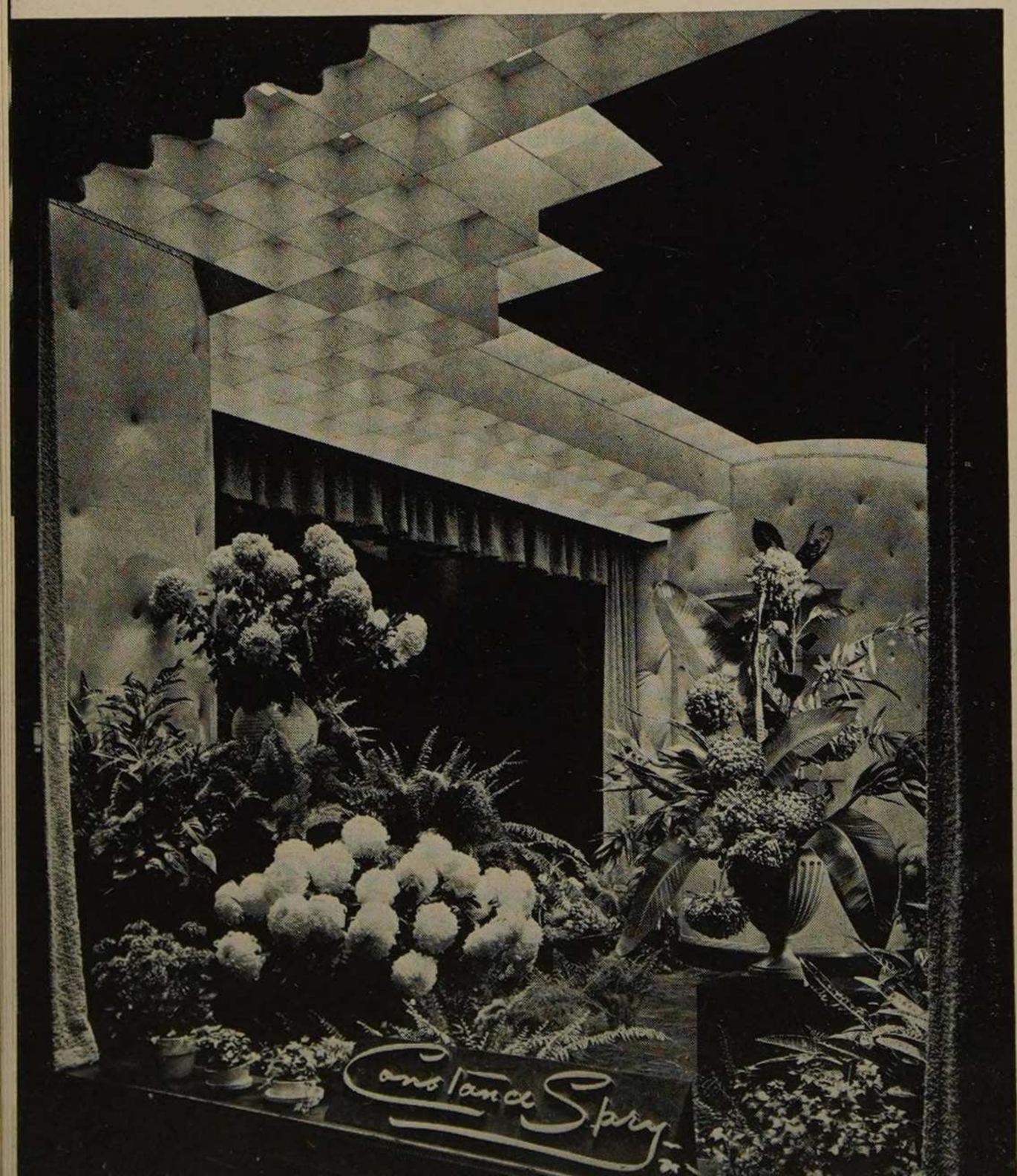
CRAWFORD CLOTHES, Paterson, N. J.

Morris Lapidus, Architect

An excellent example of overall illumination in show windows. The metal eggcrate conceals fluorescent strips. Swivel spots near the plate glass in the window ceiling are used to high light the merchandise.

(photo Gottscho-Schleisner)

(photos F. S. Lincoln)



CONSTANCE SPRY, New York, N.Y.

Francis Keally, Architect

An attractive window illumination where the metal eggcrate hides the source of light above. Note how successfully architect Keally has carried the eggcrate treatment further into the store, thus, tying both windows together. Eggcrate is painted off white. Lower photo shows this interior view of the shop, the metal eggcrate has been carried all around the room for general illumination. Notice how cream upholstered walls reflect the light. The treatment of the column is beautifully handled by concealing vertical strips with bronze baffle.

(photo Gottscho-Schleisner)

LUCY LYNNE CANDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

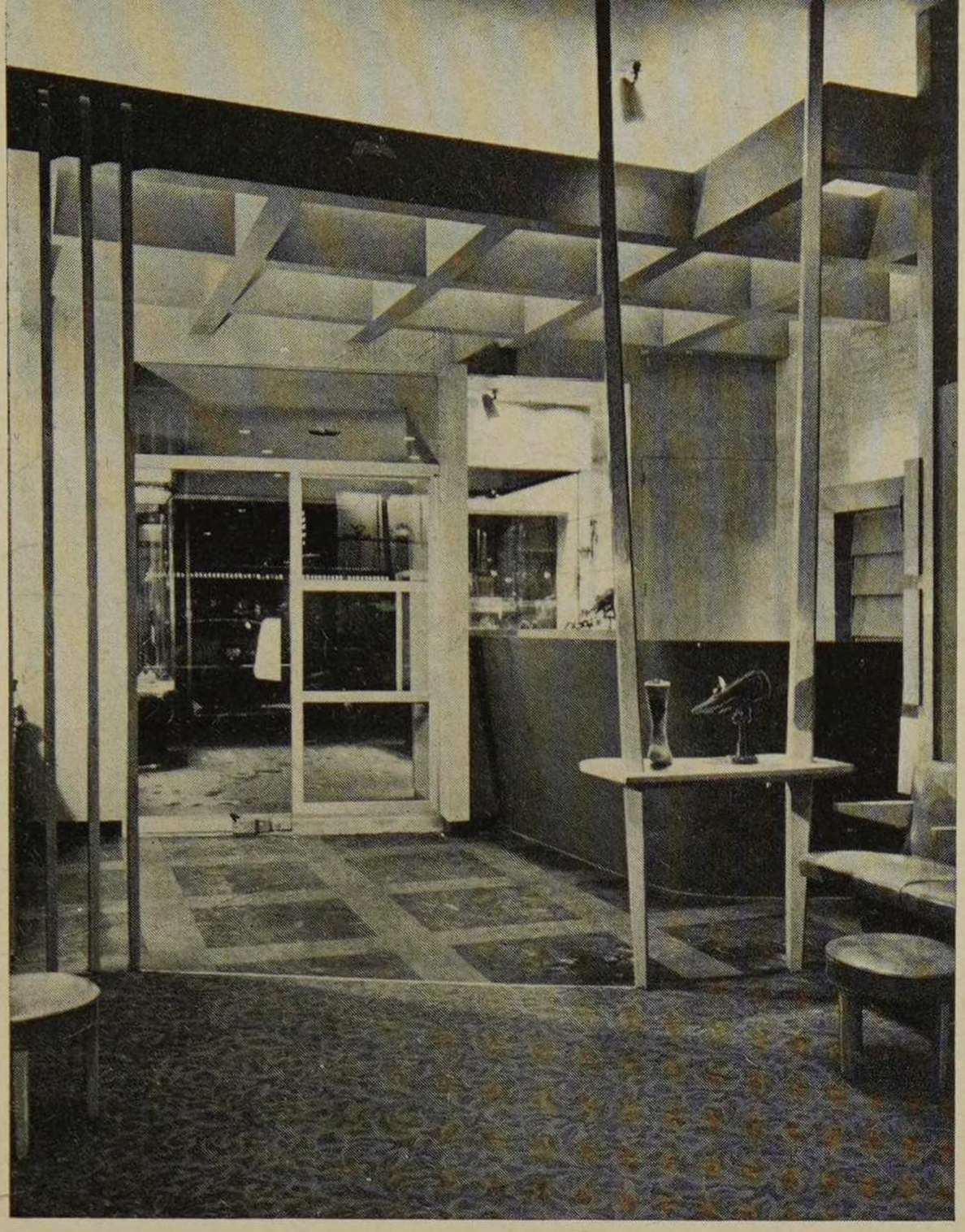
The illumination of merchandise in floor cases is generally accomplished by the placing of spot lights in the ceiling or walls of the store. No other form of lighting, unless a reflector is used within the case itself, will take the place of incandescent spots to highlight merchandise in floor cases and open displays. Cold cathode or fluorescent strips are best suited for general illumination and use in shadow boxes and wall cases. This photo shows different uses of these three types of light sources.

MARTINS SHOP,
Brooklyn, N. Y.

MILES SHOES,
New York, N. Y.

(photos Gottscho-Schleisner)

RAINBOW SHOP,
Brooklyn, N. Y.



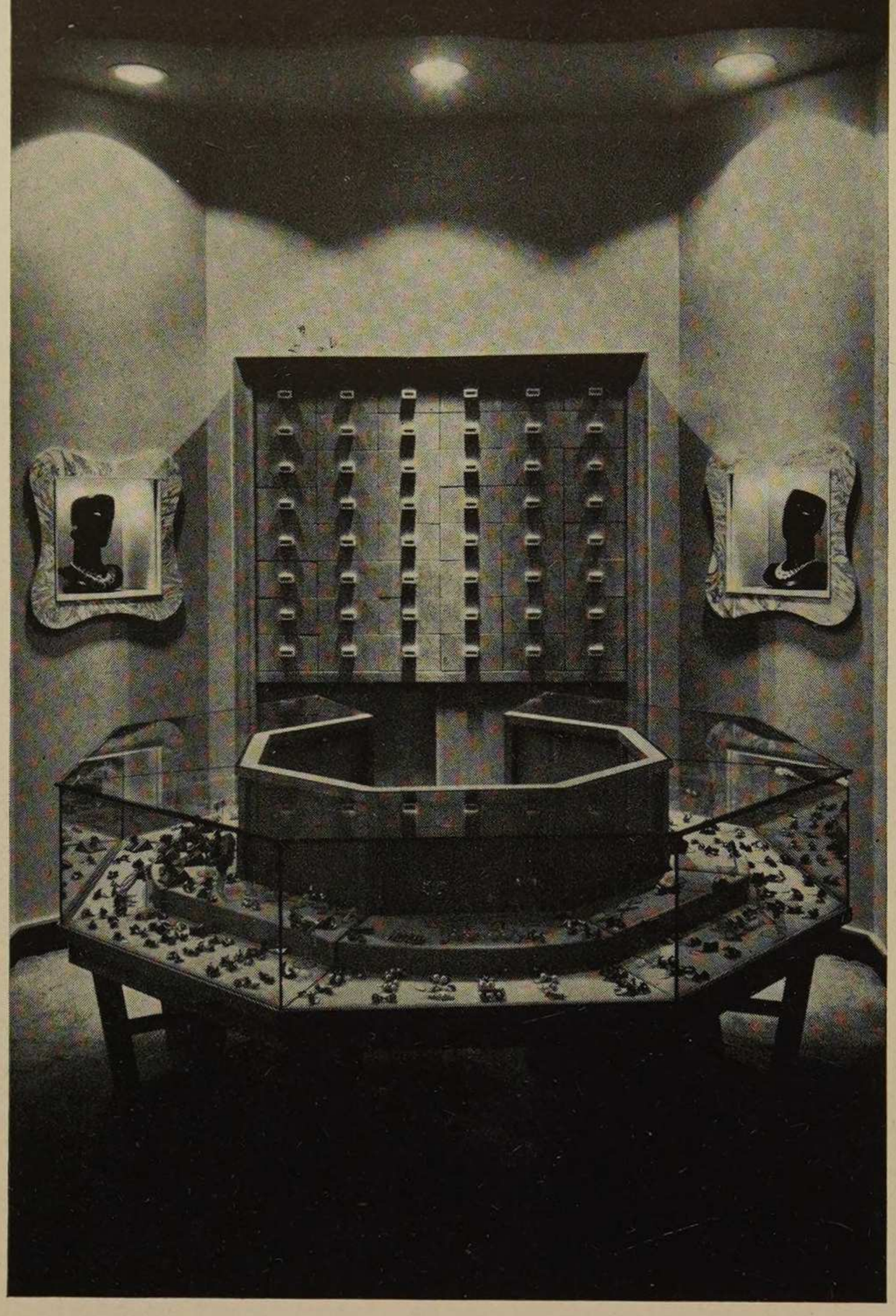
LONDON SHOES, New York

ANSONIA SHOES, New York

Morris Lapidus, Architect

On these two pages are shown photographs of the work of Morris Lapidus, in which he has used almost every conceivable method of lighting a store. Light coves, suspended spots, light baffles, flush spots in ceiling, shadow boxes, lighting in hangrod cases, fluorescent panels flush in ceiling, eggcrate ceiling illumination, etc., have all been intelligently planned to achieve attractive and practical lighting.

RAINBOW SHOP,
Brooklyn, N. Y.

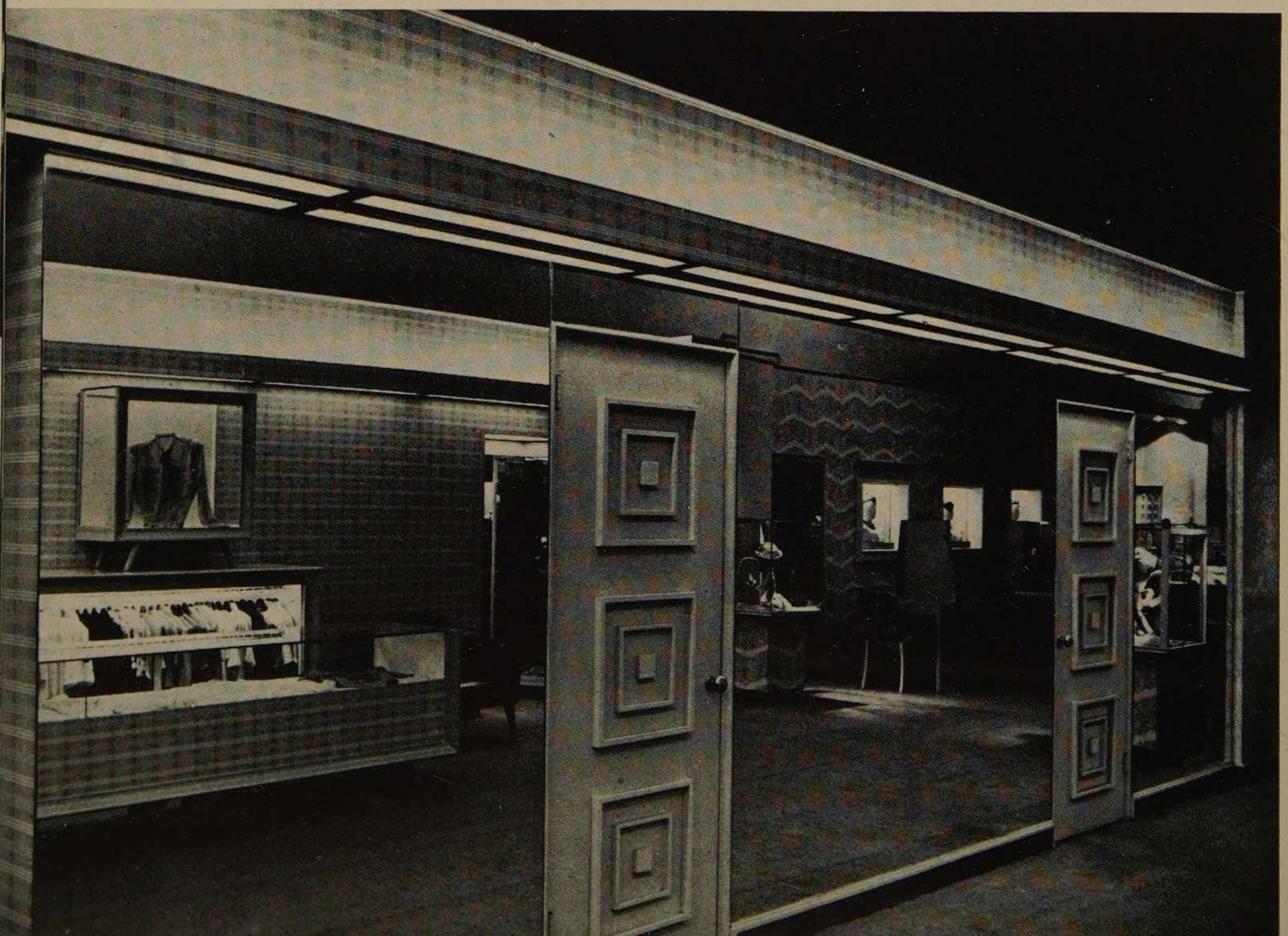


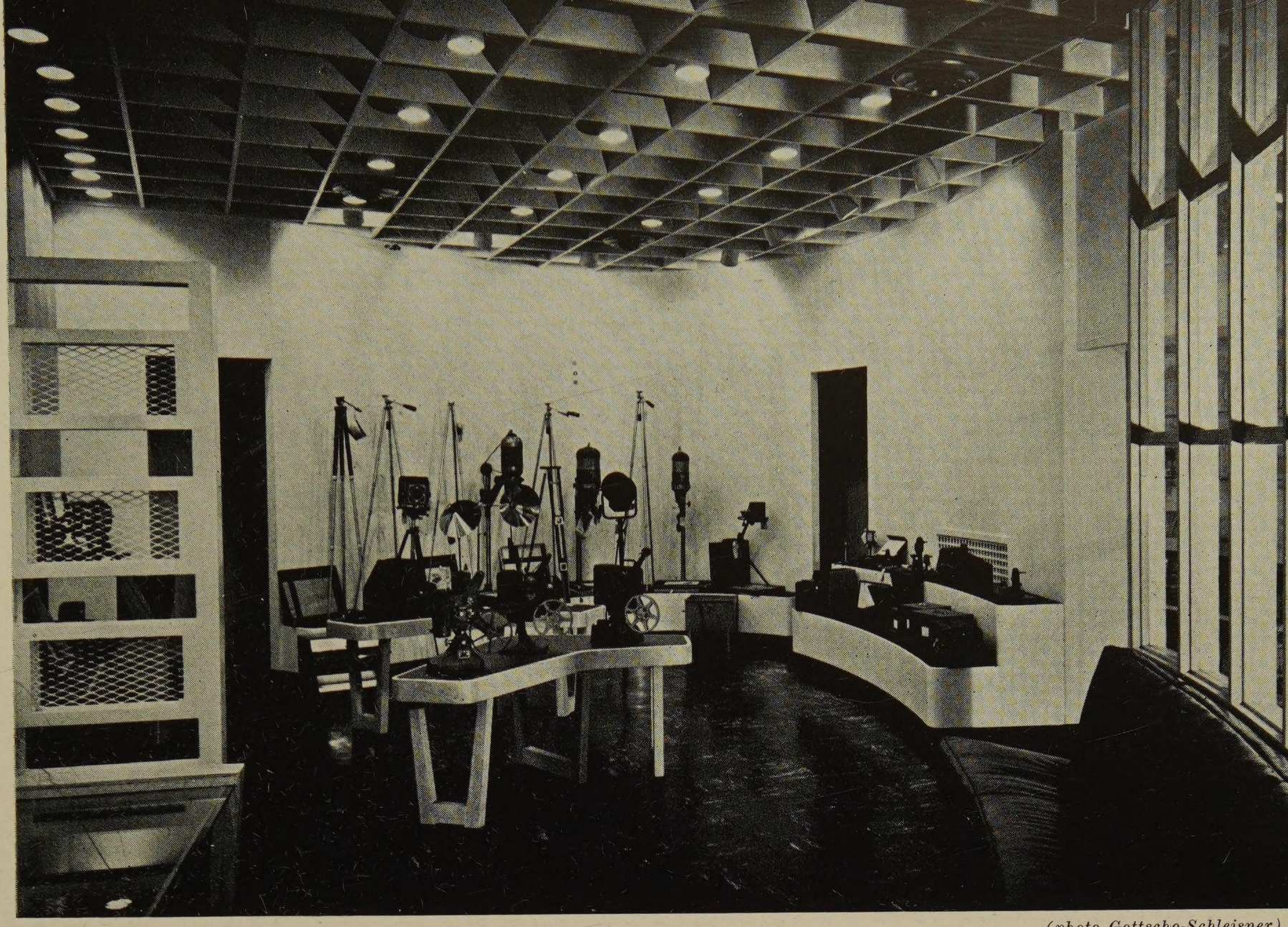
BALCH PRICE, Brooklyn, N. Y.

Jose A. Fernandez, Architect

Flood light spots illuminate this octagonal jewelry case from above. There is an additional cold cathode strip concealed in back of case to illuminate more fully (not lighted in this photo). Shadow boxes have concealed lighting above (upper photo). A continuous light baffle on either side of this department with fluorescent strips concealed by means of ground glass provides part of the general illumination for this small blouse department. Front of baffle is covered with the same paper as the walls. Note reflection in mirror (lower photo).

(photo Gottscho-Schleisner)





(photo Gottscho-Schleisner)

PHOTO ART CO., Trenton, N. J.

Jose A. Fernandez, Architect

The bulky merchandise in this shop is displayed at the rear and is illuminated from above by suspended spots flush with off-white wood eggcrate ceiling. Ceiling above eggcrate is painted black to emphasize lighting below.

THE GLOVE SHOP, Hempstead, N. Y.

Jose A. Fernandez, Architect

The saw tooth treatment of the walls is also carried in the placing of the floor cases, consequently flush spots in ceiling also follow this form to illuminate cases below. Shadow boxes have ground glass ceilings to conceal fluorescent strips.

(photo Gottscho-Schleisner)

ROBINSON'S, Philadelphia, Pa.

Gruen & Krummeck, Designers

Existing columns were advantageously used by creating light soffits from one column to another. Flush spots in the ceiling are for additional illumination. The wood baffle above wall cases not only illuminates the merchandise below but also spills onto the curtain walls above, creating a pleasant atmosphere (upper photo).

(photo Ben Schnall)

BECKER DRUG STORE, Yonkers, N. Y.

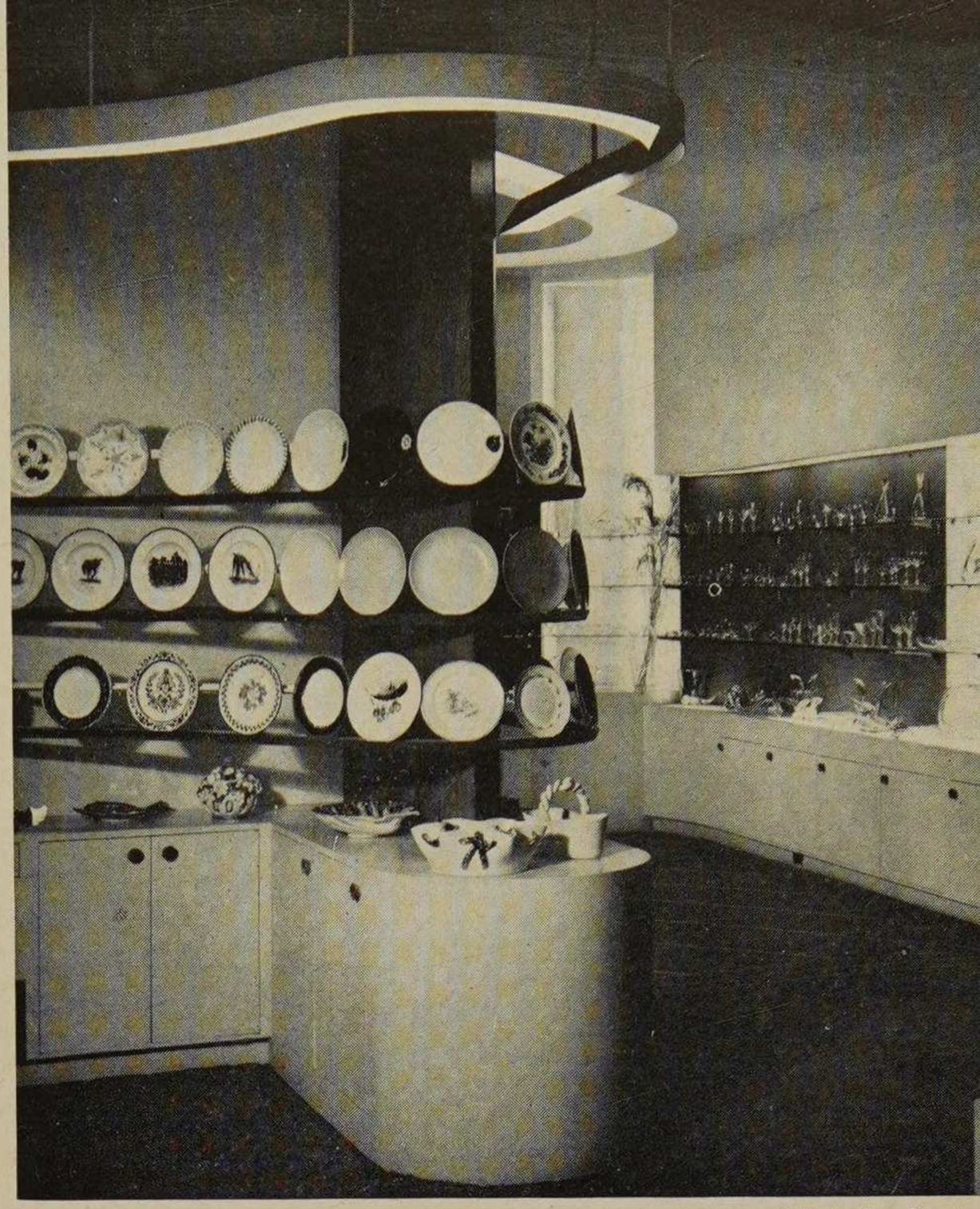
Adolph Novak, Architect

The large metal eggcrate in the ceiling provides general illumination for this narrow store. Concealed lighting above the curtain wall adds to the general illumination, and concealed fluorescent tubes below illuminate wall cases.

PITT PETRI SHOP,
Buffalo, N. Y.

Antonin Raymond, Architect

The suspended light trough is the same shape as the floating shelves below. Every piece of merchandise is illuminated properly. Note the lighting in wall cases and niches.



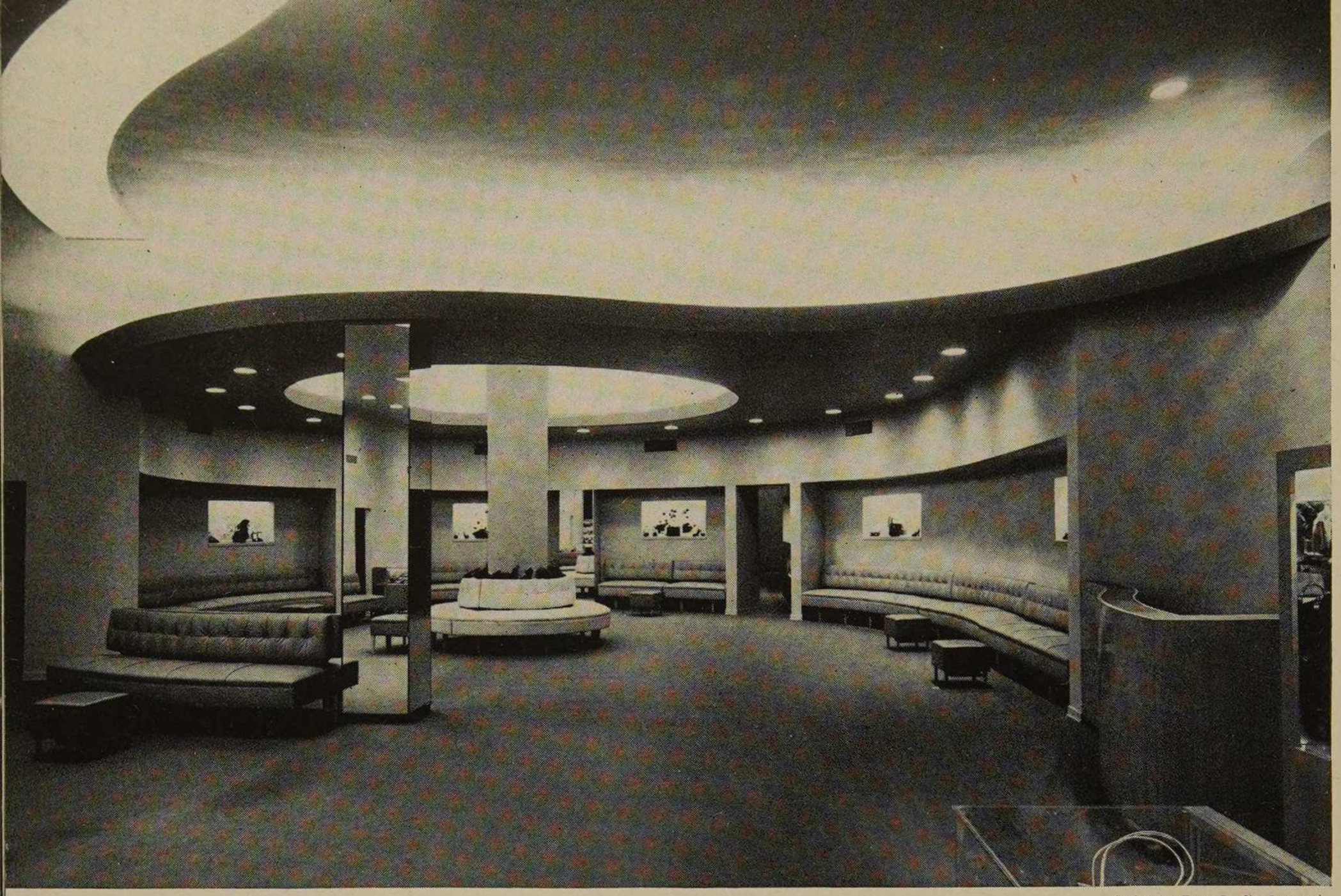
(photo De Bus)

GALLEN KAMPS,
Los Angeles, Calif.

Gruen & Krummeck, Designers

Lighting fixtures suspended in ceiling provide both indirect and direct illumination. Note the two rows of projecting ceiling spots forming a very attractive pattern with other fixtures.

(photo Baskerville)



(photo Jacob Stelman)

1. MILLER SHOES, Philadelphia, Pa.

George W. Neff, Architect

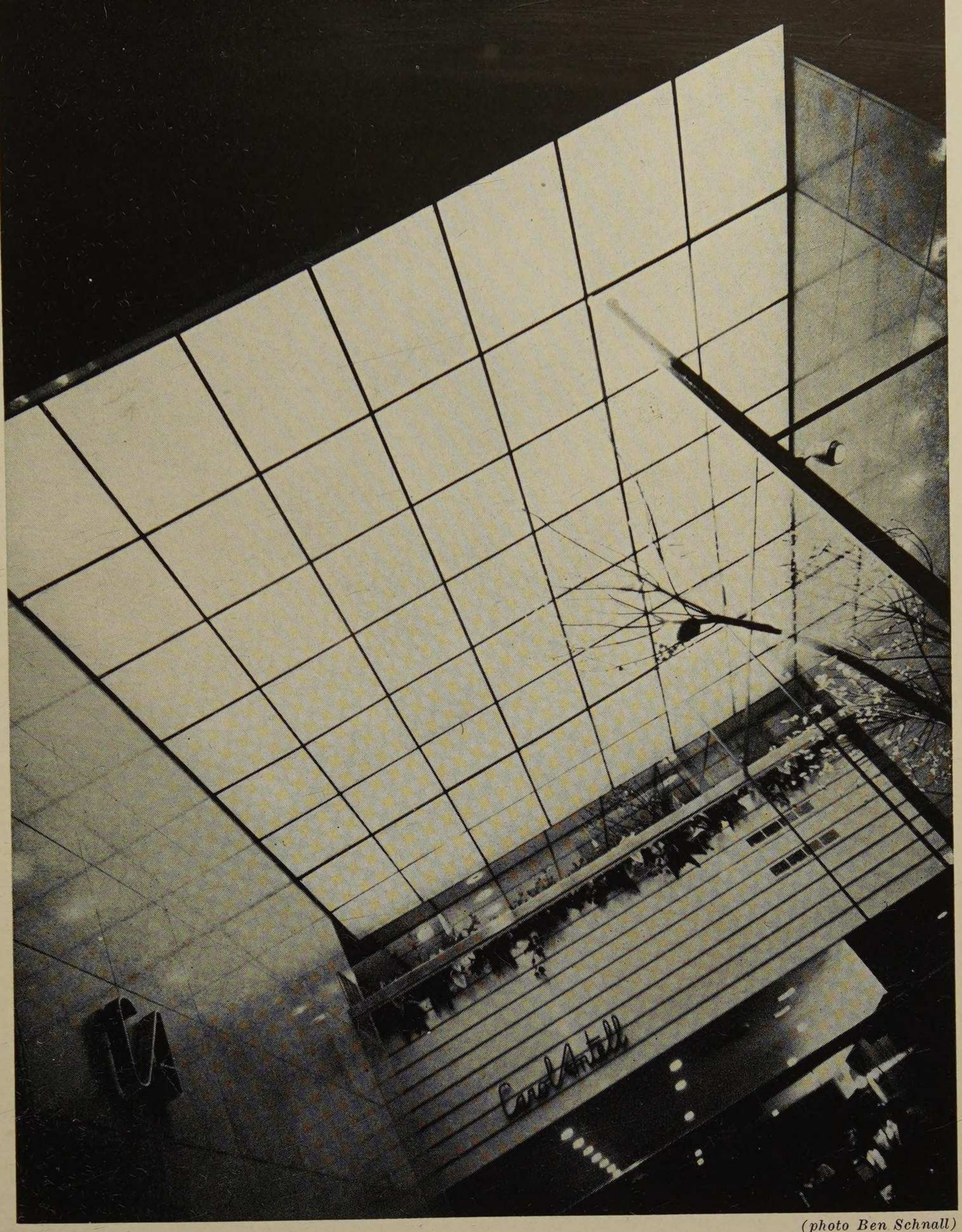
Sweeping and circular light coves provide glamorous general illumination for this salon type shoe store for ladies. Flush ceiling spots are placed for more light emphasis. Note concealed light in shadow boxes.

BLACKTON SHOP, Fifth Avenue, New York, N. Y.

Louis J. Gluskin, Designer
Wm. Modin, Architect

The lighted background of the open display in the curtain wall is a good setting for the seated manniquin. Other display in background is lighted from a swivel spot. Baffle of light is open at the top to illuminate the walls and merchandise. The dropped ceiling with continuous light cove is very effective. Flush spots in ceiling illuminate floor cases.

(photo Ben Schnall)



(photo Ben Schnall)

CAROL ANTELL, New York, N. Y.

Seymour Joseph, Architect

This overall ceiling in arcade of store is very dramatic. Cold cathode tubes are used behind glass for even distribution of light. Each glass panel is 3′-0″ square. Windows below (not in photo) are individually illuminated.

COLOR IN THE STORE

FACTS ABOUT COLOR

THE fascinating subject of color (here treated as independent of lighting, though it is not) has inspired the writing of many books. The practical importance of the subject warrants their earnest study. In the limited space available here, I can present no short cut to expert use of color. The utmost possible will be a re-statement of a few facts, plus some practical hints and reminders. First a few facts.

1) Color does not exist in the absence of light. Where there is light, all surfaces have some color. Full daylight is a combination of all visible colors, plus invisible ultra violet at one end of the spectrum and infra red, shading into heat rays at the other. When daylight falls on some surface, we see that surface as having color, according to the component colors reflected and those absorbed. When artificial light falls on some surface, we see its color as somewhat different than under full daylight, for artificial light sources differ from daylight in color components, ranging all the way from predominantly warm red, through so called "daylight" lamps to ultra violet, the so called "black light."
2) The reflected light which we see as color unquestionably has the power of creating and changing moods. It can stimulate, enervate, sooth, sadden, aggravate and make joyous the human being. In consequence, what we do in a given situation will be strongly affected by surrounding colors. The success of a store may literally hang on its color scheme. That may sound fantastic, but artists, architects, decorators, stage designers—and many merchants nowdays—fully realize that the intelligent use of color is a very important business indeed.
3) It is a fact of human nature that colors, scents, sounds, etc. become subconsciously associated with past events, pleasant or otherwise. Thus when someone says he dislikes red, what he may really mean is that, unknown to him, red is associated in his mind with some unpleasant experience. That is why no merchant SHOULD and no good architect or decorator WILL allow his choice of colors to be influenced by personal likes and dislikes. By study and experience the professional knows the color reactions of people in general and selects his colors and combinations accordingly.
4) A fine modern store may be "a picture." But it is far more than a picture, however lovely. It is a mechanism for the assembly, storage, display and sale of merchandise. Color is as important in a store as in a picture, but in the store it must be selected both with appearance and many practical considerations in mind. I will list some of these, by way of hints and reminders.

HINTS, REMINDERS AND ADVICE

a) Color, as just noted, is only reflected components of light, which may contain all color components as with daylight or some unbalanced combination of them, as with all artificial light sources. Hence colors should always be selected under lighting conditions identical with the lighting under which they will be seen.
b) The human optical mechanism is so constructed that the real color of a surface apparently deepens as its area increases. Hence colors should never be selected from the usual small cards nor should these be given to the commercial painter to be matched. The conscientious store architect will often

personally mix and try out his color scheme on sufficiently large areas to be really certain of the effect.

c) I have already indicated the connection between light and color, but still another factor is involved—texture. A smooth surface of any color will reflect more light than a rough surface and hence will appear somewhat different in color.

d) A flower garden, seen under daylight is unlikely to contain any colors which clash with each other. But men can only approximate the colors of nature. Their approximations can clash violently. So no color should be considered separately. It should be considered along with other wall, ceiling and floor colors and most particularly in relation to the predominating tones of the merchandise, around which, as the central feature, all other store colors should merge into a suitable background.

e) Vivid colors, though unsuitable for areas where they might overpower the merchandise, are in order where in combination with brilliant lighting, they can aid in drawing attention to goods on special display.

f) Harmonious changes of color can be a simple means of identifying and setting off various departments.

g) Some colors in paints and dyes are relatively permanent while others fade rapidly. Some again must be kept spotlessly clean in order to look well. In the making of color choices throughout, the effect achieved must be thoughtfully balanced against the cost of future maintenance.

h) Inevitable maintenance cost can be considerably lessened if the color planning is such that piecemeal freshening up is possible without re-doing the entire store. In such a case, as at the start, colors should be compatible with the colors of things that are fixed, such as wall and floor cases.

i) Colors can seem to modify undesirable architectural features which cannot otherwise be corrected. Many a long narrow store has had its apparent proportions improved by the judicious use of colors.

j) There is a certain fitness to be observed in adapting store colors to types of goods sold and to anticipated patrons. Thus a store selling infants wear would naturally be done in far more delictae colors than one selling sporting goods. Teenagers tend to become bored with delicate tints and are enchanted by gay ones. Men are supposed to prefer conservative colors, such as quiet blues, browns and buffs, which are assumed to flatter their masculine dignity. Cleverly handled, with discriminating use of accent, such colors need not be sombre. But lately, there is growing evidence men are receptive to more and brighter color in the shops they patronize.

k) The use of white for accents; frames of shadow boxes; light baffles; interiors of cases; etc., helps to point up pastel colors without detracting from the merchandise. It gives a fresh crisp look to interiors.

l) Wallpaper besides adding color and interest, can solve various decorative and practical problems in the store. It can be the motif of a decorative scheme, other surfaces accenting, contrasting or blending with its colors. Wallpaper can individualize adjacent departments. But no two patterned wallpapers should be used contiguously.

m) And now a broad hint to my merchant readers. As I have said, the best stores do result from the combined planning by a clever merchant and his architect, but choosing colors is one phase of this planning which the merchant had best leave to his architect. The chances of a successful outcome overwhelmingly favor the professional. Of course, he too will have personal likes and dislikes,

but experience and long observation of results will help him to push such personal preferences aside in favor of color treatments which he knows will appeal to customers, as a whole.

Supplementing these necessarily brief remarks, readers will note that in the captions of the picture section following, as indeed throughout the entire book, I have done what can be done in words to convey the color treatments used in each store shown.

(photos Gottscho-Schleisner)

JAY THORPE, 57th Street, New York, N. Y.

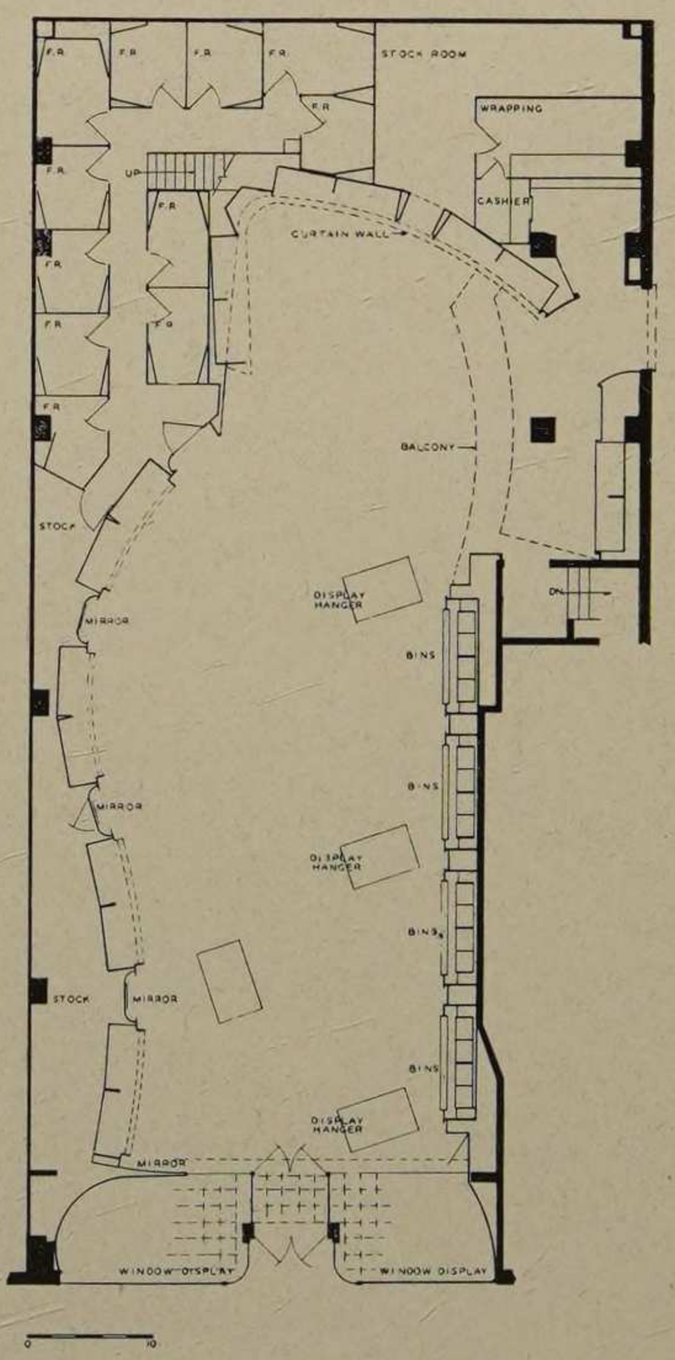
Raymond Loewy Associates, Designers

We show Jay Thorpe Casual Shop because this department is a specialty shop in itself with separate windows and store front. This is a fine example of "walls within walls," with stock and fitting rooms behind these walls. The shop is characterized by the use of vivid color in combination with merchandise. All apparel is suitably framed in cases, bins or shelves recessed into distinctive units. For example, to the left, frames of natural pigskin are set into wall panelings of highly corrugated wood. Each section of paneling is painted a different vivid lacquer color. The rear wall section is covered in plaid tweed paper patterned after an enlarged photograph of the actual fabric. Green carpeting and especially designed furniture upholstered in natural linens and in chartreuse and red wool add further elements of color interest. At the rear on a balcony are the shop offices, to the right over the wide doorway leading to the main Jay Thorpe building.

JAY THORPE,

57th Street, New York, N. Y. (Continued)

To the right as one enters, the wall surface is walnut, with rawhide frame highlighted by edge-lit glass. Rawhide lacing appears to connect the series of frames. See page 261 for details. Note the unusual and smart floor display cases, for detail see page 262. Pony skin chairs scattered about add novelty to this section.



(photos Gottscho-Schleisner)

THE GLOVE SHOP, Hempstead, N. Y.

Jose A. Fernandez, Architect

Several colors were successfully used in this ladies' shop. Each color was properly whitened or greyed and a complete harmony of tints was attained. Ceiling is pale yellow and each section of this saw toothed shaped wall is painted a different pastel shade, of rose, blue, yellow and mauve-grey. The floor is grey mastic tile with white stripes. Frames and interiors of shadow boxes are painted off white. Chairs are covered in pale yellow leatherette and wall and floor cases are pickled oak.

PAT DARLING SHOP, Baltimore, Md.

Jose A. Fernandez, Architect

Walls are leaf green. Dropped ceiling is papered with Marbalia pale yellow, grey and white. Interior of light cove in ceiling is off white also the wall cases and mirror frames. Floor is in large squares of dark yellow and white linoleum and chairs are covered in off white leatherette. Bases of tables are of white plaster with glass tops.

Morris Lapidus, Architect
Three Stores

RIVAL SHOES, New York, N. Y.

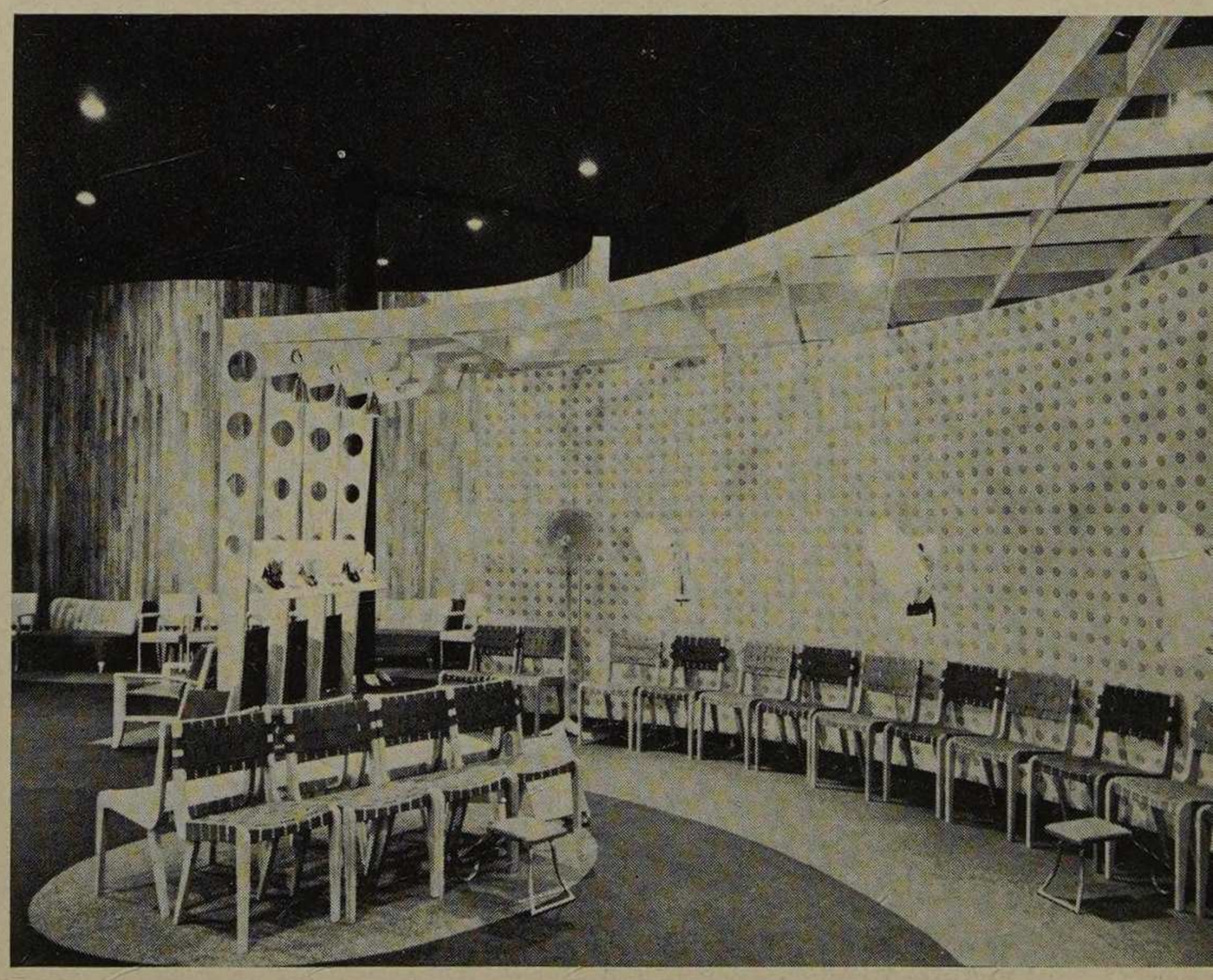
Ceiling is light yellow and floor is chocolate brown. Mural wall is deep green with yellow line decoration. Weldtex wall is natural color. Chairs are natural oak covered in pale green leather. The effect is virile.

MARTINS STORE, "PLAYLAND," Brooklyn, N. Y.

Ceiling is dusty blue. Walls daffodil yellow. Light soffit and rest of wall painted Alice blue, the pole is red and white. In the "baby park" department there is a refrigerator for baby's bottle and chocolate milk for tots and a little red bar to drink it at, with yellow toadstool seats to sit on. Walls are yellow and ceiling blue. Letters of different colors emphasize the playful atmosphere.

ANSONIA SHOES, Miami Beach, Fla.

Ceiling is painted midnight blue also the upper walls. Curved wall is covered with off white paper with discs of green, blue, yellow and vermilion. The eggcrate, shoe display and shadow boxes are painted off white. The floor is in two shades of carpeting forest green and deep rose. The chairs pick up the colors in the wallpaper discs in deeper tones and the parrots in shadow boxes are green, yellow and vermilion.



WISS SONS, East Orange, N. J.

Jose A. Fernandez, Architect

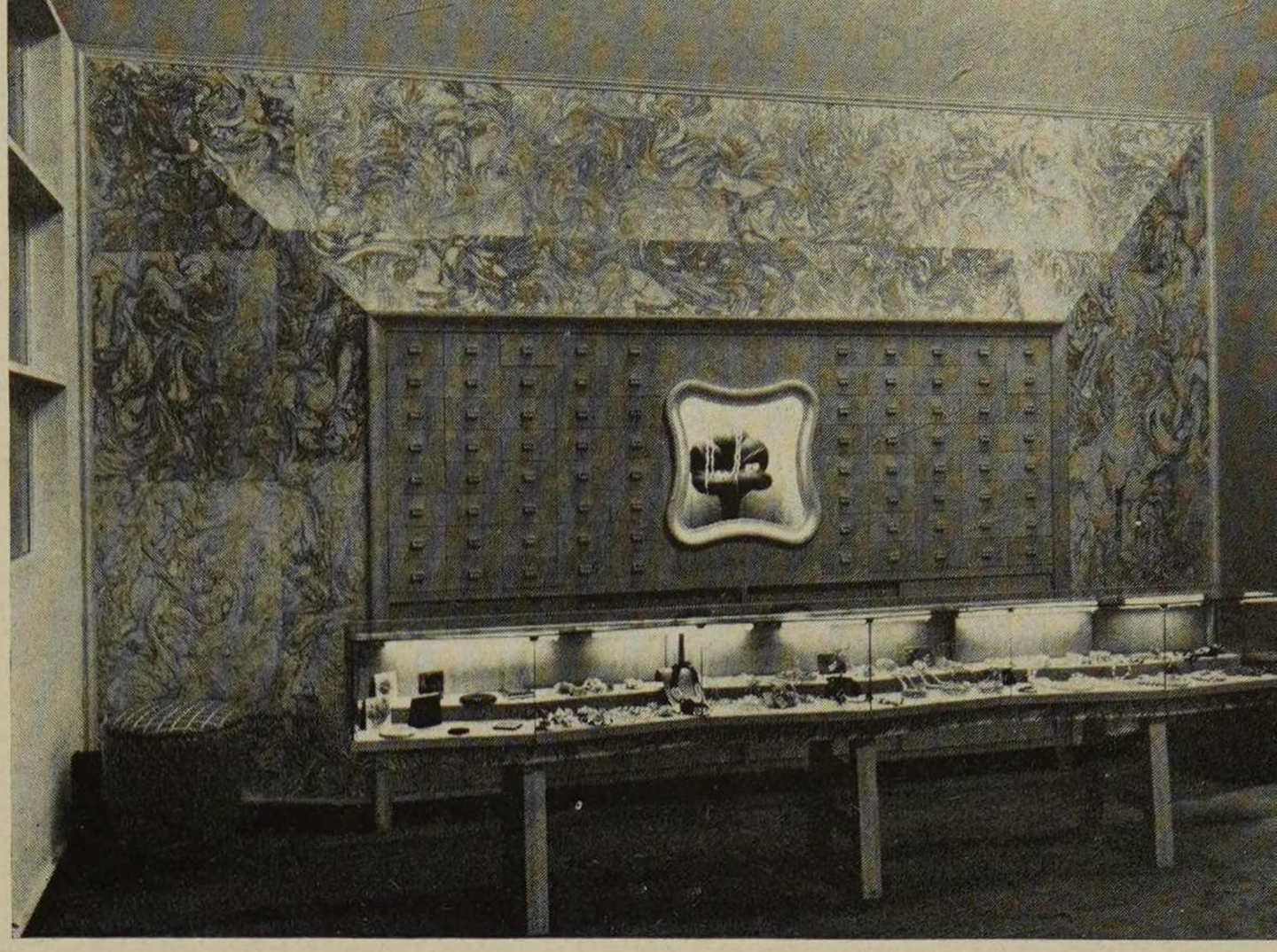
In this silverware department blue is predominant as it is most complementary to the merchandise. Ceiling is painted warm peach. Weldtex wall delft blue, back wall blue grey. Interiors of wall cases are in a lighter shade of delft blue. Carpet is copper color and the hassocks covered in pale blue leatherette. Silverware display tables are pickled oak.

BALCH PRICE, Brooklyn, N. Y.

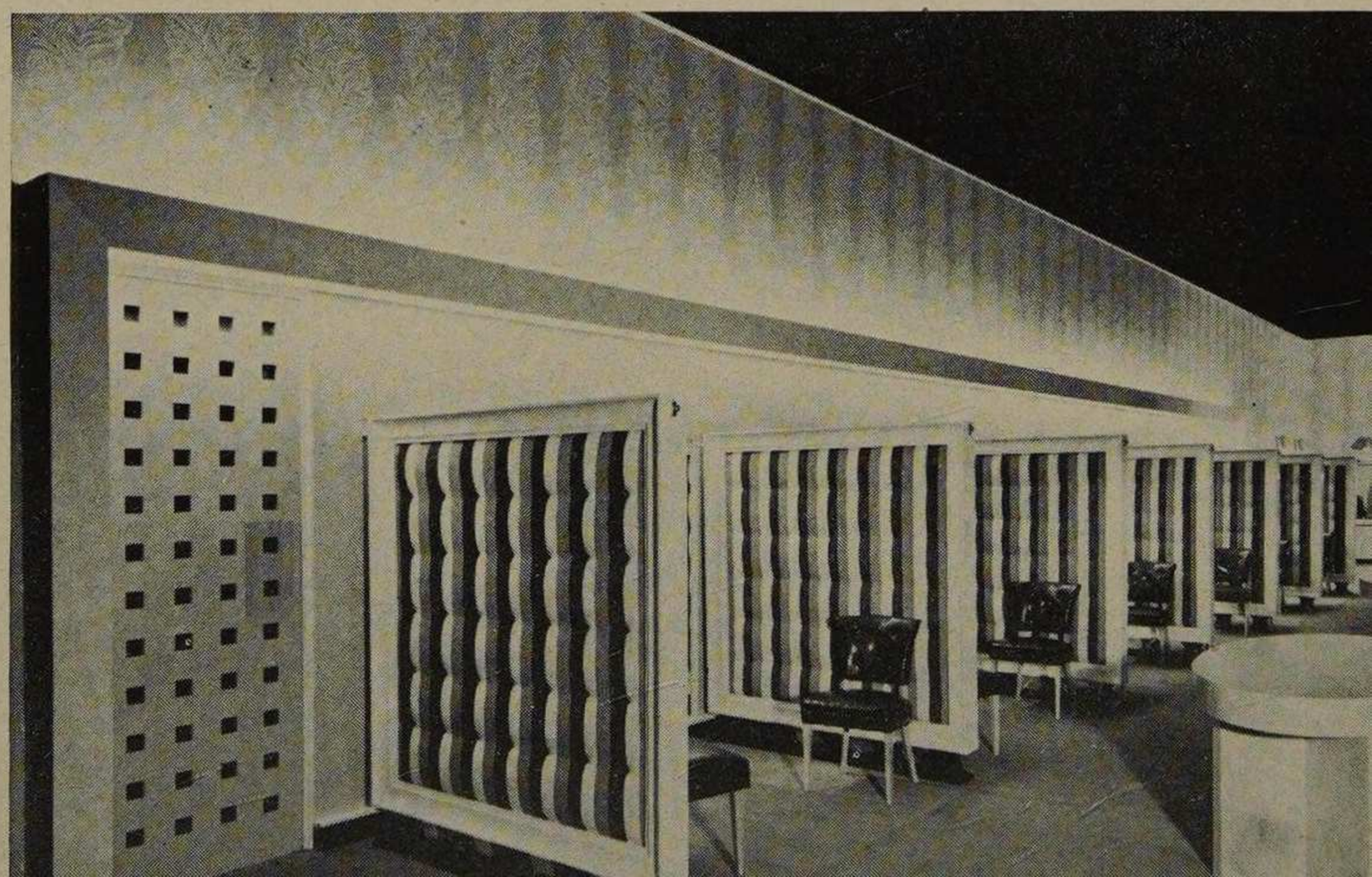
Jose A. Fernandez, Architect

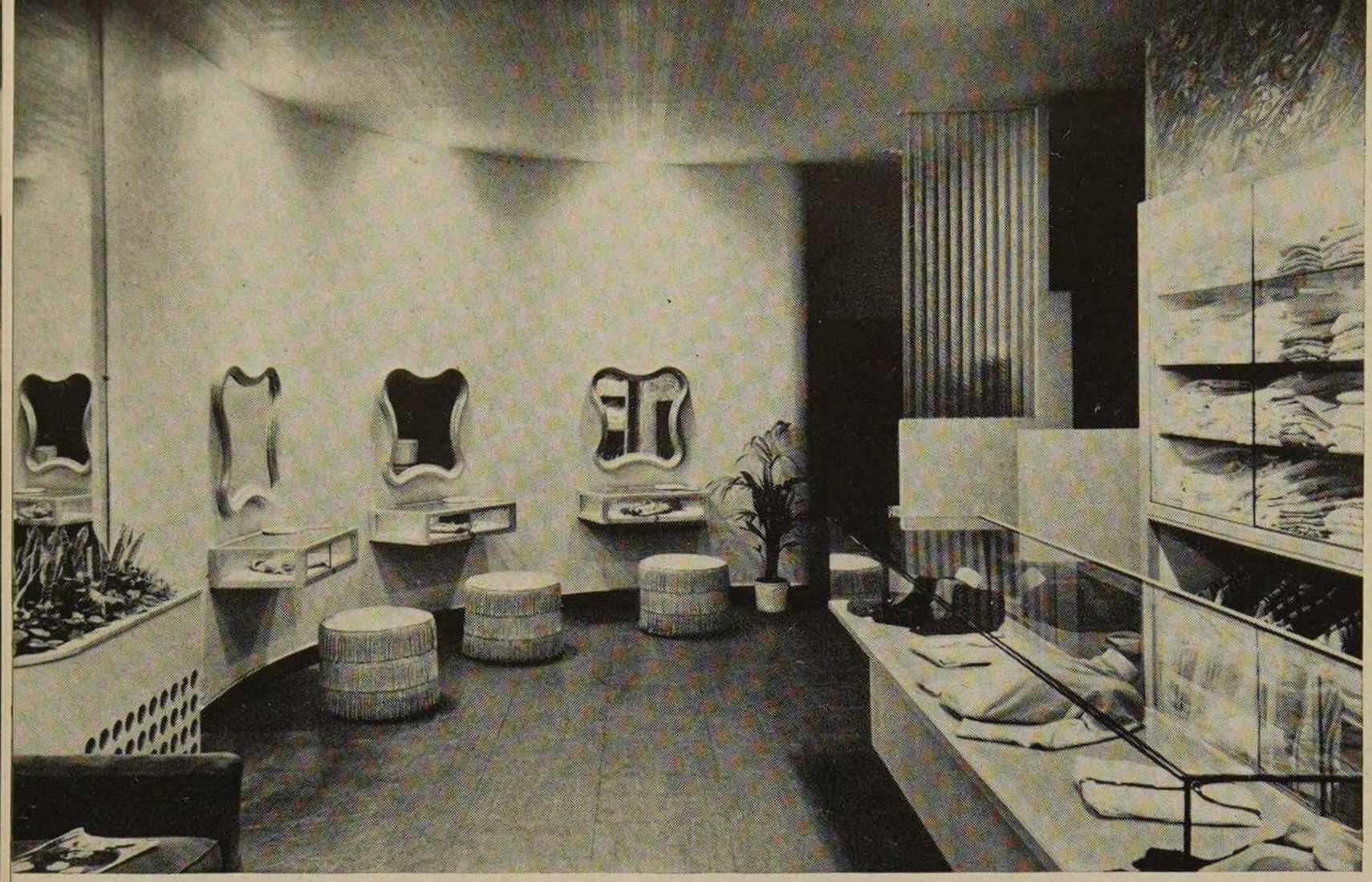
The ceilings and walls of this jewelry section are painted pale grey (top photo). Marbalia paper on curtain wall framing pickled oak wall case is rose, grey and white. Interior of shadow box is off white. Carpet is grey, hassocks covered in leaf green fabric. The ceiling of the blouse section is also grey (center photo). Curtain wall, light baffle and face of blouse floor case are covered in plaid paper two tones of grey on white. The hangrod case, the display cases on legs and floor case are painted grey. The carpet is grey and the chairs upholstered in cherry red leatherette.

Contrary to general belief that furs should always be presented against a blue background, in this fur department curtain walls are papered in grey and off white and the dividers are upholstered in an especially designed fabric alternately striped in grey off white and cherry red, the wood frames are finished in grey. The rug is grey and the chairs covered in cherry red leatherette. The especially designed oval tables are pickled oak.



(photos Gottscho-Schleisner)





(photo Gottscho-Schleisner)

LA BARBARA, New York, N. Y.

Jose A. Fernandez, Architect

Ceiling is papered in a stripe of pink and pale green. The curved wall is painted a strong rose and the cantilevered cases and mirrors painted off white. Opposite wall is papered in grey and white Marbalia and balance of woodwork a pale grey-green. Floor is grey linoleum. Hassocks are pale grey with off white trim.

SHARLACH'S, White Plains, N. Y.

Jose A. Fernandez, Architect

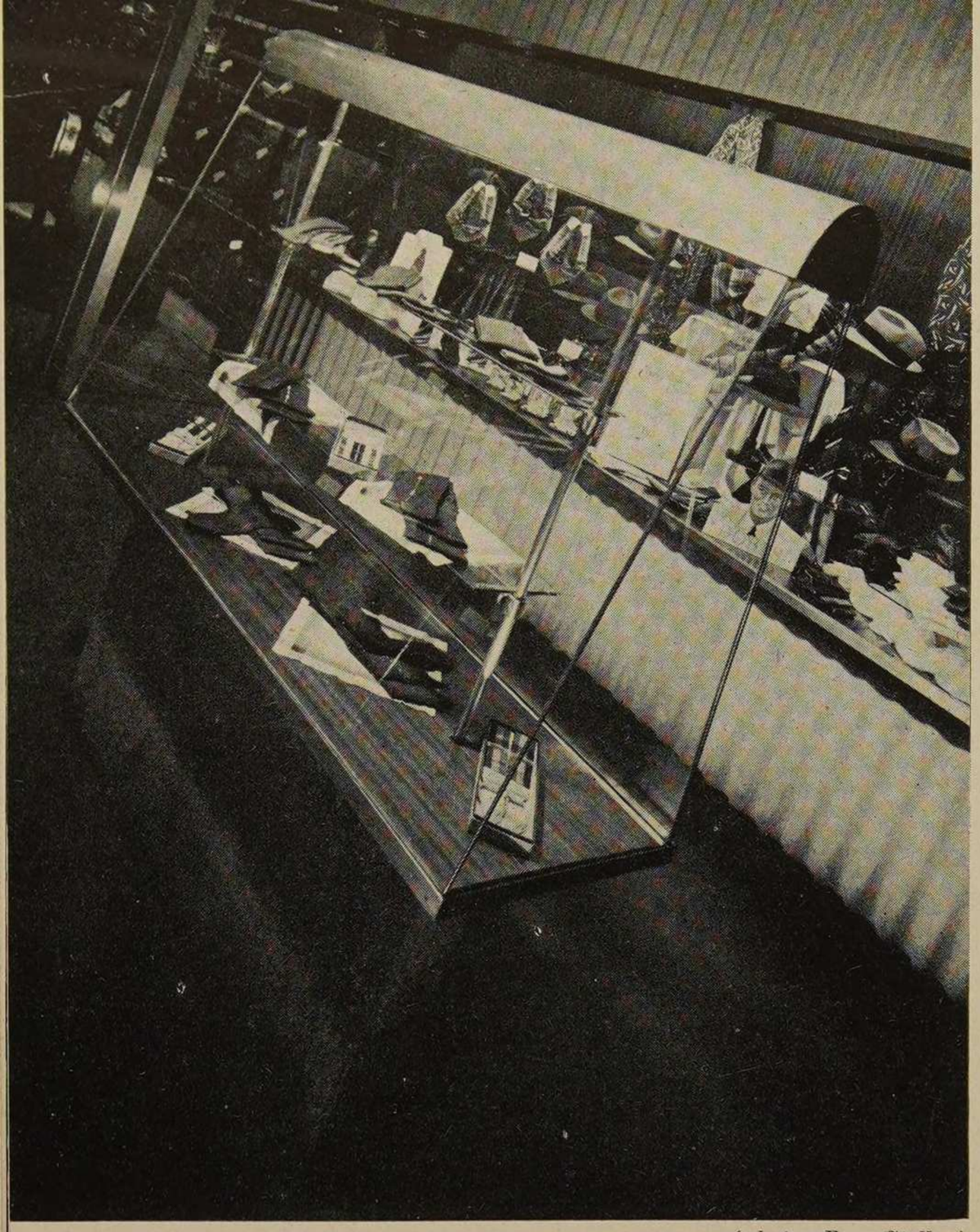
Ceiling is painted pearl grey. Weldtex curtain wall above cases is painted marine green. Wall paper on opposite wall is striped in soft green and eggplant with a thin line of yellow. The floor is deep green with buff strips. Woodwork is pickled oak. Interiors of hangrod cases are painted off white. Light baffle at weldtex wall is also painted off white. Columns supporting octagonal glass cases are also papered.

DISPLAY

ADVERTISING can describe an article in words, or show it in pictures, or both. Even thus limited, it is a potent force in making sales. But display presents the thing itself, in a setting deliberately contrived to point up its beauty or utility. It is probably the most efficient and least costly form of advertising open to the merchant. So in modern store planning, great attention is given to locating and making provision for interior displays. The ability to create "atmosphere" will be important. Lighting, colors, backgrounds, etc., will be designed to bring out changing needs, in changing seasons and conditions.

Shadow boxes set into curtain walls are effective. Open displays on solid walls or above wall cases may solve the problem where floor space is limited. In fact display possibilities are limited only by the initial store design, plus whatever possibilities the ingenuity of the merchant or his displayman can find in it. Of course the architect cannot forsee all possible future display contingencies, but he can and will arrange for strong lighting and distinctive backgrounds at certain focal points of his interior composition and he will do all he can to provide what will later be needed.

The following picture section shows how many accomplished store architects have made provisions for future display and how the merchants or their displaymen have subsequently made use of these provisions.



(photos Ezra Stoller)

STECKLER SHOP, New York, N. Y.

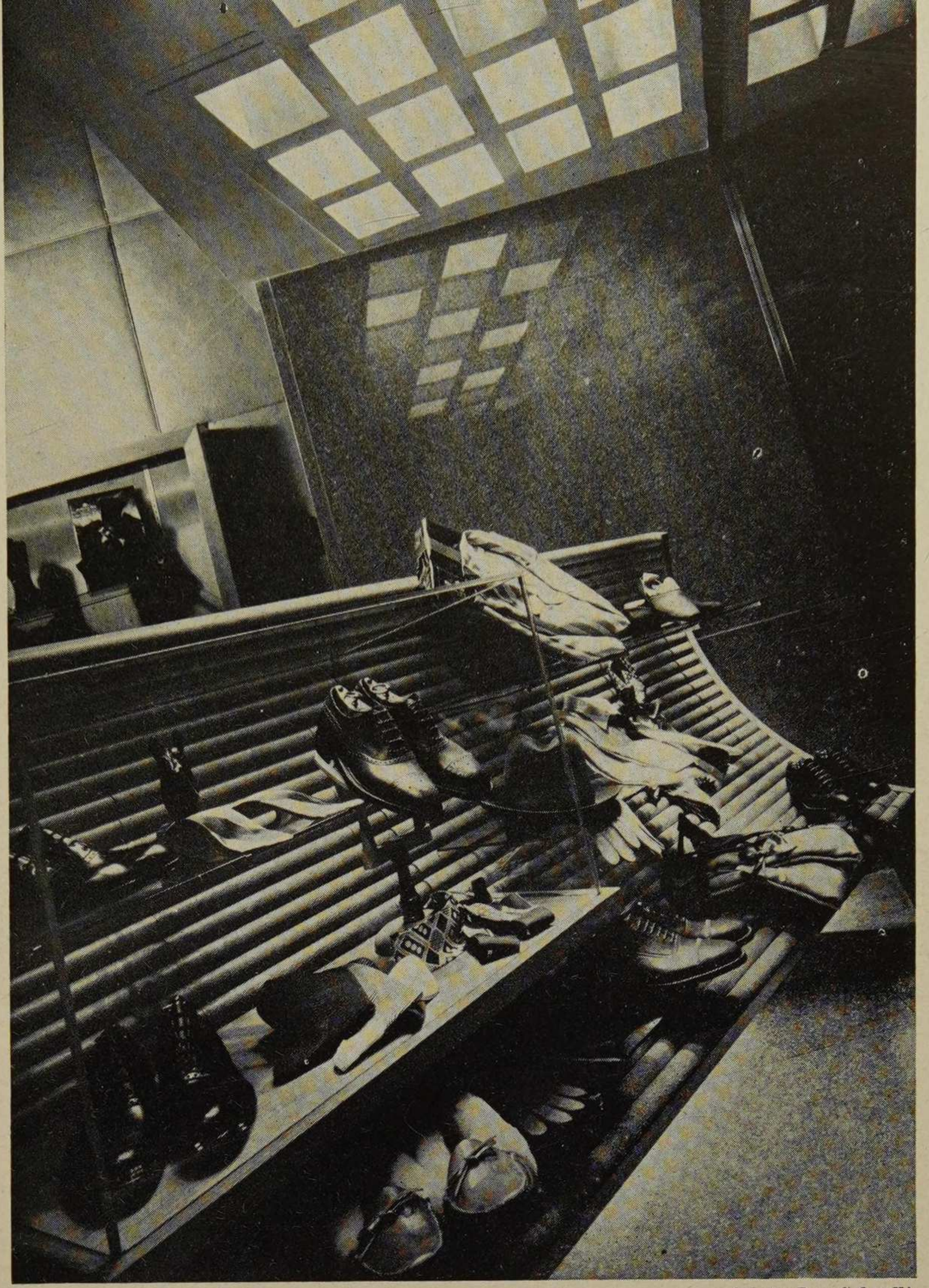
Victor Gruen, Designer
Morris Ketchum, Jr., Architect

This very attractive display case in the center of the arcade is illuminated from above and supported on a narrow terrazzo base. See detail page 264.

HAHN SHOES, Washington, D. C.

William N. Denton and Ketchum, Gina and Sharp, Associated Architects

The simple design in this open display is characteristic of the work of these architects. Front of display which is supported from the white brick wall, is pickled oak.



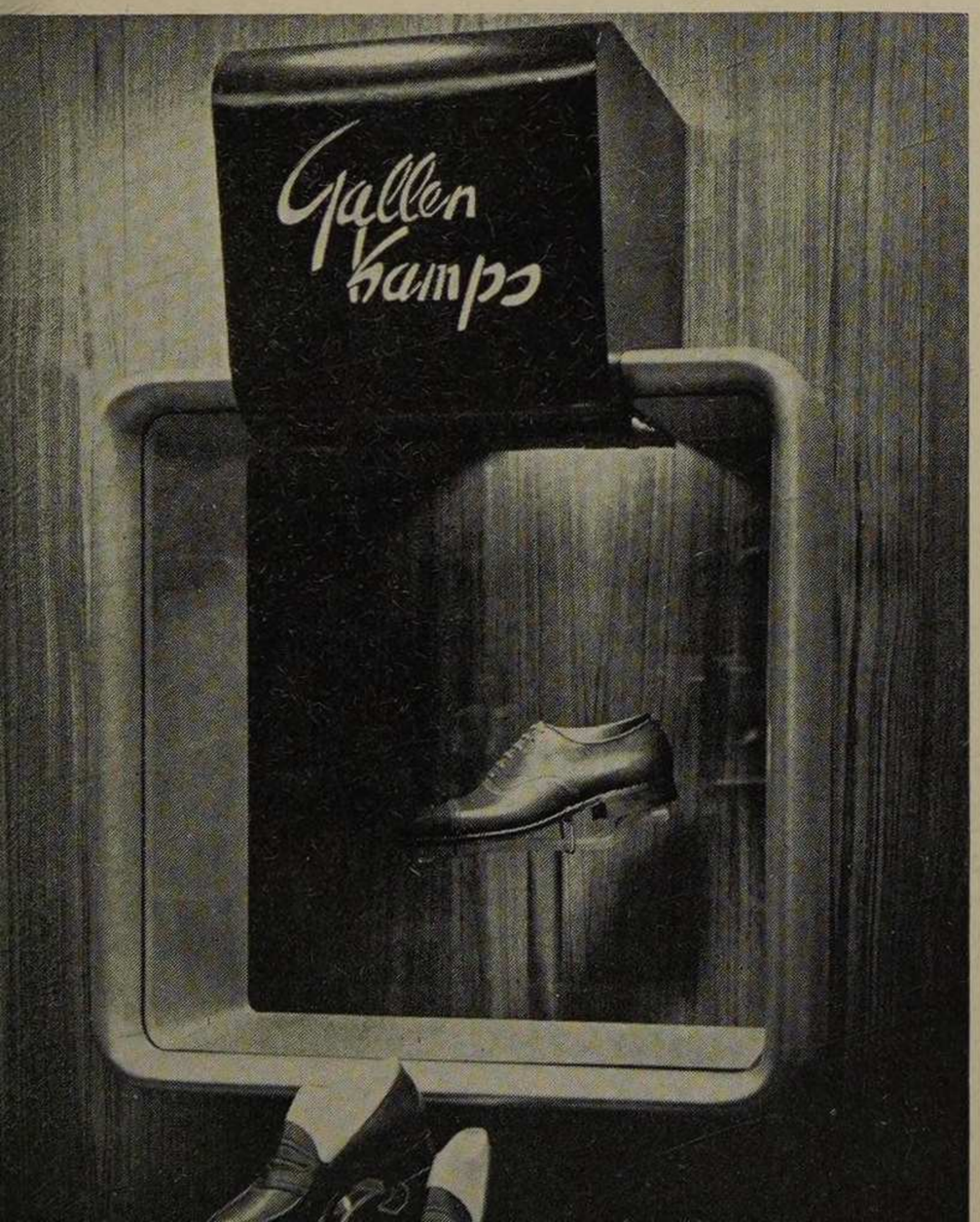
(photo Ben Schnall)

WHITEHOUSE & HARDY, Fifth Avenue, New York, N. Y.

Vincent Furno and R. B. Snow, Architects

An interesting and novel display behind the store front glass. It has a curved back covered with reeded leather. Glass shelves are adjustable and can be arranged on the surface for maximum flexibility. Note the enclosed glass case for the display of shoes and accessories. The merchandise is spotted from the metal eggcrate ceiling above. See detail page 270.

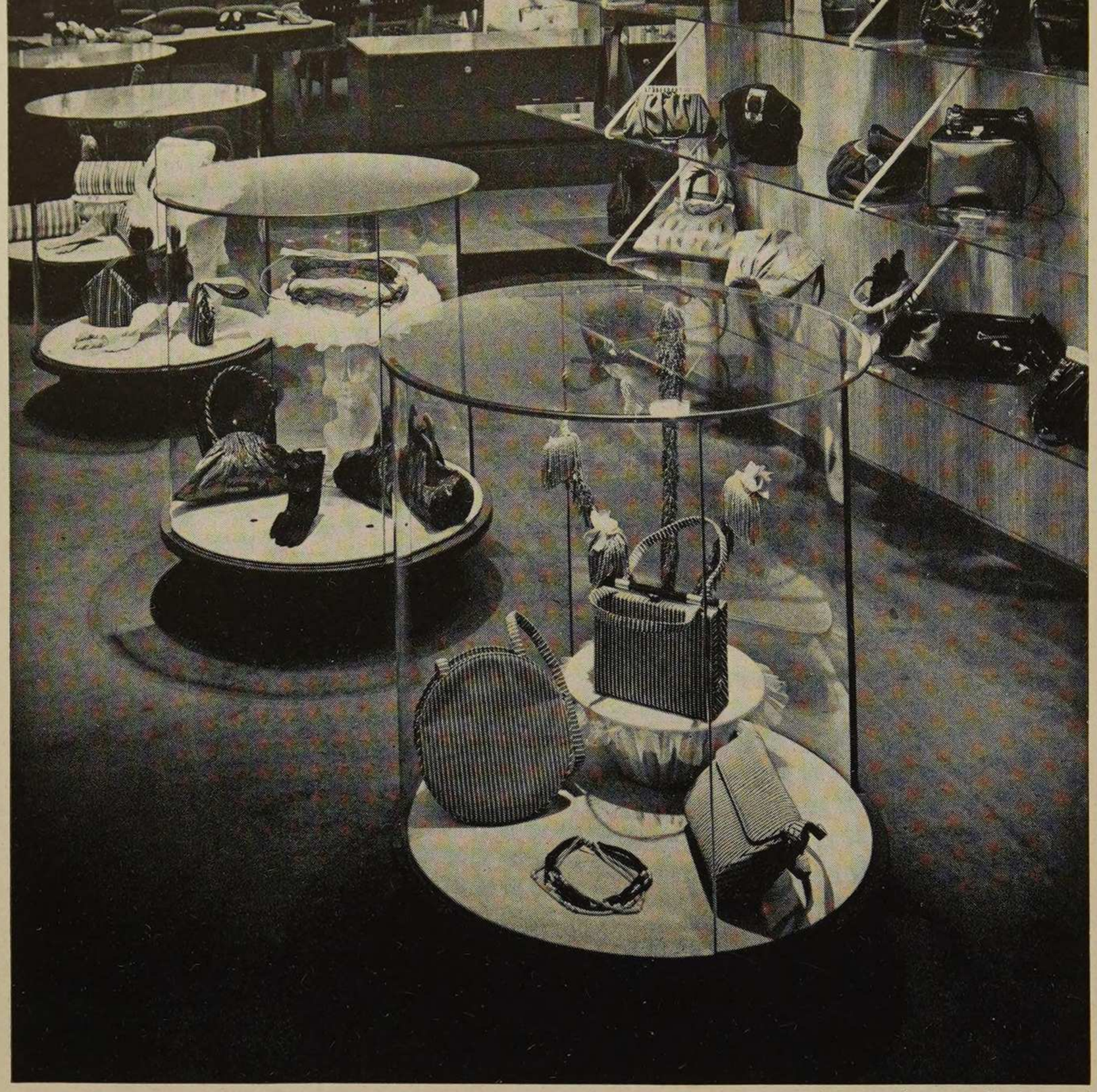
(photo Baskerville)



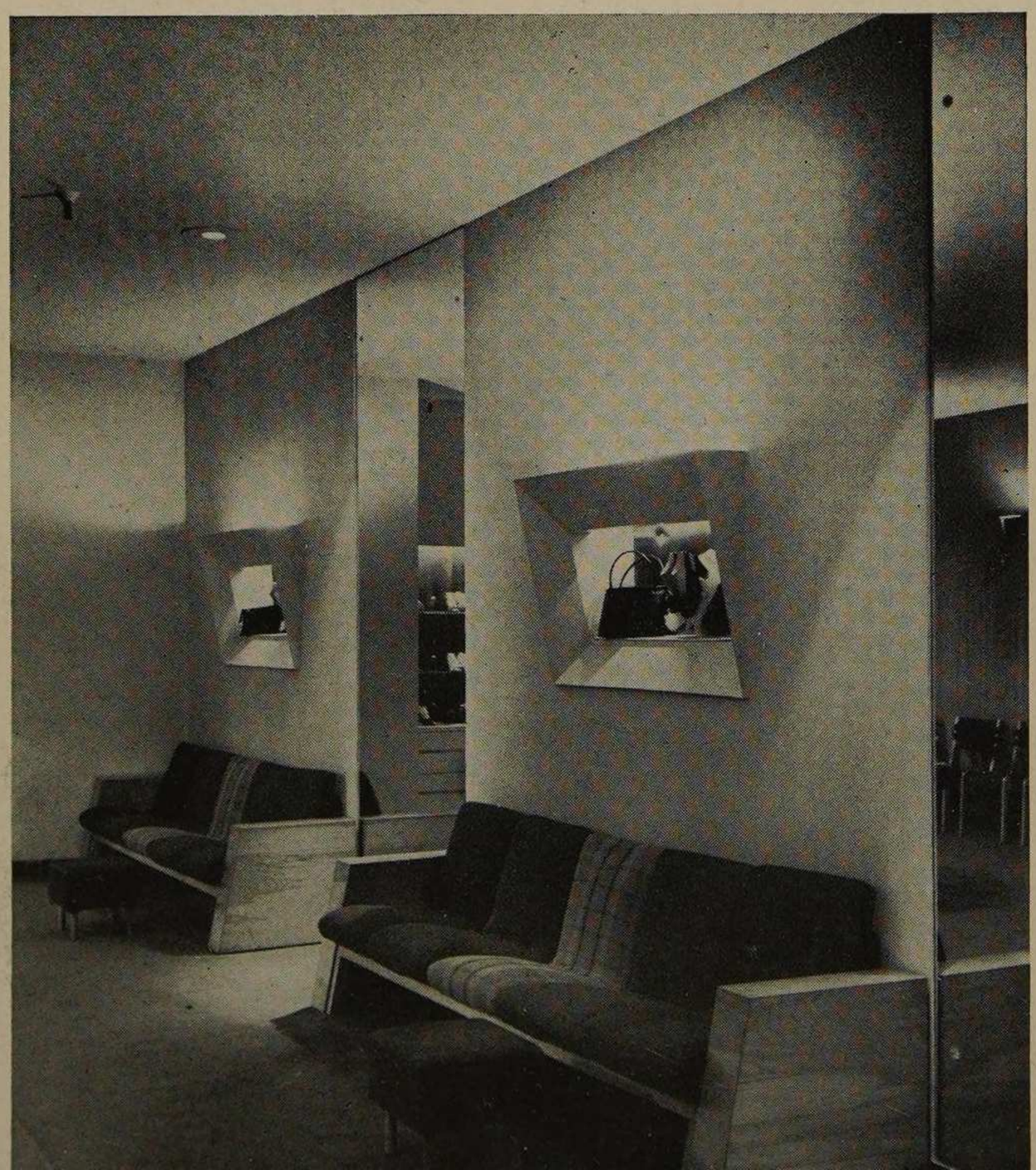
GALLEM KAMPS, Los Angeles, Calif.

Gruen & Krummeck, Designers

Photo to left shows illuminated name of the store incorporated in this shadow box. The projecting bronze frame stands out very well against the dark wood panels.



(photos Gottscho-Schleisner)



THE GUILD HOUSE,
Boston, Mass.

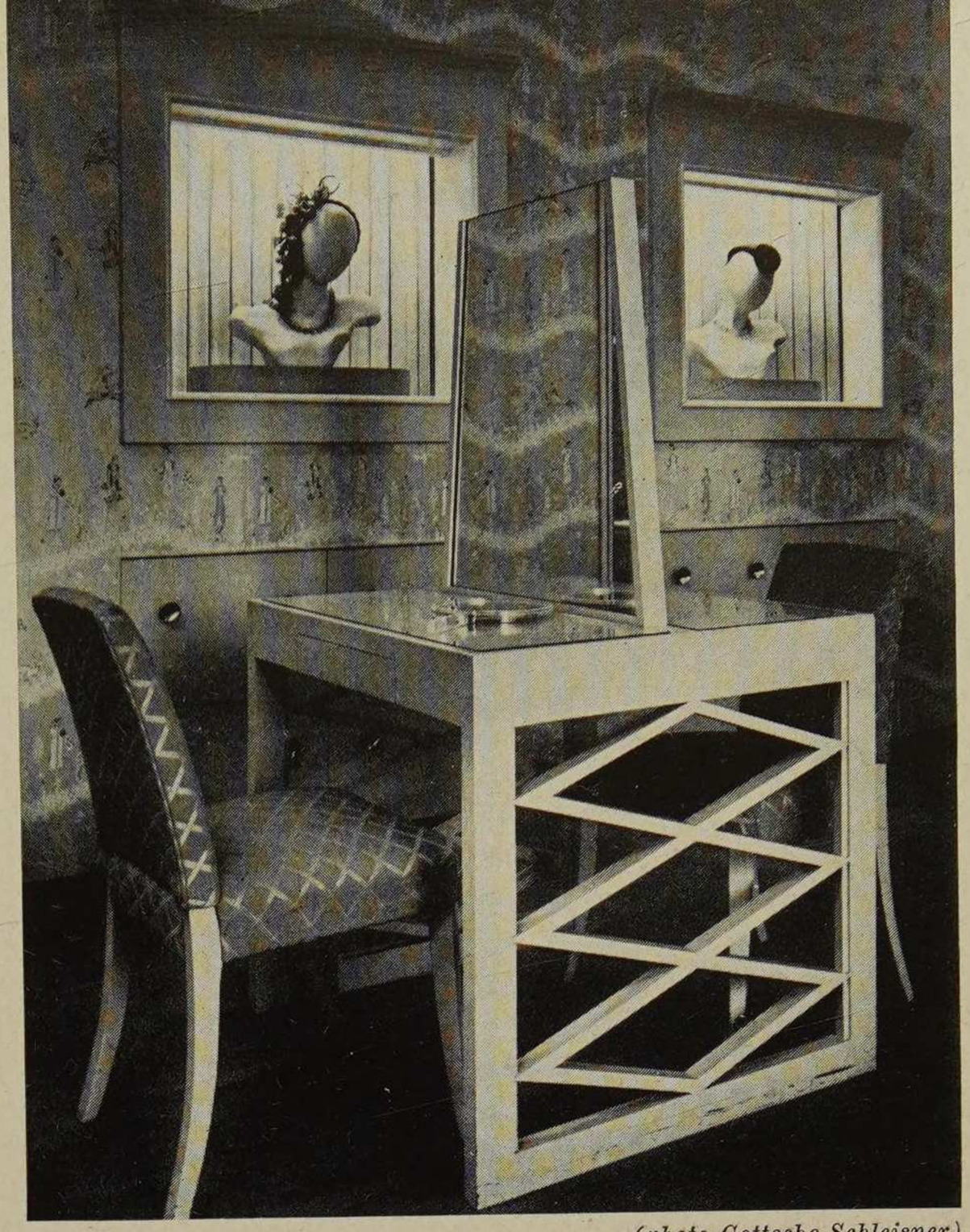
Carson & Lundin, Architects
Harry E. Davidson & Son, Architects

Two entirely different types of display in the same store are shown here. Top photo shows three circular free standing drums of glass (one section is open) where the merchandise shows to advantage thus creating sales appeal. To the left two simple picture frame shadow boxes display merchandise and also illuminate the wall above. Note the frame at an angle thus creating space above to conceal fluorescent strips. The effect is very attractive.

BALCH PRICE, Brooklyn, N. Y.

Jose A. Fernandez, Architect

In the hat department of this symmetrical room three shadow boxes were placed on each of the two long panelled walls. Frame consists of a plain board curved at the top and painted a beige grey, same color as the background on the wall paper. Background is pleated almond green rayon and illumination is concealed at top behind ground glass panels.



(photo Gottscho-Schleisner)

CHARLES A. STEVENS, Chicago, Ill.

Skidmore, Owings & Merrill, Architects

In this debutante hat department the merchandise is simply displayed by means of metal hooks protruding from the wall, an inexpensive yet functional method of display. The hooks are unobtrusive so that merchandise is plainly visible and seems to float in the air.

(photo Vories Fisher)

(photo Gottscho-Schleisner)

BALCH PRICE, Brooklyn, N. Y.

Jose A. Fernandez, Architect

Shadow box in jewelry wall case stands out very well against pickled oak. Display floor case could be on legs as merchandise is carried in drawers behind.

(photo Gottscho-Schleisner)

PLYMOUTH SHOP, New York, N. Y.

Ketchum, Gina & Sharp, Architects

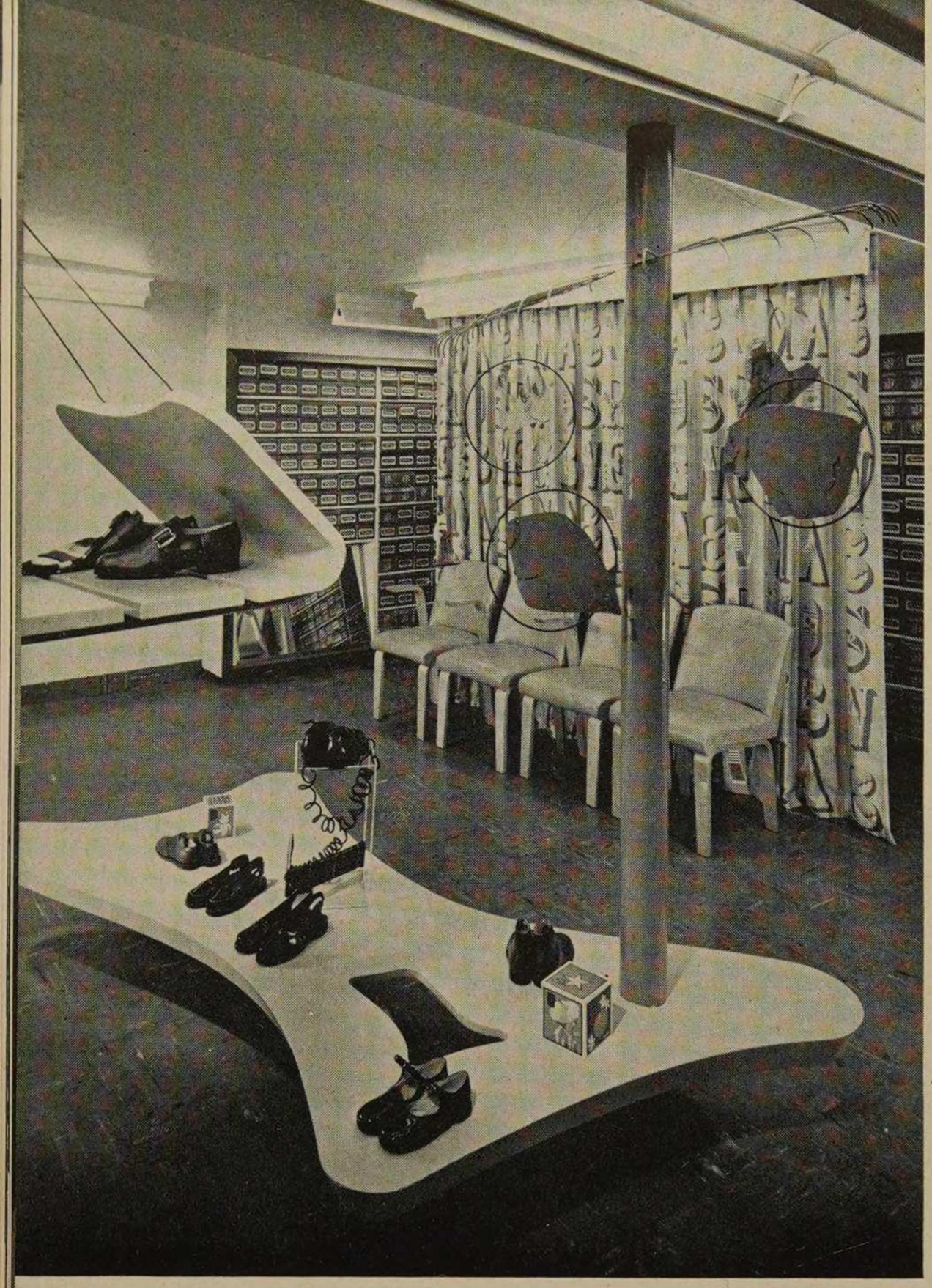
This display case for jewelry is supported at one end by a leg. The stock is housed in the L shaped cabinet behind. Note chaste glass display on wall.

(photo Ben Schnall)

WHITEHOUSE & HARDY, Fifth Avenue, New York, N. Y.

Vincent Furno & Richard B. Snow, Architects

Upper part of wall case is for display of miscellaneous accessories. Note sliding plate glass doors. Smart floor case on legs is for the display of "braces."



THOM McAN SHOES, Hempstead, N. Y.

Lester C. Tichy, Architect

The platform display to the left, tied up with the column and suspended animal ornaments above, results in an amusing composition for the display of childrens' shoes. Note mens' shoe aerial display.

MESSINGER'S, New Rochelle, N. Y.

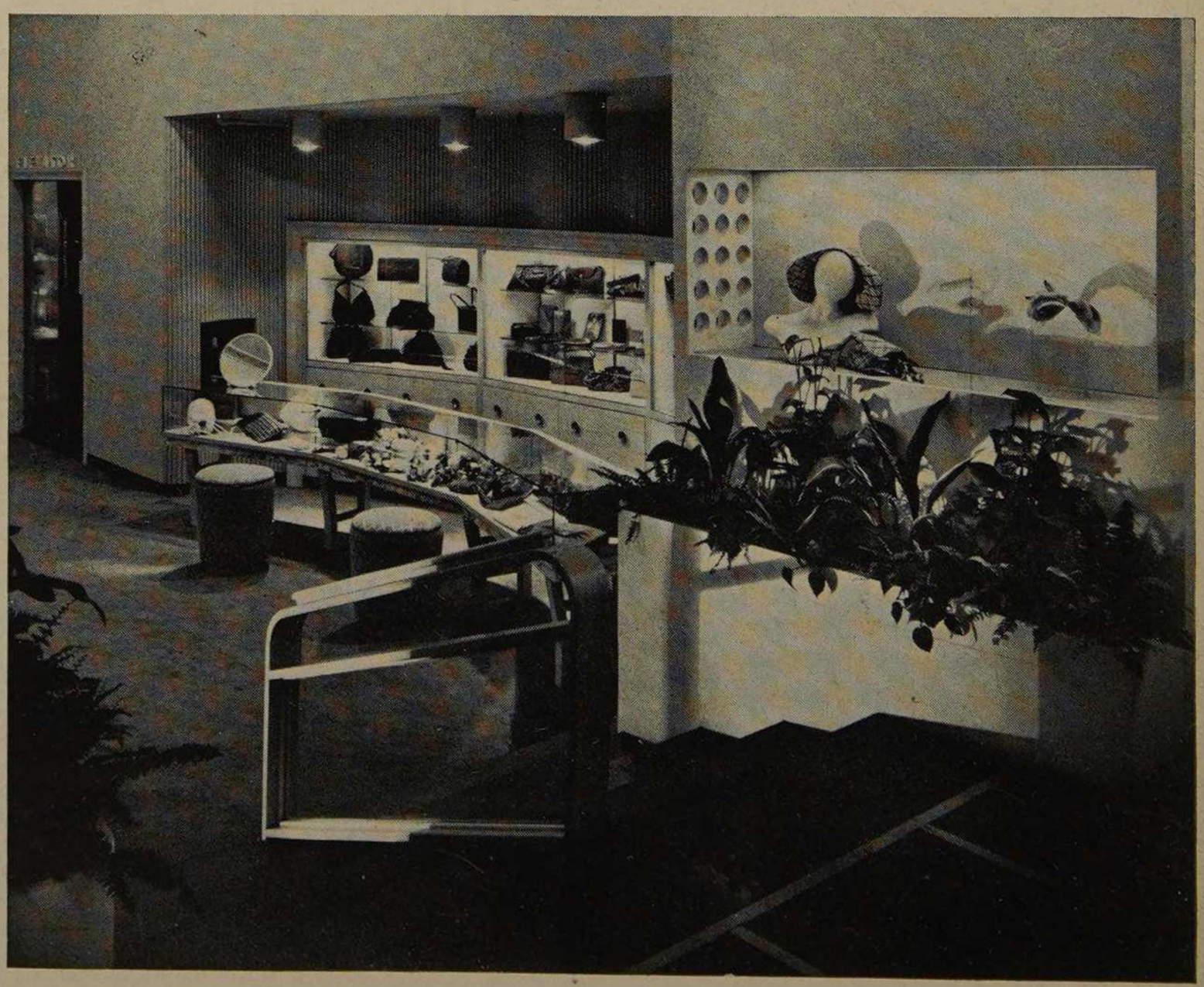
Jose A. Fernandez, Architect

The three steel wire mesh panels (lower left photo) supported on pins away from the wall and visible from the street provide a simple and practical background for display of blouses or other accessories.

BALCH PRICE, Brooklyn, N. Y.

Jose A. Fernandez, Architect

Circular perforations (lower right photo) in the panels at either end of this open shadow box provide interest without detracting from the merchandise. Interior of box is painted pale rose and wall pearl grey.

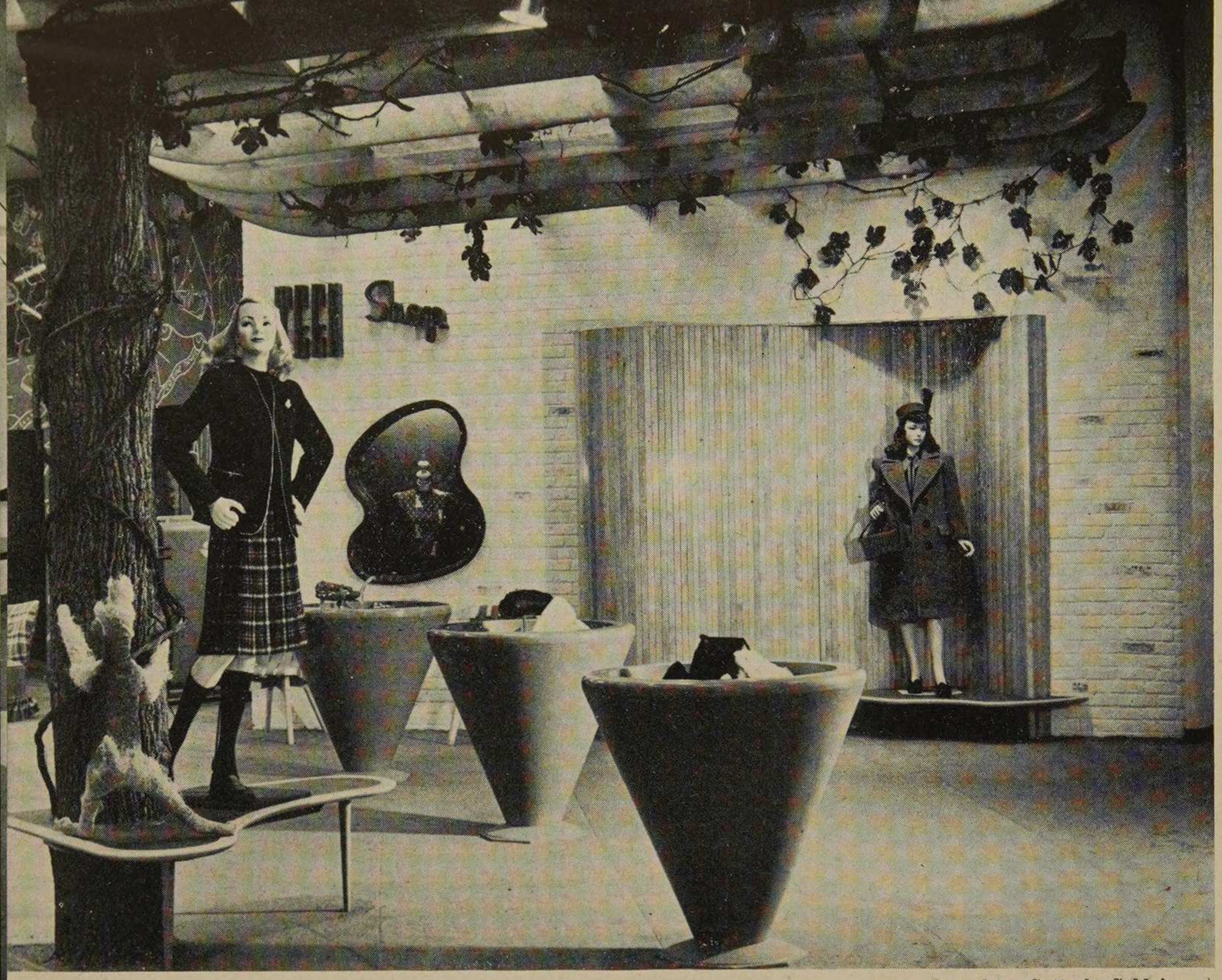


(photo David Royter)

TARSK, PRESCOTT & RICHARDSON,
Erie, Pa.

Dan Schwartzman, Architect

Photo above shows how unpretentious platform at the head of the open dress case for the display of one gown, lends atmosphere and recalls the type of merchandise sold in this department. Note merchandise exposed completely in an interesting solution of the hang-rod case. The other side of this display platform divided by three panels of plate glass with carved ornaments, where "brides" gowns are sold, is shown in photo to the right.

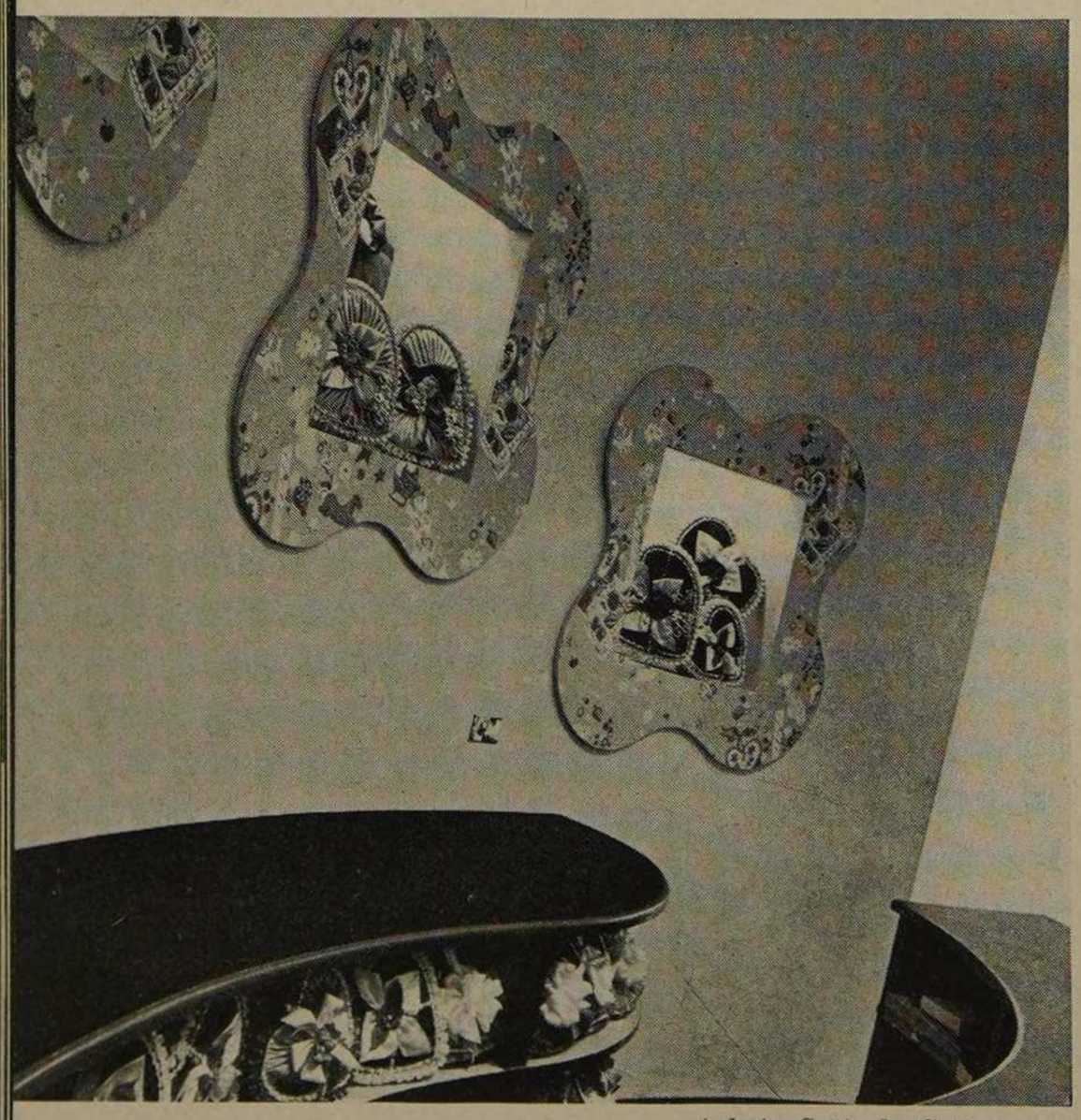


(photo Gottscho-Schleisner)

MARTINS, Brooklyn, N. Y.

Morris Lapidus, Architect

The approach to the teenage department in upper photo is treated by a series of open displays. One platform is built around a tree trunk and the other is in an opening in the wall with hardwood backing. Tree and pergola with painted white brick give atmosphere for the display of sportswear. Note shadow box in brick wall and three "top" shaped open displays.



(photo Gottscho-Schleisner)

LUCY LYNN CANDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

The three shadow boxes in the curved wall of this shop are plain cut-out wood forms covered with the same wall paper used in the front of the store. Illumination is concealed at top of box.

JAY RUSSELL SHOP, Hempstead, N. Y.

Jose A. Fernandez, Architect

This display hides entrance to stock room from the dress salon. Background of display is corrugated "Prest Glass" on wood backing. Frame is painted and small platform is carpeted. Illumination of mannequins is from a swivel spot above.

(photo Gottscho-Schleisner)

RICHARD BENNETT, Fifth Avenue, New York, N. Y.

Eugene Back, Designer
Theodore Yonkler, Associate

An interesting display of fabric for mens' clothing. Samples of cloth hang on panels for customer selection. These panels slide on tracks and can disappear into pockets revealing additional ones behind. This type of display adds interest and color to the store besides being very practical.

(photo Gottscho-Schleisner)

CAROL ANTELL, New York, N. Y.

Seymour Joseph, Architect

This amusing suspended "weathervane" display of steel rods against the redwood siding wall is no doubt an eye catcher. Note fish hook holding blouse as "bait" for interested customers (see photo left).

A neat compact especially designed, very attractive skirt rack of tubular aluminum and ½" plate glass top and side panels is shown below. Note carved monogram of store on glass. See p. 296 for details.

(photo Ben Schnall)

THE SALON TYPE

THE overwhelming bulk of consumer goods are made and sold nowdays on a high volume, low unit cost basis. Producers invest in plants and machinery, merchants in provision for smooth operation and good appearance. If the planning has been intelligent, in each case it has been a matter of making a substantial investment in order to lower the unit cost of making something or getting it to the ultimate consumer. But not all production aims at high volume and low unit cost. Many things, such as furs, expensive jewelry, decorative items for home or person, cosmetics, are deliberately made in limited quantities and must sell at well above competitive prices. When retail shops are to be fitted up for dealing in such articles the problem becomes somewhat different. Merchant and architect will be planning not for volume and low unit cost sales, but will aim to add to whatever superiority the particular merchandise may already have in quality, style and design.

Shops of this sort are referred to as the "salon type" and the architect's task is to provide an environment of luxury and distinction; where deferential service is the keynote and beauty, good taste are the order of the day.

The salon must depend on a relatively small clientele, and retaining patronage is a matter of great importance. Patrons are received more as distinguished guests than as possible buyers. Friendly, personal relations between patrons and sales personnel are encouraged. Everything in the shop environment and reception has been carefully thought out to suggest, that a gracious and talented friend is placing a special skill at madam's disposal. Prices are mentioned casually, if at all. If certain fortunate ladies are to be believed, shopping in such an environment can be a delightful adventure.

Though men are generally supposed to be less receptive to such luxury appeal, certain tailor shops and men's shoe stores have been fitted up and operated successfully along definite salon type lines. Apparently, men too will pay quite a bit above competitive prices when they feel that they are receiving their money's worth in extra style, quality and service.

Atmosphere is achieved in the luxury shop by thick carpets, very comfortable furniture, soft lighting, the acme of good taste in color, with perhaps soft music, and a faint perfume. Tea or cocktails may be served at appropriate times. Everything must contribute to the over all impression of superiority.

A few displays may indicate the sort of merchandise carried but quite often no merchandise will be seen until a garment, the one perfect garment for madam, appears on a living model.

However, in the United States the wide awake merchant has successfully launched the salon type for the edification of the mass of shoppers. Those less opulent, may sit in comfort and comparative luxury and receive service with very little effort on their part.

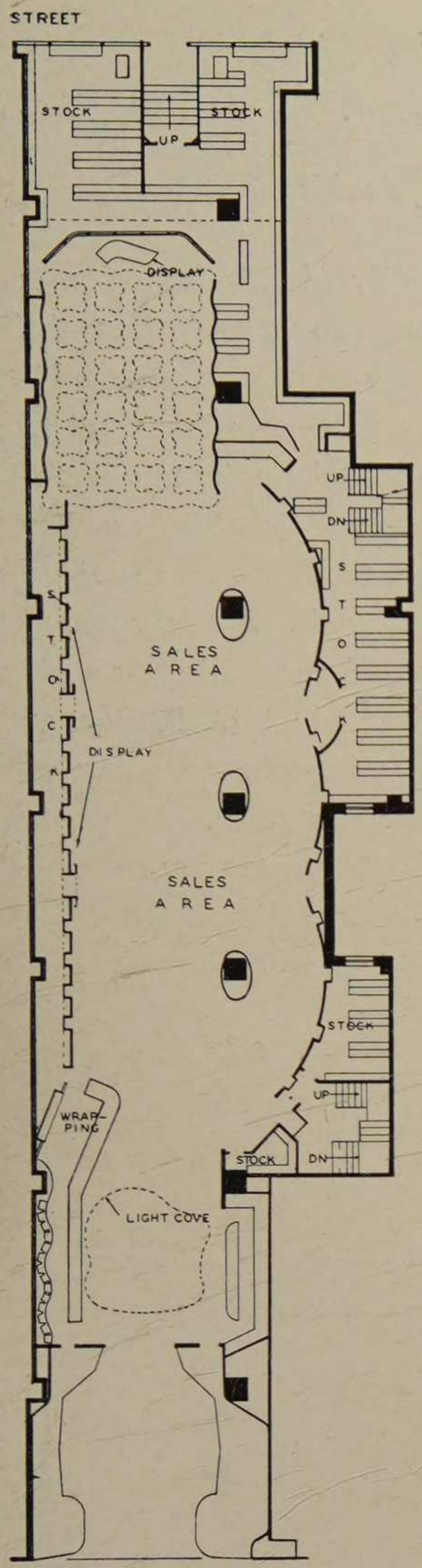
These salon type stores are like the original, in that the bulk of the merchandise is hidden from view, the decoration is deliberate and the carpets almost as thick: and unlike the original, in the matter of price, privacy and unlimited leisure for shopping. The popular version of the salon type is planned for a great flow of business. Adequate seating is very important and although the bulk of the merchandise is unseen a great deal of the stock is shown on carefully designed eye-catching displays.

(photo Gottscho-Schleisner)

ANSONIA SHOES, New York, N. Y.

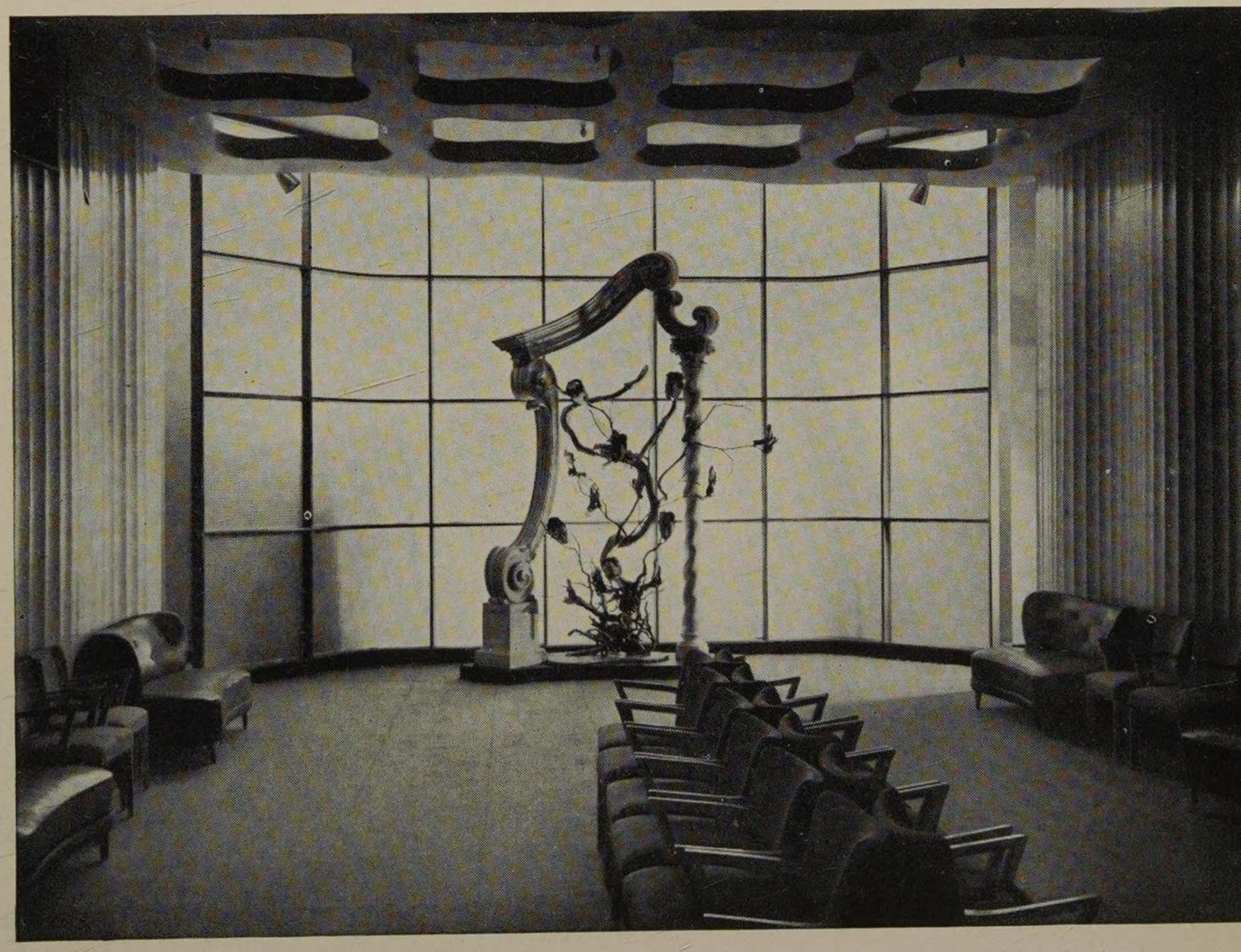
Morris Lapidus, Architect

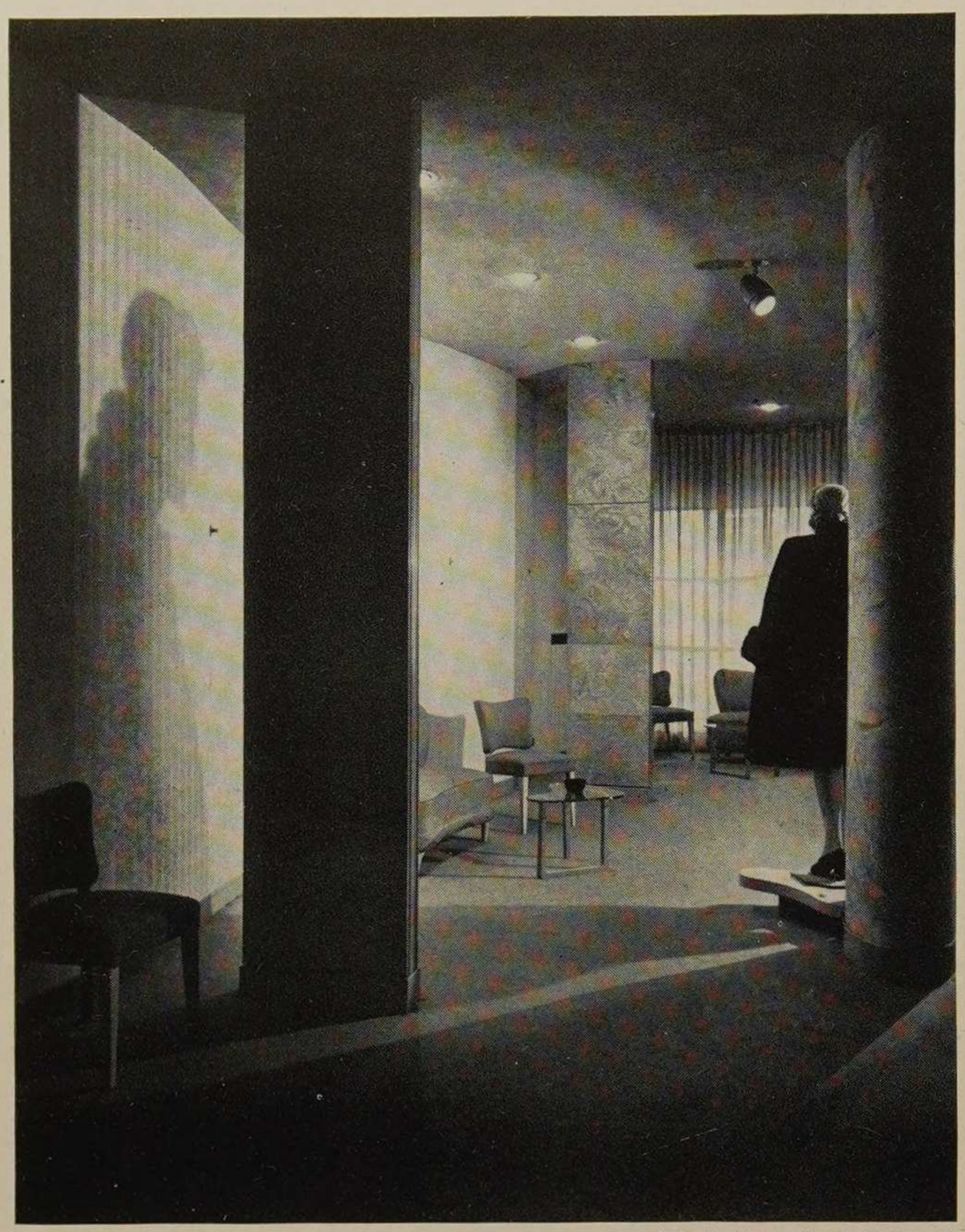
In this dream like salon type shoe store all the merchandise is concealed behind "walls within walls" (see plan opposite page). Although the merchandise is "popular priced" the policy of the store is to attract the crowds that pass by this busy section of the city by selling shoes in glamorized surroundings. People like to shop in comfortable and attractive stores. The design is a contemporary version of Louis XV combined with modern decoration. Note shadow box displays. The plaster frames detached from the walls and with light behind seem to float in front of a luminous background. Lighting fixtures around column are of plaster.



ANSONIA SHOES, New York, N. Y. (Continued)

At the rear of the store, the large plaster rococo display is the focal point. The glass panels illuminated from behind create a soft background against which the display is silhouetted.



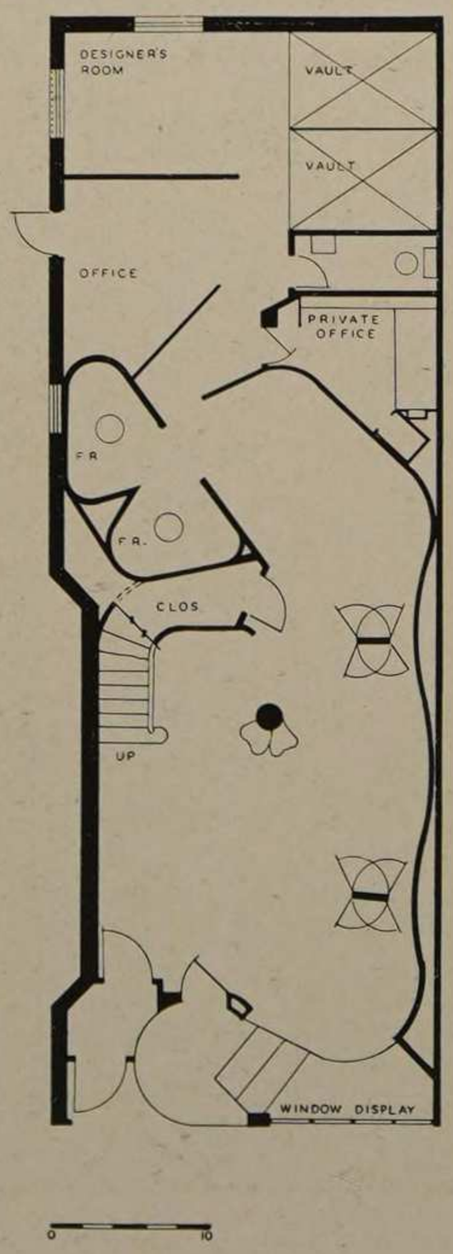


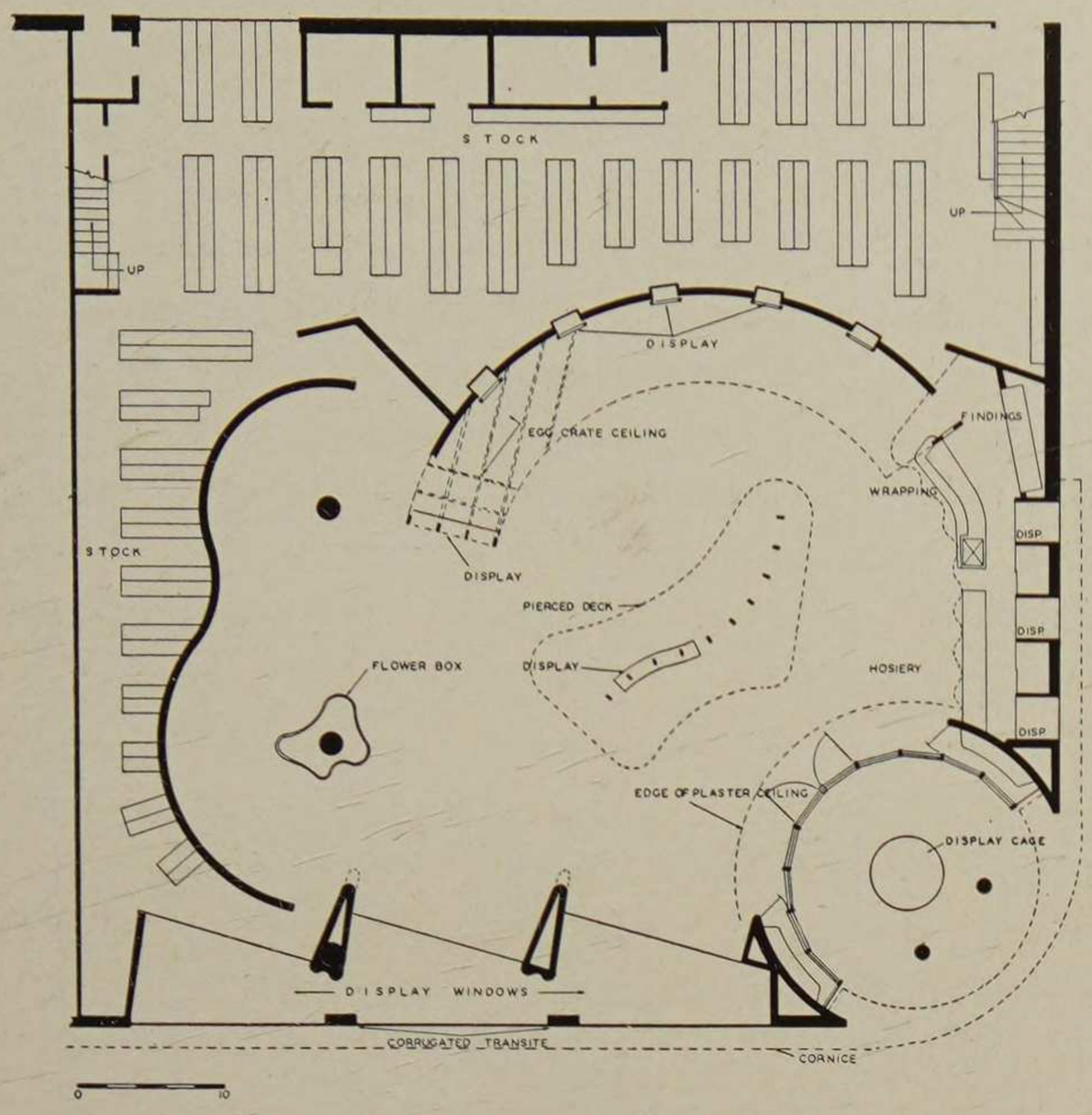
(photo Gottscho-Schleisner)

SLATKIN FUR SALON, New York, N. Y.

Morris Lapidus, Architect

The stark simplicity of this fur salon is an entirely different conception from the Ansonia Shoe Store shown on the previous pages. Here expensive furs had to be displayed and sold against a background which would detract in no way from the delicate shading and blending found in furs. The floor was covered with grey carpet and the walls in an off white paper. The only introduction of strong color was in the ceiling which was done in a positive turquoise. Columns and back of triplicate mirror are covered in silver and white marbalia paper.



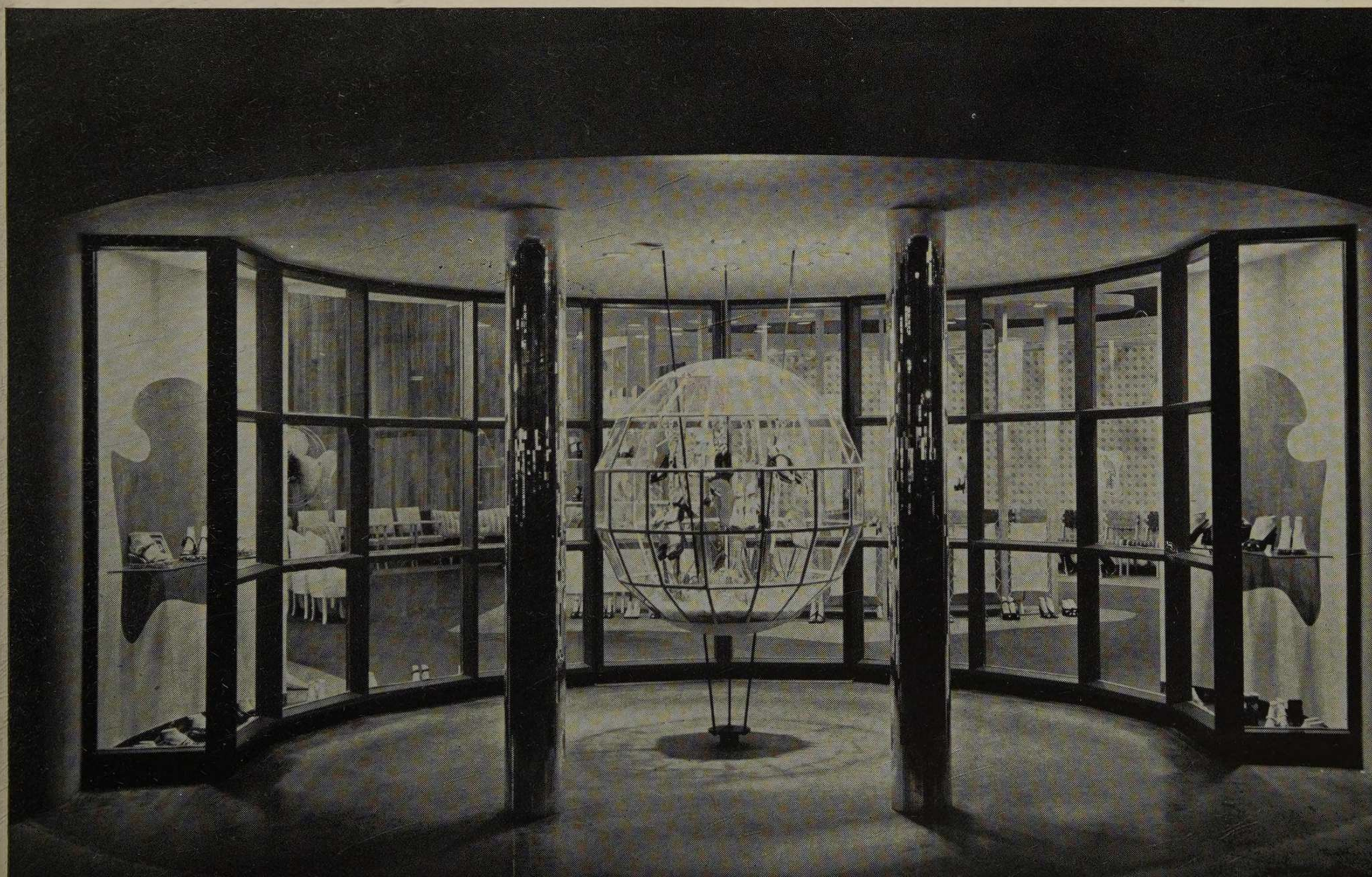


ANSONIA SHOES, Miami Beach, Fla.

Morris Lapidus, Architect

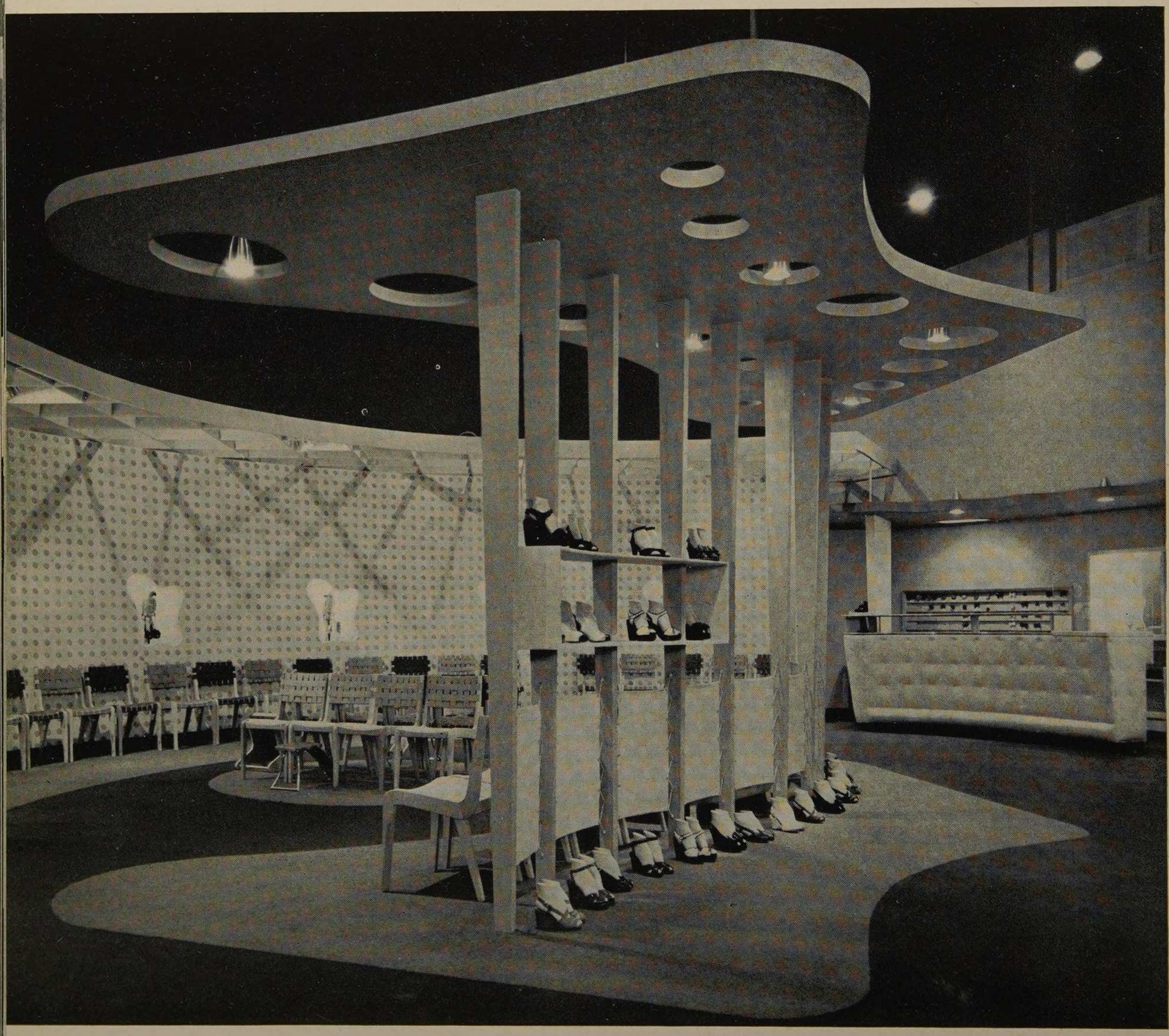
This shop attempts to catch the spirit of play and frolic characteristic of this resort. From the store front to the interior gaiety is the theme throughout. (See p. 43 for complete store front.) The two existing columns were covered with "flexglass." The vestibule is circular with large glass panels in squares, affording complete visibility of the interior. Note the unique globe display in center of vestibule.

(photos Moser & Son)



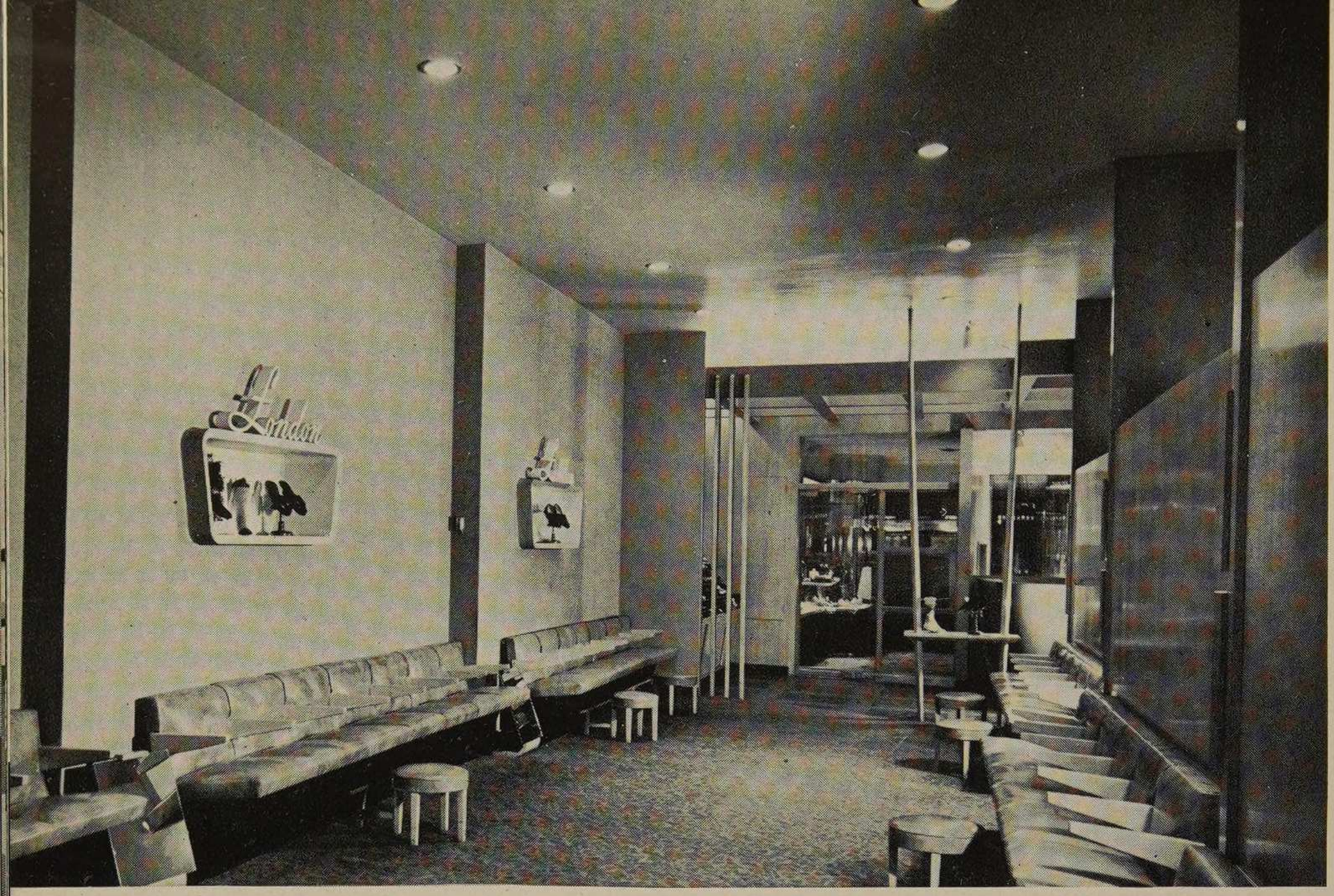
ANSONIA SHOES, Miami Beach, Fla. (Continued)

Since shoes are usually seen against the floor covering, the architect to use his own words "took the liberty of using a full palette in rather strong colors." The ceiling and upper walls are painted midnight blue. The wall paper has an off white background with multi-colored pastilles. Floor is carpeted in forest green and rose, the green acting as the area for circulation the rose indicating the selling areas. Note the shoe display in center of the salon with perforated wood suspended deck in an abstract form.



ANSONIA SHOES, Miami Beach, Fla. (Continued)

One does not forget the gay Florida spirit in this nook achieved by a curved hardwood wall, Marbalia covered columns, plant box and wood uprights with graduated circular perforations. Furniture is of various colors in tropical tones.



LONDON SHOES, New York, N. Y.

Morris Lapidus, Architect

Two views of this narrow men's shop where merchandise is concealed behind partitions that do not reach the ceiling. Seats are built against the walls thus making the store seem larger.

(photo Gottscho-Schleisner)

FLORENCE LUSTIG, New York, N. Y.

Jose A. Fernandez, Architect

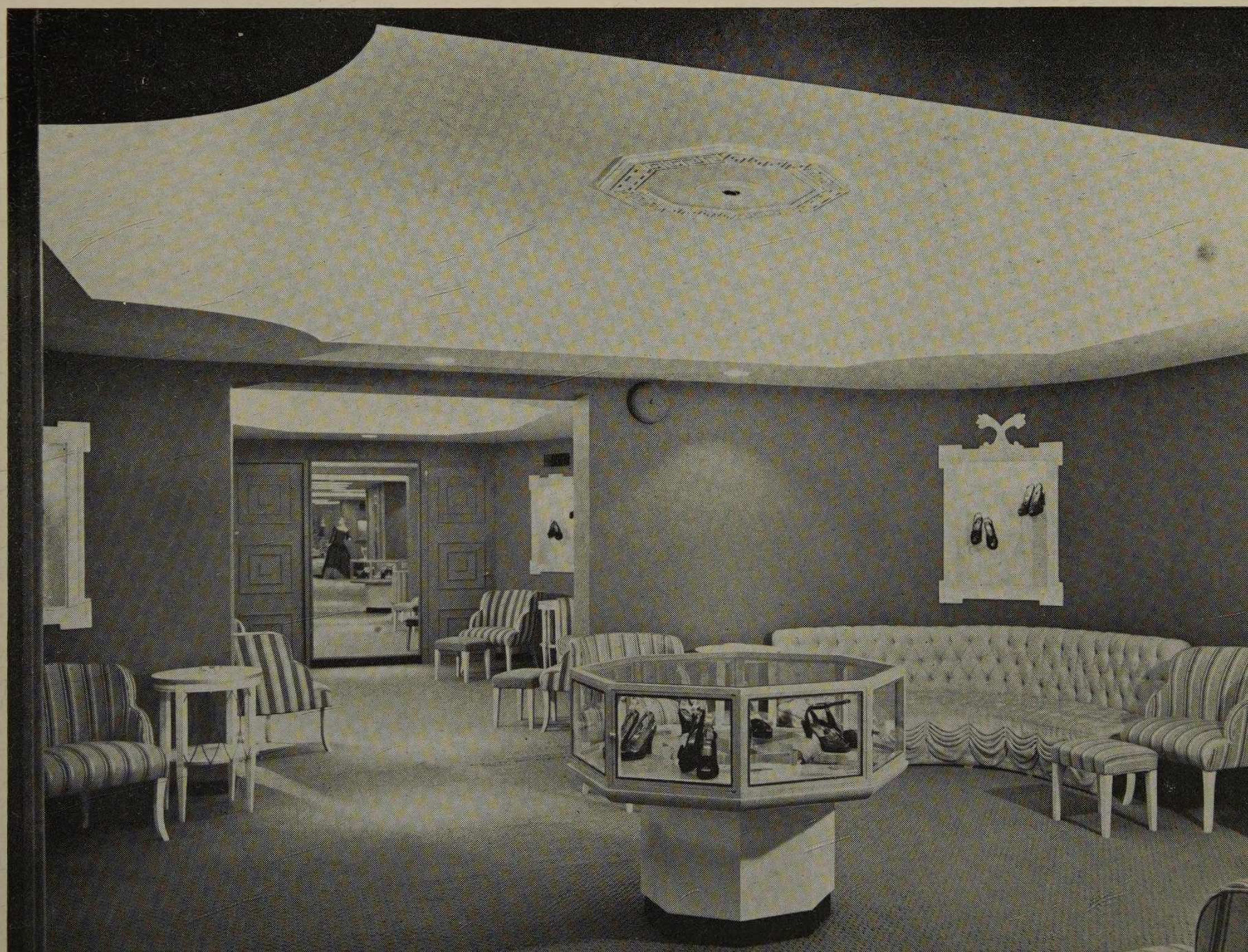
The client wished the store exterior to have the same feeling as the interior. An open faced front was not considered, as some privacy was desired in this particular shop. However the entrance doors to the first floor were treated with glass panels to allow a certain amount of view into the interior. The front is symmetrical with two straight windows on either side and the illumination is from eggcrate ceilings with ground glass panels and fluorescent strips behind. Swivel spots are used to accentuate the merchandise. Each window is divided into three parts for "individual" displays. Note the suspended plaster light trough with concealed cold cathode tubing. Dark green marble was used in the store front, above the windows the bulkheads and the facade. Over the entrance doors a white marble with grey veining was used. The floor is terrazzo in oversized black and white squares. Sign in background is of bronze in two tones. Note the small curved display between doors and plant box below.

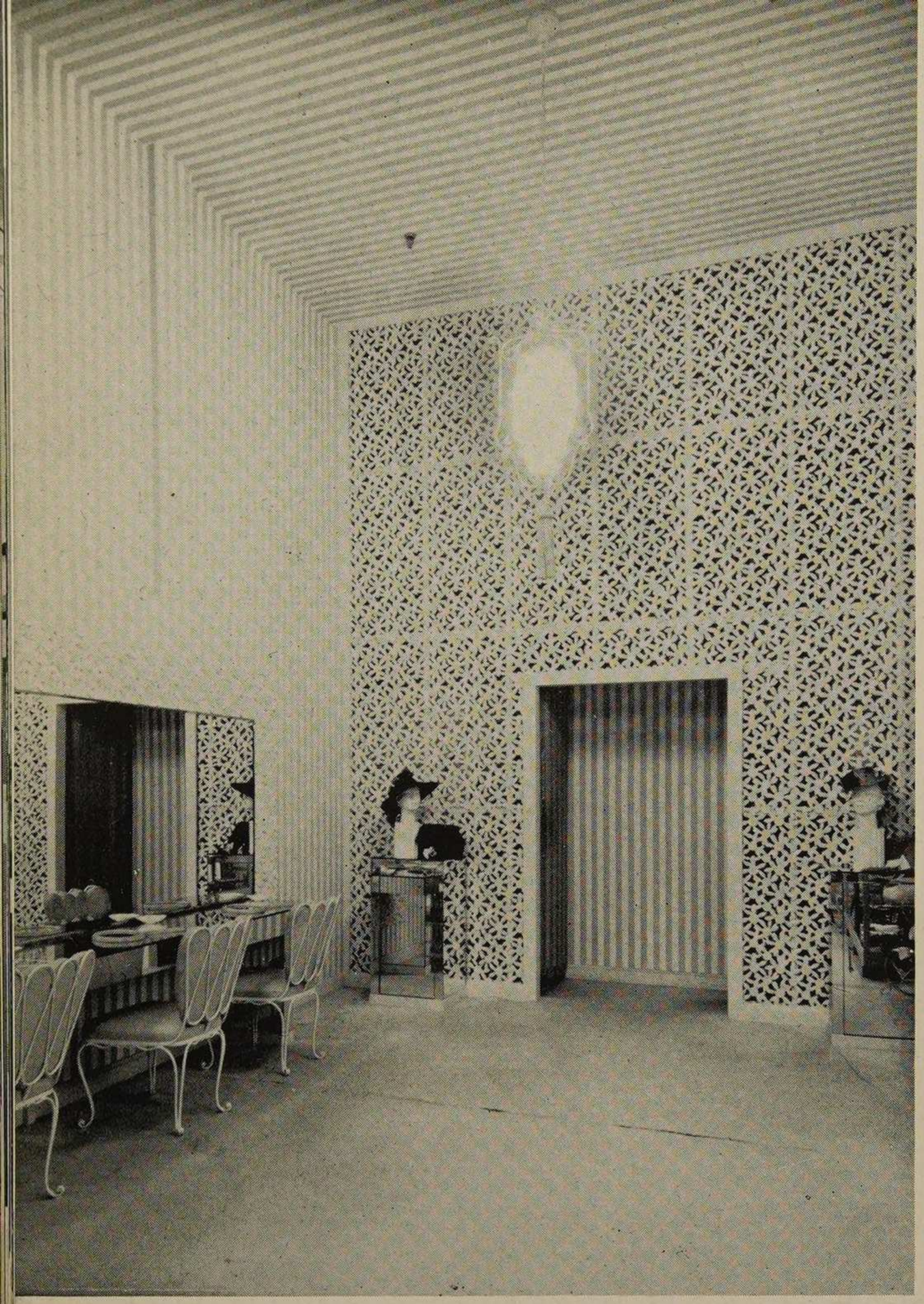
(photo Gottscho-Schleisner)

FLORENCE LUSTIG, New York, N. Y. (Continued)

In this atmosphere of "elegant plush" (photo opposite page) ladies sit, and models parade in gowns mostly made to order. Mirrors, so important in a dress salon are quite large and treated with wood columns painted white. Note light behind columns and plaster ornaments. Soft music by "Musak" permeates the room through an amplifier behind the plaster ornament (reflected in mirror) above the opening to the fitting rooms. Walls are painted a deep turquoise with the carpet of the same color but a shade darker. The dropped ceiling is painted a very soft flesh and the interior of the cove is off white. Furniture is covered with striped fabric of pale rose and turquoise, with woodwork painted off white and touches of gold in the ornament. This interior is somewhat semi-directoire in period.

On this page the shoe salon on the second floor is shown. It is extremely simple in design. Atmosphere is created by a pleasant color scheme. The walls of the large salon are painted a dark grey with mauve cast and the dropped ceiling a pale lemon yellow. The cove is off white as are the shadow boxes in four curved corners of the room; the carpet is grey-green. The two large upholstered sofas are lemon yellow and the chairs and foot stools covered in striped fabric, grey-green, yellow and white, with white painted legs. Tables are white and gold. Note display case in center of room. The smaller salon in the background has painted walls of soft deep green, the carpet is carried through from the larger room, and chairs are in yellow and green stripe with a line of off white. Dropped ceiling is lemon yellow. Cove and shadow boxes are painted off white. Ceilings are rather low due to existing conditions.





(photo Pan American)

JOHN FREDERICS, Miami Beach, Fla.

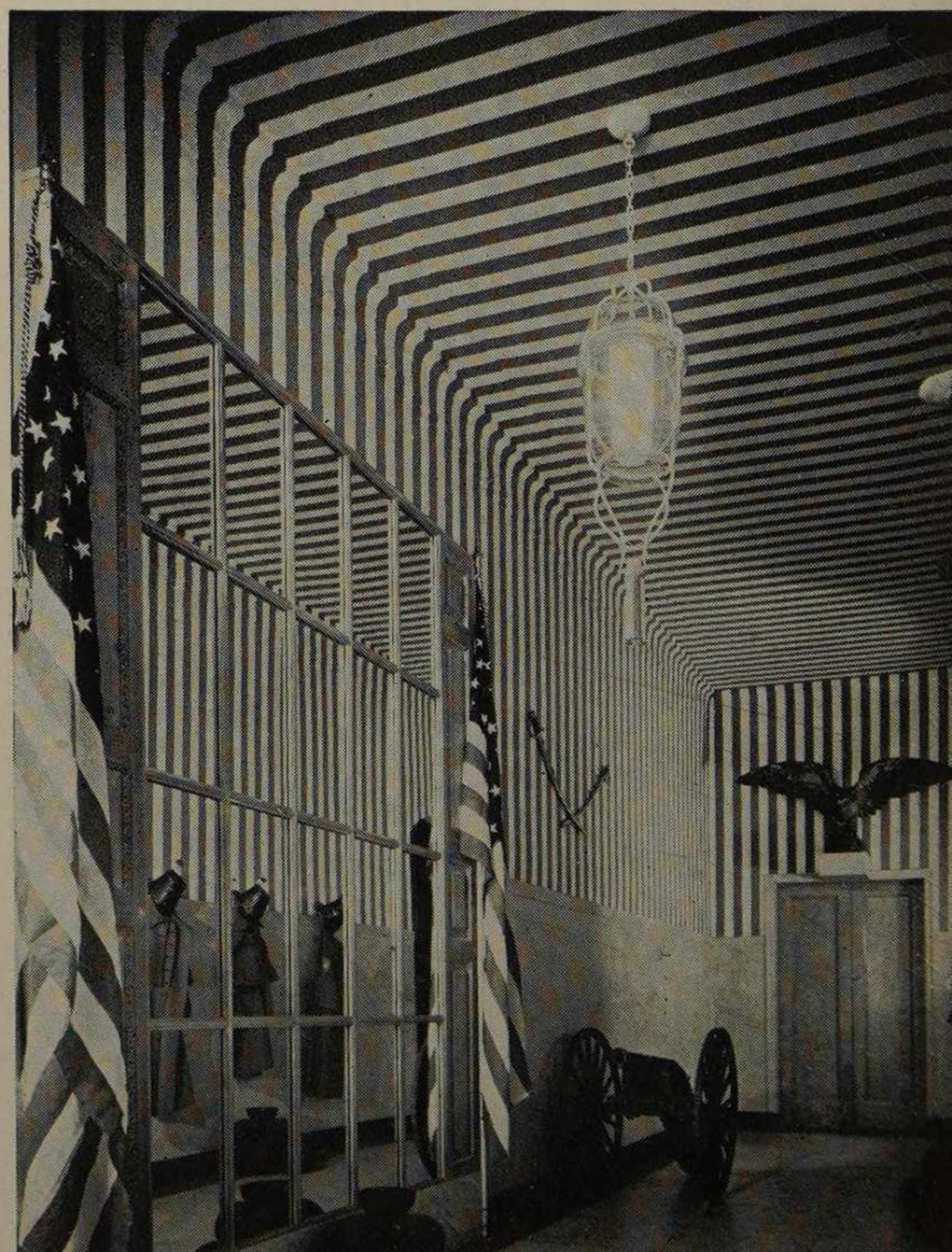
T. H. Robsjohn-Gibbings, Designer

Ultra feminine is this pink and white salon where very expensive hats and handbags are sold. Note the imaginative white plaster grille work in the back wall and framing the mirror. Walls and ceiling are covered with pink and white striped paper. Chairs are gold finished metal.

JOHN FREDERICS, New York, N. Y.

T. H. Robsjohn-Gibbings, Designer

This approach to the salon shows a vigorous and subtle imagination in full play. Note reflections in mirror of hats and cloaks. Whether these represent defunct defenders of the fair sex we know not. But the swords, cannon balls and cannon suggest that here at least, is the last bulwark of chivalry; that here indeed, is a lady's need for hats, and many hats, completely understood.

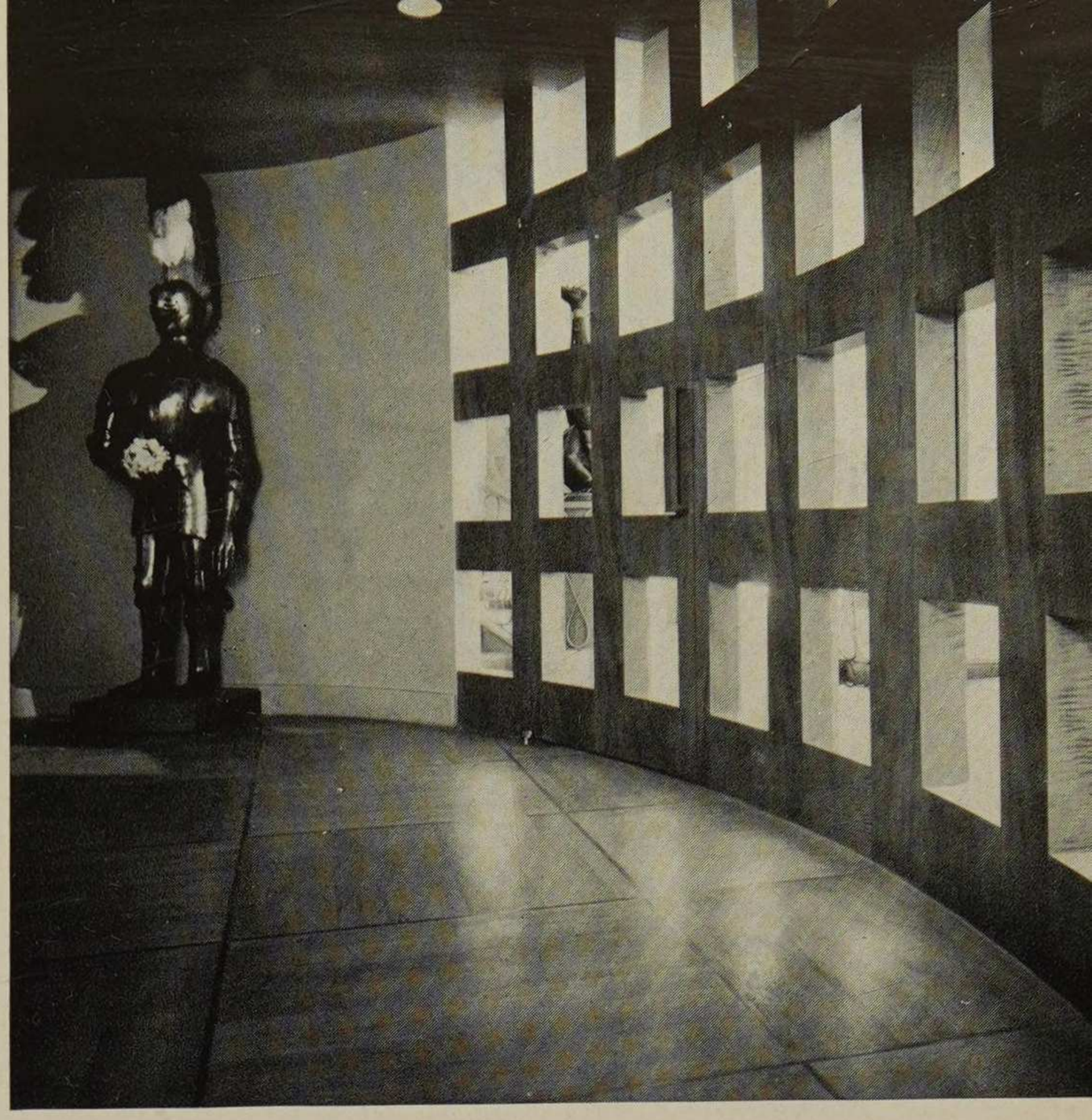


JOHN FREDERICS,
New York, N. Y.

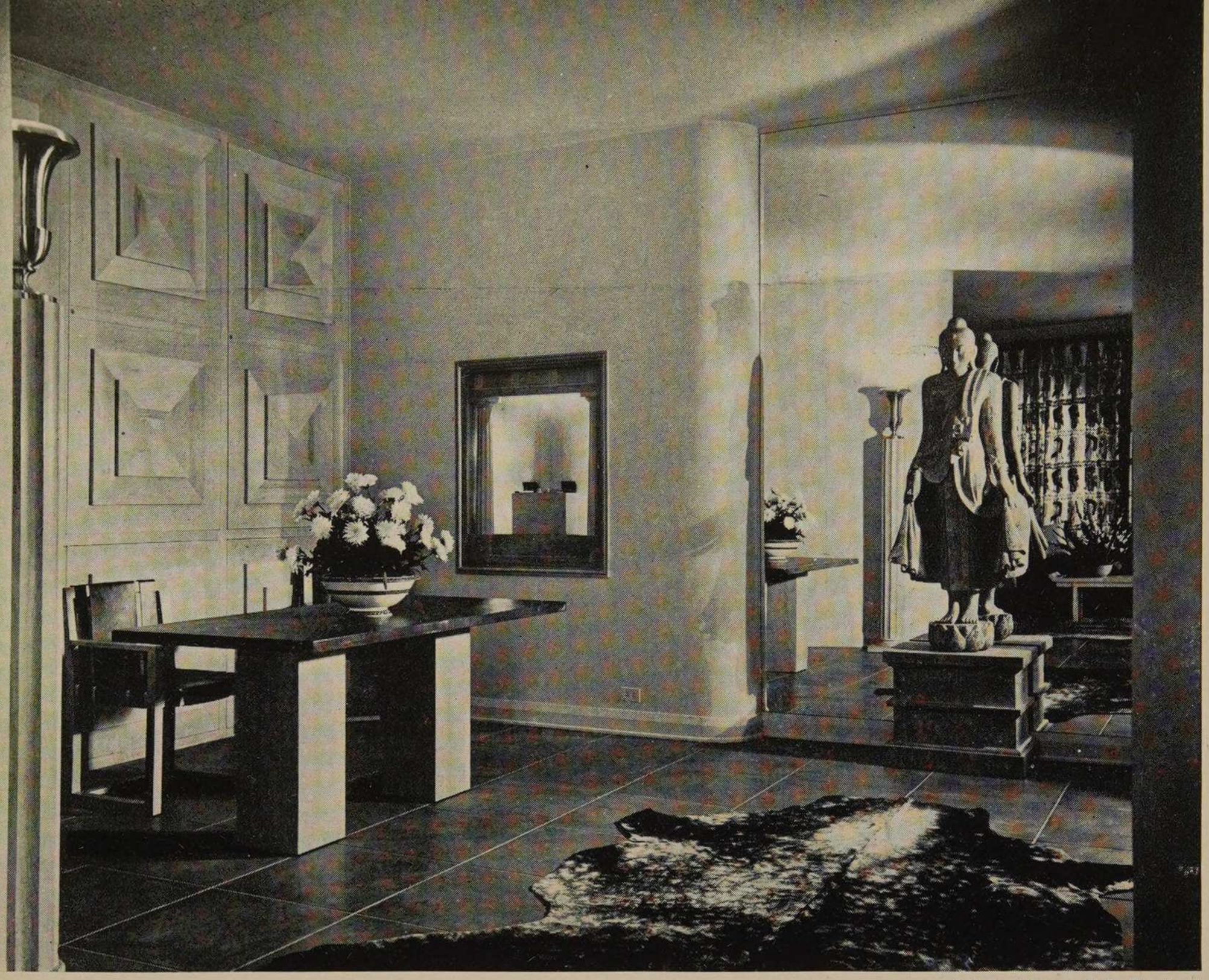
T. H. Robsjohn-Gibbings, Designer

That Mr. Gibbings sees eye to eye with the ladies and with his client is felt in this romantic entrance to the salon. Knight in armour, feathers in helmet, bouquet in hand cunningly evokes the extravagant mood. The large curved wall is natural finish harewood. The floor is oak stained a light grey, the large panels are separated by strips of brass (upper photo).

The beautiful wood floor is carried through into the salon. Mirrors, metals, draperies of rich fabric and an 18th century French carved wooden acrobatic figure all lull economic resolutions. Reflectors around the mirrored columns are made of gilded iron in the shape of large lilies which extend from flower pots, the gilded stems of which are extremely functional as from these hang the exquisitely fashioned hats. Glass and metal tables are beneath, delicate and useful. The color scheme of grey and gold is a perfect foil for the various colors of the merchandise.



(photos Richard Garrison)



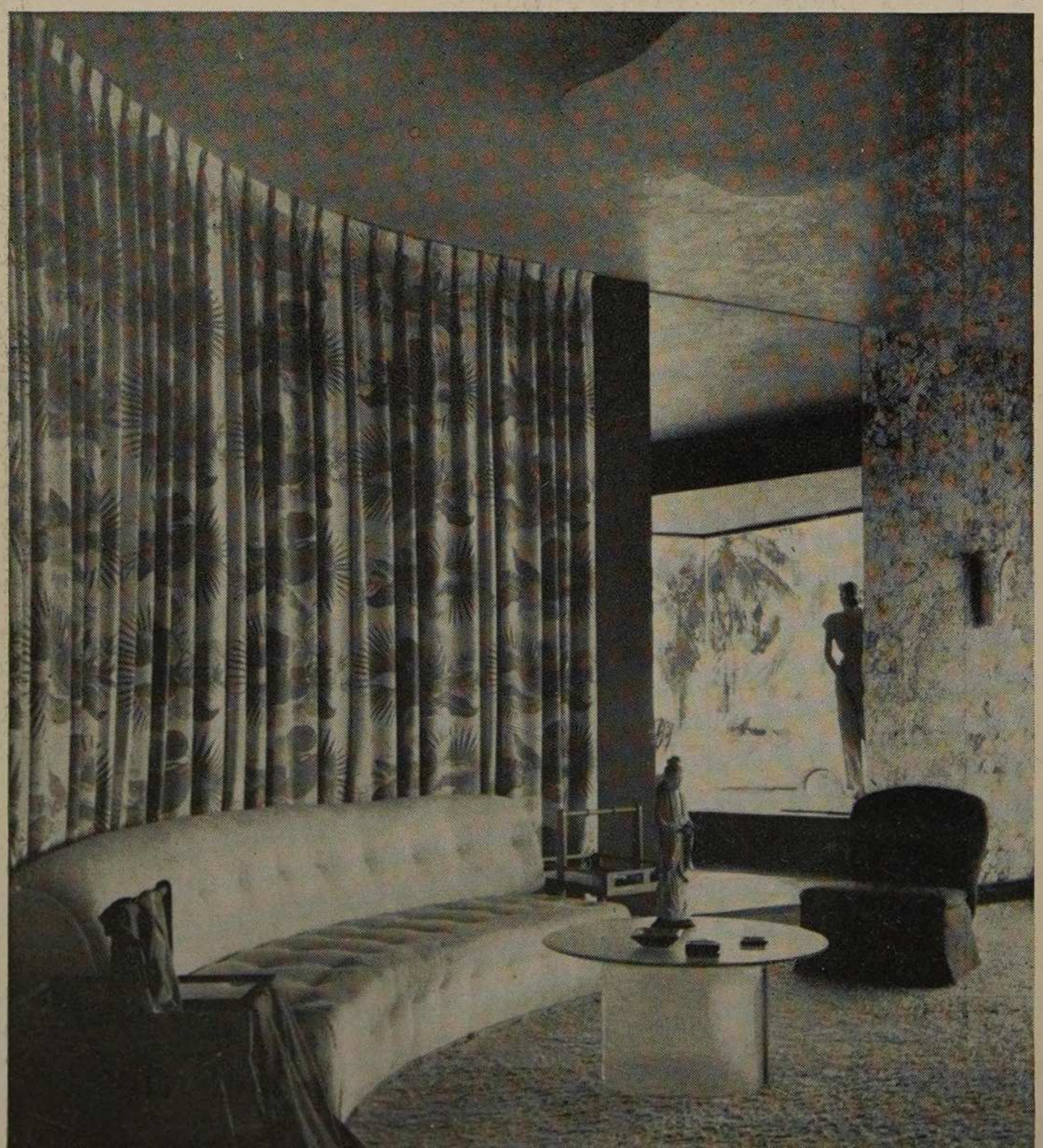
(photo Maynard L. Packer)

PAUL FLATO JEWELER,
Los Angeles, Calif.

T. H. Robsjohn-Gibbings, Designer

In this luxurious salon (above) expensive jewelry is intimately shown on the table, which is of natural birch with green leather top. Behind this the stock cabinets are also natural waxed birch with beautifully designed panels. Note the illuminated wall case and in front of the mirror the Chinese figure, impressive and fitting in its surroundings.

(photo Clara Farkas)



MARGARET NEUMAN'S STORE,
Miami Beach, Fla.

George Farkas, Designer

Color, comfort and simplicity blend into a pleasant reception room atmosphere where no merchandise is displayed. Window can be seen with one mannequin on an island shaped pedestal. The rug is pale green and covers floor in reception area only.

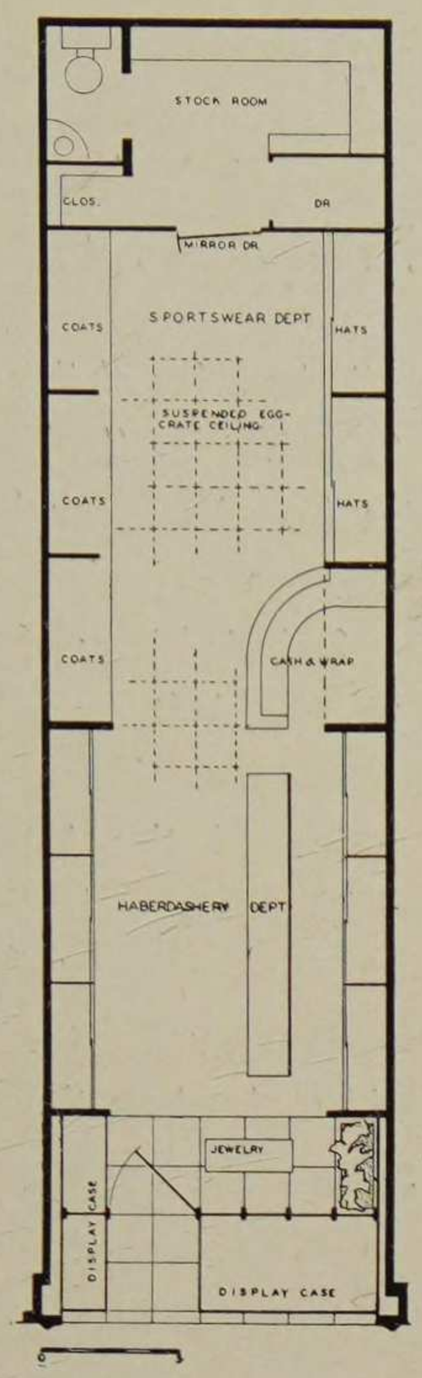
THE LITTLE SHOP

THE very small shop is a challenge to the ingenuity of the architect or designer. With very little space at his disposal, he is sometimes asked to do the seemingly impossible.

Room must be found for maximum display, selling area, storage and aisles. Every inch is precious, therefore each detail must be completely visualized in the designer's mind before pencil moves on paper. With thorough scrutiny of the stock to be carried, forethought will prevent mistakes in alloting space.

However, due to the nature of the merchandise that is usually sold in the small store, such as hats, gloves, hose, handbags, jewelry and perfume, etc., many satisfactory solutions are possible.

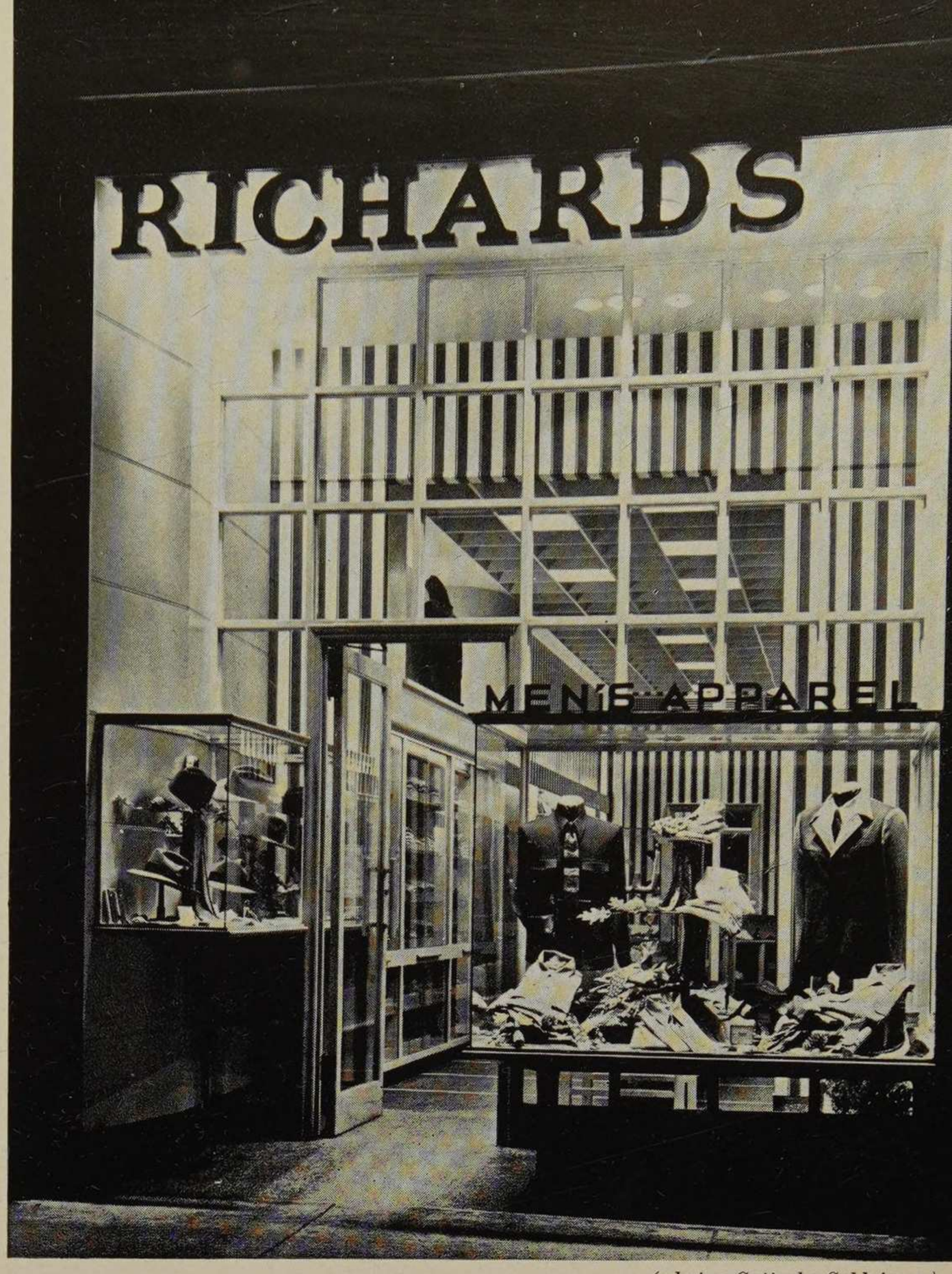
Color and the illumination become more important in the little shop than in the larger area. Much can be accomplished with these two elements. Form must be more delicate to create the illusion of space and at the same time provide the utmost in function.



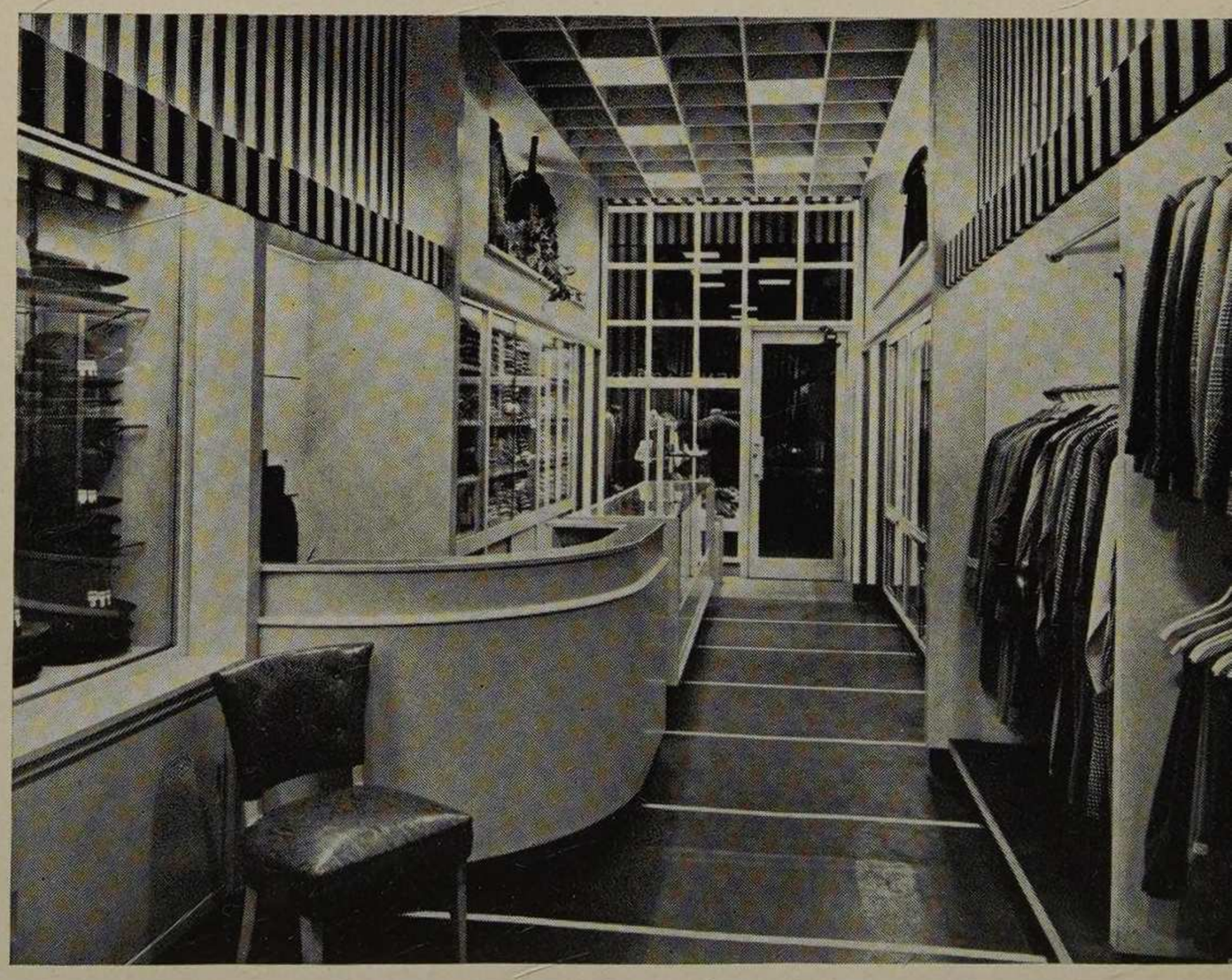
RICHARDS SPORTSWEAR, New York, N. Y.

Jose A. Fernandez, Architect

This shop has only a twelve and a half foot frontage but the design creates an illusion of width. Show case type display window with plate glass back provides a maximum view of the interior. The small show case is cantilevered and carries through into the store proper. The larger show case is attached to the side and back walls and has a leg for further support. The wood letters are painted dark green and not illuminated but stand out at night in silhouette against the illumination of the store. The narrowness and short length of the store, only thirty nine feet, presented a difficult problem in view of the large assortment of sportswear housed. The space economy was worked out with a detail such as is found in a cruiser cabin, so as to have no appearance of congestion. To bring down the height to pleasing proportions a suspended eggcrate ceiling was introduced.



(photos Gottscho-Schleisner)



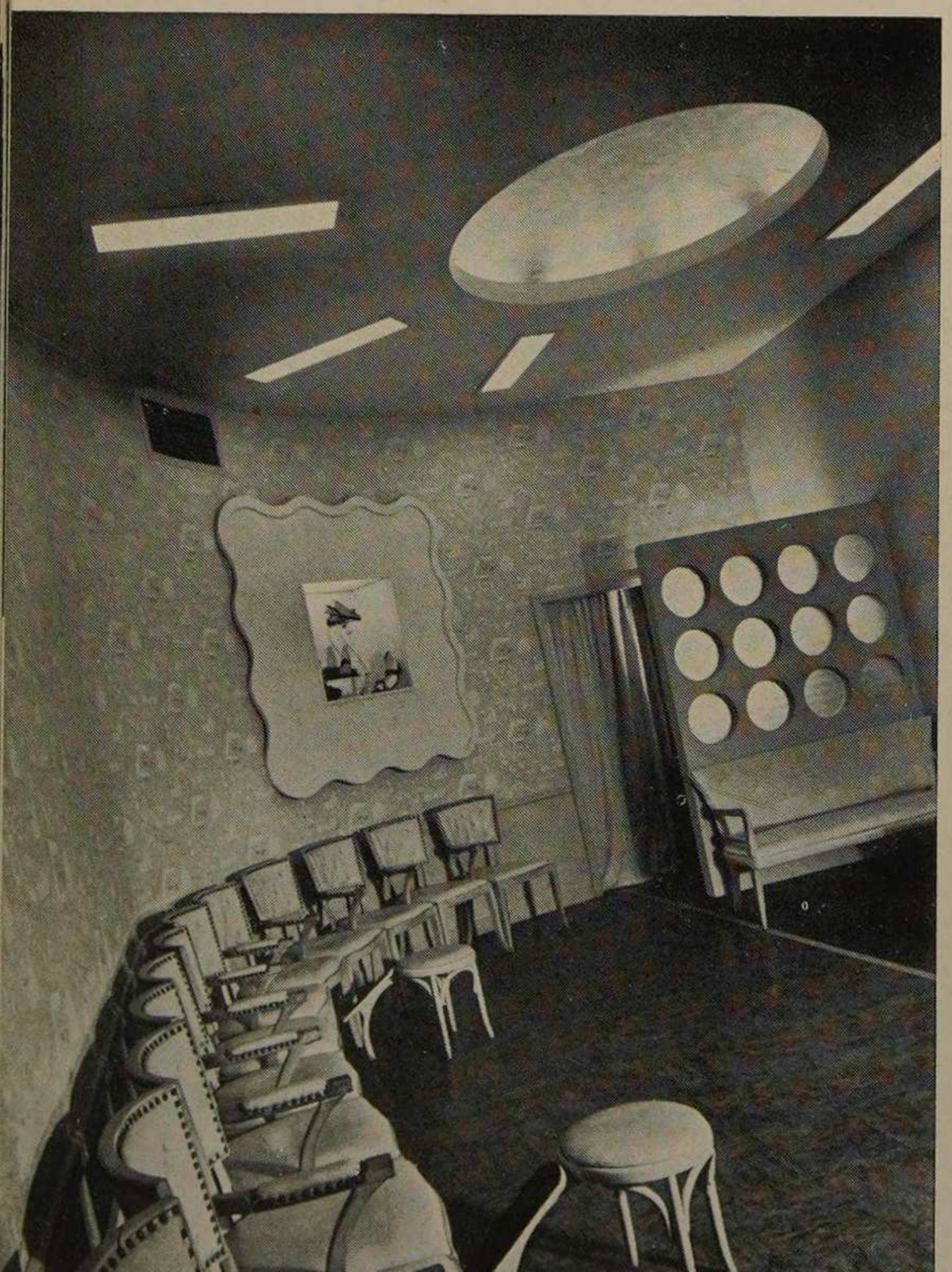
(photos Gottscho-Schleisner)

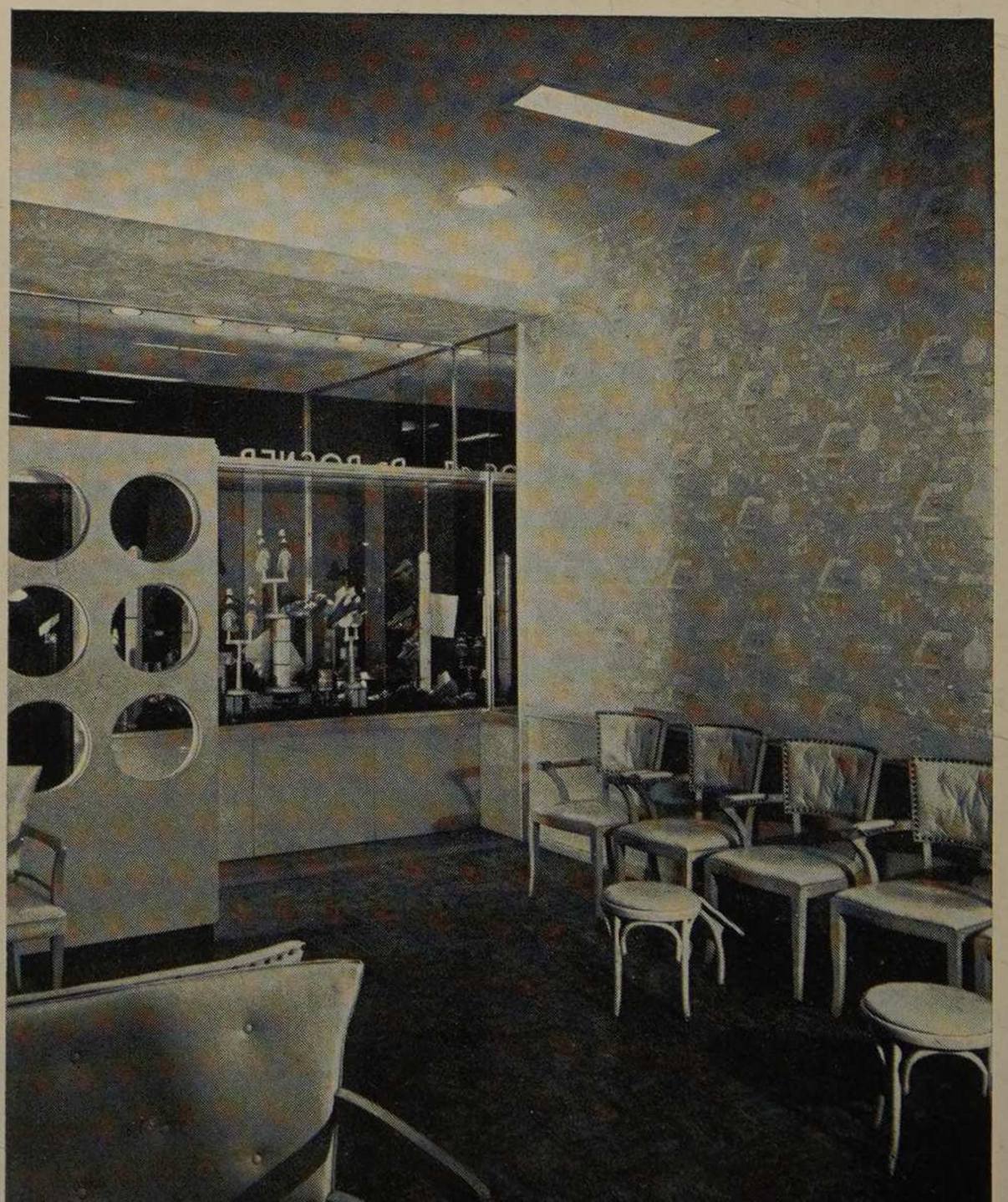
(photos Gottscho-Schleisner)

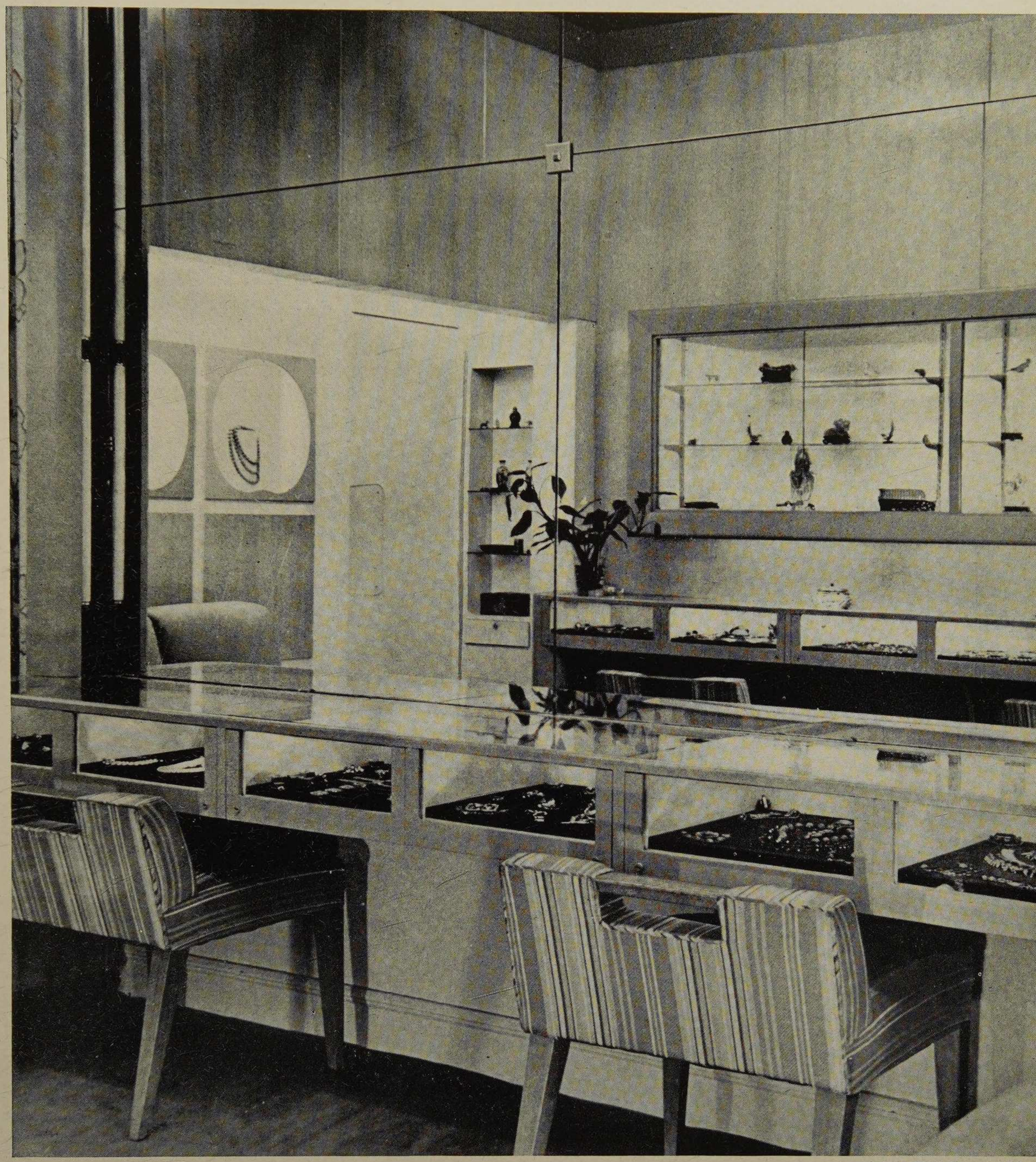
JACK'S JUVENILE SHOES, Rego Park, N. Y.

Jose A. Fernandez, Architect

This small shop for children's shoes is of the "salon type." Store front is quite simple. Window backs facing the salon proper are of plate glass thus affording full visibility of the interior. Mirror to the left makes the store front seem wider. Lower photos show partial views of the interior. Note grey wood screen with flutex satinol glass perforations, one to conceal cash and wrapping counter the other to act as a wind break when the front door is opened.





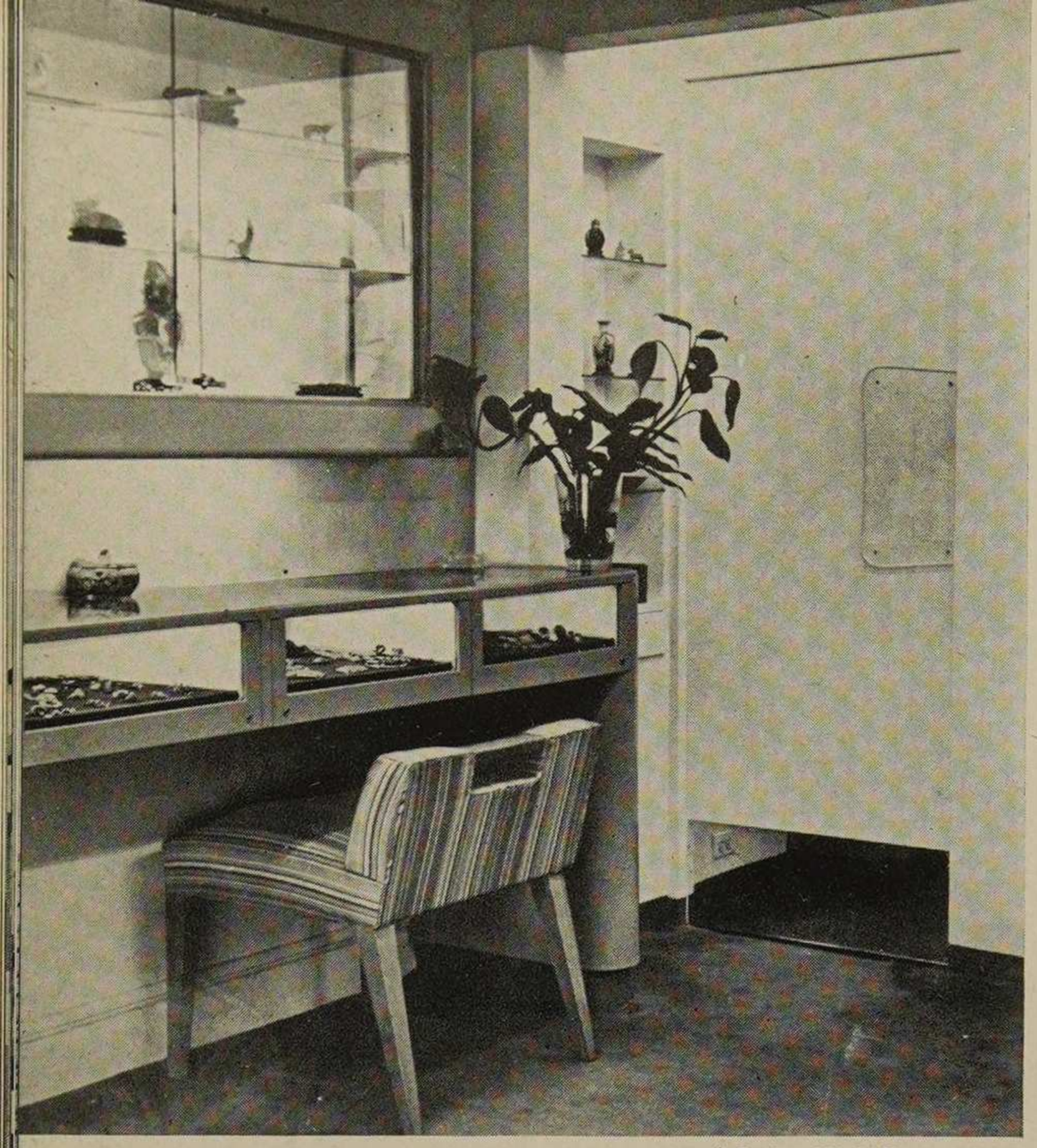


(photo Nick Lazarnick)

VICTORIA STONE, New York, N. Y.

Gordon Obrig Associates, Designers

The store measures about twenty-six by twelve feet and this area had to contain a maximum of display space, customer control, repair bench, storage cabinets, safe, bookkeeping unit, etc. The solution was in the placing of sales units flat against the wall, having the customer in front, allowing the sales person to work along side the client. In order to do this, it was necessary to establish locks on every drawer so that only one drawer could be opened at one time. A large mirror shelf lighted by a concealed cove acts to increase the width of the store. (continued on next page)

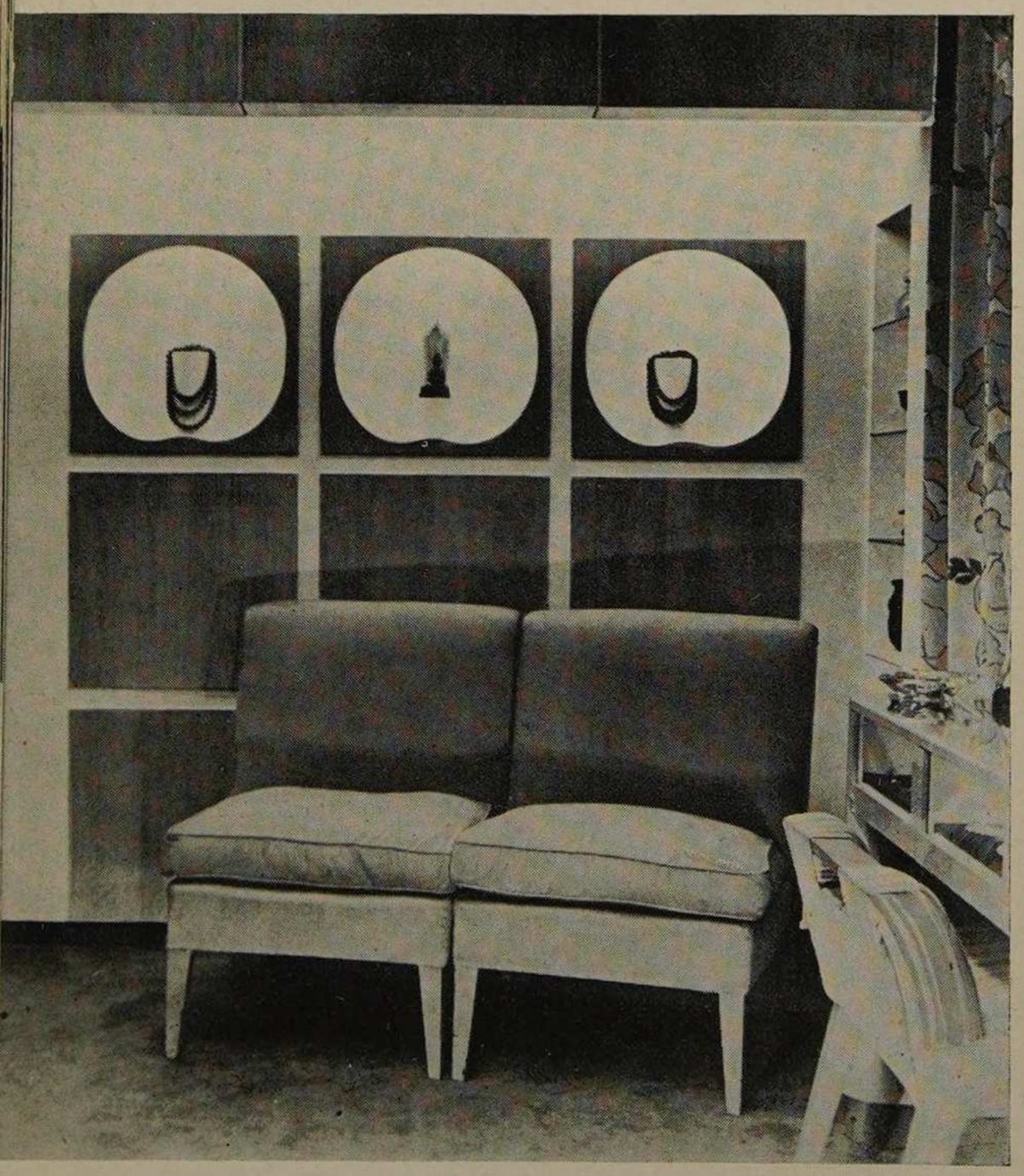


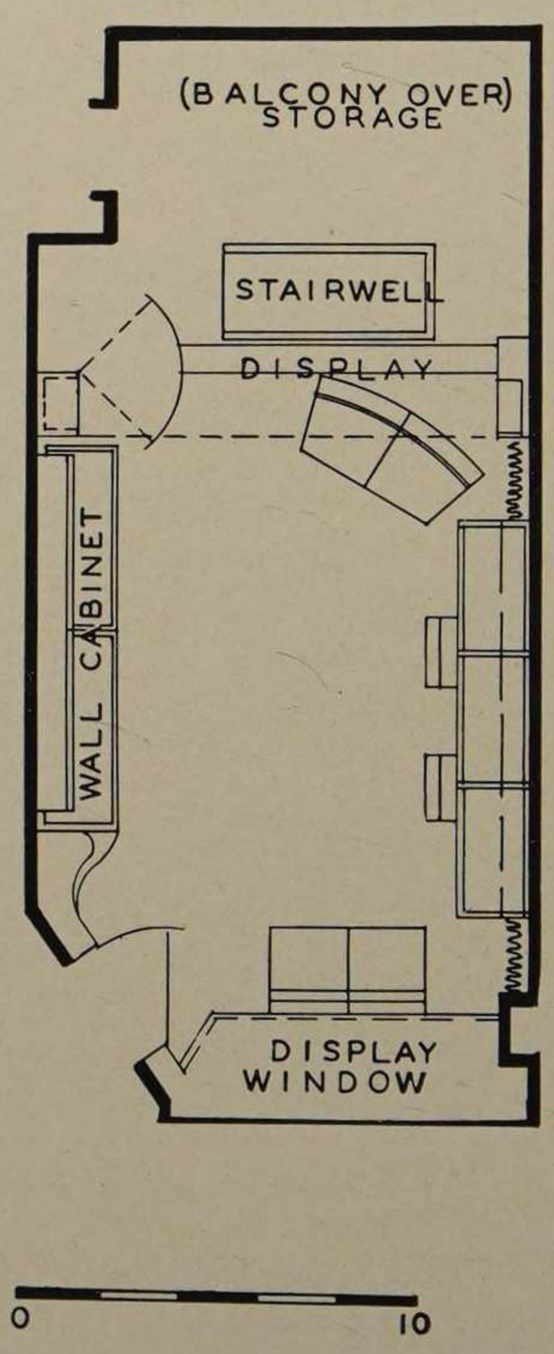
(photos Nick Lazarnick)

VICTORIA STONE, New York, N. Y.

(Continued)

In order to establish a light color value, and again to increase the size, the store was done in natural straight grain oak with yellow tone on the far wall between panels, working around to a greyed mauve in order to establish a middle distance. The grey mauve color was repeated in floor covering. Fabric coverings are in mauve, yellow and grey. Ceiling is painted a darker tone of the carpet. Many functional tricks of design were employed; hand pulls in the backs of chairs to prevent soiling of fabric; plexiglass pushplates on door to storage room, etc.



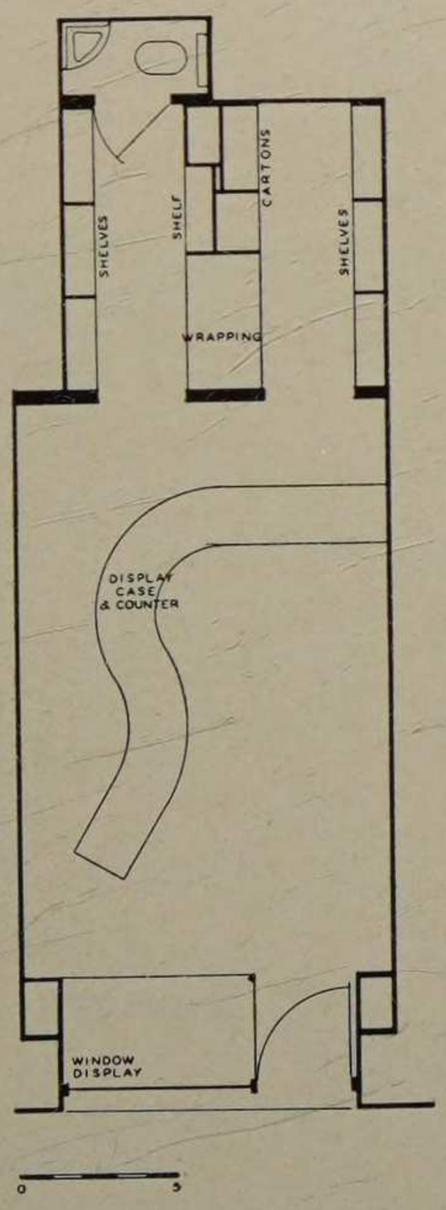


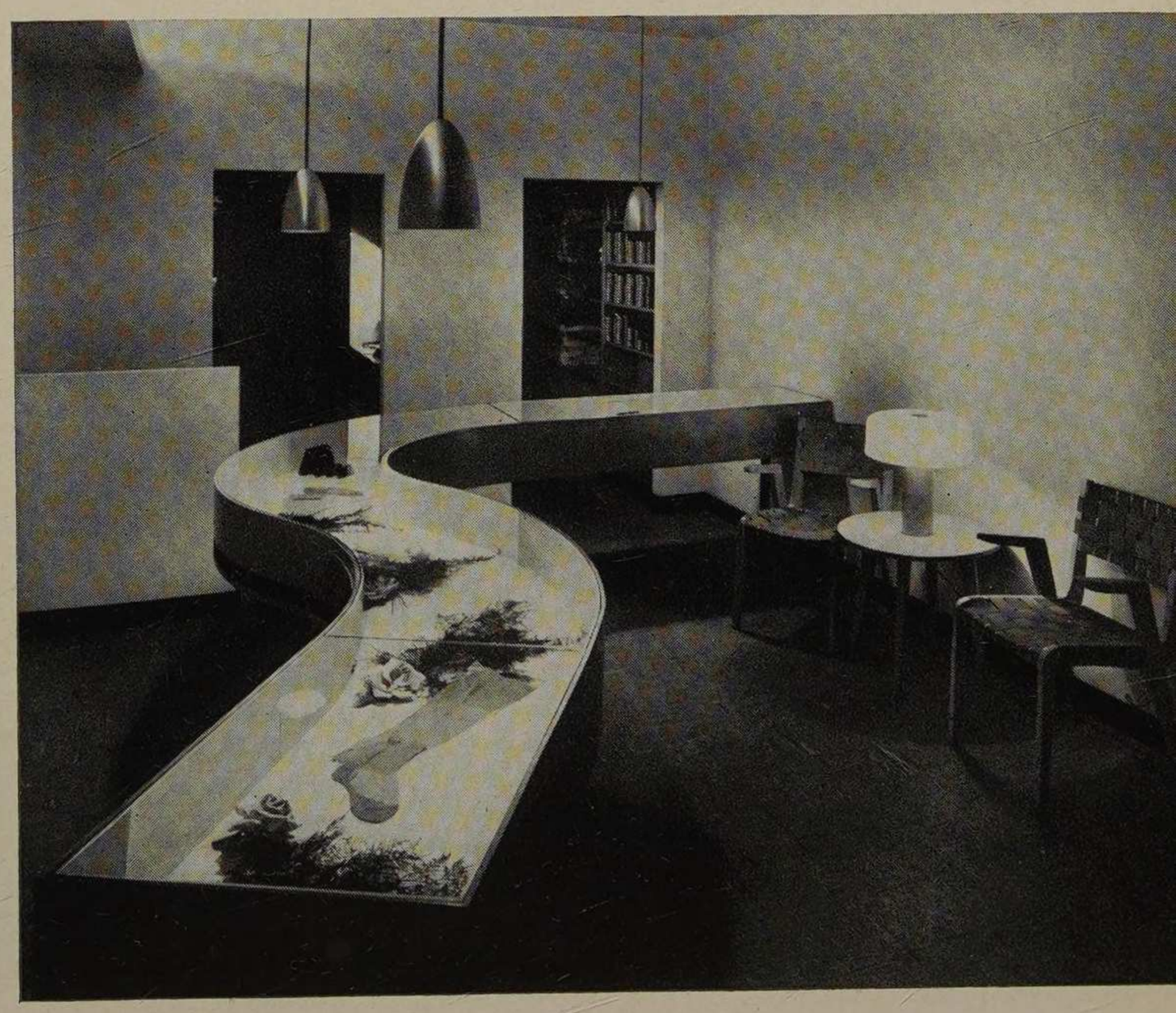
GOTHAM HOSIERY SHOP, New York, N. Y.

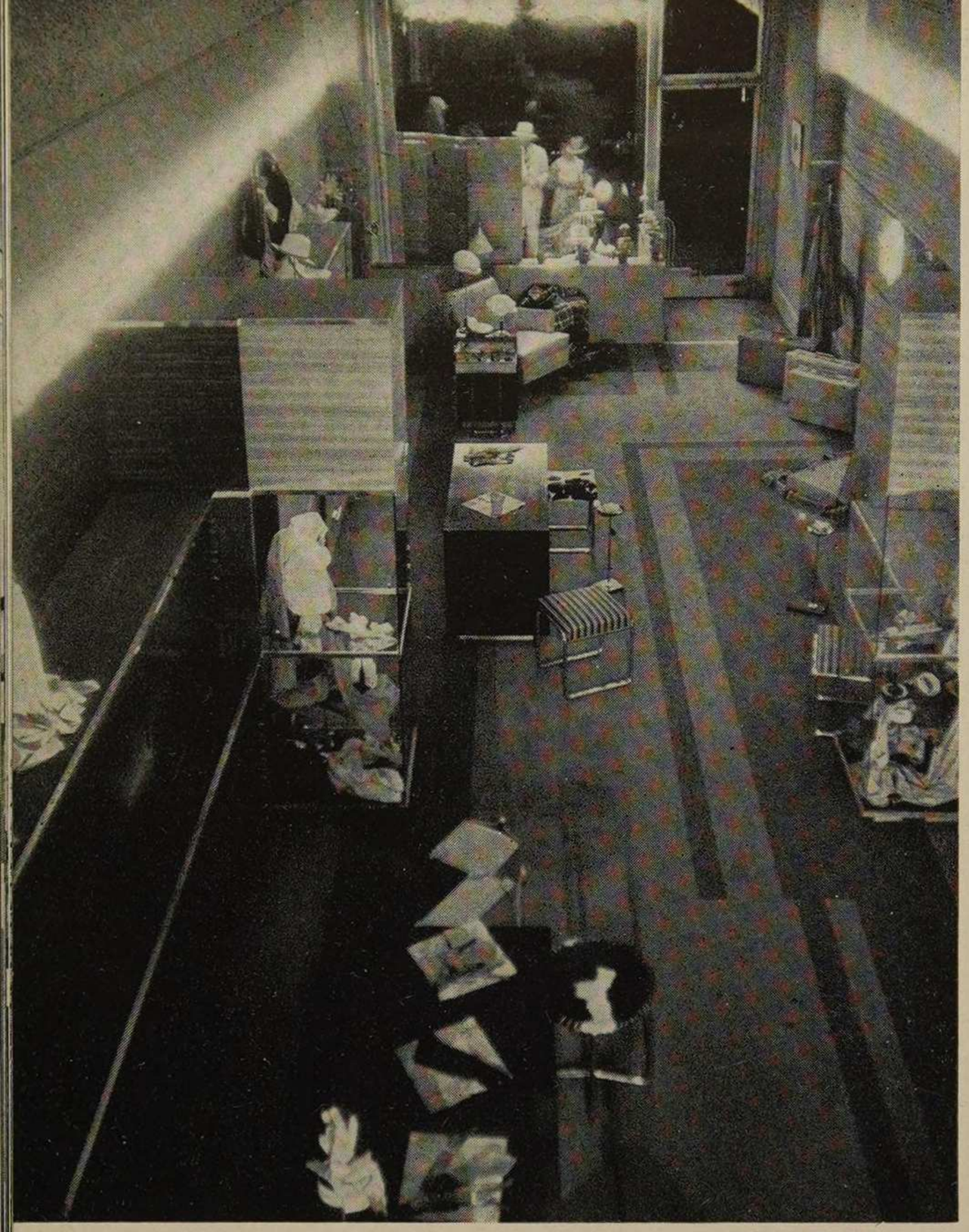
Carson & Lundin, Architects

This is the "littlest" shop of all, but a little shop that looks big. The front is only a sheet of plate glass with a plate glass door. Black and gold raised letters are applied to light grey slatted background which conceals fresh air intakes. Balance of front is painted beige stocking color. Interior walls pale pink, yellow and grey. Grey asphalt tile floor. Serpentine display sales counter of brilliant red lined with white mounted on a grey pipe is the focal point of the design. Indirect fluorescent lighting for general illumination and suspended spots to light counter were used. Chairs webbed in brilliant red canvas. Stock and wrapping are hidden in back of store.

(photo Gottscho-Schleisner)





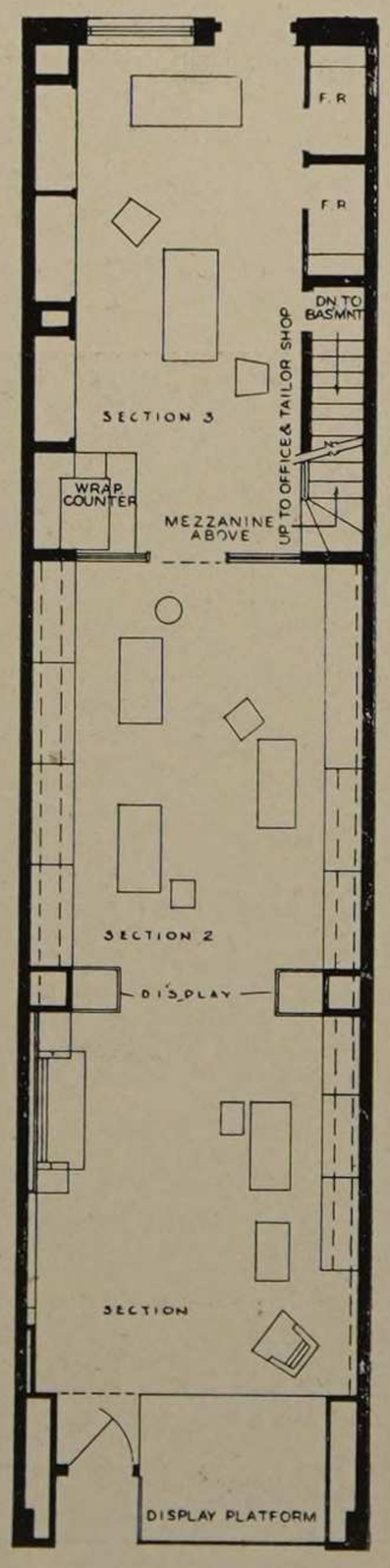


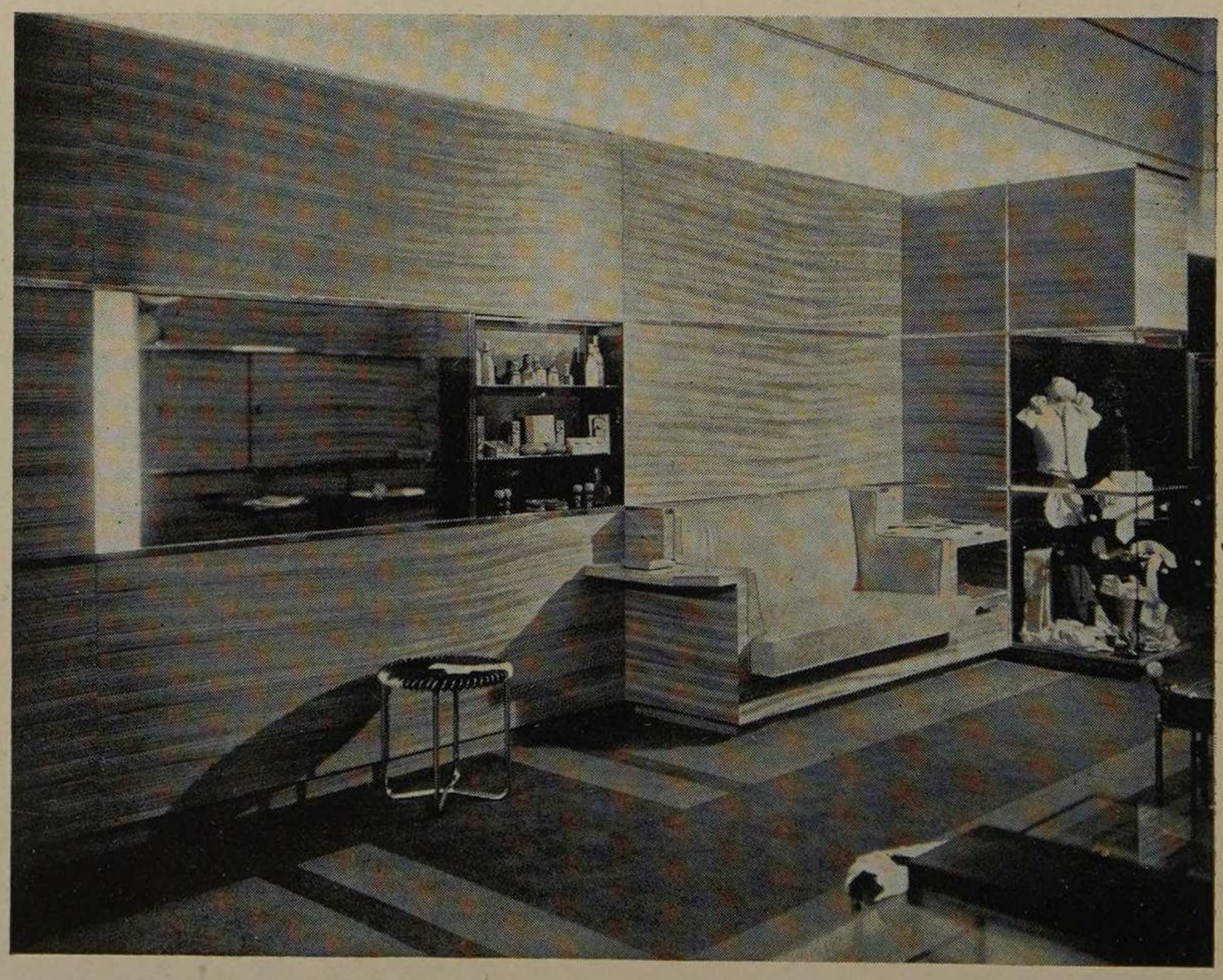
(photos Will Connell)

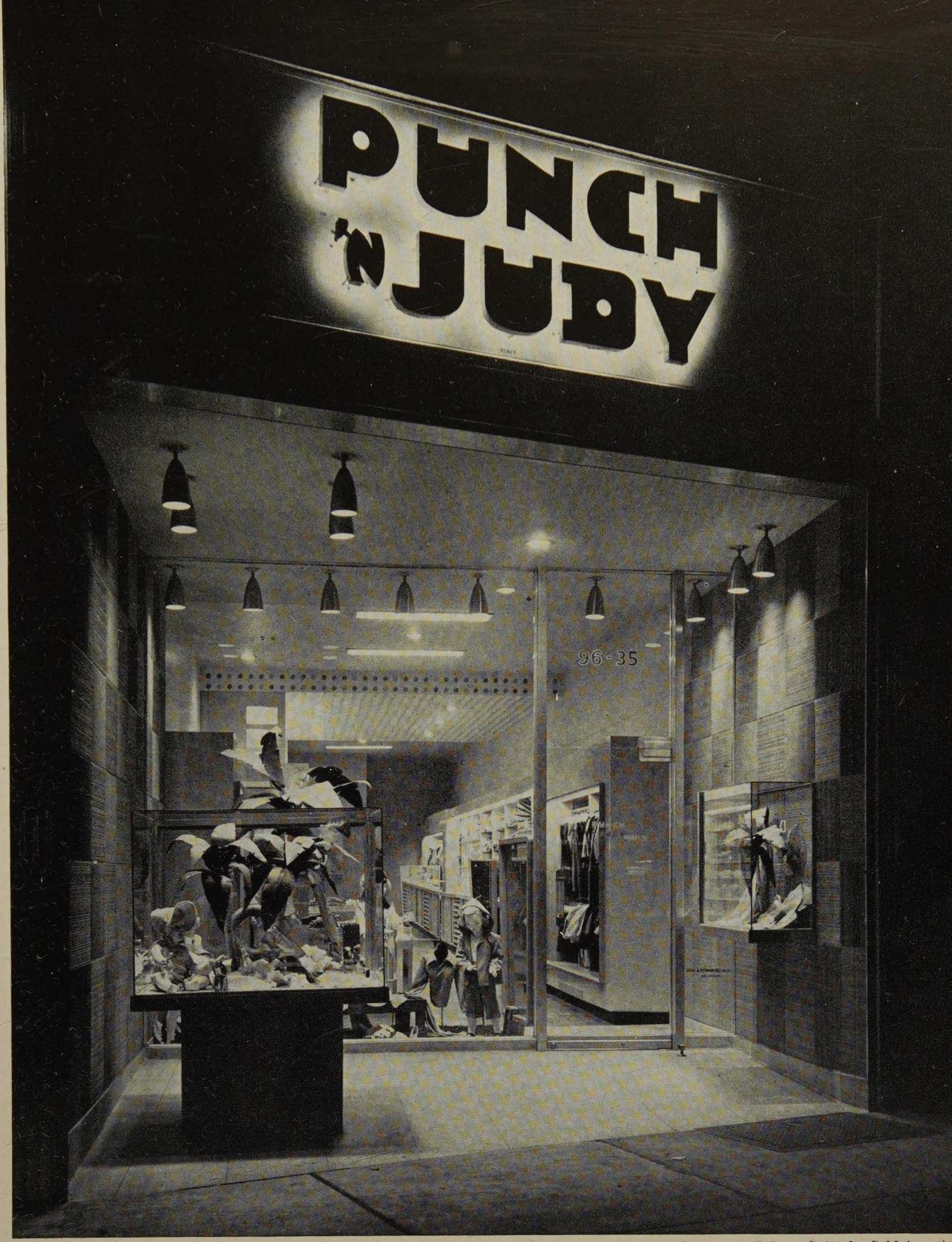
THE BACHELORS HABERDASHERY, Los Angeles, Calif.

J. R. Davidson, Designer

A strictly masculine atmosphere was the aim of the designer of this small shop which is divided into three sections as the store is long and narrow. The front section is carried out in natural finish zebra wood with polished aluminum trim. The middle section continues the design but in natural polished Macassar ebony wood. The separation between these two sections is emphasized by two projecting display cases of glass. The office and tailor shop are located on the mezzanine above section in the rear. See page 50 for store front.







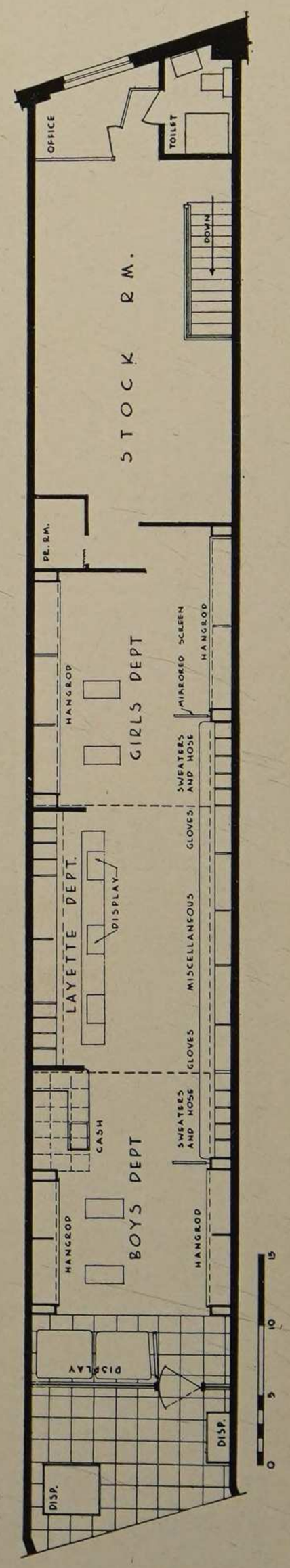
(photo Gottscho-Schleisner)

PUNCH 'N JUDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

This little store is only 11'-8" wide. The entire interior is plainly visible from the street. Merchandise is displayed behind the plate glass dividing wall on low stands, as there is no bulkhead here and the terrazzo floor carries through into part of the interior. Additional merchandise is displayed in a square case near the building line. This case has a terrazzo base and is illuminated from above through plate glass ceiling. Side walls are "Weldtex" painted blue grey.

(photo Gottscho-Schleisner)



PUNCH 'N JUDY, Rego Park, N. Y. (Continued)

This partial view of the store shows how narrow it really is. Ceiling above layette and miscellaneous section is dropped to add interest and to make the store seem shorter. The boys' section is located at the front and the girls' at the back with the babies' department separating them. Note projecting mirrors from wall cases for wall saving. Woodwork is painted blue-grey. Curtain walls pale rose. Paper in curtain wall above layette section (multicolored pastilles on a white background) is carried on this dropped section of the ceiling. Balance of ceiling is off white. Floor is grey linoleum with horizontal white bands. Layette floor case is painted pale rose with upholstered rose leatherette parts. Note projecting ledge below glove and miscellaneous merchandise bins for customer selection.

FLOOR COVERINGS AND FURNISHINGS

FLOORS

FLOORS will be important components of the decorative scheme and should be inherently attractive and suitable to the merchandise and type of store operation. But nothing else in the store will be subjected to such wear and tear. So the proportion of total outlay must be very carefully considered and then the money allocated to floors must be spent to the best possible advantage, durability, cost and appearance, all being considered. Here as perhaps nowhere else in the store low first cost is unlikely to be real economy.

Here are some brief hints and reminders:

1) The type of floor should be suitable to the goods sold. A cork or tile floor would be out of place in a fur salon and a thick carpet impractical in a children's shop.
2) Some materials lend themselves well to special designing. This is true of linoleum, mastic tile, terrazzo, tile, rubber tile, etc.
3) Overpowering colors and complicated designs should be avoided. They tend to detract from the merchandise.
4) Different colors and even different materials can help to set off departments.
5) Lines or squares can be used for directional value.
6) In a very narrow store, cross bands or lines can increase apparent width.
7) Linoleum, cut in oversized squares of the same, or pleasantly contrasting color, is a happy and economical solution. Worn sections can be readily replaced.

FURNISHINGS

Most stores require chairs and counter stools for customer comfort. In some instances, particularly in shoe stores and shops of the salon type, the chairs and settees will be specially designed and made to order. In the majority of stores, however, stock furniture will be adequate. Fortunately there are a number of manufacturers who do make and list acceptable modern styles, suitable for average commercial use. But even such stock items should be carefully selected to fit into the decor and for sturdiness and easy maintenance. Upholstery must stand wear and coverings must be practical and light in color. Unless extremely sturdy and dark in color, fabrics are not generally practical in store chairs, stools, etc. The best wearing and most easily cleaned materials are the new plastics, leatherettes and the genuine leathers. All these are now obtainable in a great range of colors.

DRAPERIES

These are sometimes necessary to create an effect, to separate departments, to hide certain parts of the store and for windows or window backs. When indicated, they do add color and softness. There are designers of fabrics who will also manufacture according to the architect's color and design specifications. But even if the budget permits such luxuries, it should be always kept in mind that the store is being set up to sell goods, not decorations of any sort. So all such should be planned as parts of the overall decorative scheme, designed to set off and bring out the merchandise, not to compete with it.

The pictures on the following pages were specially selected to show how various architects have found happy solutions for floor covering and furniture problems.

(photo Ben Schnall)

CAROL ANTELL, New York, N. Y.

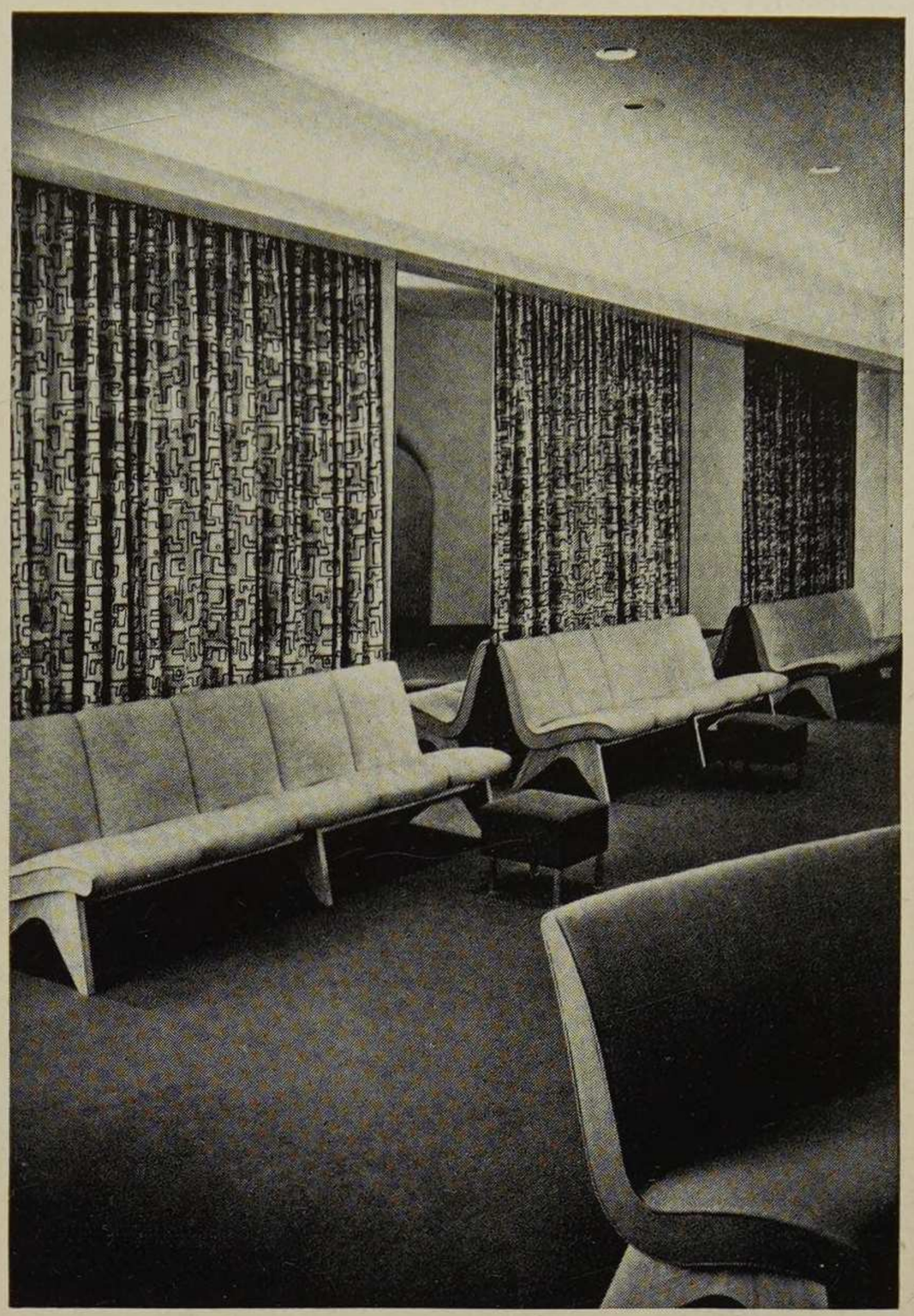
Seymour Joseph, Architect

The drapery is very becoming to this smart sportswear shop for women. Color and softness are added at the end of the oak partition. Chairs are shaped plywood on tubular metal frame very much in keeping with the atmosphere of the shop. Note flagstone floor leading into display area and arcade of store front.

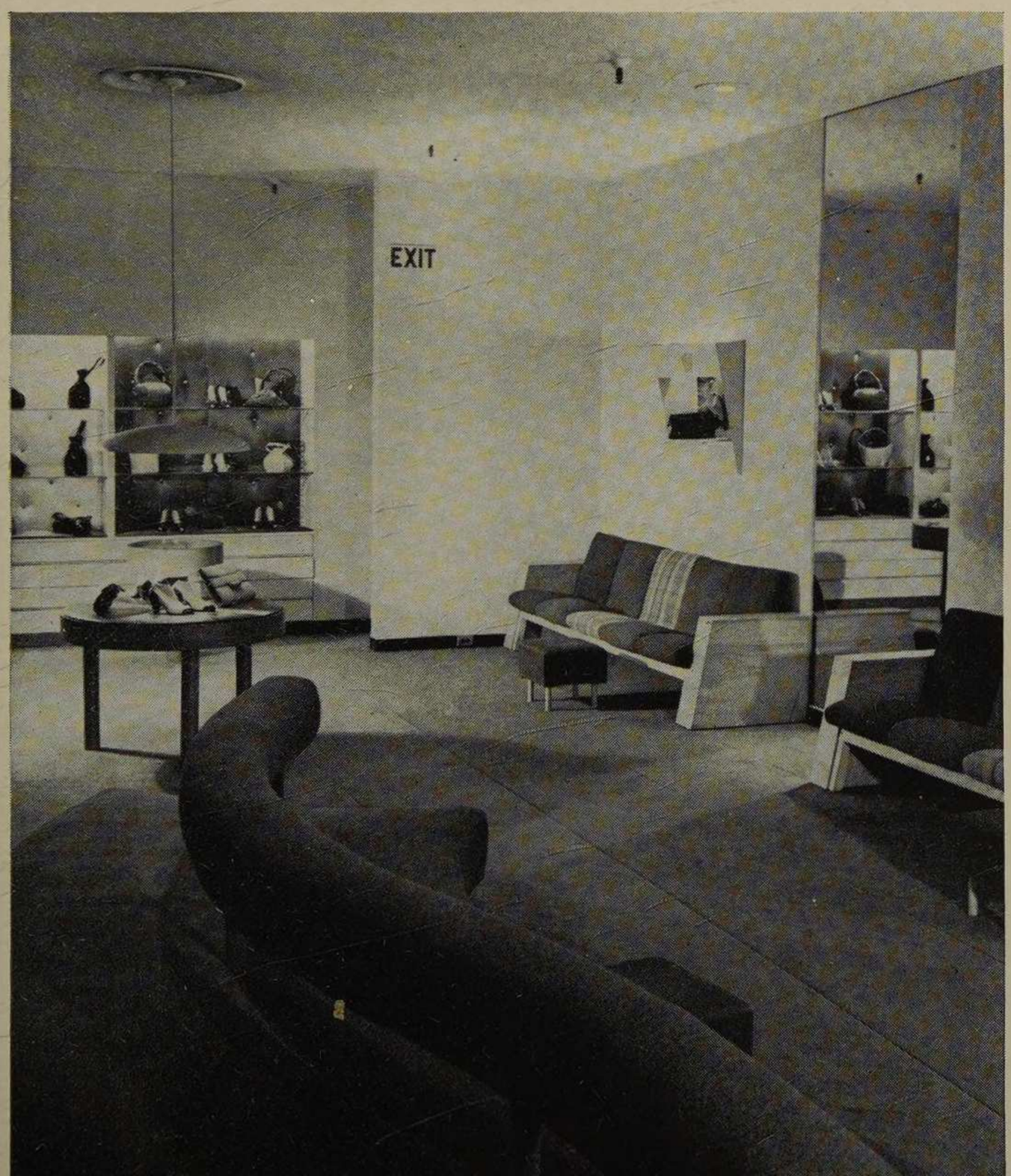
I. MILLER SHOES, White Plains, N. Y.

Carson & Lundin, Architects

Drapery used behind especially designed settees between mirrors, for the feminine touch in this shoe shop for women.



(photo Gottscho-Schleisner)



GUILD HOUSE, Boston, Mass.

Carson & Lundin, Architects
Harry E. Davidson & Son, Architects

Especially designed serpentine sofa which is very attractive and suitable in this ladies' shop. Note settees of natural wood with each seat upholstered with a different fabric and color.

JOHN WARD SHOES, New York, N. Y.

Raymond Loewy Associates, Designers

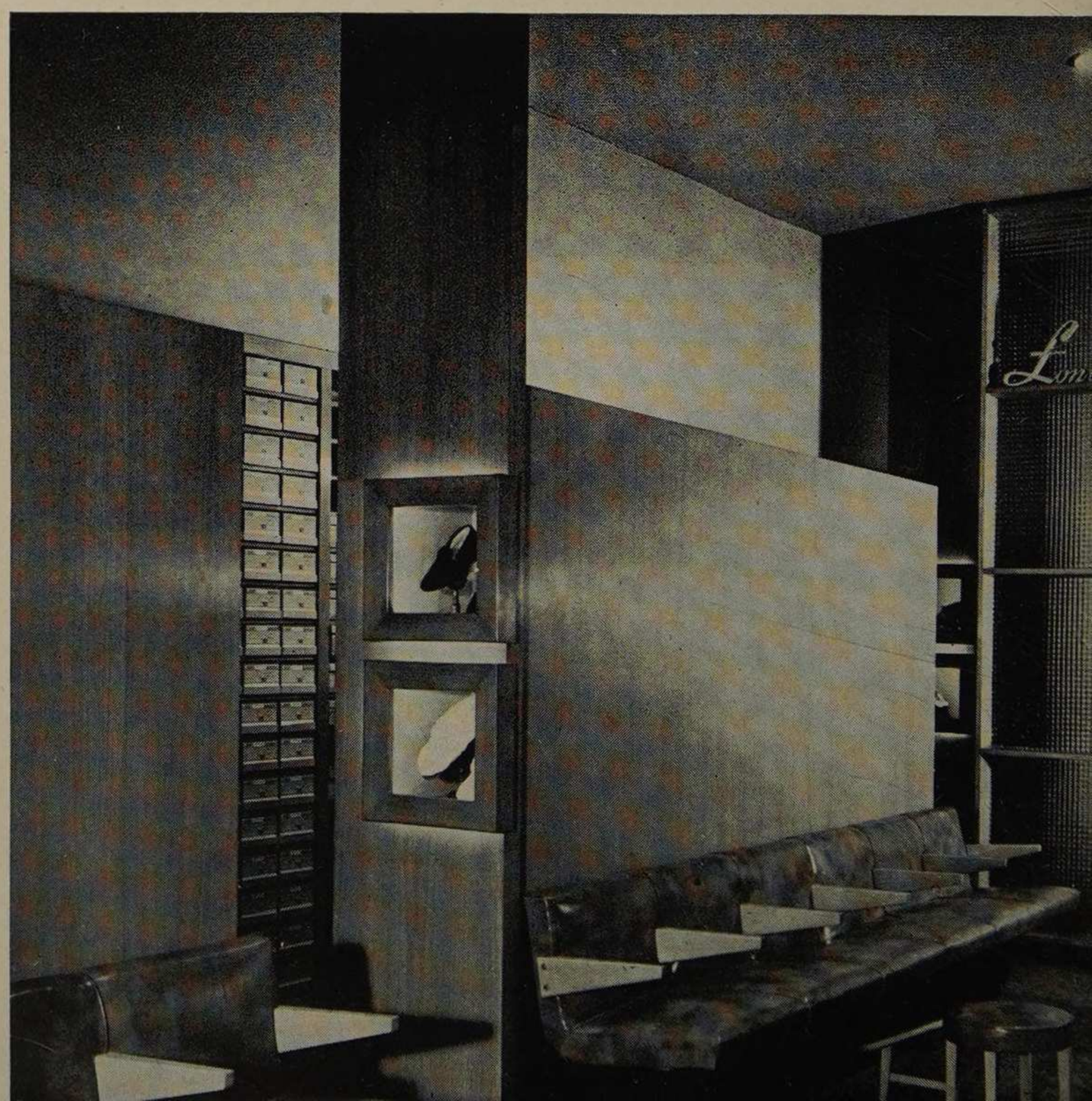
Well designed and sturdy seats give the masculine touch to this mens' shoe store.

(photo Gottscho-Schleisner)

LONDON CHARACTER SHOES, Brooklyn, N. Y.

Morris Lapidus, Architect

The seats were especially built to be placed against each individual oak panel. Note that only one arm is used between two seats to gain space and for smartness of design. Carpet has a design but is unicolored.



(photo Gottscho-Schleisner)

ROCK A BYE, Brooklyn, N. Y.

Morris Lapidus, Architect

This flagstone floor is perfect in this childrens' department for it is easily kept clean, and will last a long time (upper photo).

CRAWFORD CLOTHES, Paterson, N. J.

Morris Lapidus, Architect

The terrazzo floor of the front is carried into the store proper providing a good wearing, easily cleaned surface for people coming in. Balance of interior floor is rubber tile with wide bands forming squares of a contrasting color.

(photo Gottscho-Schleisner)

KOBRIN BROS., New York, N. Y.

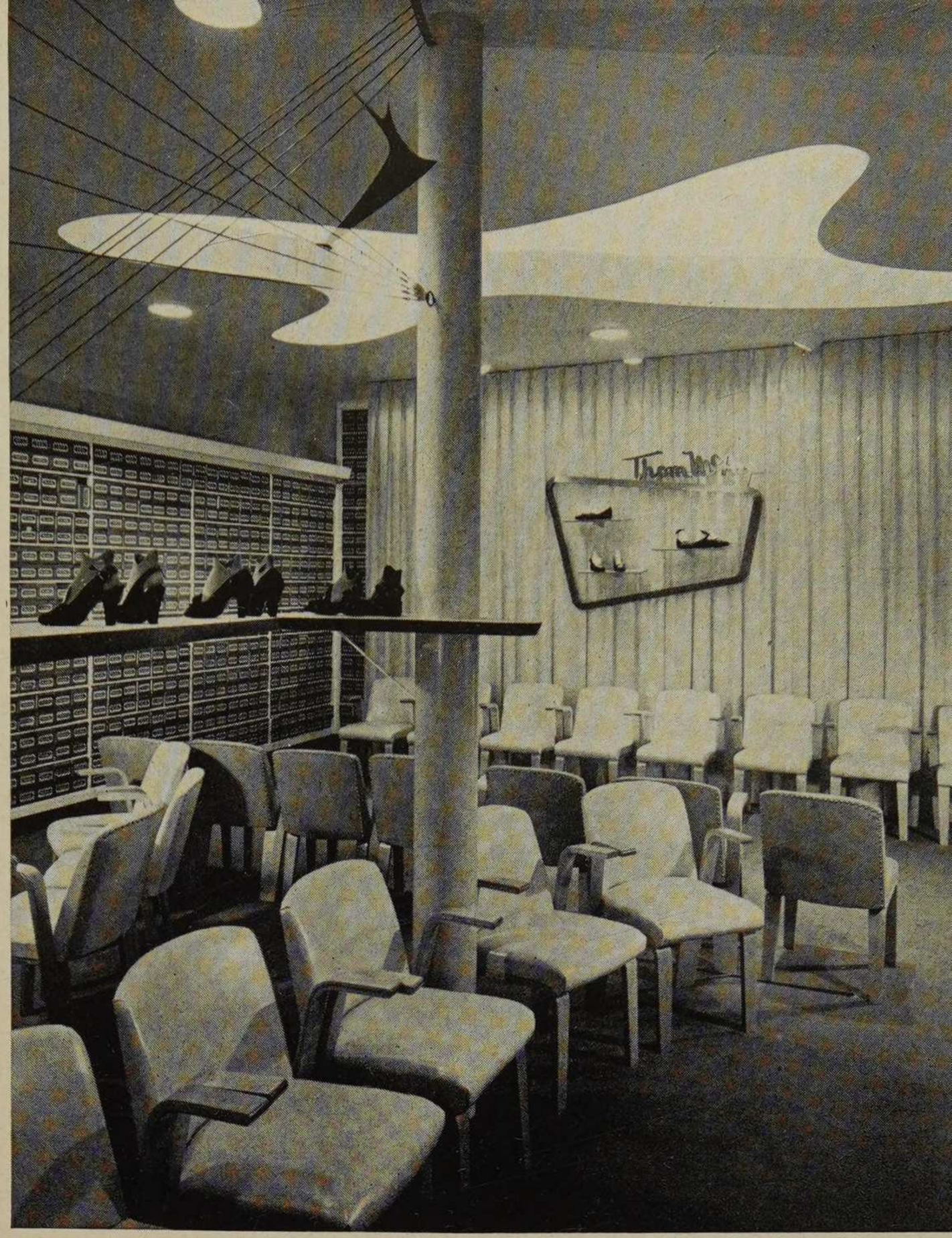
Jose A. Fernandez, Architect

Drapery, hassocks and floor coverings are shown in this detail photograph of a jewelry store. Linoleum floor is black with wide off white stripes forming squares. The hassocks with small curved backs are covered in pale blue leatherette. Drapery in various tones of blue on a beige background separates this section from the back of the store.

THOM McAN SHOES,
Hempstead, N. Y.

Lester C. Tichy, Architect

Enough chairs are provided in this busy store. Note simple drapery as a background for chairs and wire mesh display.



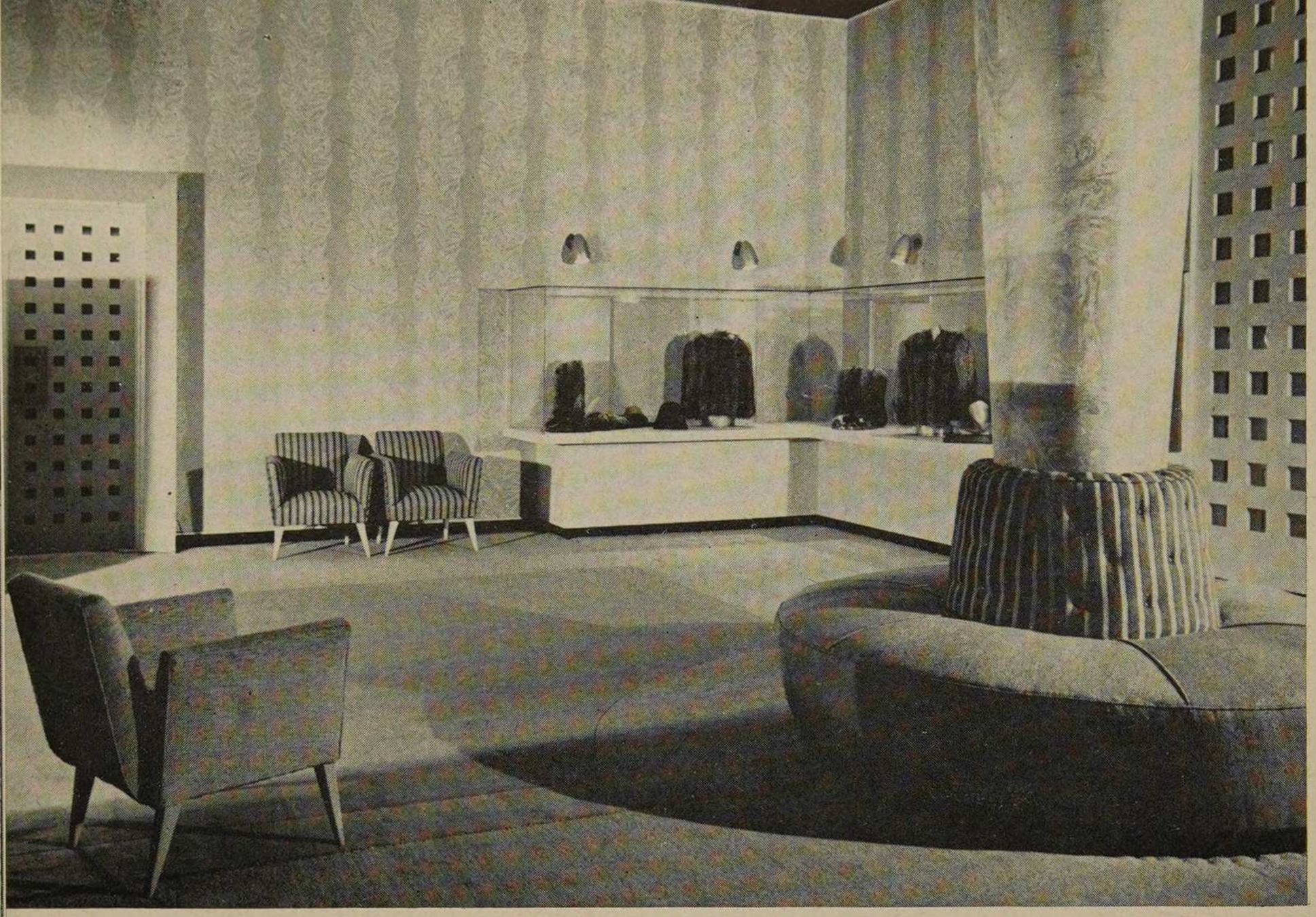
TARSK, PRESCOTT & RICHARDSON,
Erie, Pa.

Dan Schwartzman, Architect

Graceful tailored settees and chairs in this small salon provide comfort for the weary shopper. Floor is carpeted.

(photo Ben Schnall)

(photo David Royter)



(photo Gottscho-Schleisner)

BALCH PRICE, Brooklyn, N. Y.

Jose A. Fernandez, Architect

Note in above photo specially built "mushroom" settee around column, covered in lavender and grey fabric.

Hassocks (photo below) in front of the cases and settee in vestibule for customer comfort. Hassocks are covered in nile green fabric with a lighter green stripe.

(photo Gottscho-Schleisner)

PAT DARLING SHOP, Baltimore, Md.

Jose A. Fernandez, Architect

Linoleum floor is checker board pattern of dark yellow and white squares.

LUCY LYNNE CANDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

Linoleum floor is laid in large horizontal bands to give an illusion of width to a long narrow store. Dark blue and beige with a thin stripe of ultra-marine blue are the colors.

(photo Richard Garrison)

WALLACH'S, White Plains, N. Y.

Olindo Grossi, Architect
Burke and Kober, Designers

In this mens' robe department chairs are at either end of hangrod case placed for customer comfort. Note thick carpet on steps and throughout the entire floor.

(photo Gottscho-Schleisner)

TREASURE CHEST, Parkchester, N. Y.

Jose A. Fernandez, Architect

Benches in front of low jewelry cases were especially designed according to clients' specifications. Frame is bleached walnut and legs lacquered in black. Cushion is pale rose. Floor is "Kentile" in grey, white and black marbleized.

CONCEALED FUNCTIONS

CERTAIN "behind-the-scenes" arrangements are vital to the success of the store. How they have been fitted in appears in the various floor plans. No illustrations seem to be necessary in this connection, but merchants and store architects alike realize the necessity of such provisions and their combined ingenuity is apparent in any modern store.

Adequate stock space is a common problem. Some merchants are willing to reduce it beyond what is ordinarily a minimum in order to gain more selling area. However the experienced architect will advise space for reserve stock which will be easily accessible and adequate. Where the store width permits he will often locate it right behind the wall cases. In any case he will try to arrange for separation and plain marking of sizes, grades and kinds of goods.

Fitting rooms, dressing rooms, repair rooms, etc. are important in connection with apparel. Watch repairing counters and new account booths are essential for credit jewelers. Play rooms and milk bars are sometimes desirable in children's apparel stores. Even small movie theatres have proved to be sound investments.

Toilet facilities for customers and employees, rest rooms, heating, ventilating, air conditioning, receiving and packing rooms, window dresser's storage rooms, etc. are all necessary in a well planned modern store.

CONCEALED FUNCTIONS (Continued)

AIR CONDITIONING

Undreamed of a few decades ago, rapidly winning acceptance today, an imperative necessity tomorrow, AIR CONDITIONING is amongst the most important of the modern store's concealed functions. Some merchants still doubt that it is worth the cost —which is considerable. Against that cost however, there are great and real advantages. Research has proved what anyone can observe. Stores which are comfortable, regardless of outside weather conditions, will get more than their share of the business. Customers remain longer, are more easily persuaded to try on garments and end by buying more. The efficiency and alertness of personnel increases. There is less avoidable absenteeism. There is far less damage to goods being handled and tried on when clerks and customers are cool and comfortable. But perhaps the greatest advantage of an air conditioned store is that its comfort unmistakably identifies the merchant as progressive and eager to give good service. The resulting good will is advertising not otherwise to be bought.

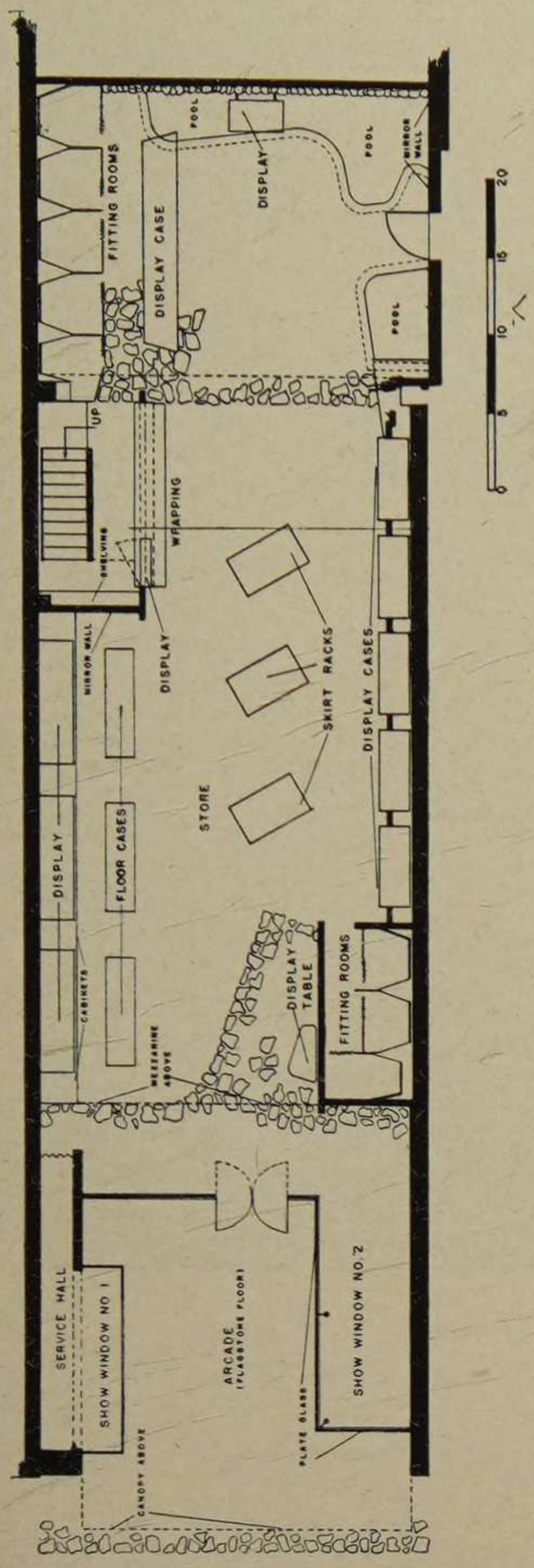
Perhaps purchase and installation of the machine itself is not possible along with all the other costs of the modernization but the merchant and his architect should very carefully consider the possibility of future installation. Where that is a possibility, a location for it should be found and ducts, grilles and anemostats installed and fitted into the decorative scheme. As part of a general modernization, the cost of these will be far less than would be the case after construction and decoration is completed. Working in collaboration with the air conditioning engineer, the architect can generally find space for necessary duct work behind curtain walls or above false ceilings and can locate his grilles and anemostats to the best decorative and practical advantage. The actual capacity of the machine, present or future is an engineering matter but the architect will be able to protect his client against a wasteful over-installation or one too small to get results.

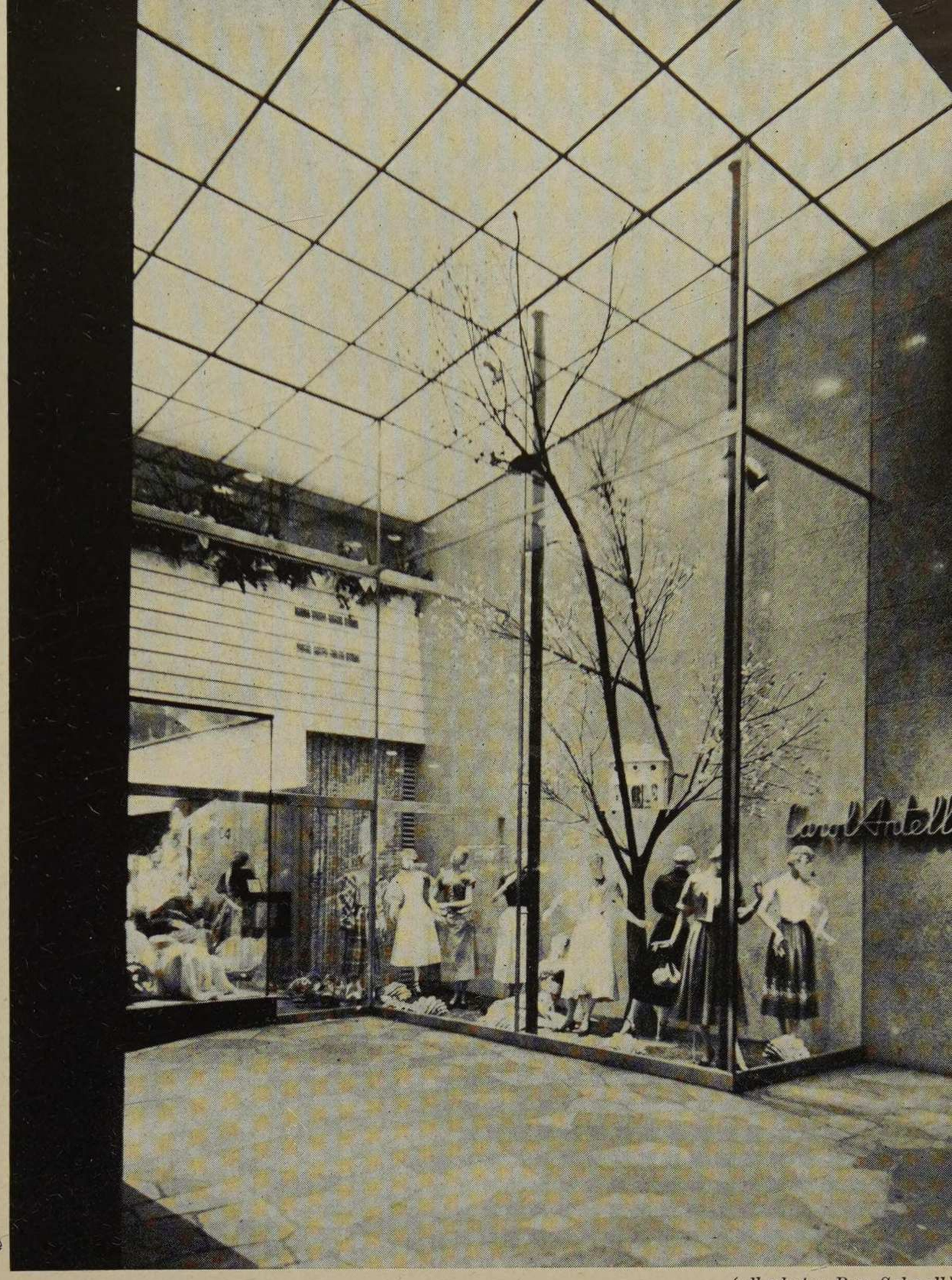
At present, air conditioning is beyond the means of most small merchants but larger scale production should bring down the cost. At no distant date, it will probably be a must item in every store.

COMPLETE JOBS

(See following pages for illustrations and plans)

Carol Antell



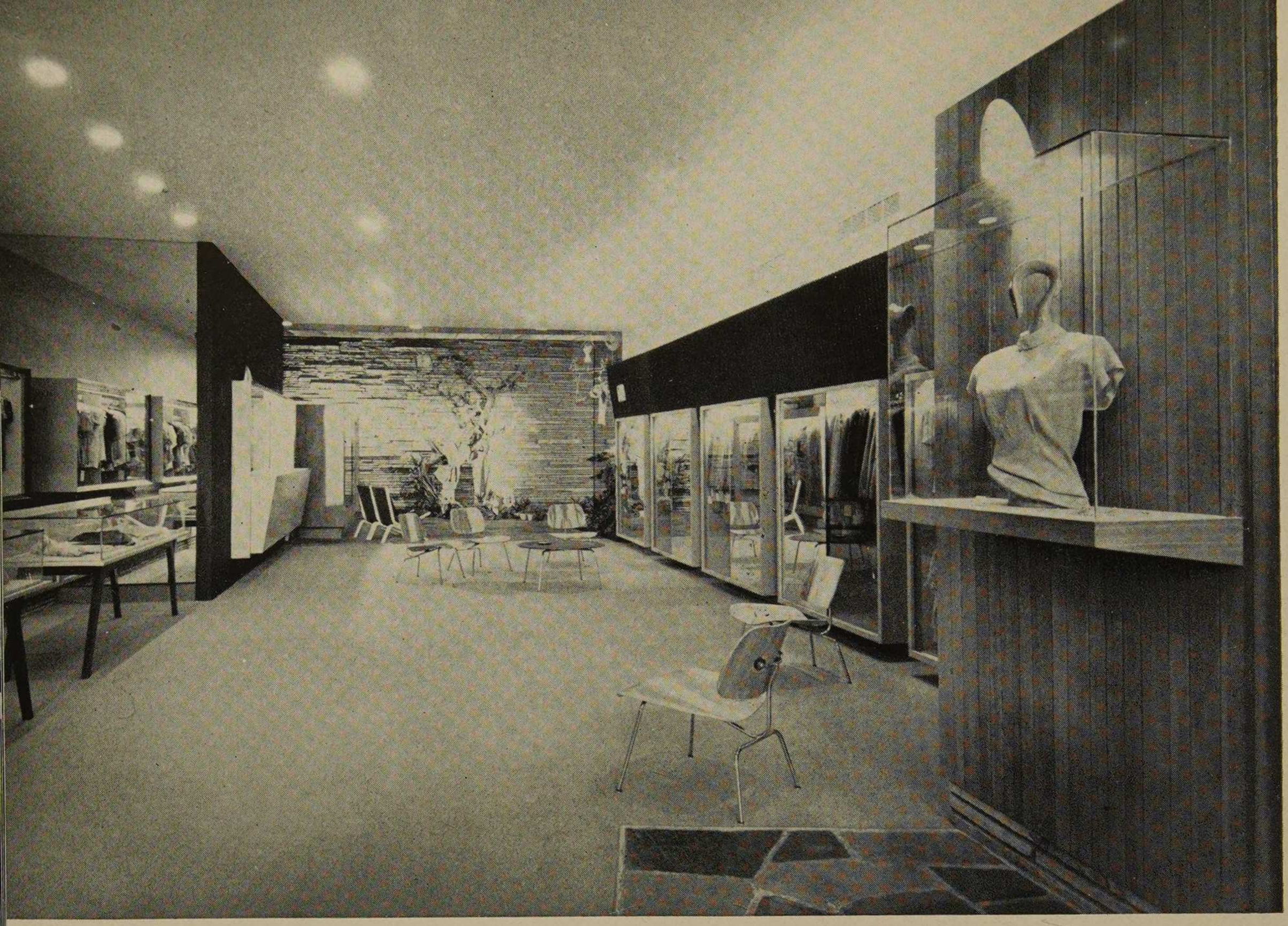


(all photos Ben Schnall)

CAROL ANTELL, New York, N. Y.

Seymour Joseph, Architect

With a most intriguing personality this open faced arcade type shop is the acme of contemporary store design. Materials have been ably selected to produce an outdoor and country atmosphere for selling women's sportswear. The store is housed in a narrow two story mezzanine and penthouse building. Arcade floor is of flagstone carried into the store proper and into large window to the right. Notice loftiness of this window from floor to glass ceiling. It provides a feeling of openness and of the outdoors. The arcade walls are of pink precast terrazzo (photo opposite page). Above is shown a detail view of the arcade. Notice slanting all glass ceiling illuminated from behind 3'-0 module pattern. Wood siding painted white has been used at the end of the mezzanine facing the street. Note bronze sign to the right, half in the window and half outside. All metal is bronze mat finish.



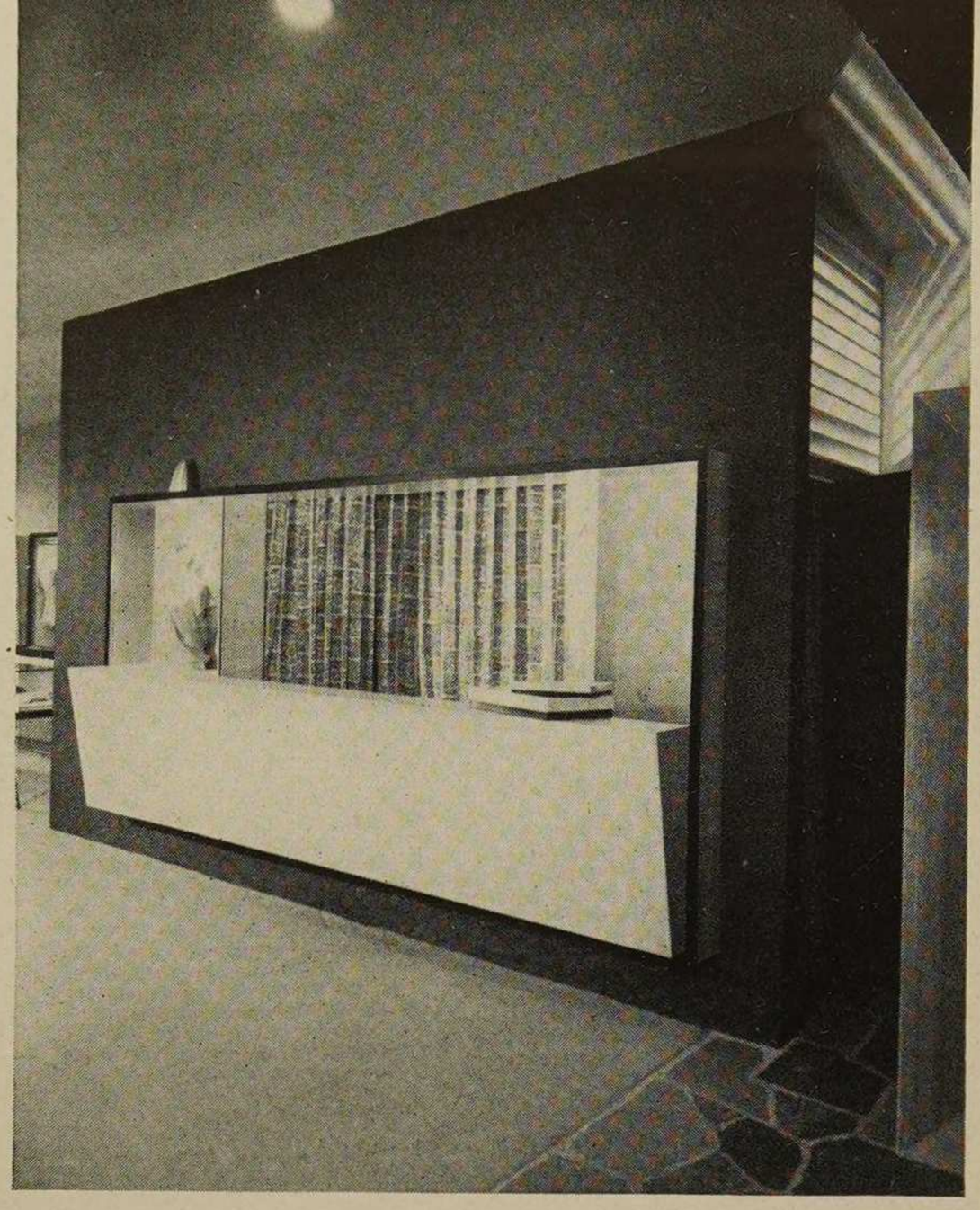
CAROL ANTELL, New York, N. Y. (Continued)

General view looking towards rear. Note red wood on wall to the right with cantilevered glass display case. Merchandise is kept in hangrod wall cases with mirror sliding doors. The "quartsize" ledge stone used as display wall at rear of store is most attractive. Chairs are of plywood and metal.

CAROL ANTELL,
New York, N. Y. (Continued)

A closer view of the hangrod cases. Note slanting wall with molded strip concealed illumination above. Air conditioning grilles are centered over each case (upper photo). See page 294 for detail of cases.

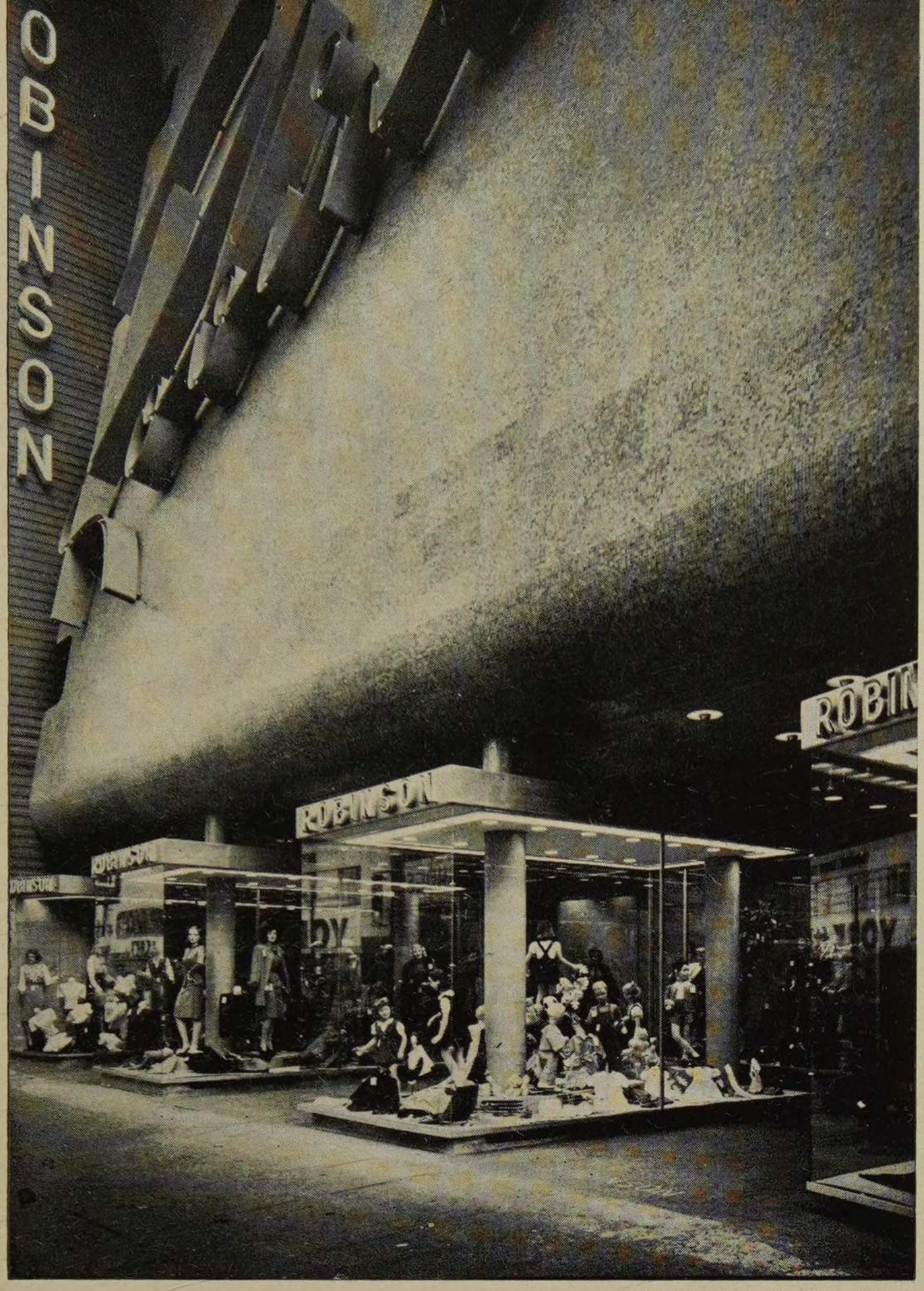
Very simple display floor cases on legs (photo below) in front of stock cabinet. Blouses and sweaters are housed in self illuminating open and hung wall cabinets.



CAROL ANTELL, New York, N. Y.

(Continued)

A detail view of the simple yet attractive counter is seen at the left. Drapery in back adds softness and color. Part of the rear display stone wall is shown in photo below. Mirror to right reflects wall and free shape shallow pool. Wood trellis above adds outdoor touch. Note Mexican tree used as display prop. Chairs with cord backs and seats are very much in keeping with the rest of the store.



(photo Gottscho-Schleisner)

ROBINSON, Philadelphia, Pa.

Gruen & Krummeck, Designers

Advantage was taken by the designers of the large area they had to work with in creating this imposing front. "Island" show windows were designed around existing columns which do not cramp the front due to its width. Mosaic tile was used in the facade and arcade—(right photo) floor is terrazzo and the metal aluminum. Large windows in back of the arcade, flanked by two entrances, may be easily seen from the street. Entrance doors are tempered glass.

ROBINSON, Philadelphia, Pa.

(Continued)

A stairway that shows a sense of the dramatic, although very simple in design (see photo left). Placing of display mannequins with a "draped" background where the customer cannot pass without looking at them is good showmanship. Note the unusual shaped spotlights above. Directional signs are single strip neon. A partial view of the interior looking toward the entrance doors is shown in bottom photograph. General illumination is partly handled by a series of staff plaster troughs with concealed cold cathode tubing.

ROBINSON, Philadelphia, Pa. (Continued)

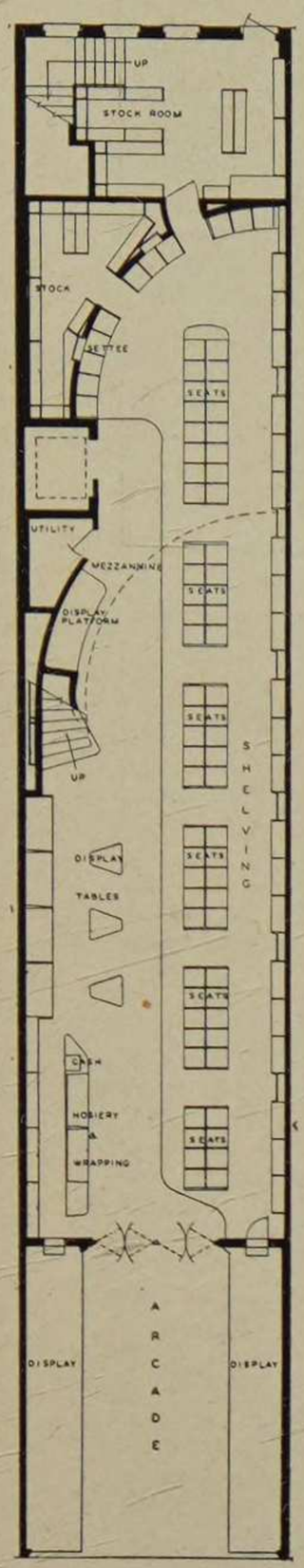
This close view of the bag department (right photo) between the two entrance doors, shows the extreme simplicity of design. Note that each shelf is self illuminated by concealed fluorescent strips. The contrast between the hardwoods used in the floor and wall cases and the wall above is very pleasant. Note painted directional sign to childrens' shop. The childrens' department is partially shown in the upper photograph. Note amusing sales tables in the form of animals. The curtain walls are of grooved cement plaster painted, and troughs tie all the columns together.

(all photos Baskerville)

GALLEN KAMPS, Los Angeles, Calif.

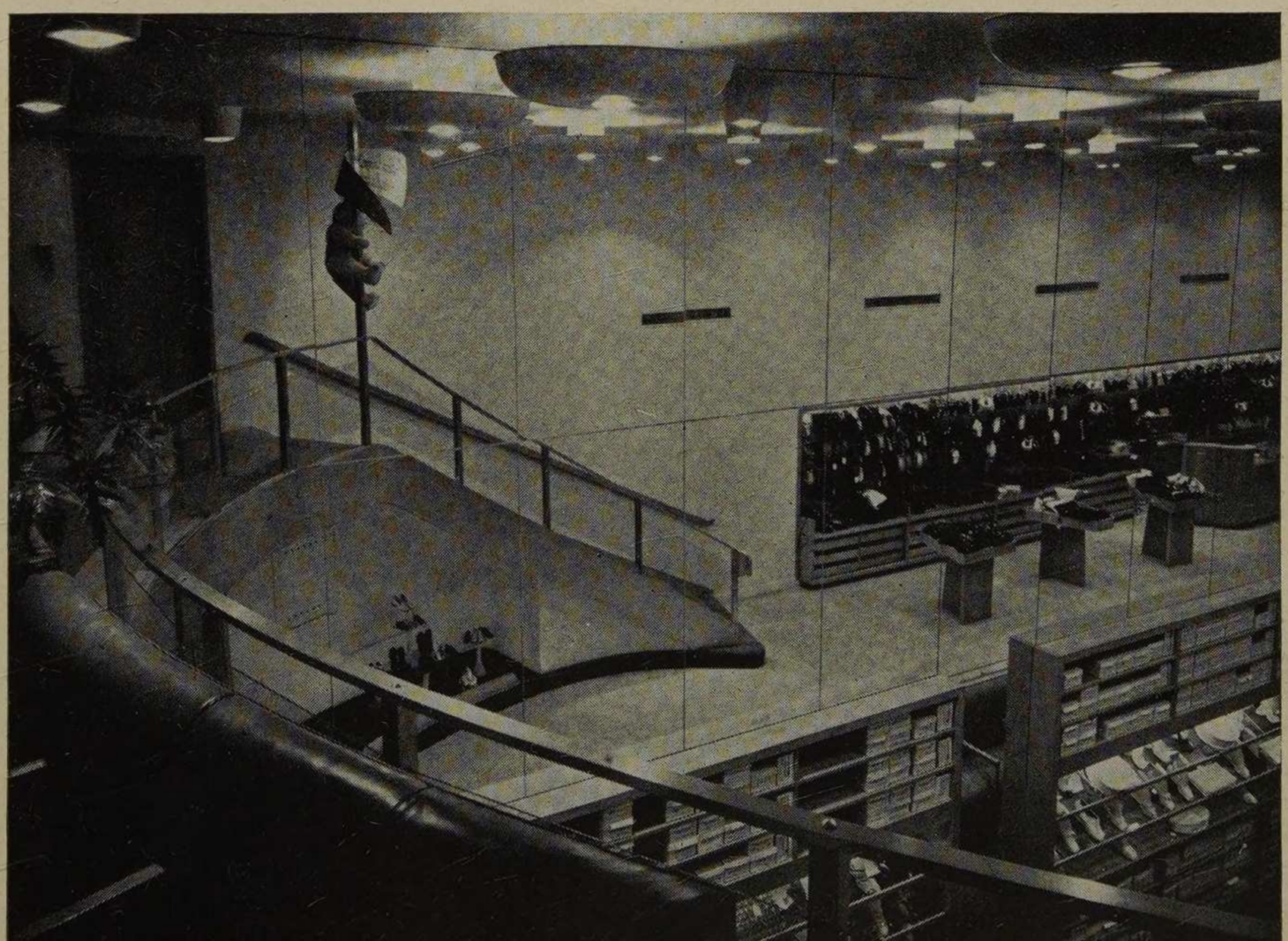
Gruen & Krummeck, Designers

In this store low priced shoes for men, women and children are sold. The building was in very bad shape and had to be completely remodeled. (For full view of store front see photo on page 49). The entrance doors including transom and door frames are ingeniously pushed upwards into the second floor area by means of a mechanized device, (whenever the weather allows). Only at night and in bad weather are the doors visible. The lower photograph on this page shows the door frames, etc. half way up the opening before disappearing as shown in the other photograph. The terrazzo floor in the arcade continues into the store interior. Note the inserts in the shape of foot prints leading into the store. Translucent corrugated glass was used above and below the windows.



GALLEN KAMPS, Los Angeles, Calif. (Continued)

Top photograph shows view of the store from the front looking towards the mezzanine. The store being relatively narrow for its length the designers have created an illusion of width by a mirror wall. Note especially designed seats covered with beige leather. The woodwork is primavera natural finish. The walls and ceiling on the first floor are maroon and hunters' pink in the balcony area. Note the direct-indirect lighting fixture. The section where shoes are tried on is covered with hunters' pink carpet. The bottom view is taken from the balcony or mezzanine.

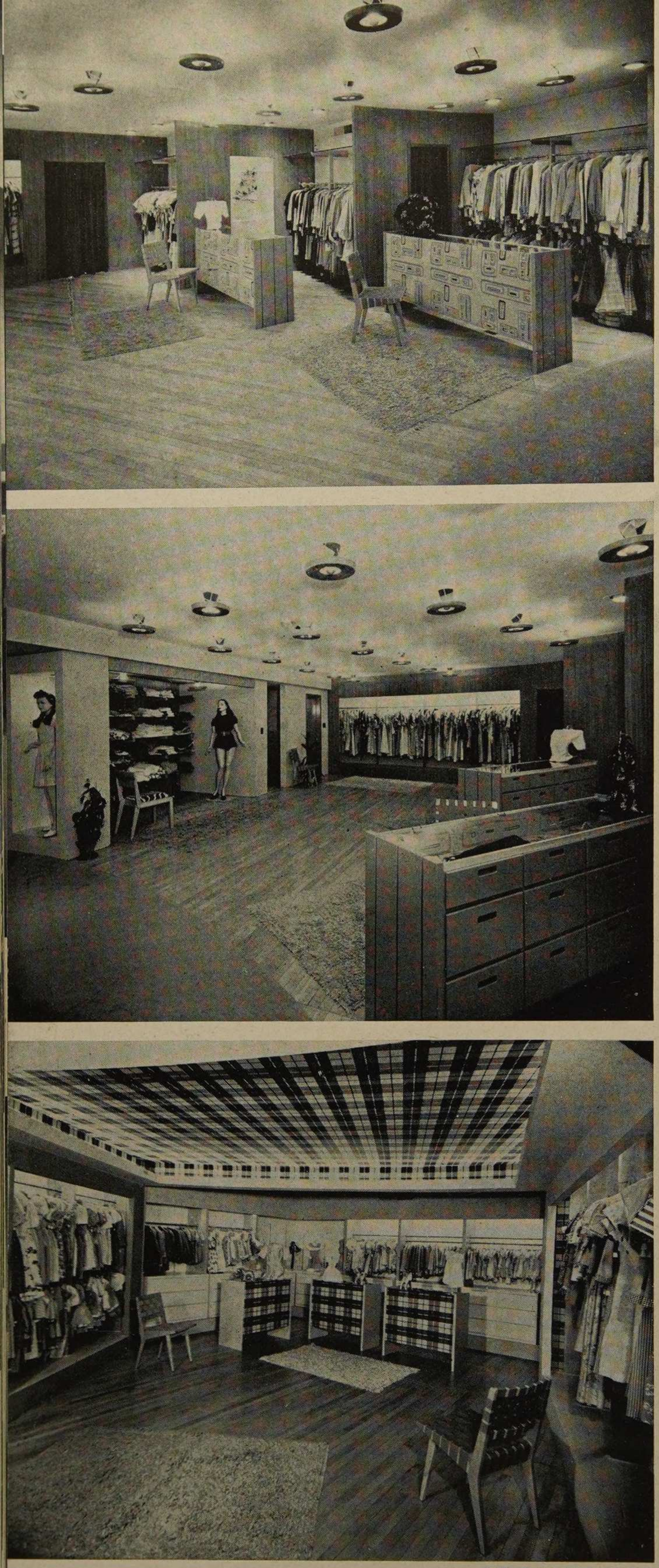


(all photos Philip Fein)

JOSEPH MAGNIN, Palo Alto, Calif.

Gruen and Krummeck, Designers

A combination of gray stucco and white marble was used in this very simple front, stucco being a happy material for use in warm climates. The frames around the windows are marble. The letters J. M. on the Roman marble panel are bronze with concealed neon tubes. Note awnings of very wide black and white stripes. On opposite page the cosmetic and millinery departments on first floor are shown. Note concealed fluorescent strips on either side of mirrors and drapes between. Part of staircase to the mezzanine is shown to the left. See page 86 for full photo of staircase.



JOSEPH MAGNIN, Palo Alto, Calif.

(Continued)

These three views of the sportswear department on the mezzanine floor, demonstrate the "casual air" appropriate for selling this type of merchandise. Note (top photo) the open hangrod cases, with only plate glass ceilings and devoid of frames or floors. Illumination is from above through the glass ceilings. Fronts of floor cases are upholstered and sides are of redwood. Weldtex panels were used on walls. Pine floor is exposed and scatter rugs increase the informal feeling.

The merchandise on the display shelves (center photo) is completely exposed to the gaze and touch of the buyer.

In this department for younger people (bottom photo) a plaid fabric was used on the face of floor counters as well as on the ceiling.

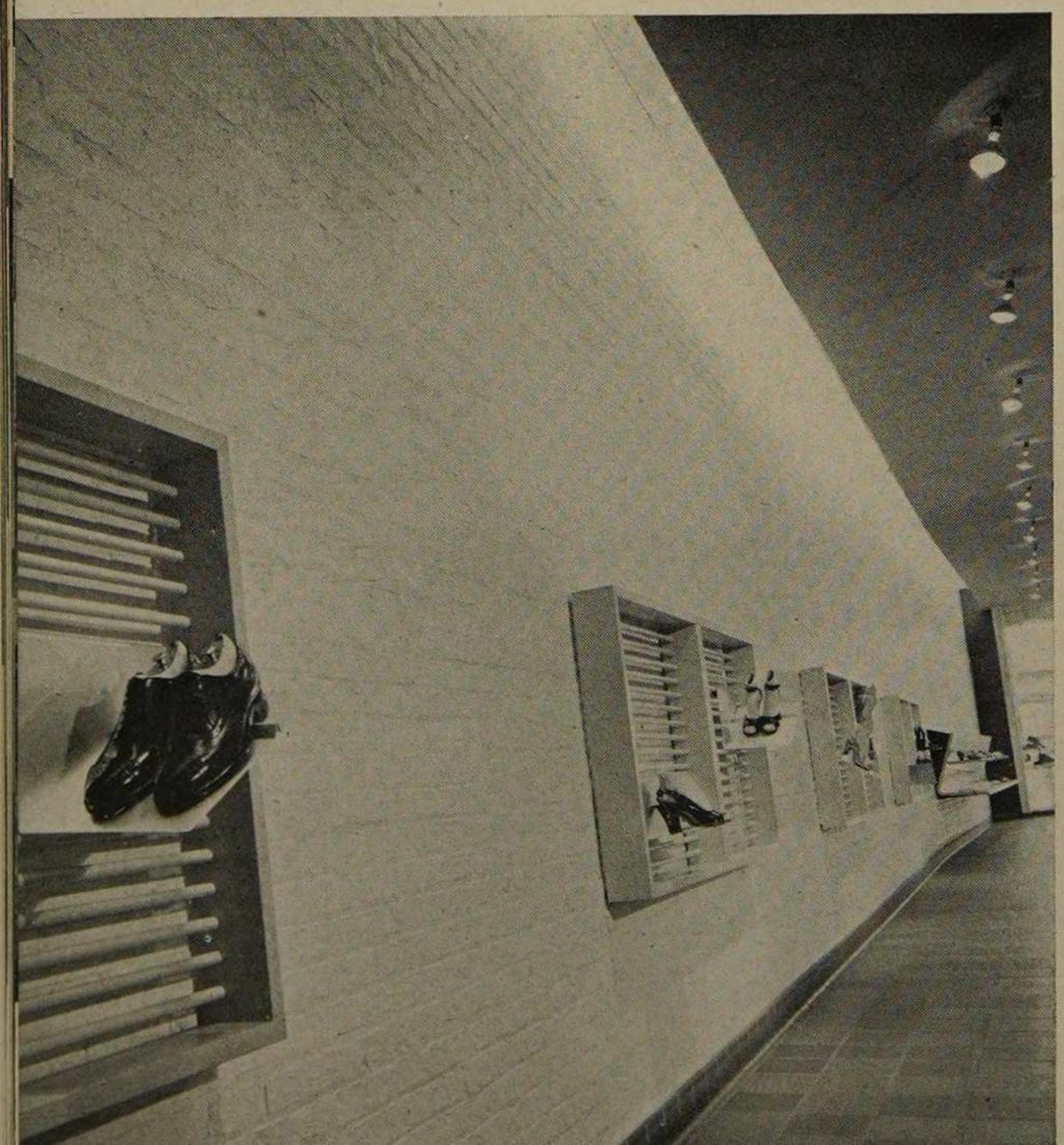
(all photos Philip Fein)

(all photos Ezra Stoller)

HAHN SHOE STORE, Washington, D. C.

Wm. N. Denton, Jr., Ketchum, Gina & Sharp Associated Architects

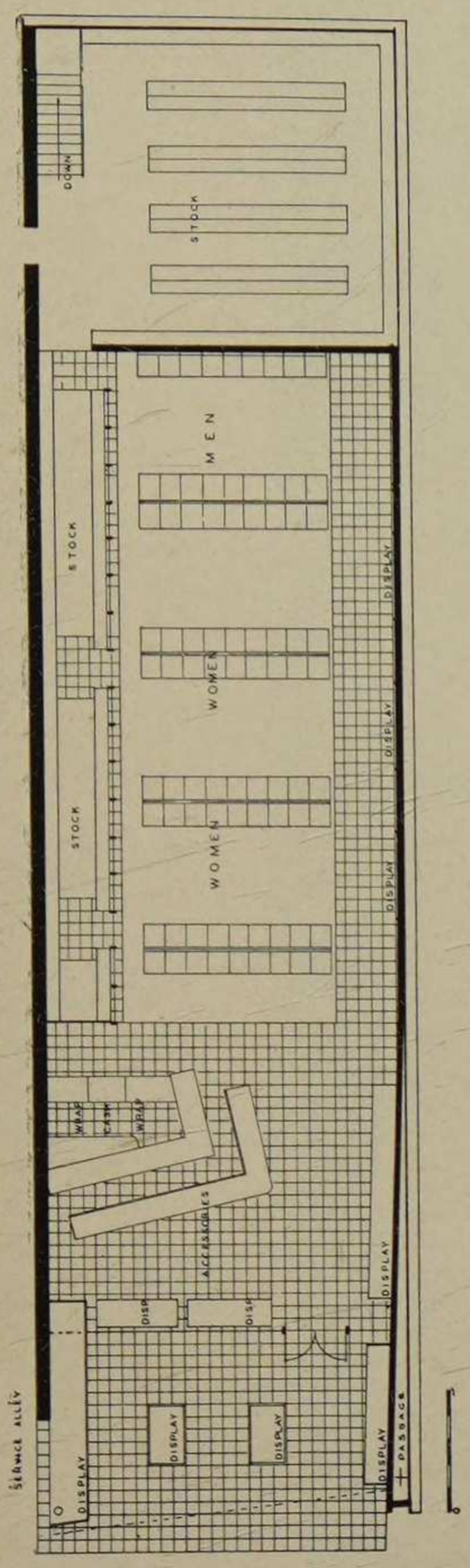
The owner's requirements were to display as many pairs of shoes in the entrance front as possible. To attain this and to provide shelter for shoppers the glass wall of the store front was recessed about 18'. The high display case to the left is built on legs and with a glass ceiling, in order to take advantage of the wider view afforded by the adjacent alley. The two table top display cases in the center of the arcade allow for extra display and were built low so that the shopper will have a clear view of the interior. Note the high display case on the right set into a wall of aluminum panels. This case is dressed from a passage behind. The ceiling of the arcade and the interior sales area is plaster painted lemon yellow. The sign is "floated" out from a facade of aluminum panels. The background of the bronze letters is of white porcelain enamel and they are illuminated in silhouette by concealed neon tubes.



HAHN SHOE STORE, Washington, D. C.

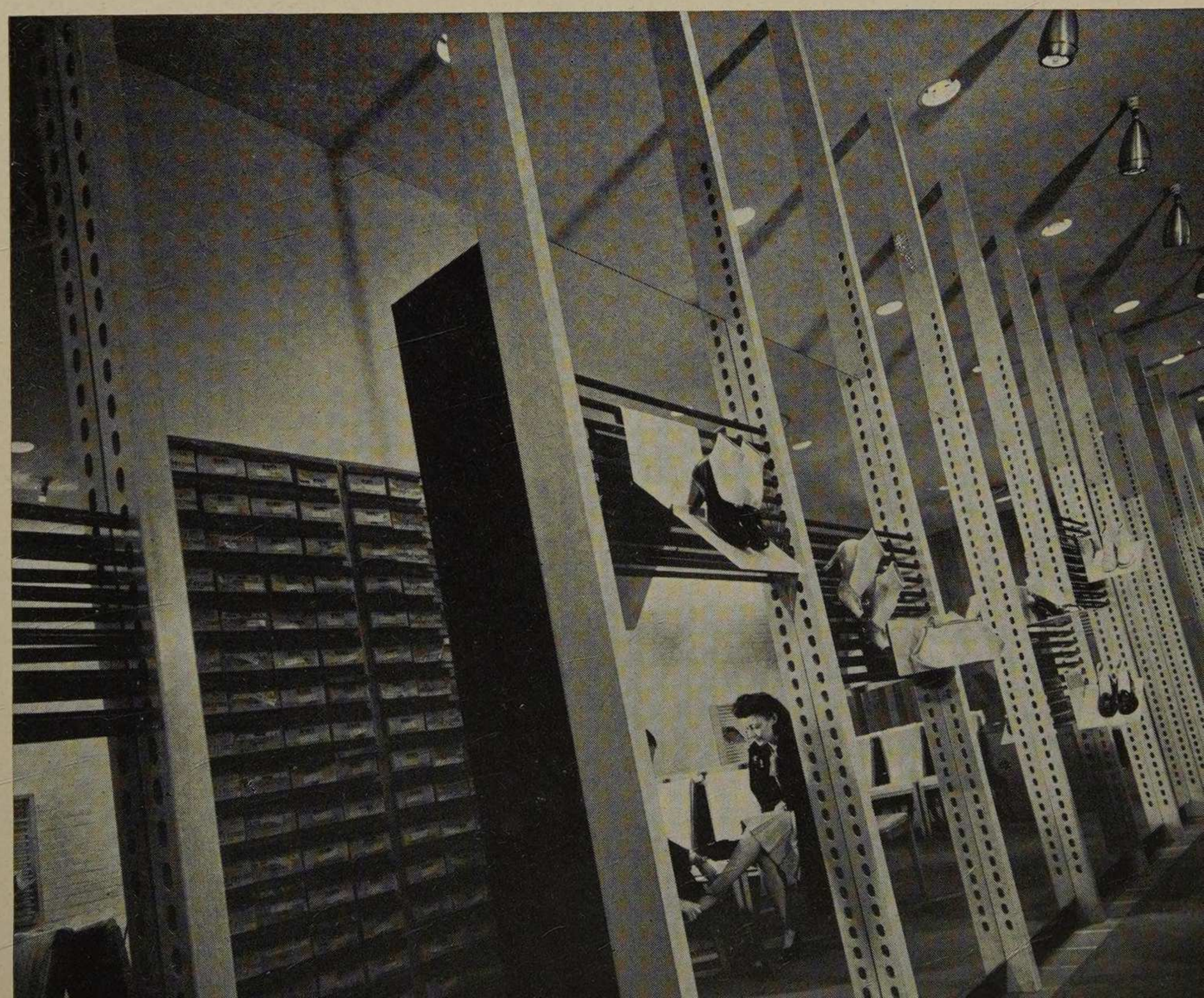
(Continued)

The owners desired that their store by contrast with the others on the street, should have an informal suburban look but with a distinct individuality. The architects have achieved this. The sales area has an accessory bar on the right wall. This wall is of brick painted white, (see top photo). The balance of the space is planned as a shoe salon. There is a section with chairs for men at the rear in front of a red-wood wall slightly visible in the photograph (see plan). The slipper bar is of bent plywood frame with an adjustable glass shelf. Additional displays of oak and aluminum stands relieve the severity of the white brick wall. (See bottom photo).



HAHN SHOE STORE, Washington, D. C. (Continued)

The reserve shoe stock is kept behind a mirrored partition at the left. This mirrored wall is an important display element. The mirrors are held in place by long natural wood members pierced with slotted holes so that display devices may be held in place. Horizontal rods of ebonized wood are placed in these slots at various heights to hold in turn aluminum display plates. All the lighting is by incandescent units set flush in the ceiling or on swivels.

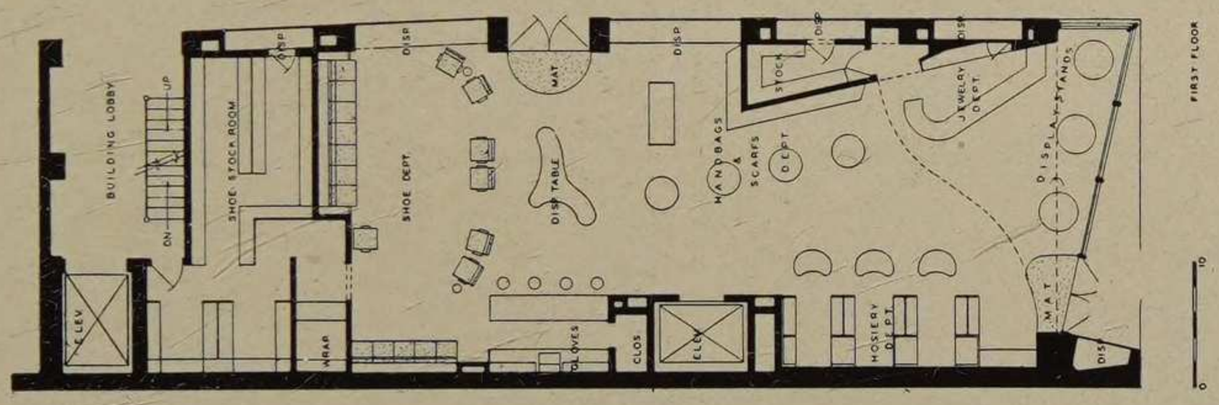


(all photos Gottscho-Schleisner)

GUILD HOUSE, Boston, Mass.

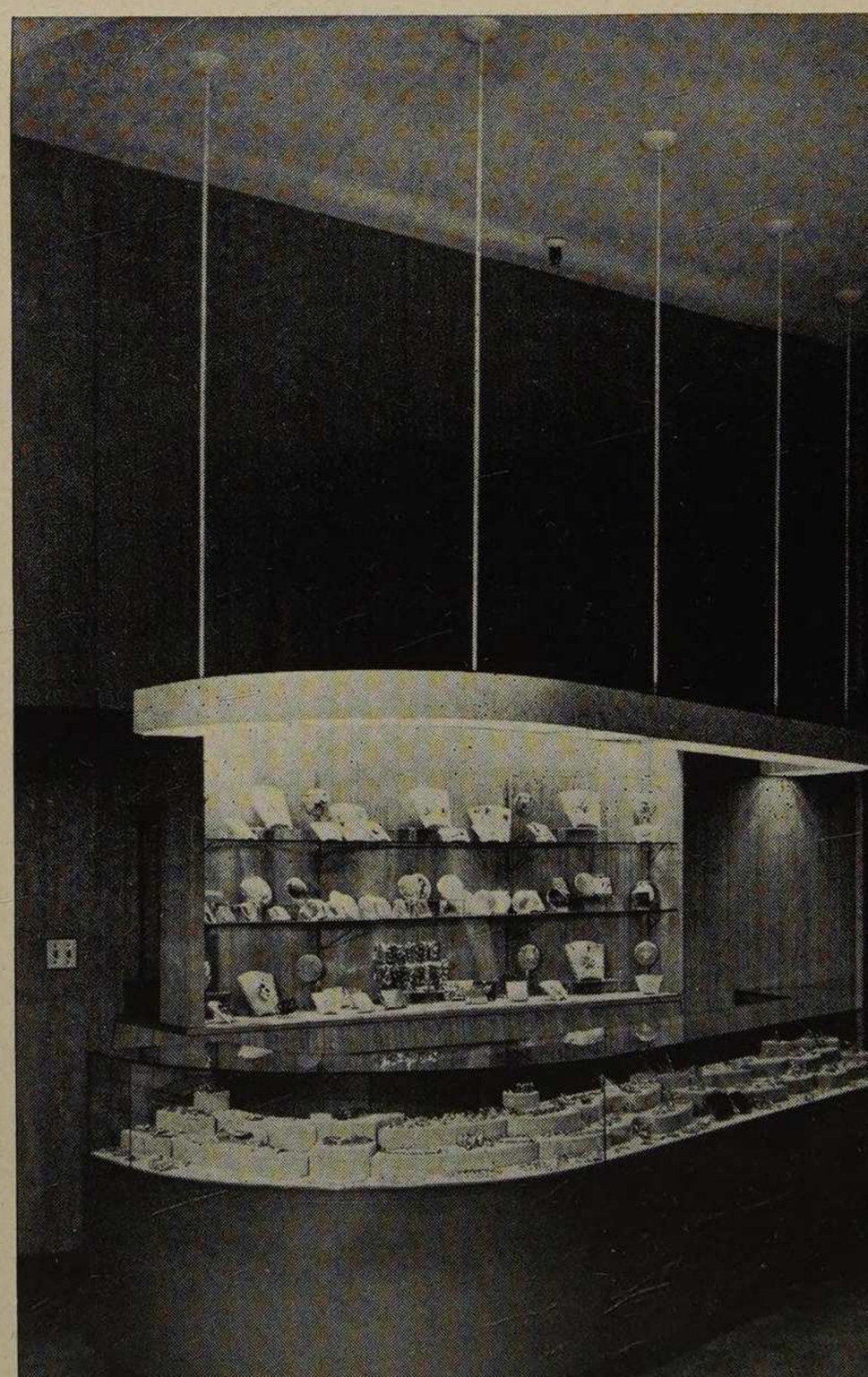
Carson & Lundin, Architects
Harry E. Davidson & Son, Architects

The modern trend in store designing that even staid old Boston cannot ignore is well represented in The Guild House. The upper floor is built back a few feet and the dividing glass wall is carried out two stories in height thus providing visibility of both floors from the street. The glass partition has been slanted to favor the busier section of the street and at the same time providing a small display case at the entrance and space for outswinging doors. Note extremely chaste non illuminated sign of metal. All metal is bronze.

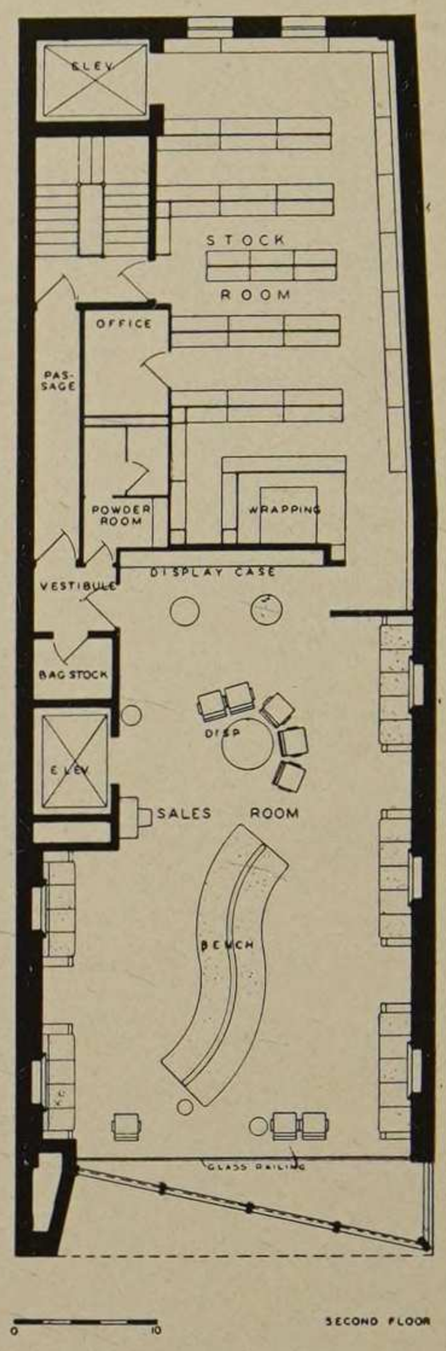


GUILD HOUSE, Boston, Mass. (Continued)

On the first floor accessories and casual shoes are sold. Top photo shows general view looking towards glass front. Cases are lacquered in shades of red, green and yellow. Walls are pale green, yellow and white and Weldtex was used in the jewelry department. Chairs are webbed in green and grey fabric. Note circular glass display drums. Bottom photograph shows a close view of the jewelry department with suspended light trough.



(photo Gottscho-Schleisner)



GUILD HOUSE, Boston, Mass. (Continued)

A close view of the glove department on second floor is shown above. The I. Miller Salon on the second floor is treated very simply. The piece de resistance is the curved "S" shaped settee in the middle of the floor. Fabrics, walls and carpet repeat the autumnal shades of the ground floor. The glass balcony treatment at front affords a satisfying panorama of the Boston Commons.

THE GLOVE SHOP, Hempstead, N. Y.

Jose A. Fernandez, Architect

Another example of the arcade open faced front is shown in upper photo. Large window to the left has an 18" glass top projecting from curtain wall. Illumination is from flush reflectors above, through the glass panel and from fluorescent strips concealed in curtain wall. Smaller window to the right has glass top. Note suspended aluminum displays behind plate glass above smaller window. This window is trimmed from access passage behind. The smaller suspended metal sign painted in deep rose is silhouetted at night and plainly visible in daytime. Terrazzo floor is rose and vestibule ceiling is pale yellow.

(photos Gottscho-Schleisner)

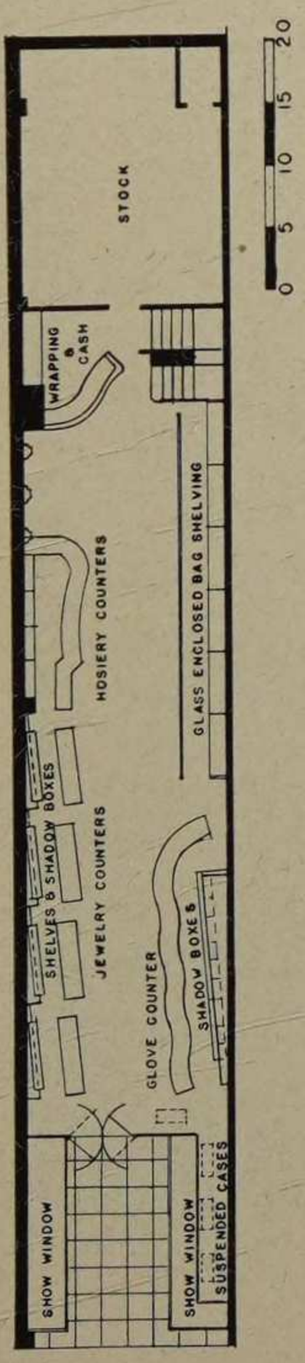
Wall to the right in the jewelry department (bottom photo) is broken up in saw tooth fashion with each section painted a different pastel color. Cases follow line of wall with stock housed in wall cabinets. Floor is marbleized mastic tile with off white strips. Ceiling is pale yellow and chairs are covered in pale yellow leatherette.

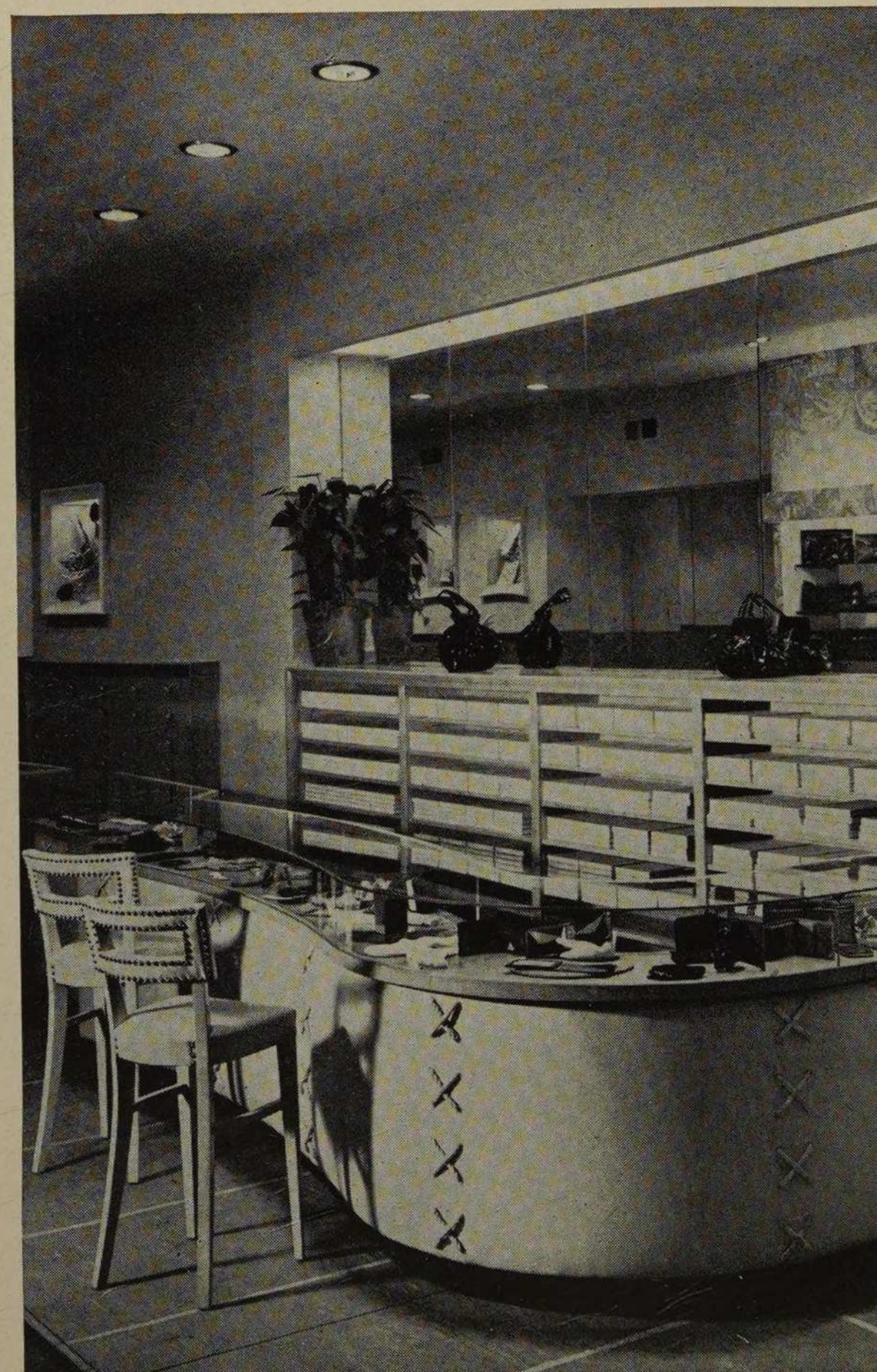
THE GLOVE SHOP, Hempstead, N. Y.
(Continued)

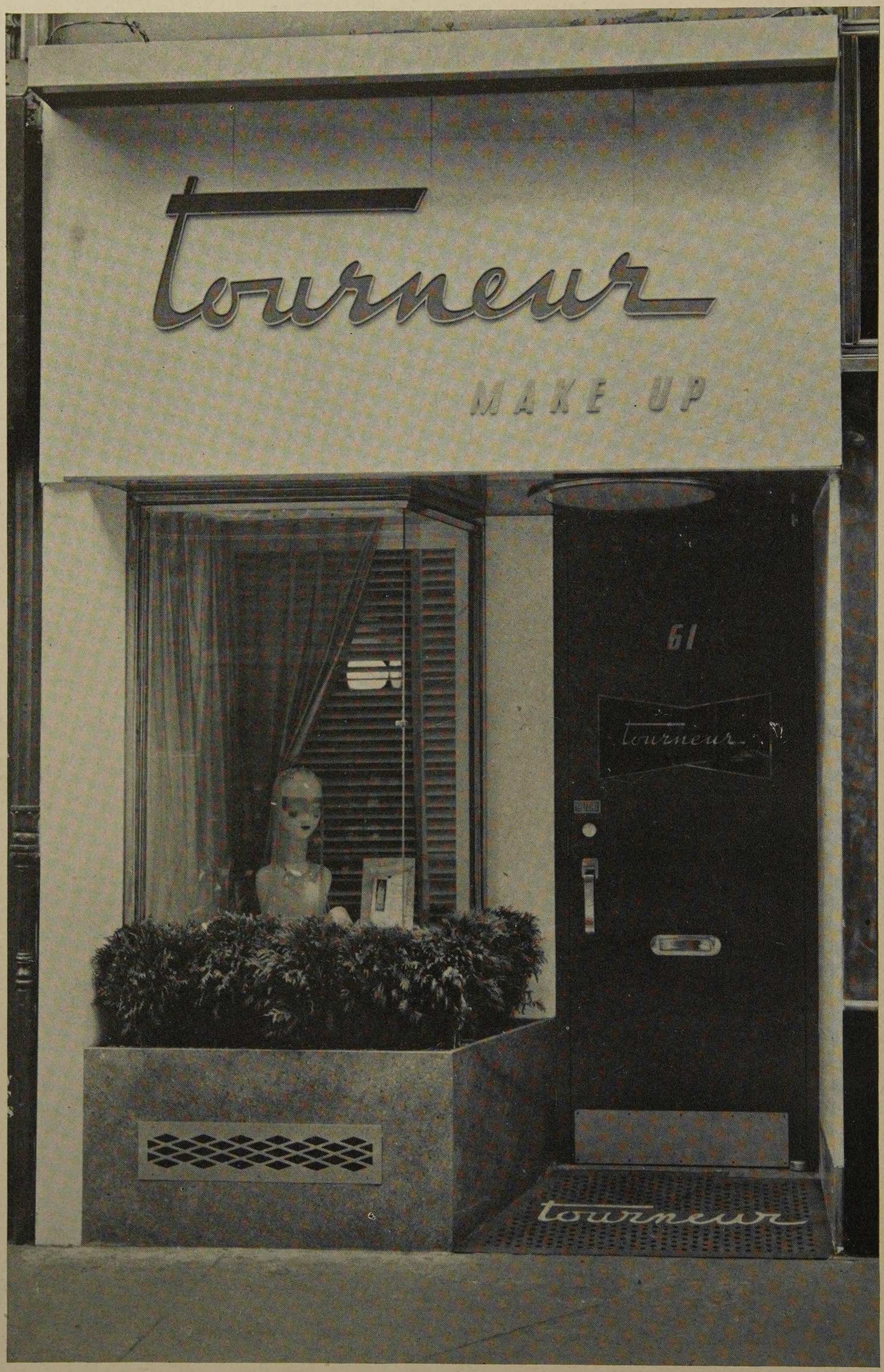
A close view of the serpentine floor case for gloves is shown above. This case is on legs to make a narrow store seem wider. Stock is kept in drawers in pickled oak wall cabinet.

THE GLOVE SHOP, Hempstead, N. Y.
(Continued)

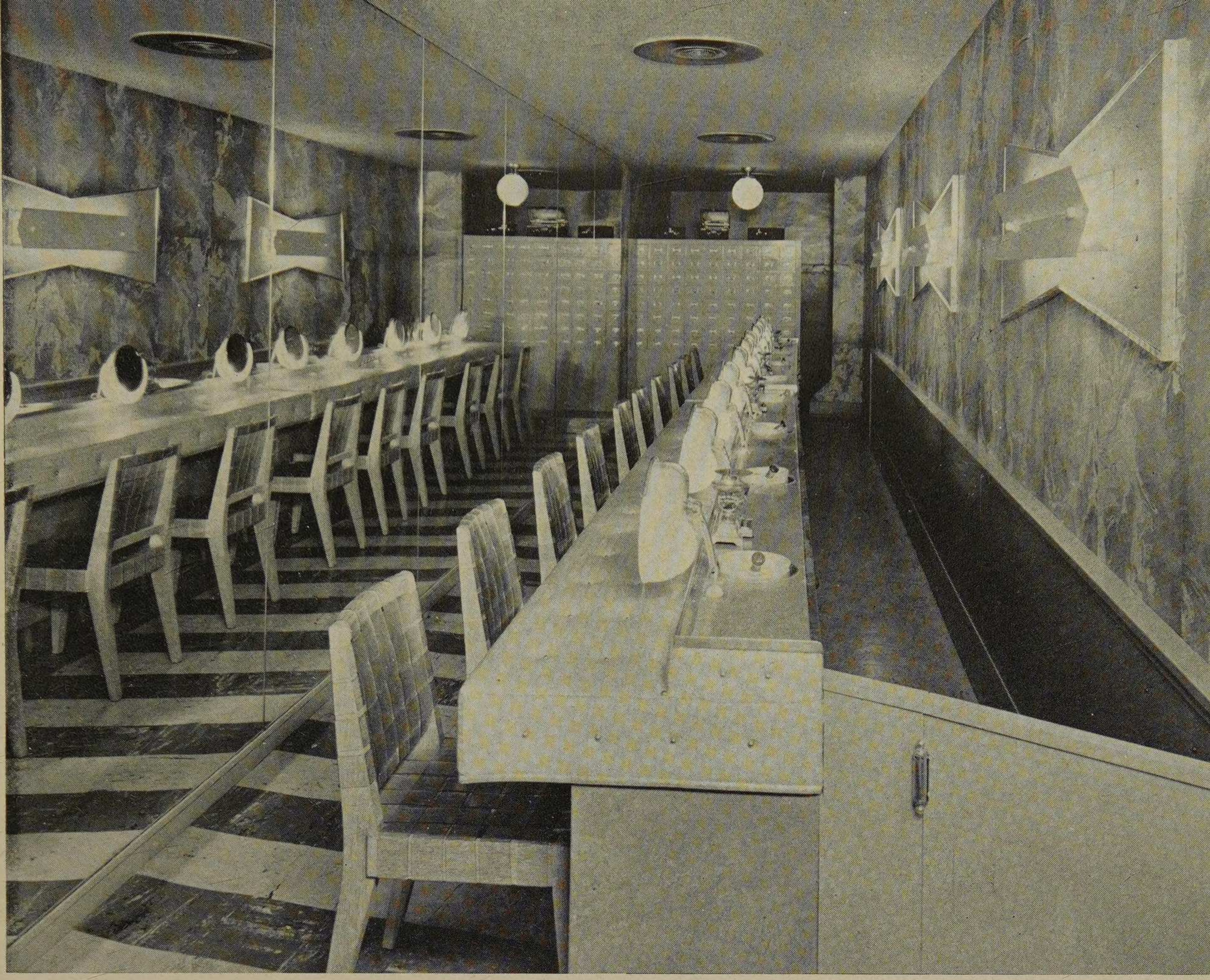
A detail view of one of the jewelry floor cases with pickled oak stock cabinet behind. Shadow box above cabinet is painted white against a pale yellow wall. See detail of case page 281. The hosiery department is located in the rear of the store and across from it the handbag section seen partly reflected in the mirror (lower photo). Counter is serpentine in shape with narrow glass display section. The counter below is upholstered in pale rose leatherette with white rope ornament. Mirror above stock wall cabinet makes store look wider.







(photos S. Morse)

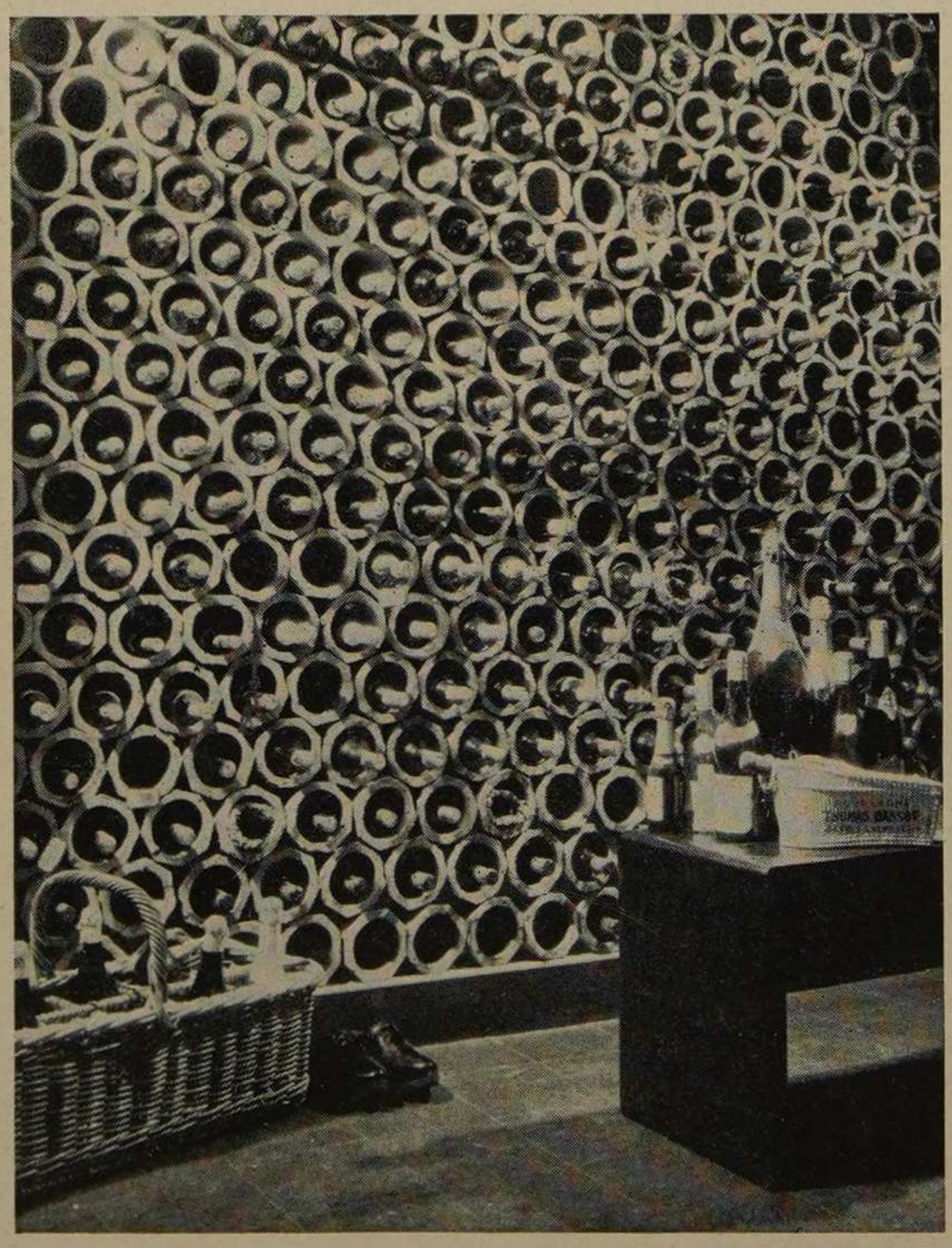


TOURNEUR, Boston, Mass.

Morris Saunders, Architect

To design a very small shop and design it well is a test for any architect. Mr. Saunders has filled all the requirements in this tiny cosmetic shop. The facade is of white marble and plant box grey marble. The simple sign and the door are vivid rose. Note the continuous light trough above the sign, (photo opposite page). The wall on the left is mirrored from floor to ceiling thus creating an illusion of width in an extremely narrow store. The make up counter is upholstered in a rose plastic fabric that may be washed easily. The make up lamps on top of the counter were especially designed for day and night effects. A cabinet for stock divides the sales area from a work room in the back. Note the wall to the right covered with a grey and white marbleized paper and the especially designed wall brackets. Ceiling is shocking pink and the floor is designed in large horizontal stripes of dark grey and white linoleum to make the store seem wider.

(all photos Richard Garrison)



THE CORK & BOTTLE, New York, N. Y.

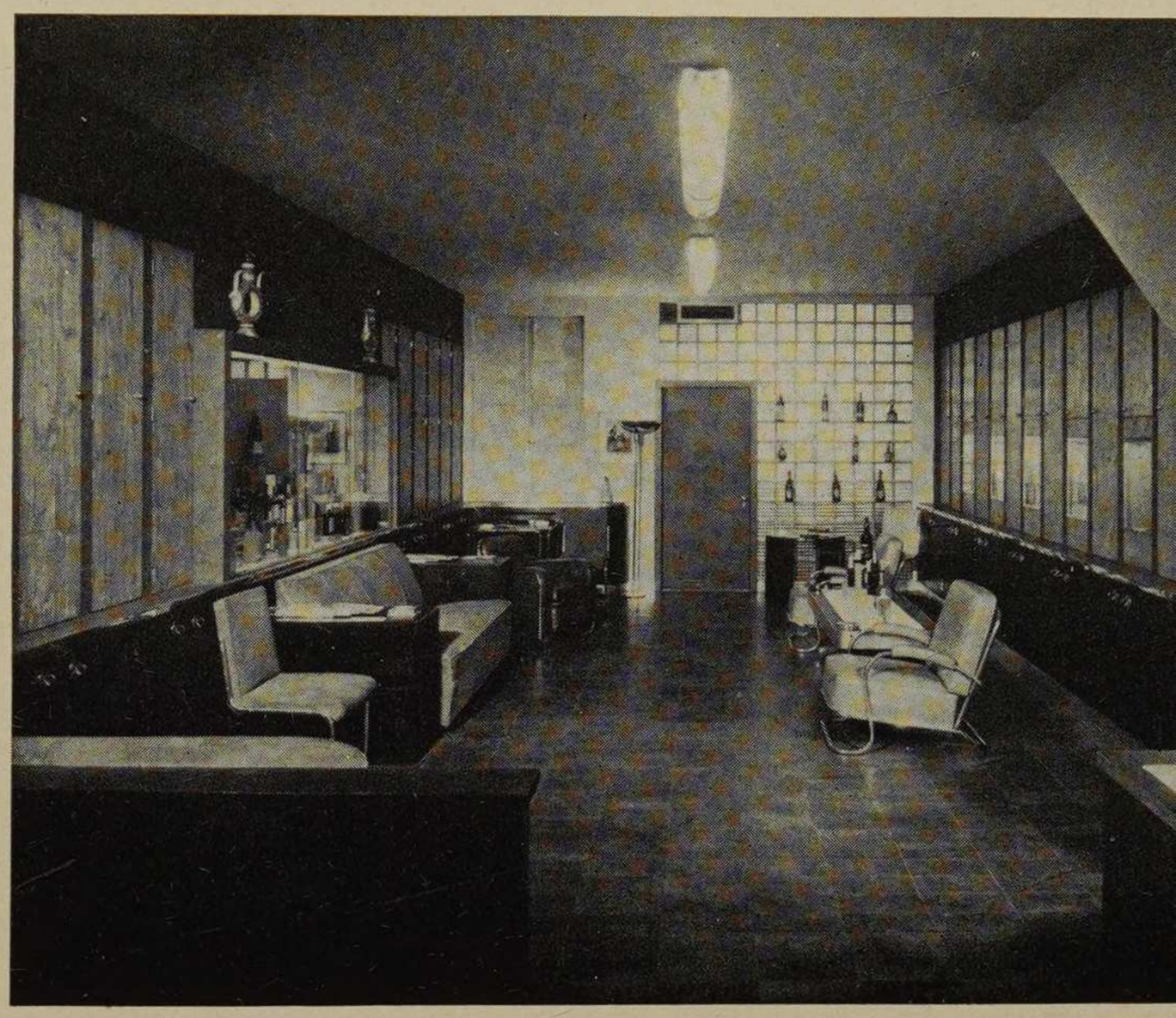
Morris Saunders, Architect

Although built about ten years ago this simple store front proves that good designing and good taste are never "dated." The façade is a combination of dark blue tile above and stone below. The column to the right is covered with horizontal mouldings. The letters are white porcelain and stand out well against the dark tile. Vestibule floor is dark red tile. A detail view of the concealed stock, where the honeycomb pattern is extremely pleasant (bottom photo).

THE CORK & BOTTLE,
New York, N. Y. (Continued)

The conception of the interior is entirely different from the average liquor store with walls lined from floor to ceiling with shelves packed full of bottles. Here liquor is sold in a "genteel" way. Seats are provided for customers and only a few bottles are in evidence.

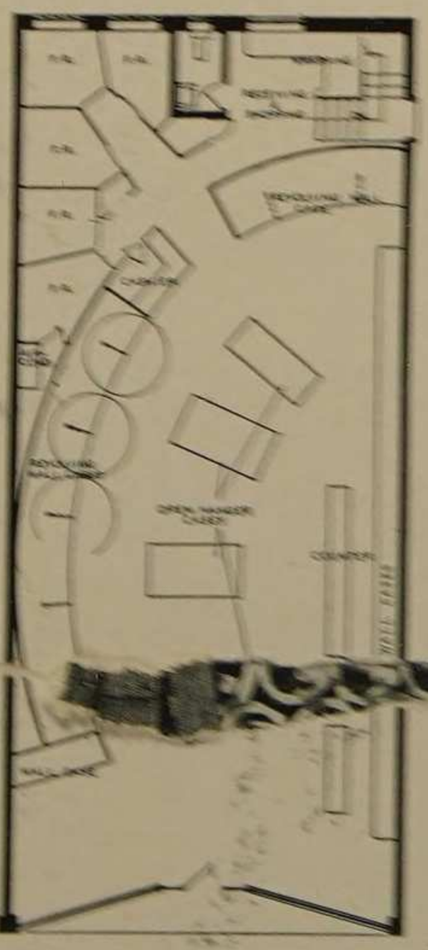
A general view of the selling area looking toward the back. Woodwork is black lacquered and knotty pine. Furniture, both tubular and wood, is upholstered in tones of dark red and beige leather and fabrics. Floor is honey colored cork and ceiling is painted lemon yellow.



A closer view of the stock cabinets in the back section of the sales area. Plush panel doors above and between the shadow boxes conceal merchandise. Shadow boxes are trimmed with white metal and the illumination is concealed. Note simple display tables between chairs with ground glass top lighted from below and glass brick wall against which sample bottles stand out very well.

(see pl

(photos R. A. Dearborn)



PECK & PECK, Wellesley, Mass.

John M. Hatton, Architect

This open faced front is typical of the recent fronts that Mr. Hatton has designed for this firm. Bulkheads have been eliminated and the mannequins stand on the floor or on removable platforms without any background whatsoever, allowing a complete view of the entire store interior. The single door is tempered glass with two tempered glass panels on either side. Metal is bronze, satin finish and floor in front of store is tile.

PECK & PECK, Wellesley, Mass. (Continued)

The interior is rather informal and in keeping with the type of merchandise sold and the college town atmosphere. The curtain wall above the cases to the left is treated with a canvas stretched between the tops of the cases and the ceiling (top photo). The hangrod cases with mirrored ends and plate glass tops are placed in an arc of a circle in the center of the floor, (see plan). Wall cases have revolving racks so that twice the usual amount of merchandise may be housed. The view of the store looking towards the entrance (bottom photo) shows the openness of the front. To the left the hats are simply displayed on pegs. Most of the merchandise may be handled by customers.

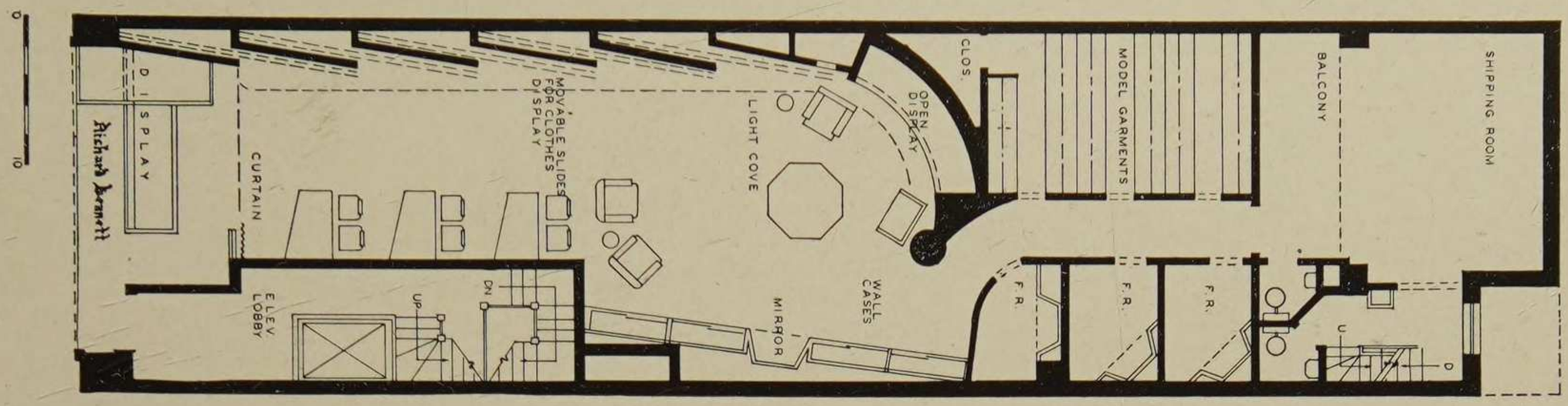
(photos Gottscho-Schleisner)

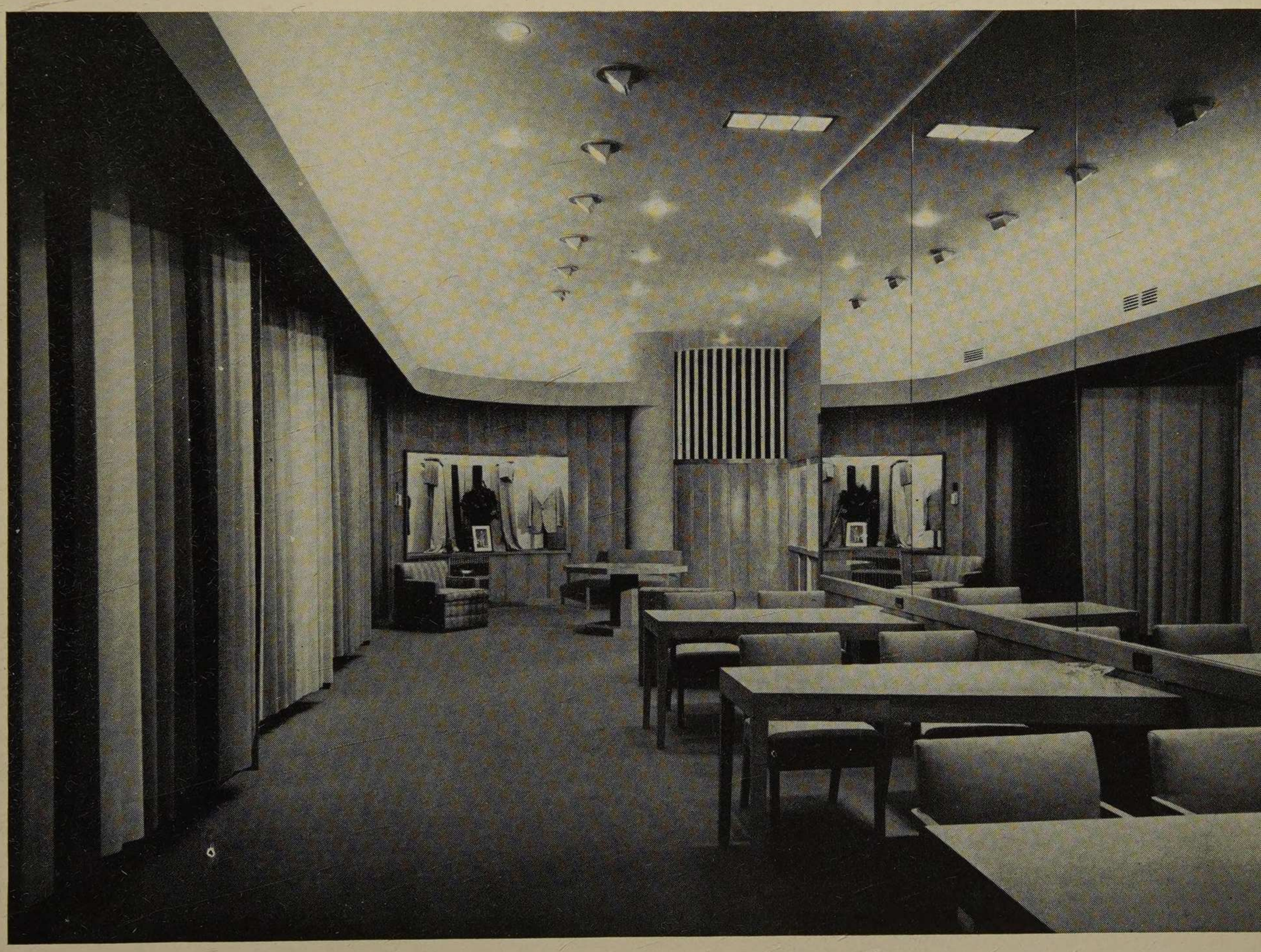
RICHARD BENNETT, Fifth Avenue, New York, N. Y.

Eugene Back, Designer
T. Yonkler, Associate

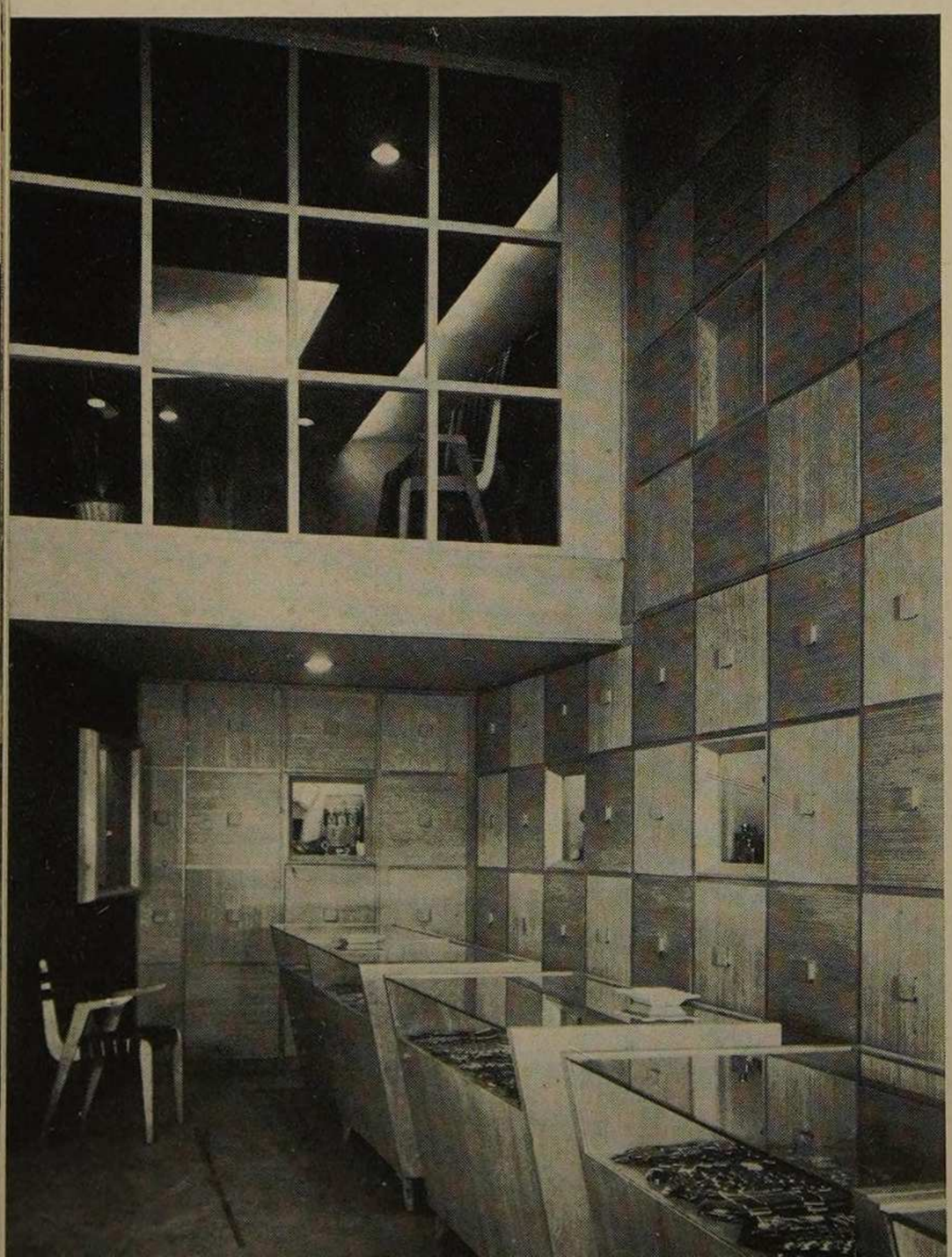
This men's store where suits are made to order is very well planned and masculine in character. The designer by extending the white marble soffit treatment over the entrance to the floors above has made the front appear larger. Facade materials are white and black marble, metal is aluminum. Note suspended fixtures in large window. The front is quite open as the windows have no backs to conceal the interior from the public eye. Mr. Back has designed a simple, suitable interior to help men make a choice of cloth, in comfort and with dispatch, (photo opposite page). The samples of material hung on racks are the important feature. The mirrored wall to the right makes the sales area look larger at its narrowest point. Note oak tables where samples are shown to seated customers. The open display in the curved wall can be seen from any point in the store. Ceiling is painted pearl grey and the plaster walls blue grey. Carpet is deep blue. Woodwork is pickled oak and chairs are covered in grey flannel.

RICHARD BENNETT,
Fifth Avenue, New York, N. Y. (Continued)





(photos Gottscho-Schleisner)



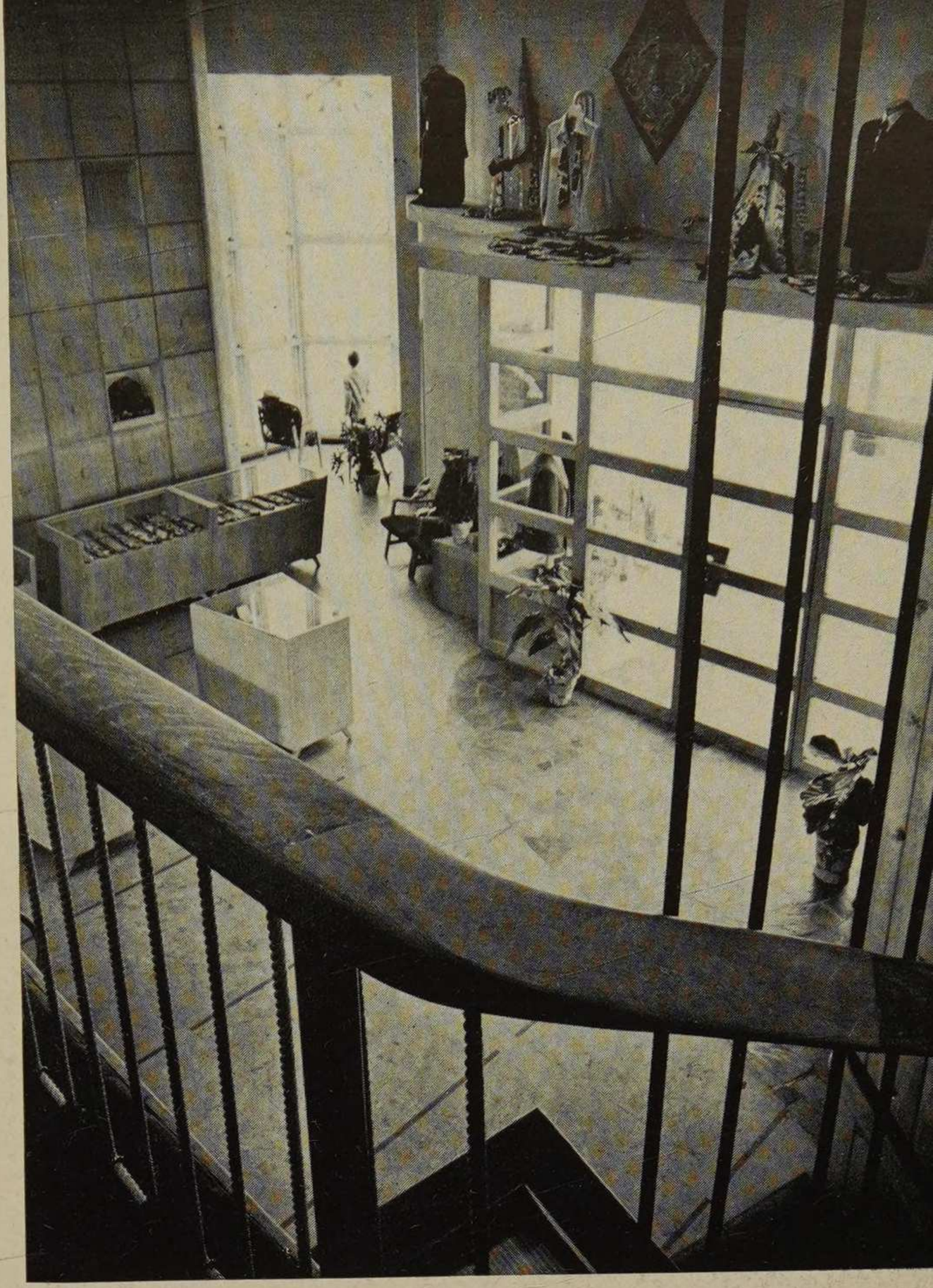
JOHN BLYE, White Plains, N. Y.

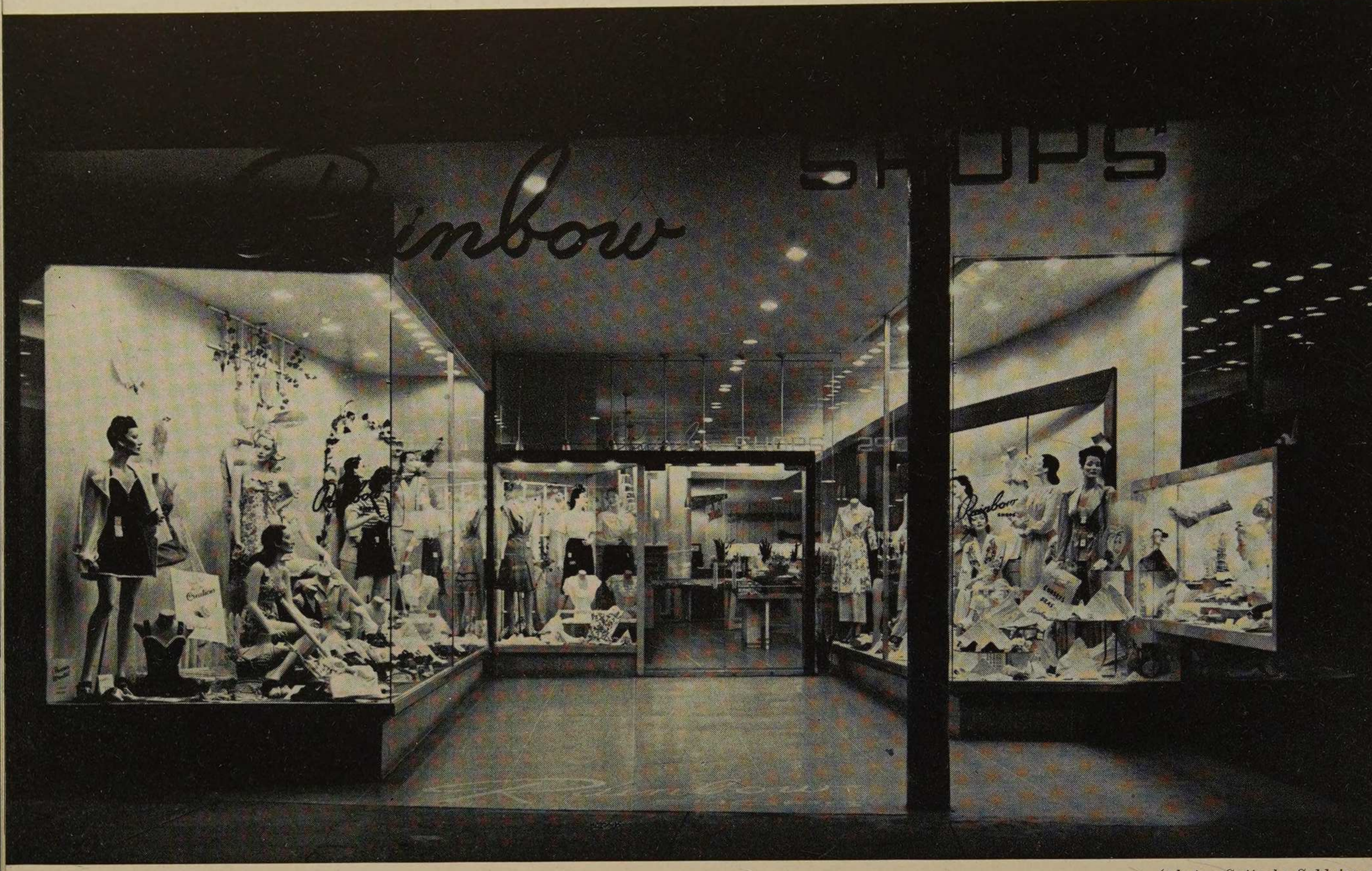
Morris Lapidus, Architect

The sporting spirit prevails in this shop quite in contrast to the formality of the Bennett store on the preceding pages. Suits and coats are ready made, accessories are also sold here. The design is fitting for a suburban community. Knotty pine, quartered oak and weldtex have been used expertly to create a relaxing and informal interior. The wall behind the floor cases is treated with weldtex panels in squares. By alternating the grain of the wood in each square a pleasant checker board design results. Part of the mezzanine floor is seen through the glass panels above.

JOHN BLYE, White Plains, N. Y.
(Continued)

Upper photo shows view taken from top of stairs looking down towards entrance. Note rope railing, flagstone floor carried from the outside into the store proper and display above entrance doors. Lower photo gives a general view of the interior and tells the story at a glance. This is a store catering to the male. Note intriguing staircase leading to mezzanine. A better view of the rope railing may be seen here.



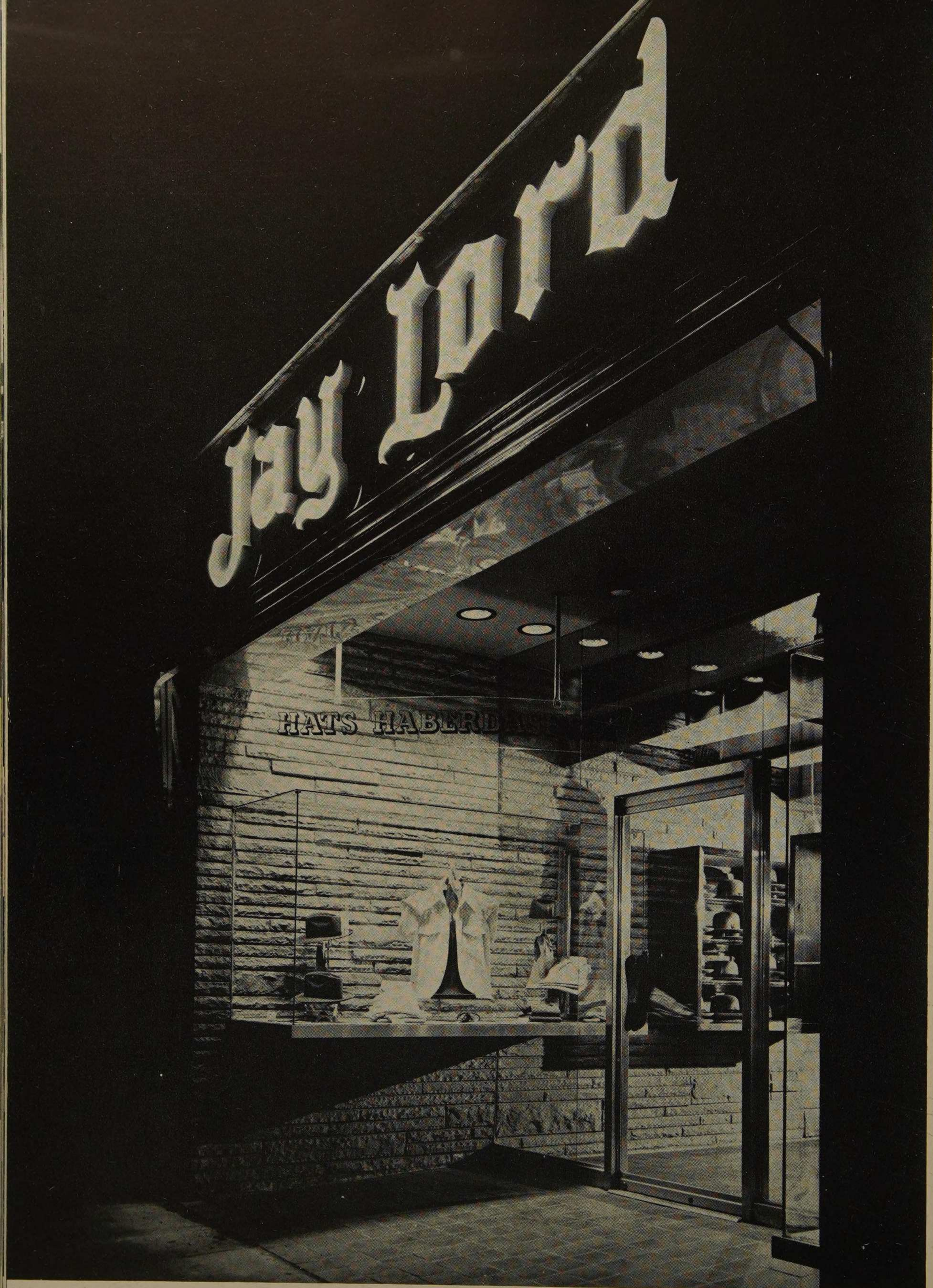


(photos Gottscho-Schleisner)

RAINBOW SHOPS, Brooklyn, N. Y.

Morris Lapidus, Architect

The type of merchandise sold in this ladies' shop is not expensive yet the owners wanted glamour besides function. The architect has achieved this. The entire store is simple in conception and the various departments are attractively designed. Lighting is excellent as incandescent units spot the merchandise and fluorescent strips in wall cases and ceiling coves have been carefully planned. The interior does not appear overcrowded with merchandise which seems to be the rule in many stores of this type. The island jewelry case and the sales tables on legs make the store appear larger. Floors are linoleum in pastel colors. Note simple cashier's counter and identification letters suspended from soffit canopy above; also mirror projecting into sales area attached to poles separating two departments, (bottom photo opposite page).

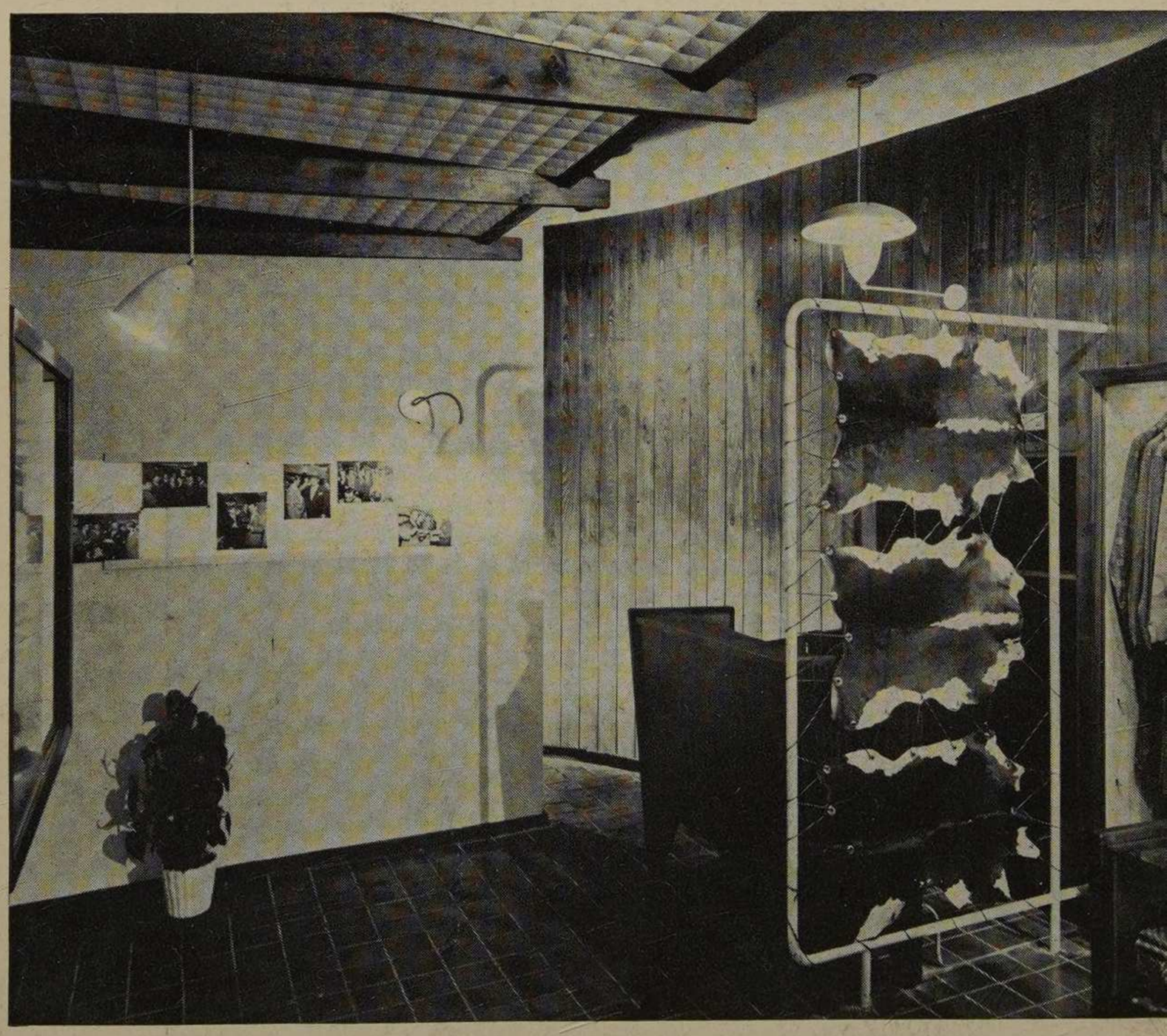


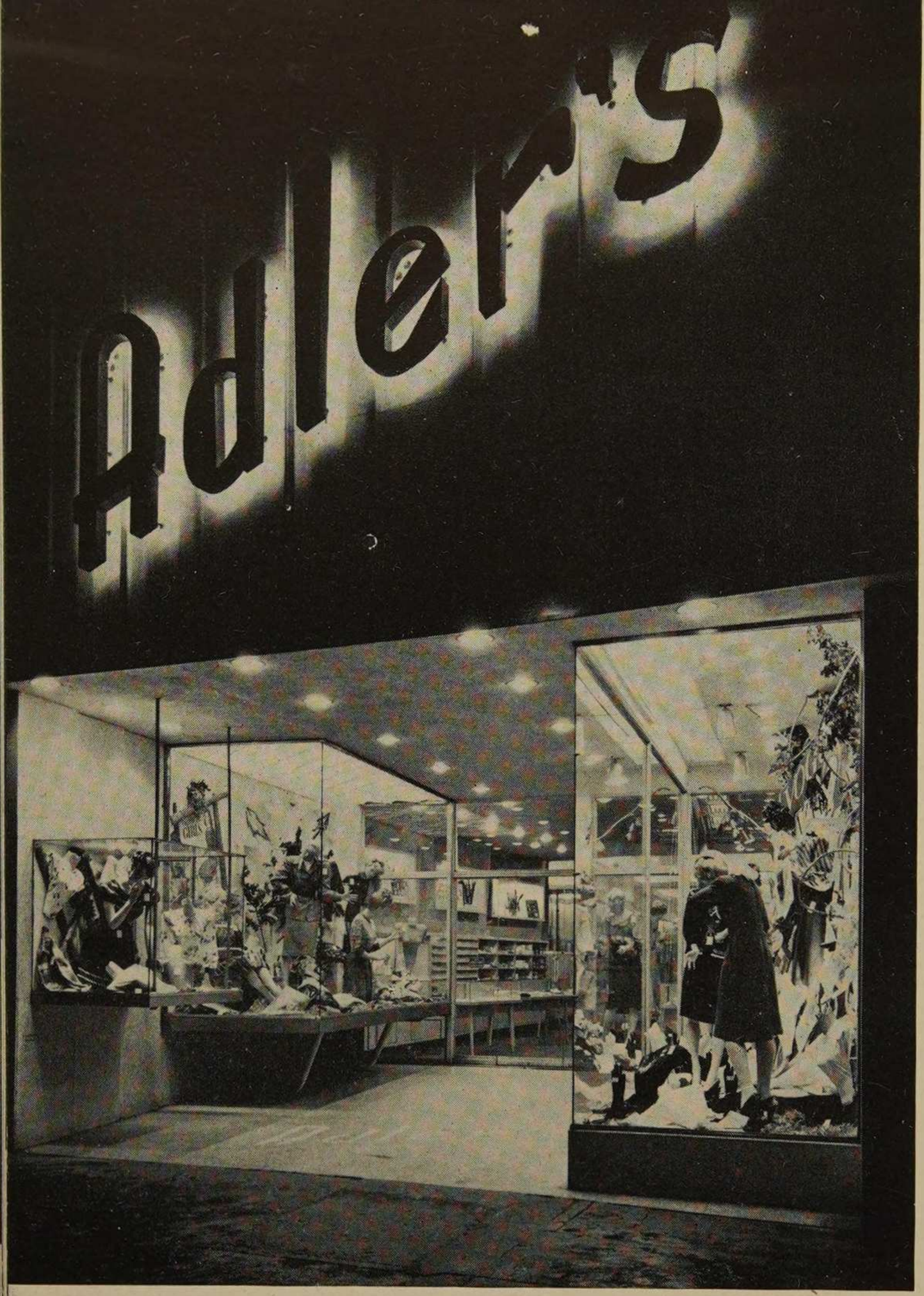
(all photos Lionel Freedman)

JAY LORD,
White Plains, N. Y.

S. J. Glaberson, Architect

The architect solved the problem of a narrow space in a practical way and at the same time created an extremely interesting hat and haberdashery shop. The left wall of the store front is of Ohio limestone (photo opposite page) and is carried through the store proper as is the quarry tile floor. The show case is cantilevered with glass top illuminated from above and the back is the stone of the wall. General illumination is obtained from fluorescent strips concealed behind aluminum egg-crate which is suspended between cypress outriggers (photo above). Due to the store's narrowness there are no counters in front of the cantilevered hat wall cases. The wall to the right is of vertical cypress siding. Lower photo is a close view of the rear of the store. Note interesting screen in front of cash and wrapping counter of pipe frame painted white and natural calf skins laced to it. The plaster wall is painted yellow and the tile floor is green. Floor and wall cases are stained natural mahogany in reddish color.



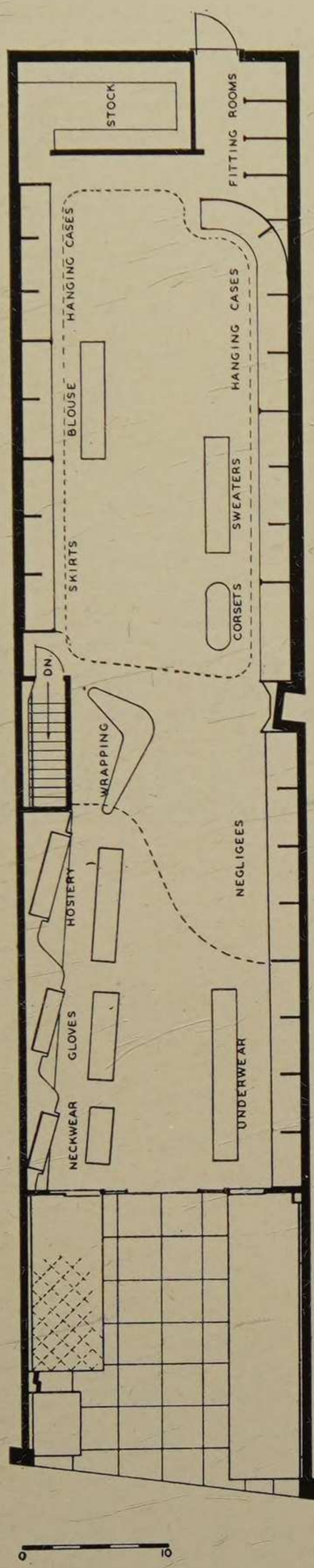


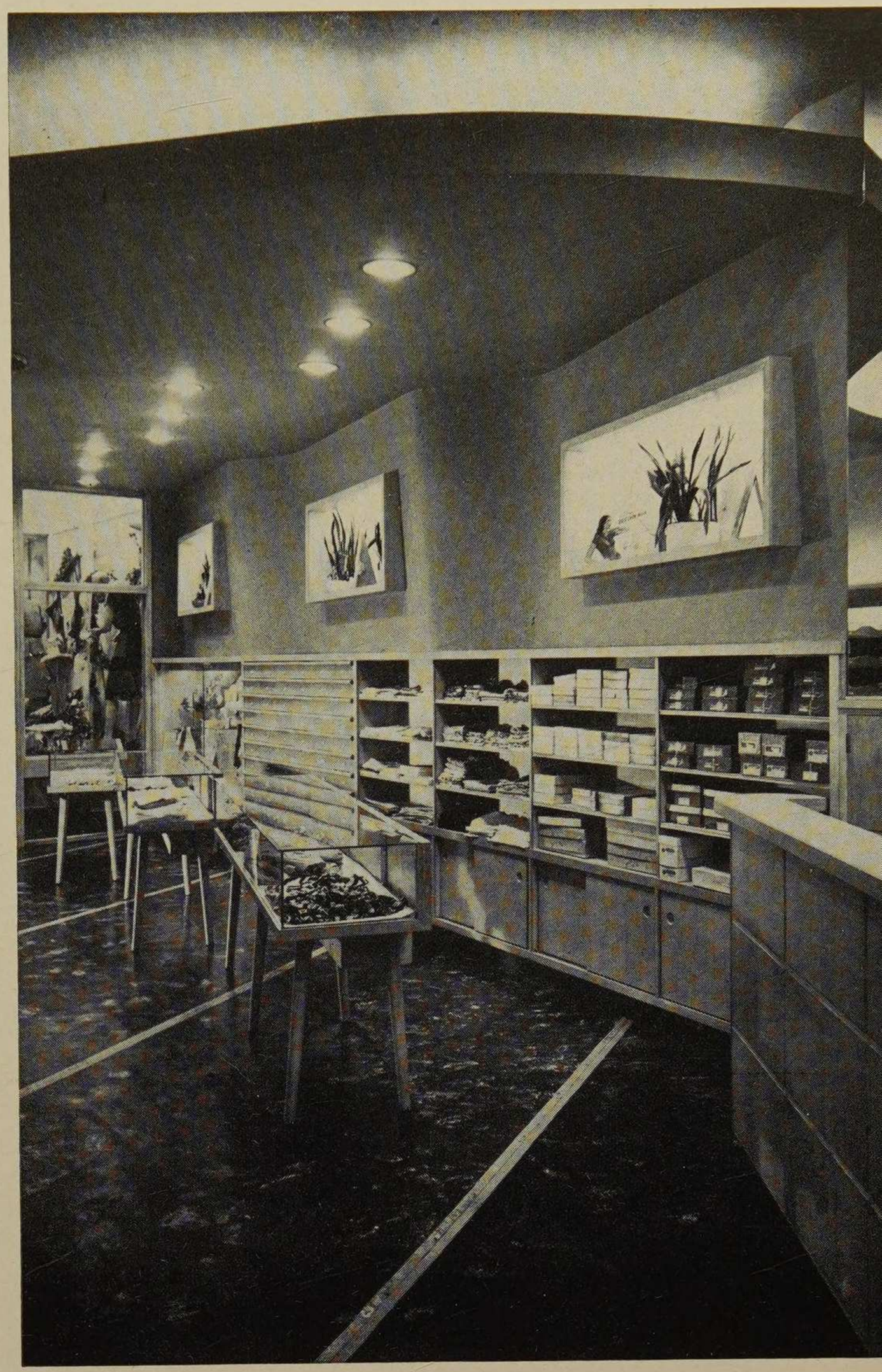
(photo Gottscho-Schleisner)

ADLER'S, Brooklyn, N. Y.

S. J. Glaberson, Architect

An arcade open faced front where the entire store becomes visible from the street. Note cantilevered show case in front of store, and eggcrate ceiling in window to the left (top photo). The curtain wall above wall cases to the left is of corrugated glass (bottom photo). Note general illumination is from fluorescent strips in plaster coves in the ceiling. Ceiling is painted grey with the higher section off white. The linoleum floor is grey with black stripes in the rear of store and black with grey stripes in the front.





ADLER'S, Brooklyn, N. Y. (Continued)

Partial view of front of the store showing cases on legs placed saw toothed fashion and following the breaks in the wall. Illumination is from flush reflectors in the ceiling. Woodwork is oak, ceiling is painted terra cotta and curtain walls are grey.

(all photos Gottscho-Schleisner)

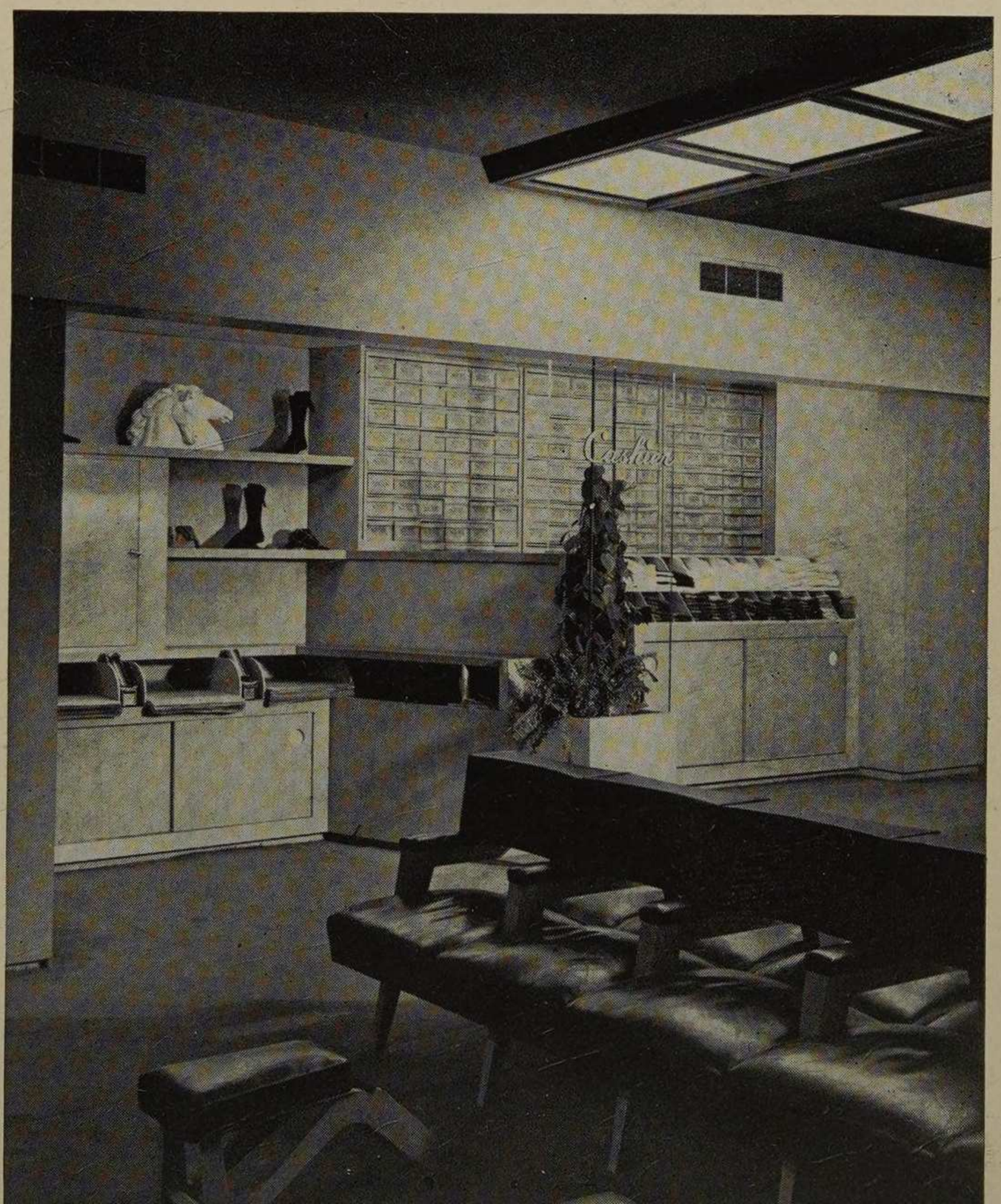
JOHN WARD SHOE STORE, New York, N. Y.

Raymond Loewy Associates, Designers

Believing that design does not have to be Club-room English or sombre for masculinity, the designers have created a modern clean cut shop combining a monochromatic paint color scheme with such materials as wood, stone, brick, bronze and glass. The entrance and show window permit a view of the entire store. The facade is a combination of grey stone and red brick and the vestibule ceiling of honey colored pine curves forward to form the background for the sign in bronze letters. Unfortunately, these details are not shown in the photograph. The left window is cantilevered from the brick wall and extends beyond the glass dividing wall into the store proper. The display window on the right is recessed in the stone wall.

JOHN WARD SHOE STORE, New York, N. Y. (Continued)

Two steps lead down into the selling area proper. To the right is a small hosiery counter with exposed stock. The cashier's counter is adjacent. Some of the shoe stock is kept in "library alcoves" at right angles with the selling floor (top photo). The cashier's counter is fully seen in the bottom photo. Wrapping is not done by a person behind the counter as is usual, but in front of the counter. Woodwork is oak. Custom designed seats upholstered in deep red brown leather and strongly built add to the masculine air (see bottom photo). Carpet is a quiet green. Ceiling in the main area is grey as well as the curtain walls. Frames of light panels are painted white.

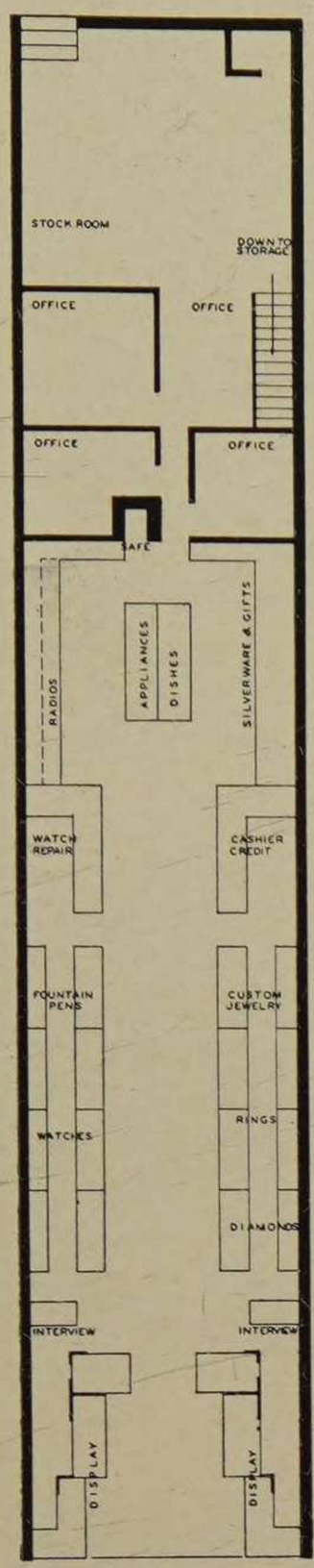


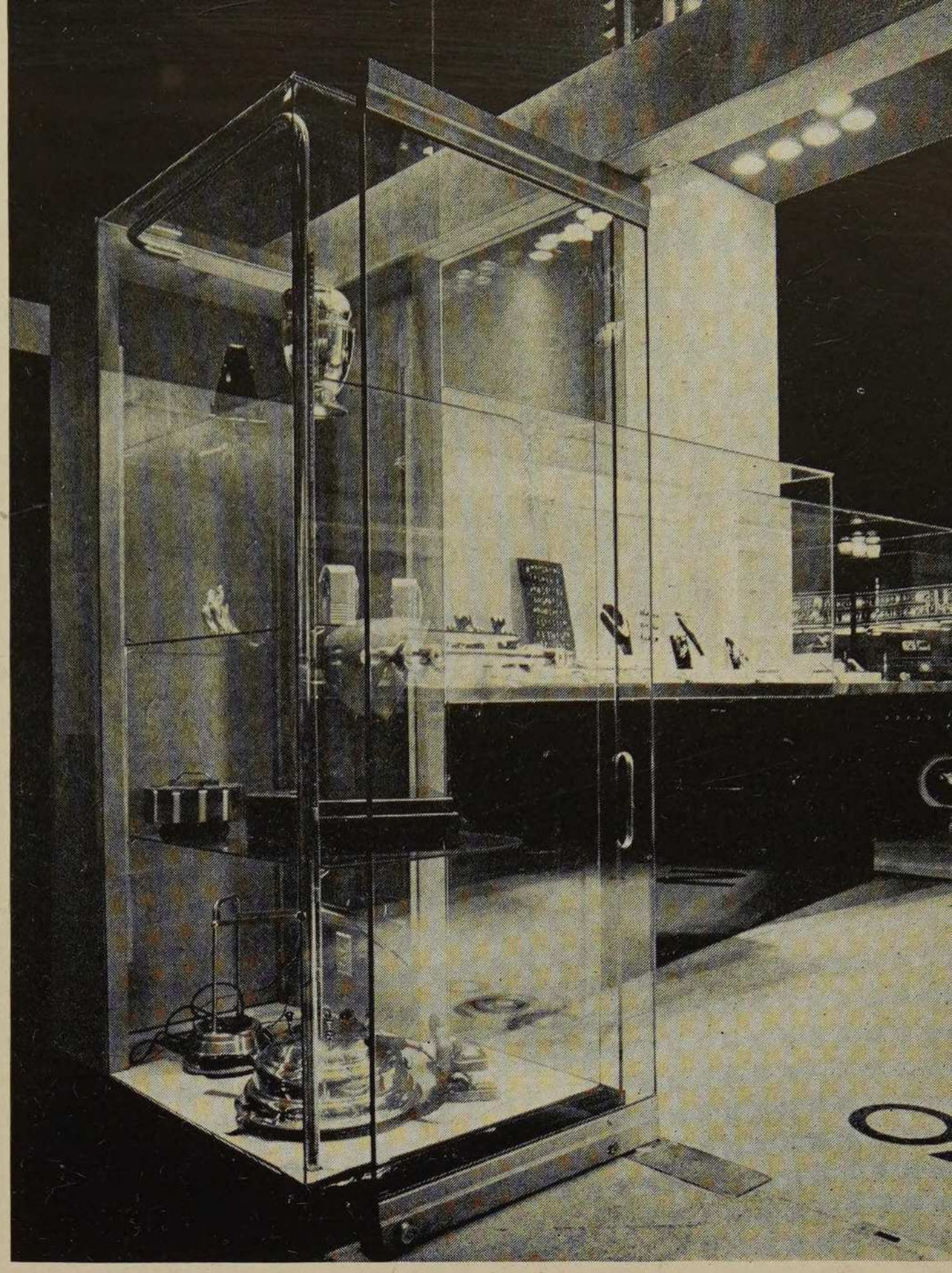
(all photos Jules Shulman)

SHAW'S JEWELRY STORE, Hollywood, Calif.

Raphael S. Soriano, Designer

In these long and narrow premises, Mr. Soriano has designed an exceedingly simple store devoid of curves, projections, etc., that would have made the sales area too narrow for practical use. The design from the building line back to the end of the sales area is symmetrical, (see plan). The front is an arcade type and the interior is visible from the street. Display windows are illuminated by flush reflectors in the vestibule ceiling and through the glass top of the cases. This form of lighting eliminates the unbearable heat common in many jewelry windows where the lighting is within the window itself, (see plan). In upper photo, opposite page is shown a close view of one of the two high display windows on either side of the entrance with a very low base and adjustable glass shelves. Part view of the interior is shown on the opposite page bottom photo. Wall and floor fixtures are light birch. Curtain walls and celotex ceiling are painted light grey with the exception of the back wall which is Chinese red.


STOCK ROOM
DOWN TO STORAGE
OFFICE
OFFICE
OFFICE
OFFICE
SAFE
RADIOS
APPLIANCES
DISHES
SILVERWARE & GIFTS
WATCH REPAIR
CASHIER CREDIT
FOUNTAIN PENS
CUSTOM JEWELRY
WATCHES
RINGS
DIAMONDS
INTERVIEW
INTERVIEW
DISPLAY
DISPLAY

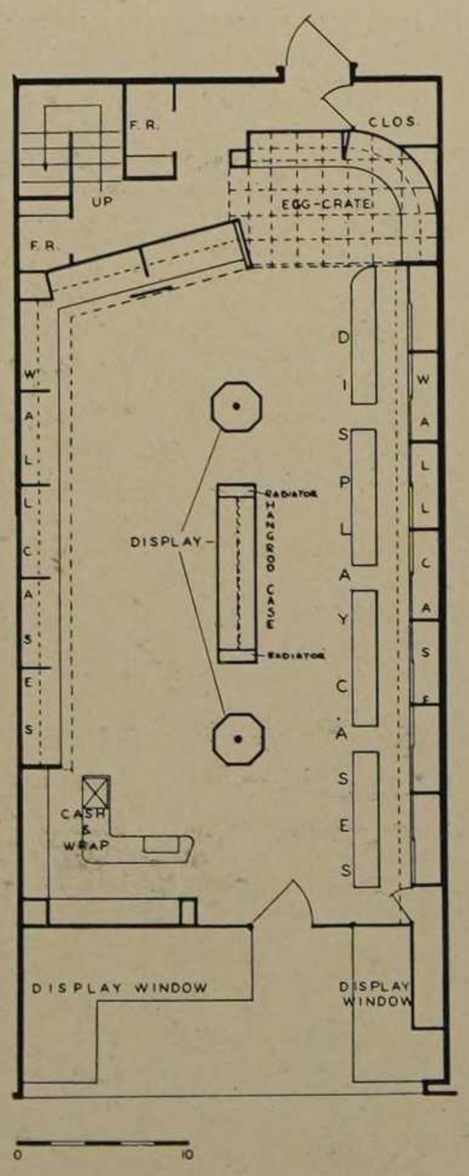


GRUEN WATCH TIME

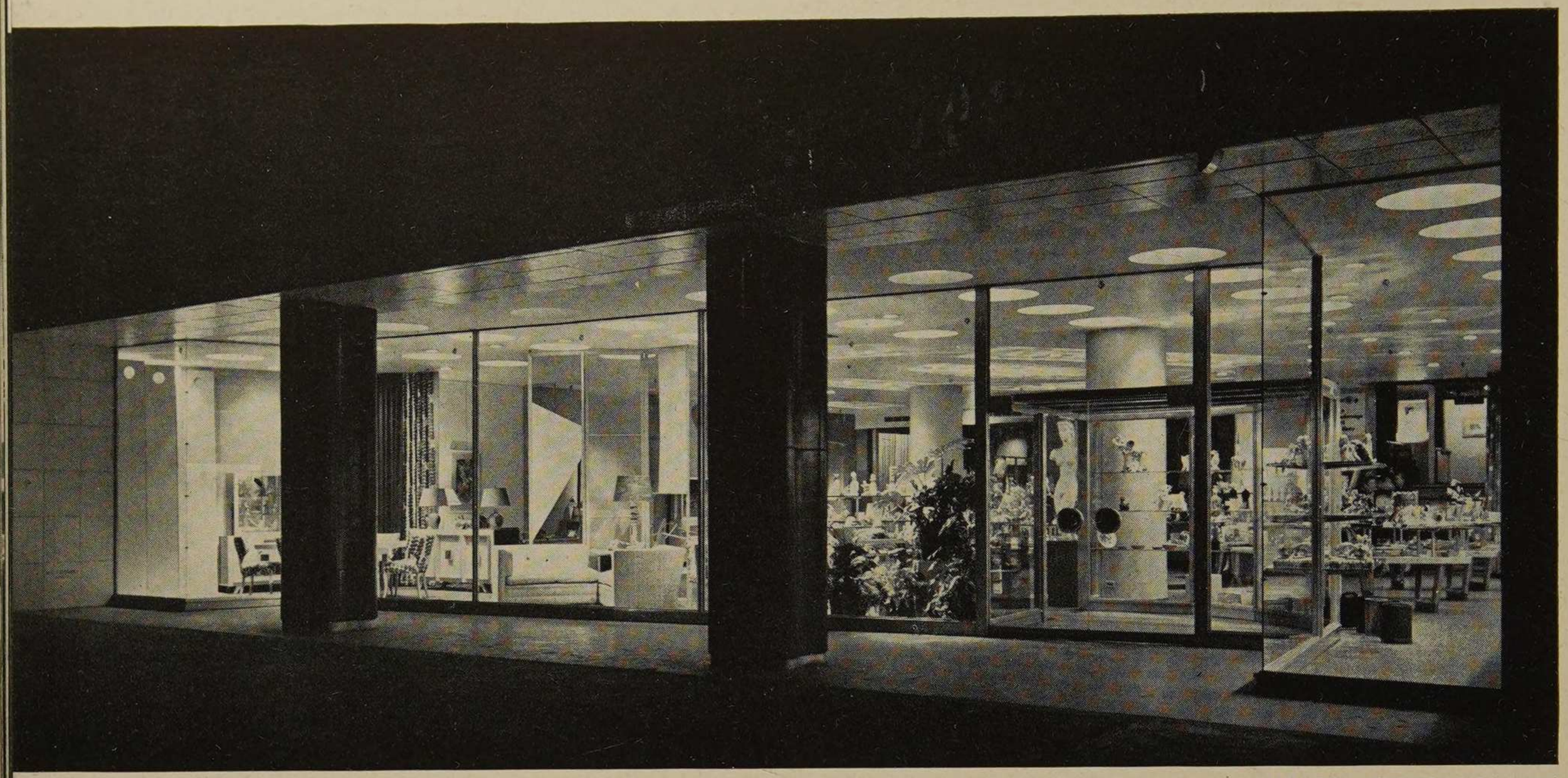
(all photos Gottscho-Schleisner)

SHARLACH'S, White Plains, N. Y.

Jose A. Fernandez, Architect



Confronted with a small space for the amount of merchandise to be displayed, this men's shop was planned to use every available inch of space. For this reason the front is as open as possible allowing at the same time wall space for a hat department behind the large L window in the interior of the store (bottom photo opposite page). Facade material is dark green and white, ceiling is painted chartreuse yellow. One of the best features of the interior is the illumination where every piece of merchandise is instantly seen. A center unit was introduced to gain additional hanging space. Octagonal display cases around existing lally columns covered with the same paper as curtain wall not only are decorative but allow for display of jewelry and small leather goods. Striped wall paper of eggplant and grey-green was used on curtain walls above hangrod cases. To the right (see photo opposite page) curtain walls above wall cases are weldtex painted grey-green. Wall cases and floor cases are pickled oak. Floor is marbleized mastic tile with off white stripes.

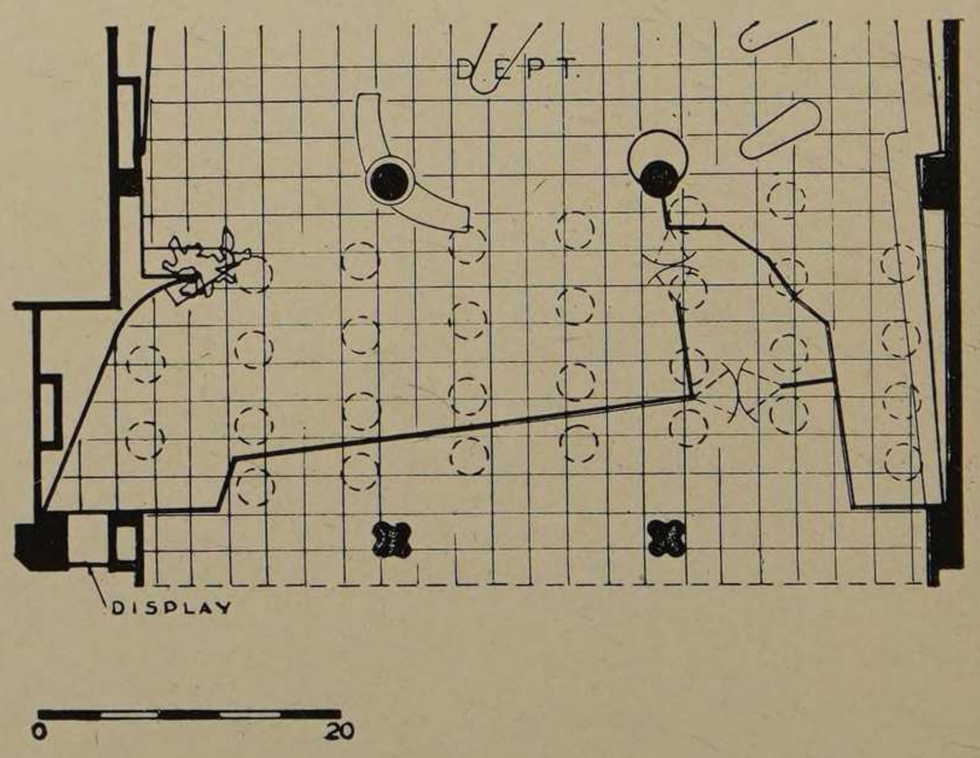


(all photos Gottscho-Schleisner)

MODERNAGE, New York, N. Y.

Jose A. Fernandez, Architect

In this store front for the display of furniture, decorations and knick knacks bulkheads were omitted. Glass dividing partition is carried from a 6" terrazzo base to the plaster ceiling, and the floor is carried into the display and selling area. The glass wall is at an angle and forms a shallow "U" allowing for extra display at either end. To the right (not seen in this photo) the "gifts" counter in the store proper is extended into this glass enclosed space plainly visible from the street. Note glass and aluminum enclosure (see plan). Note large circular light coves in vestibule and carried into store proper.

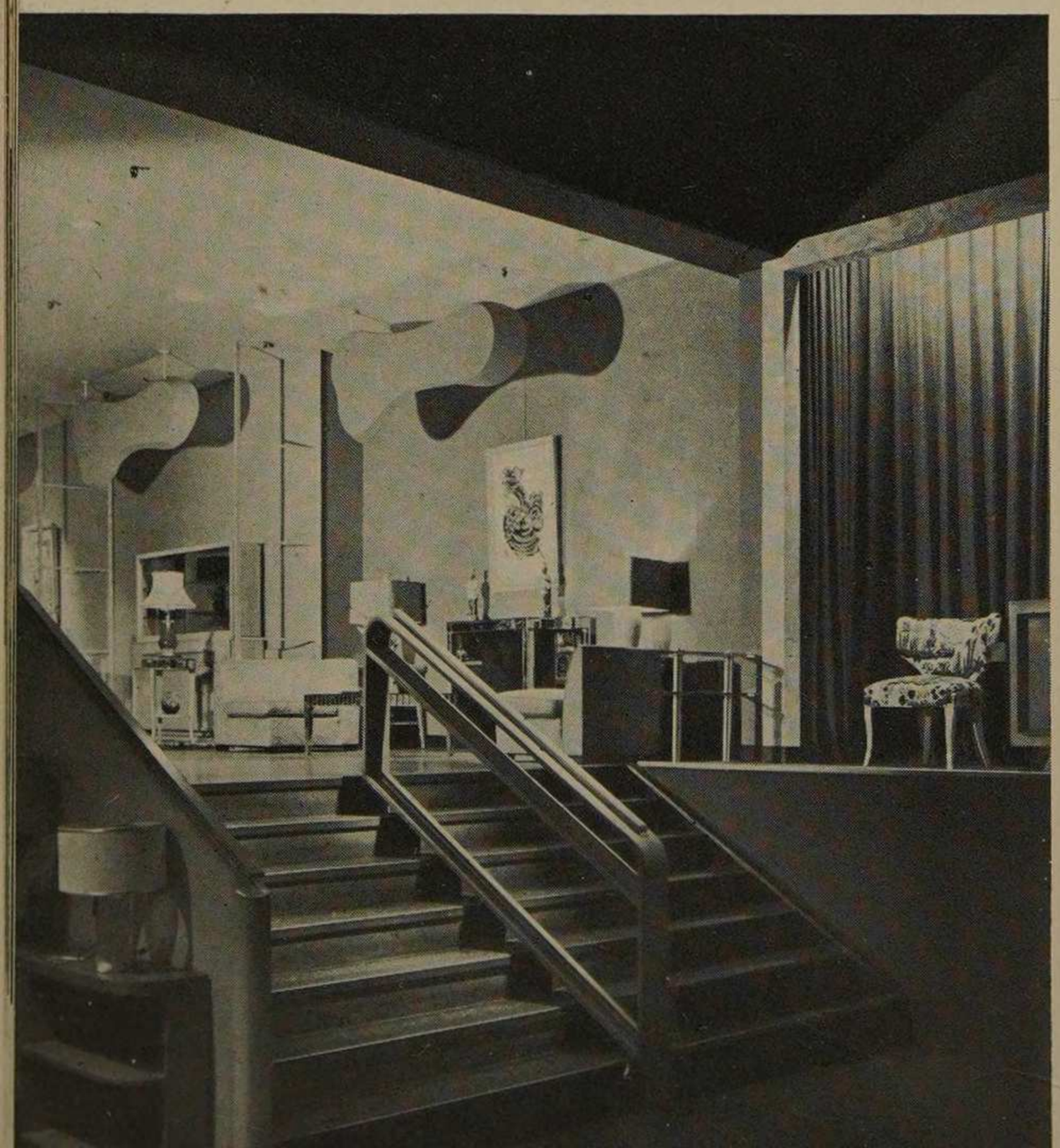


MODERNAGE, New York, N. Y. (Continued)

A close view of the plate glass and aluminum enclosure is shown in bottom photo. This enclosure serves as a "wind breaker" to prevent cold drafts in winter and at the same time is used for display of gifts on ½" plate glass shelves attached to aluminum members, inside the store. This treatment can be seen not only as the customer enters but also from the sidewalk. A partial view of the gift department (top photo) shows wall counter display saw tooth in design with plate glass above. Illumination is concealed behind plaster hood. Center display tables are on legs and have a plate glass shelf on aluminum supports, for additional display. The glass wind breaker enclosure is seen in background. Woodwork is blue-grey and ceiling chartreuse yellow.

MODERNAGE, New York, N. Y. (Continued)

To the left of the gift department (upper photo) on the first floor upper level furniture is displayed in small groups. The walls are broken in saw tooth fashion each section painted a different color and divided by an open wood fin. Note suspended painted metal abstract forms shielding reflectors. A few steps lead from the upper street level down to the main furniture display area (see bottom photo). On this upper level the interior decorating department is also located but not shown in photo. Partial view shows groupings of furniture in front of backgrounds built around existing columns (top photo opposite page). Ceiling in this section is painted blue-black to make sprinkler system pipes, air conditioning ducts and beams less conspicuous. View taken from mezzanine gallery shows staircase with plate glass railing and sample rooms on this mezzanine level (bottom photo opposite page).

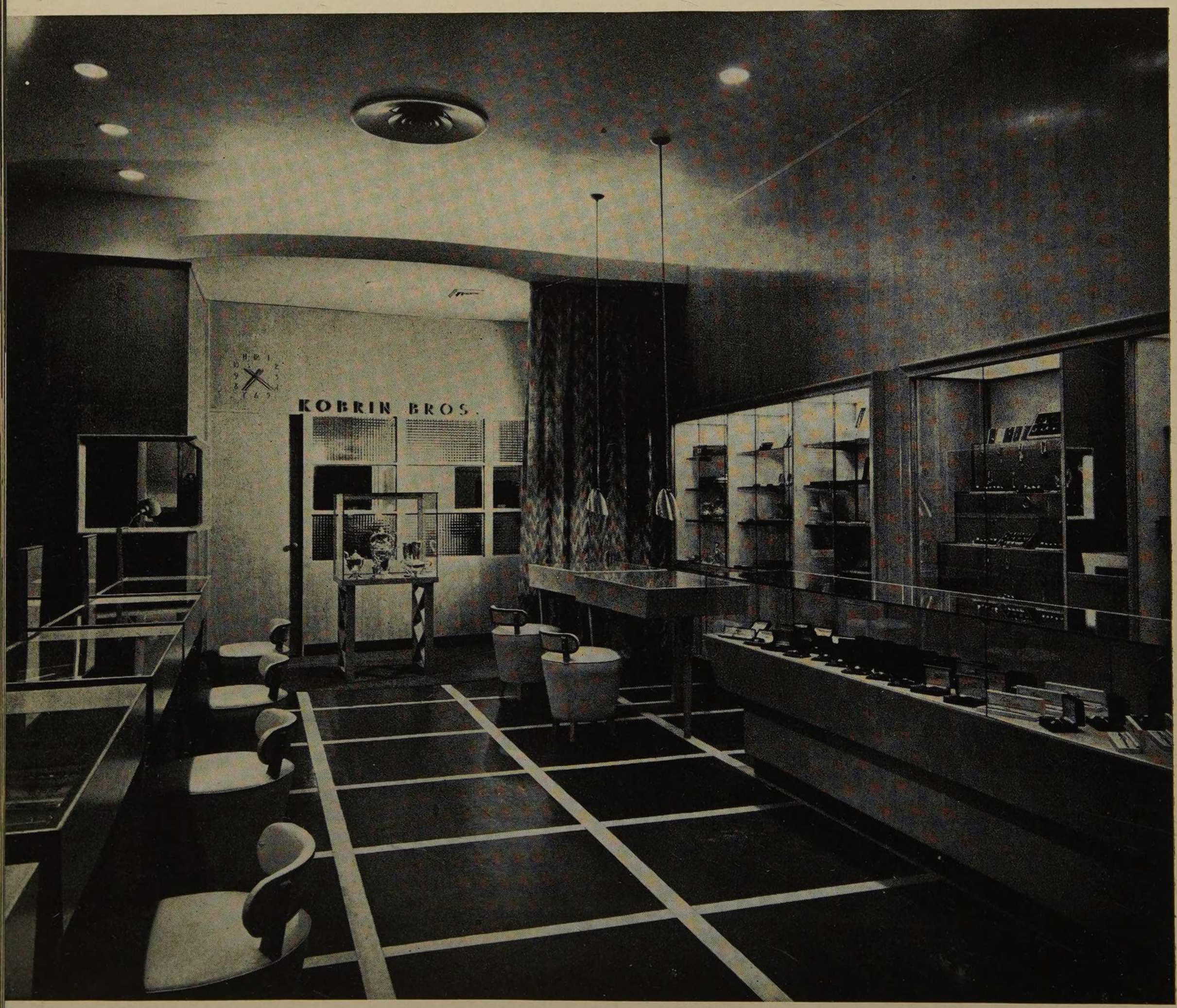


KOBRIN BROS., New York, N. Y.

Jose A. Fernandez, Architect

In this jewelry shop the accent is on simplicity and orderliness. Jewelry is of the better kind and the merchandise was departmentalized in three sections. To the left the expensive jewelry, to the right the costume jewelry, fountain pens, etc., and in the rear right, silverware (see photo below).

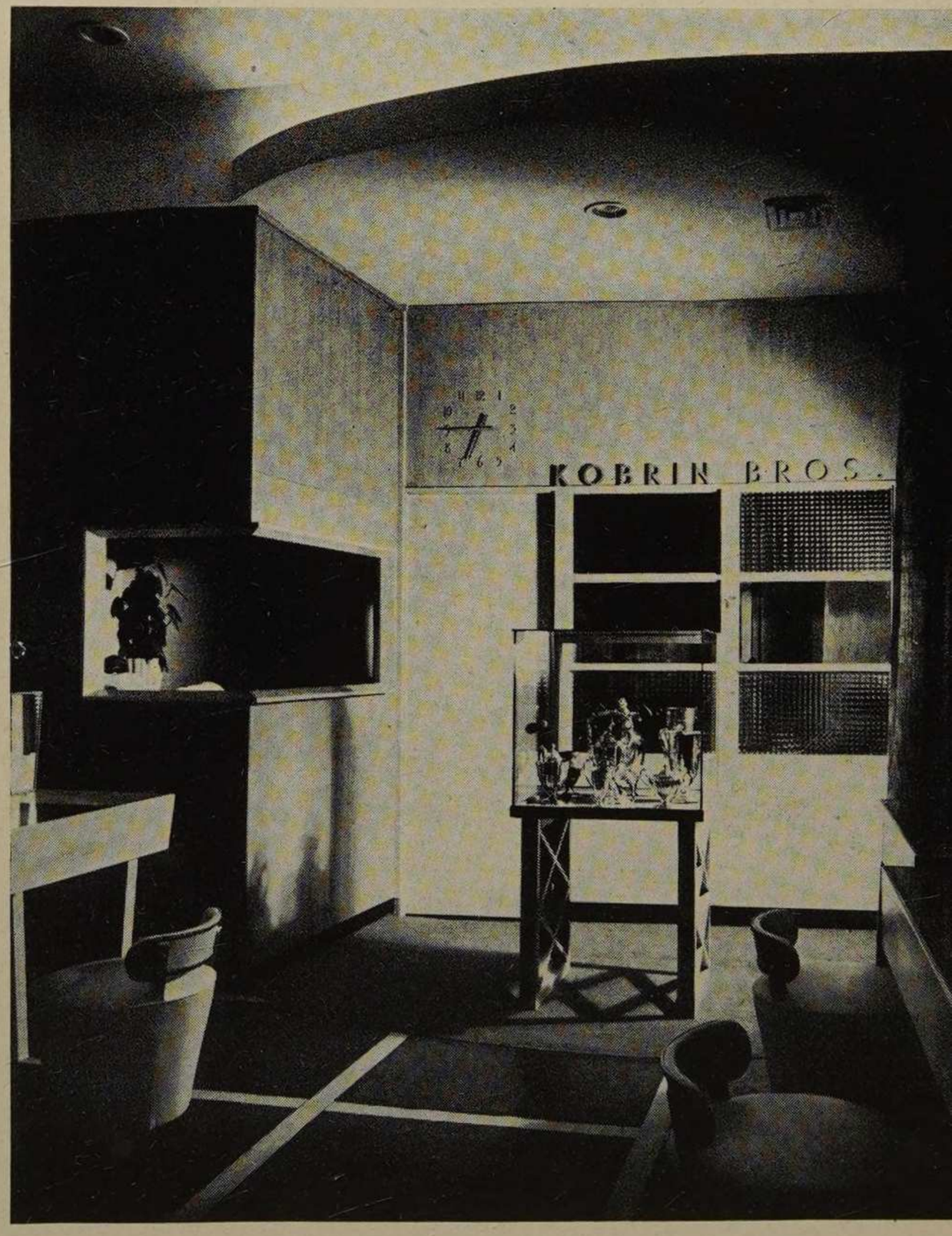
Behind the drapery a small private section is devoted to customers who are planning surprises and wish to keep it secret. All woodwork is pickled oak, floor is black linoleum with white strips and ceiling painted blue grey. In the rear may be seen the offices.



(all photos Gottscho-Schleisner)

KOBRIN BROS., New York, N. Y.
(Continued)

Left side where more expensive jewelry is sold has especially designed hassocks for customer comfort. These are covered in white leatherette (upper photo). Display cases are on legs and each has a small fixed mirror at one end. Stock is in cabinets in wall. Watch repair section in rear has a corner opening. A close view of the rear of the store showing silverware display case. Note grey carpet in this section follows line of dropped ceiling above. Front of store will be remodelled in the future.

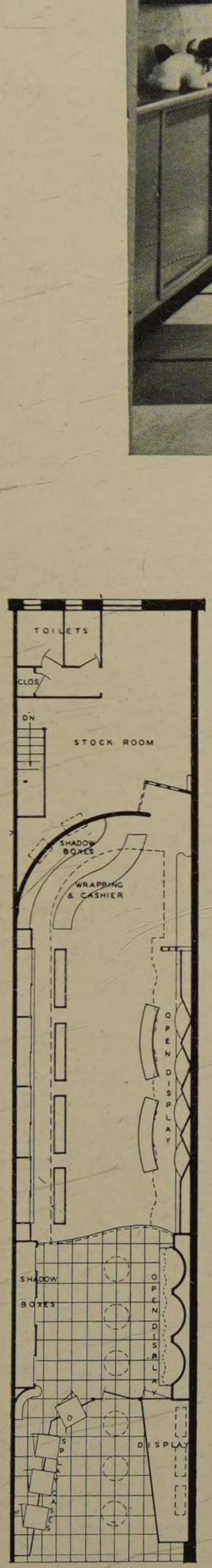


(all photos Gottscho-Schleisner)

LUCY LYNNE CANDY, Rego Park, N. Y.

Jose A. Fernandez, Architect

In a candy store, more than in other stores, the merchandise must be constantly in front of the customer. This store was divided into four sections, store front, (arcade open faced) display area, sales area and stock room (see plan). Show cases of grey glass on pedestals are seen to the left. A plate glass dividing wall is built in the center of these cases allowing half of the case to project into the arcade proper. Illumination is from flush spots in ceiling, through the plate glass tops. Large window to the right is illuminated with fluorescent fixtures with ground glass panels in curtain wall and from incandescent spots in ceiling through glass tops. Terrazzo is rose and facade is grey structural glass with a combination of white and grey squares behind the sign. Arcade ceiling is lemon yellow and carries through into the interior. The exposed neon sign is rose and white. Note light coves continue into store proper.



LUCY LYNNE CANDY, Rego Park, N. Y. (Continued)

Upper photo shows general view looking towards store front. Walls are painted blue-grey. Dropped ceiling is grey, higher ceiling lemon yellow. Floor has royal blue linoleum with wide yellow stripe to give width to the narrow store.

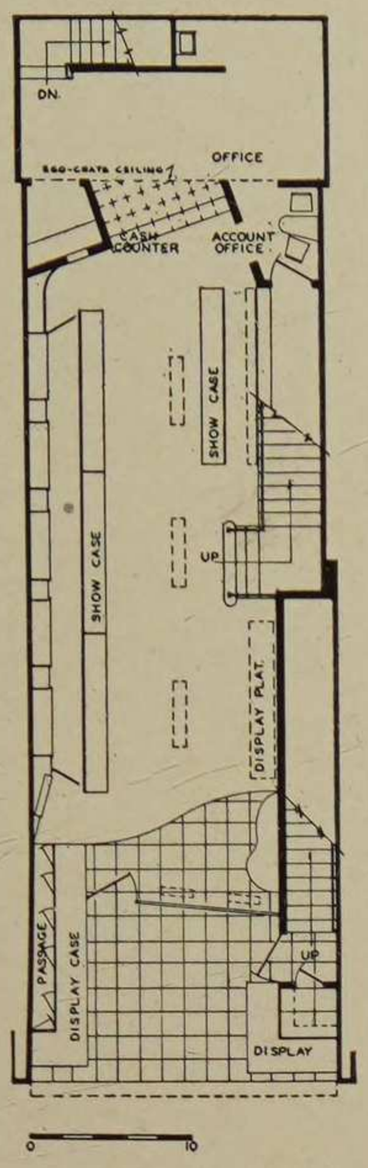
A view of the rear of the store (bottom photo) showing wrapping and writing counters. Curved wall is lemon yellow and counter blue-black.

(all photos Gottscho-Schleisner)

MORRIS STEIGLER, Newark, N. J.

Jose A. Fernandez, Architect

The photograph above demonstrates how the entrance to floors above may be placed behind a case and not on the building line in order to gain frontage (see plan opposite page). The entire store may be seen from the sidewalk as there is only a sheet of glass from floor to ceiling dividing the arcade from the sales floor. Two suspended plate glass and aluminum display cases allow for additional display. Note low display case to the right. All illumination is from spots in ceiling and through glass tops of cases to eliminate heat in windows thus preventing damage to watches. Facade material is grey structural glass. Much of the space was taken up by the new staircase to the electrical appliances department above (see photo opposite page) consequently floor cases are on legs to create an impression of width. Wall cases are illuminated by continuous fluorescent strips behind protruding light baffle. Wall paper is a soft gold and white Marbalia and rest of walls painted pearl grey. Floor is dark blue linoleum with deeper stripe. All woodwork is pickled oak. Ceiling is pale yellow.


DN.
EGG-CRATE CEILING
OFFICE
CASH COUNTER
ACCOUNT OFFICE
SHOW CASE
UP
SHOW CASE
DISPLAY PLAT.
PASSAGE
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UP
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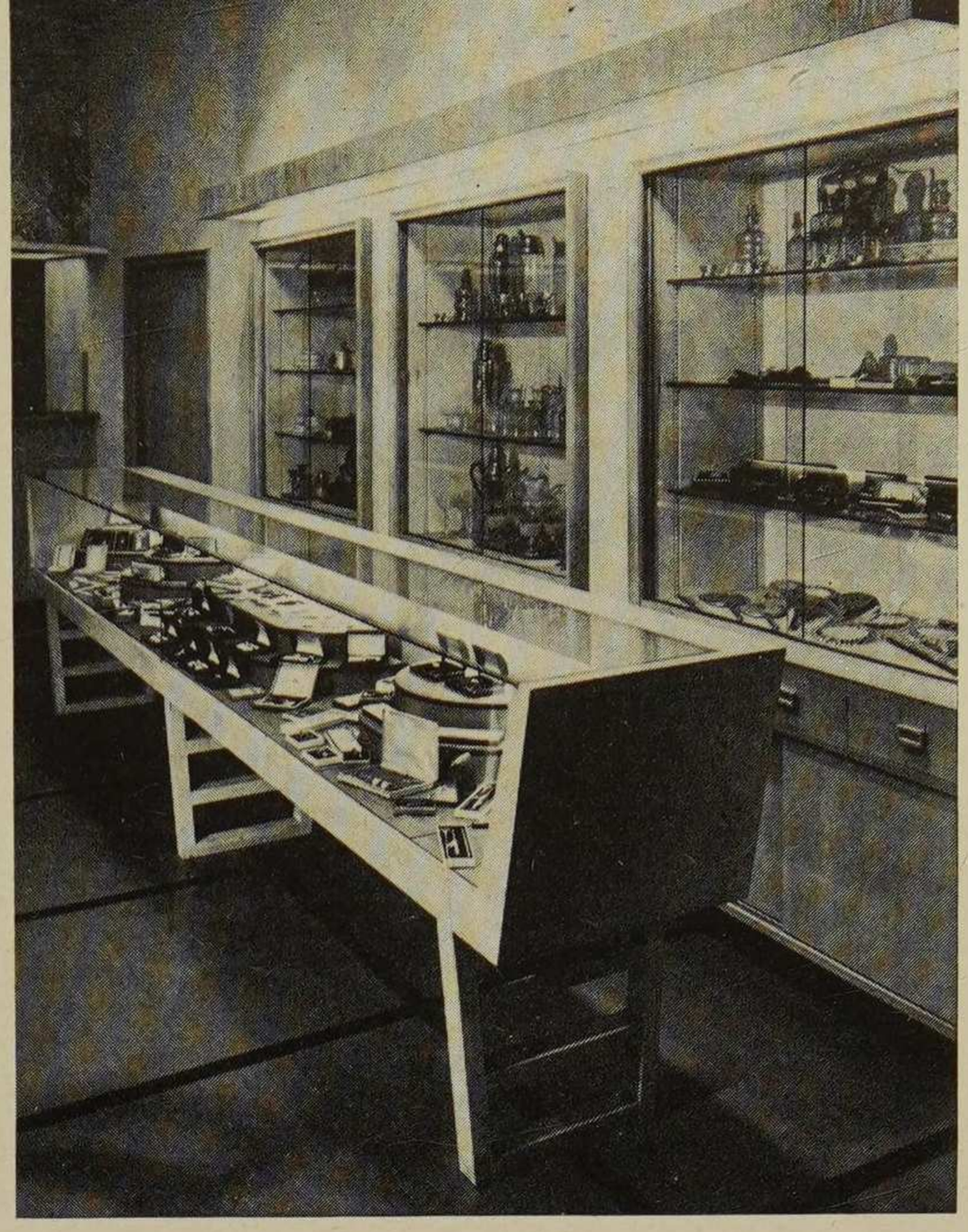
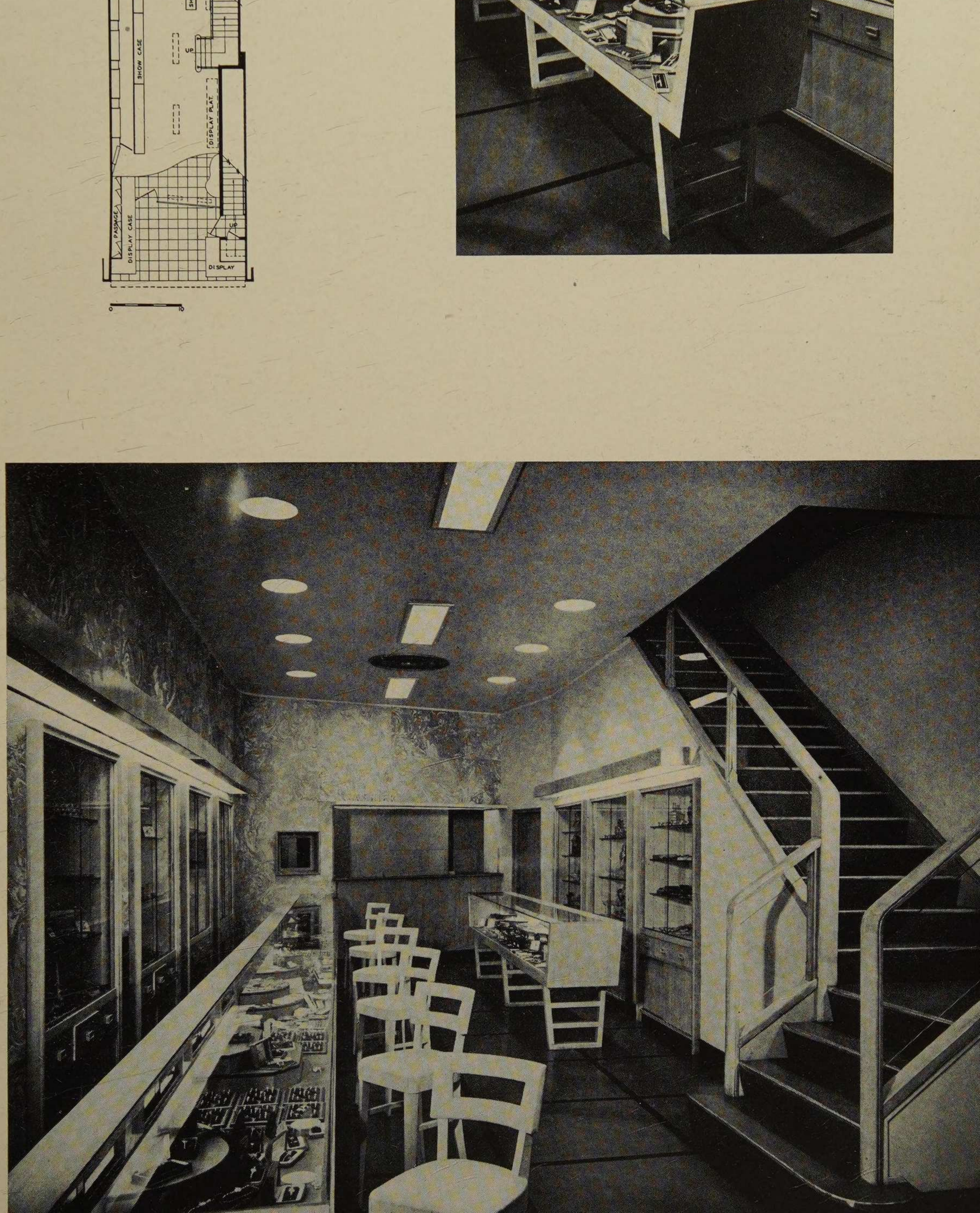




(all photos Richard Garrison)

WALLACHS, White Plains, N. Y.

Olindo Grossi, Architect
Burke & Kober, Designers

There are two entrances to this store each on a different street. Upper photo shows glass dividing walls placed back a few feet from the building line. There is no display except for a low platform behind the glass. Note stone wall. A more conventional entrance is shown in lower photo. Note unglazed T.C., veneer cut in brick form.

WALLACHS, White Plains, N. Y. (Continued)

Partial view of the store is shown above. Note how center hang-rod island case is smartly tied up with sport shirts display cabinet. At rear of photo the shoe department is partly seen. Hangrod cases are built in curved wall, and ceiling is dropped over this section. This is a well planned mens' shop with a pleasant atmosphere for gracious buying.

WALLACHS, White Plains, N. Y.
(Continued)

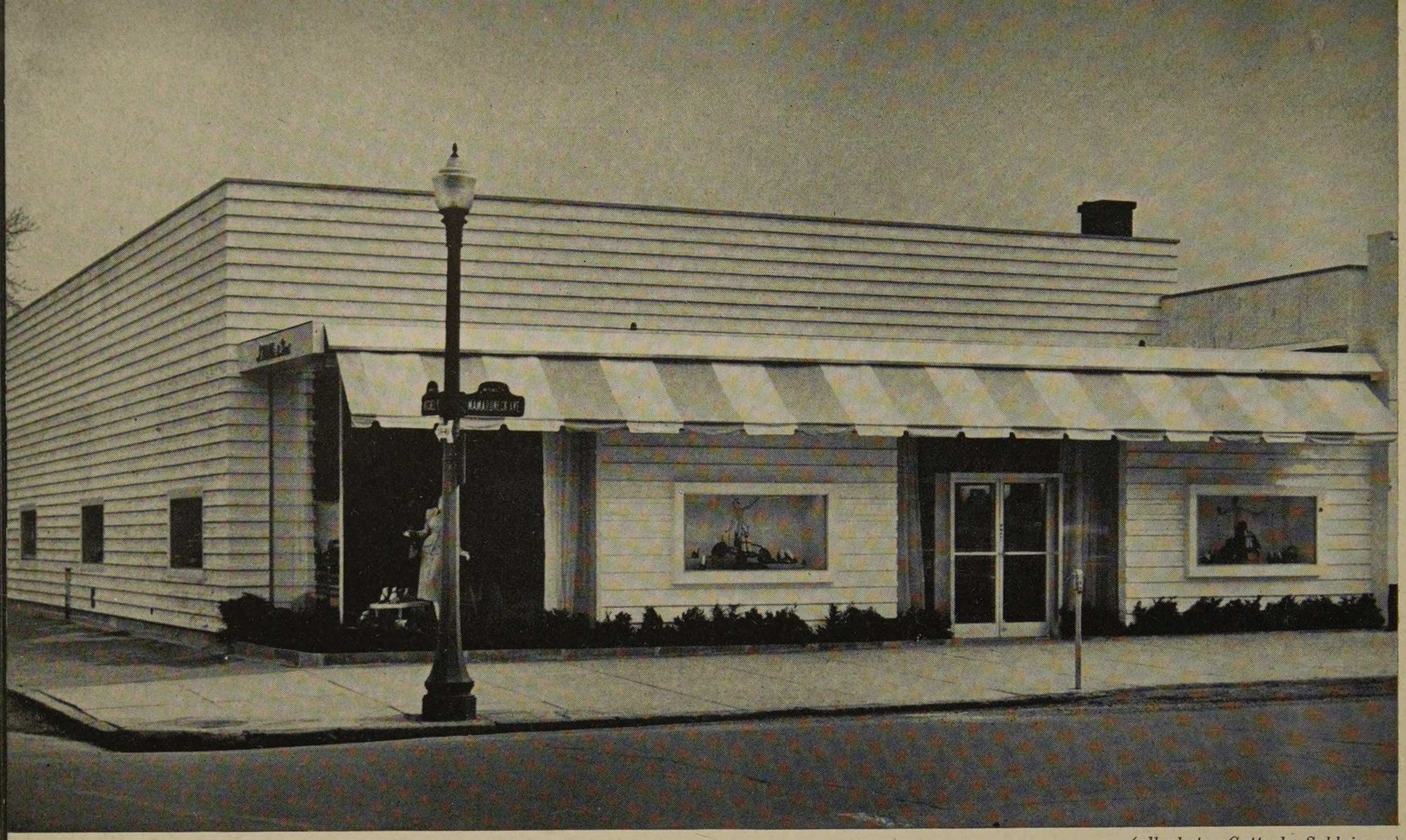
In photo left top is shown a close view of the hose, pajama, jewelry and tie departments. Particularly interesting is the way the ties are displayed in an open cabinet for customer selection and handling. Note dividing glass fins. Stock is kept in lower drawers. To the left the hat department is simply designed. Triplicate mirror allows full view to customer. Note unusual display table and to the right wall display of ski caps. Additional shirt and tie floor cases are shown in right top photo. Note open cabinet display of shirts between two tie cases. Illumination is from suspended swivel reflectors.

(photos Ben Schnall)

ANNENBERG & ERICKSON, FLORISTS, New York, N. Y.

Kaplan & Neivert, Architects

Flower shops are seldom architect designed, therefore good display, lighting, etc., are rare. This open faced front allows complete visibility of the entire interior. Door leading to apartments above is well handled in relation to the entire front. To the right part of the store interior is shown. Corrugated transite provides an attractive background. Note refrigerator in back of store.

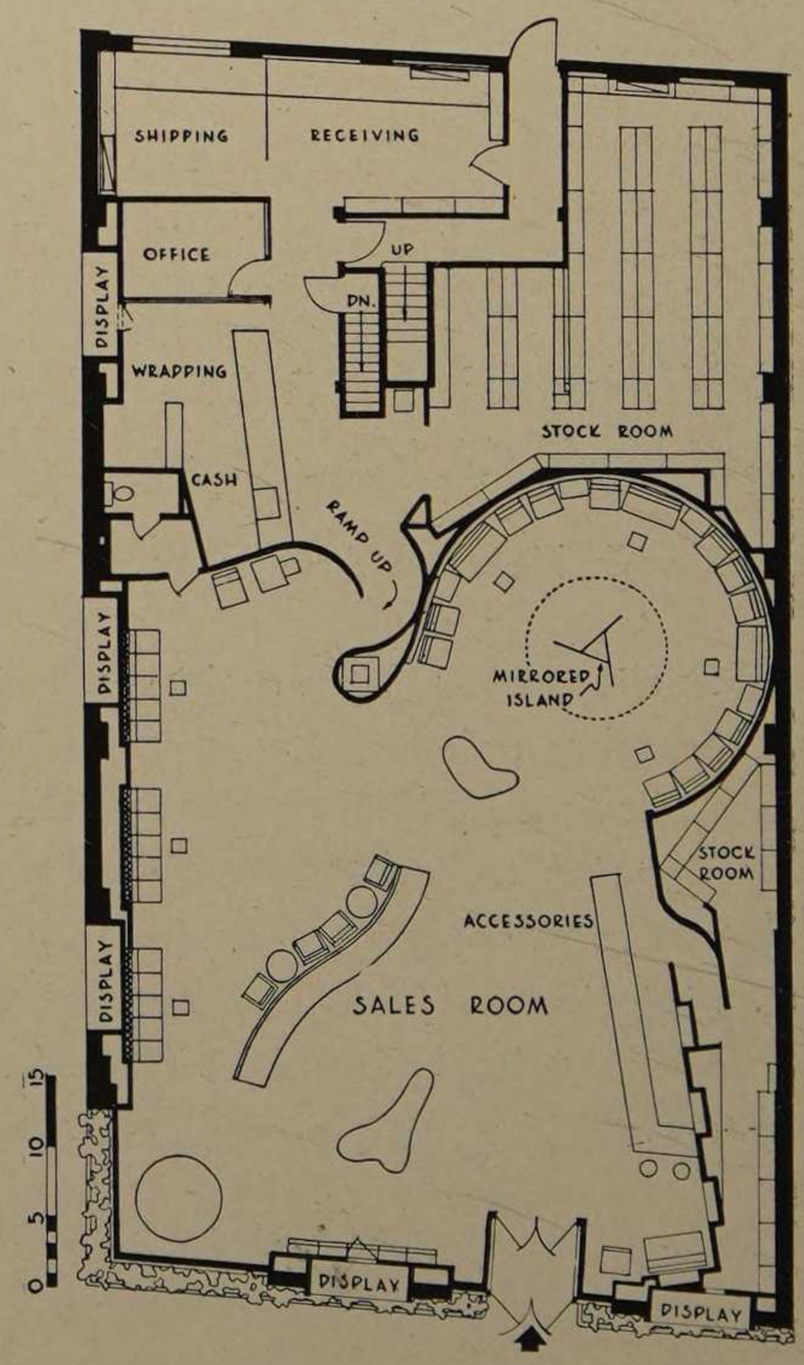


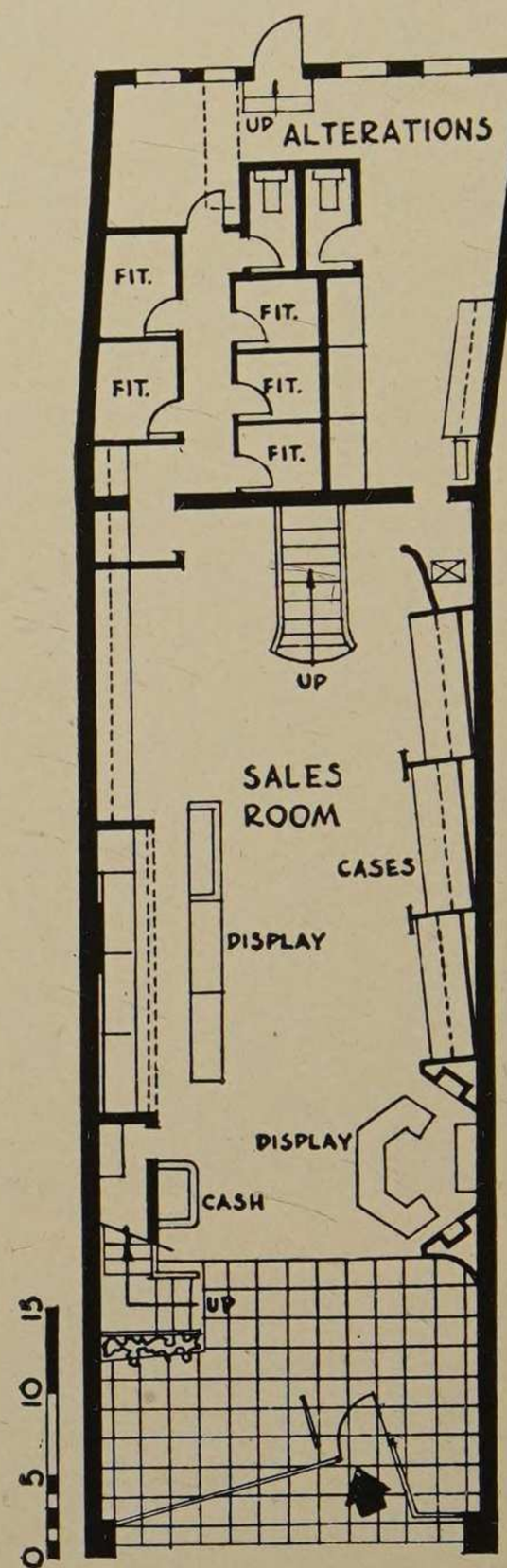
(all photos Gottscho-Schleisner)

I. MILLER SHOES, White Plains, N. Y.

Carson & Lundin, Architects

A very happy solution to a ladies' shoe shop in a suburban town. The building is of brick painted white and commands attention from the passerby. Note awning in oversized contrasting stripes. A large glass section at the extreme left with display platforms behind allows a good view of interior. Note small displays on either side of entrance doors. Part of interior looking towards entrance and glass corner is shown in upper photograph on opposite page. Note display rack on wall. Especially built settee in graceful lines in the center of the store serves a decorative as well as practical purpose (bottom photo opposite page). It is also a background for the webbed chairs on the other side. Note circular section in back of store with mirror in center. Handbag department is very attractive.





(all photos Gottscho-Schleisner)

MESSINGER'S,
New Rochelle, N. Y.

Jose A. Fernandez, Architect

Two small stores were converted into a larger one in this very old building. The front is open faced (see photo opposite page). The treatment of the second floor allows for visibility of this area from the street. Ceiling is of lightly stained birch slats and curves up to second floor glass wall forming plant box with concealed illumination. Note rose painted metal letters on pins. Structural glass is used in the façade. The top photo shows a general view of the interior looking toward the street. Dropped section in ceiling with light coves on either side conceals opening where partition dividing two smaller stores was removed. Existing celotex ceiling in store showing to the left was extended to the other section and painted yellow. Note striped paper in three pastel shades. A close view of the jewelry and handbag section. Walls are pale rose and woodwork pickled oak. Note how terrazzo floor and slat wood ceiling are carried from the exterior into the display area. Hangrod cases in saw tooth shaped wall have mirrors in between. Light baffles above wall cases and mirror frames are painted off white (bottom photo).

(all photos Jan Hankowski)

SELBY SHOE CO.,
Palm Beach, Fla.

Igor Polevitzky, Architect

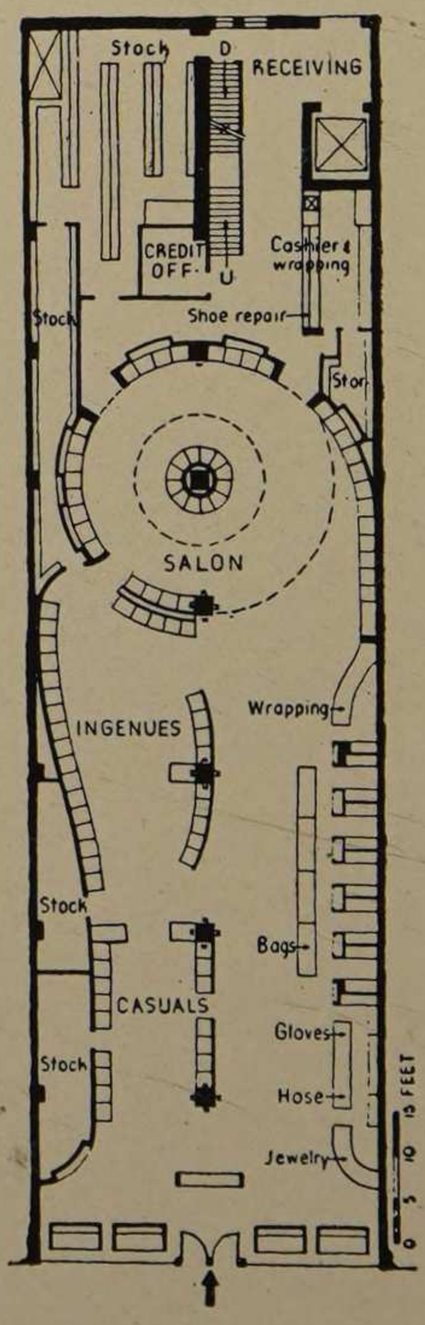
A very effective arcade open front (photo opposite page) where good materials and simple lines have been used. Wall to the right and projecting beyond adjacent building is of marble. By omitting any construction above display window the architect has achieved a wider looking and more attractive store. The soffit above the handbag display case is carried out into the arcade and almost to the building line. Note how marble veneer of arcade and display shadow boxes continue past plate glass dividing wall also lucite letters illuminated from below (lower photo). A partial view of the rear of store. Note figure "8" cold cathode tube above display (upper photo).

(all photos Jacob Selman)

I. MILLER SHOES, Philadelphia, Pa.

Geo. W. Neff, Architect

Two narrow buildings were brought together very effectively in this ladies' shoe shop. The upper section is veneered with white marble. This very open front is symmetrical in design and display is achieved by two glass cases on bronze legs right behind the plate glass partition on either side of the glass entrance doors (see photo above). Four departments each with its own stock area have been correlated on the street floor, these departments were originally planned for two floors. Two views on the opposite page show how neat the store is. Note the four display cases facing the street as seen from the interior. Part of handbag and hosiery department is seen to the left of upper photo. Drawers for stock in cabinet behind floor cases. A pleasant vista is the circular department in the back of the store (bottom photo opposite page). A mushroom upholstered seat has been built around the existing column. This with the circular light cove above is the center of the composition in this circular department.

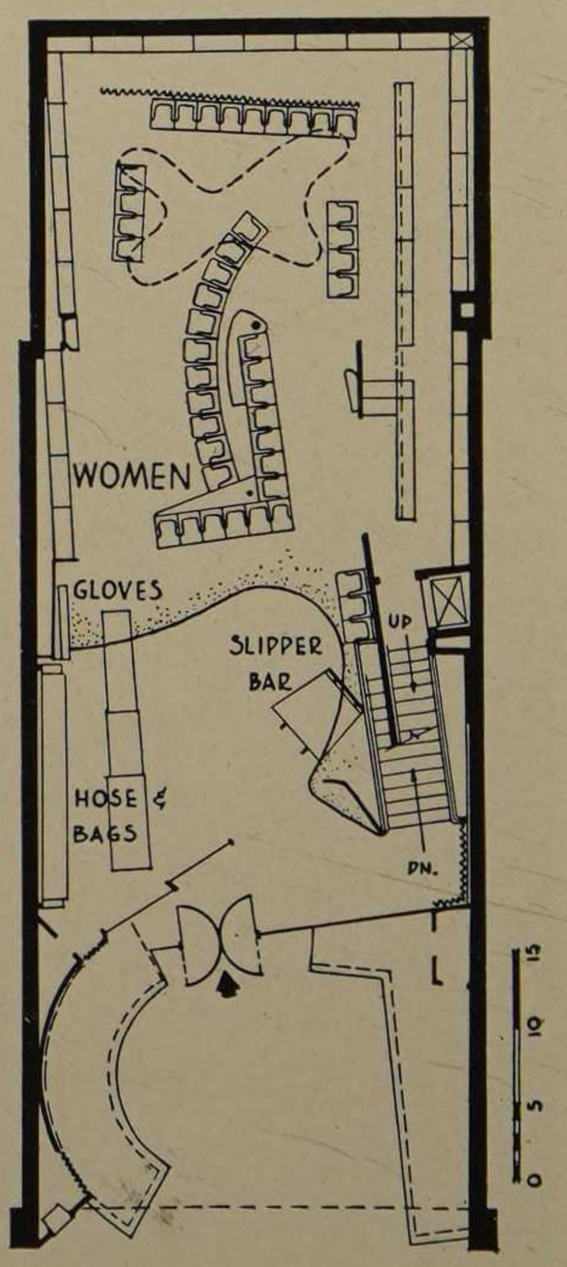


(all photos Ben Schnall)

THOM McAN SHOES, Hempstead, N. Y.

Lester C. Tichy, Architect

For the first time in this organization's history men's women's and children's shoes have been housed under one roof. There is enough display in the store front to take care of the three departments. The street level floor is used for women while the interesting staircase shown to the right (top photo opposite page) and near the front of the store permits men to do their shopping in some degree of privacy. The handbag, hosiery and glove section is located at the very front of the store. Note interesting wood background behind handbags (bottom photo opposite page).

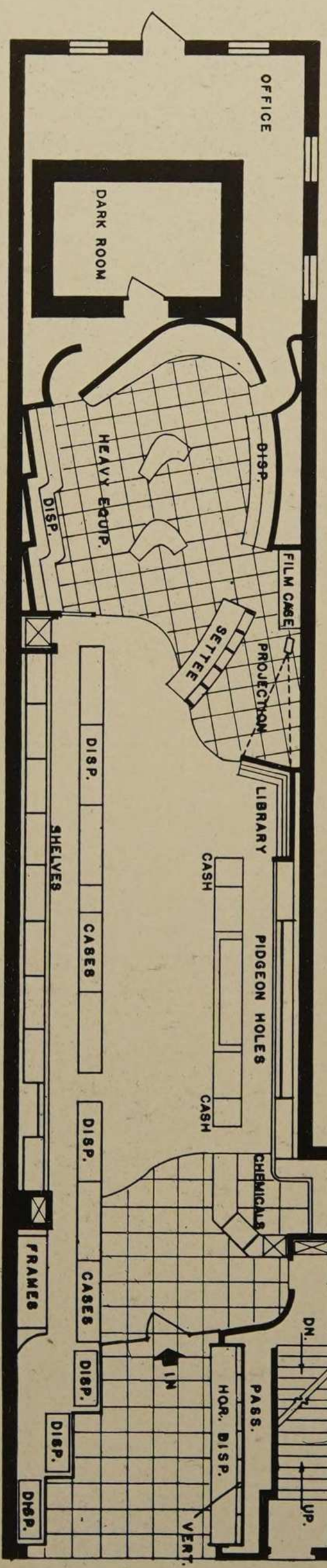


boys · girls

PHOTO ART CO., Trenton, N. J.

Jose A. Fernandez, Architect

Heavy equipment is displayed on tables behind the saw tooth glass partition, cameras, lens, etc., in the case shown to the left. Terrazzo floor is black and plaster ceiling clear yellow (photo below). Part of store interior looking toward its entrance (bottom photo opposite page). Note book display case to left. Film rolls are housed in diamond shaped pigeon holes. In the majority of photographic shops large display photos are placed at random all over the store. Here this display is controlled. Note large wood panels projecting from the curtain walls. Ceiling is grey, walls are fern green, floor black with dark green stripes.



(all photos Gottscho-Schleisner)

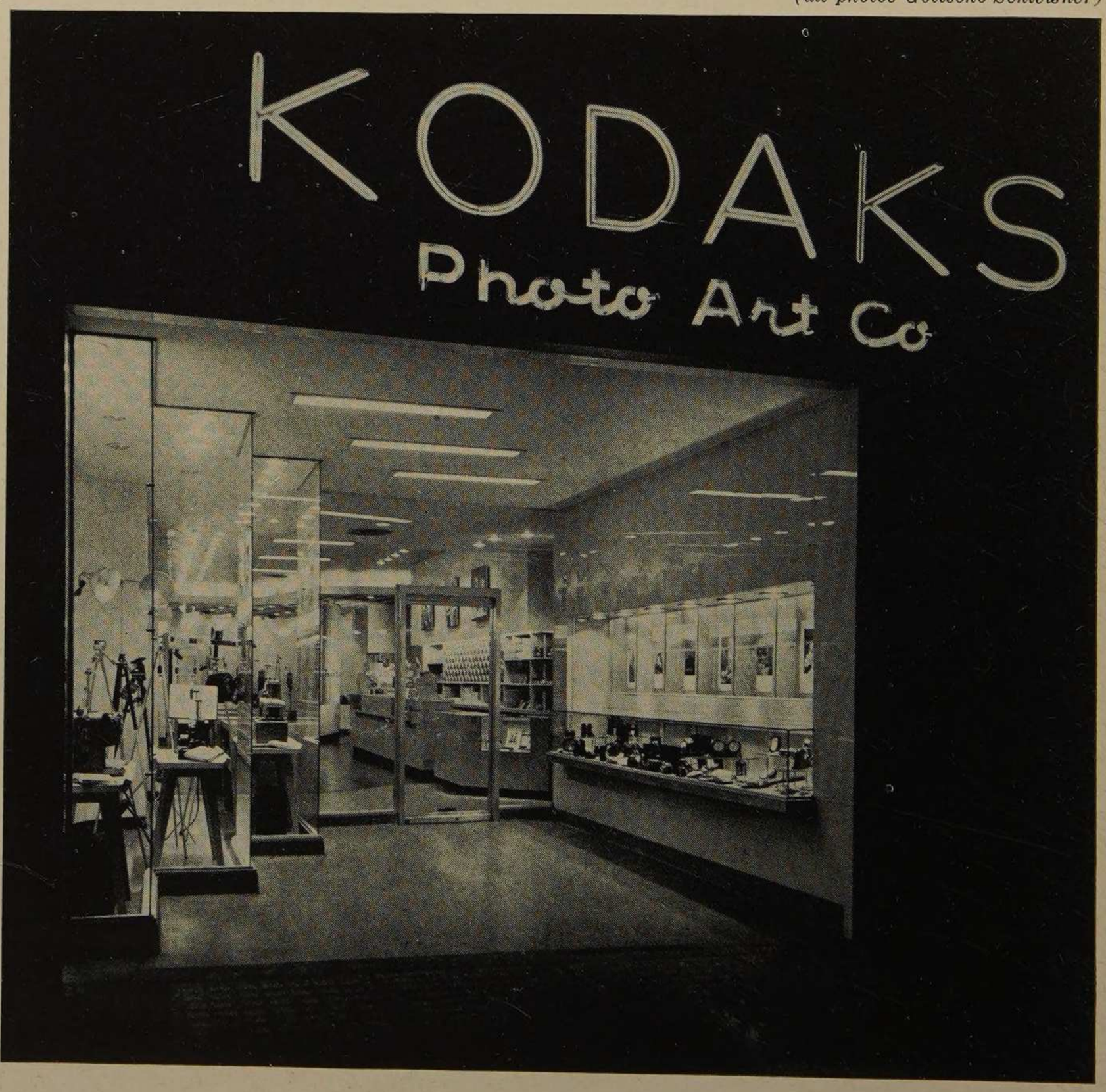
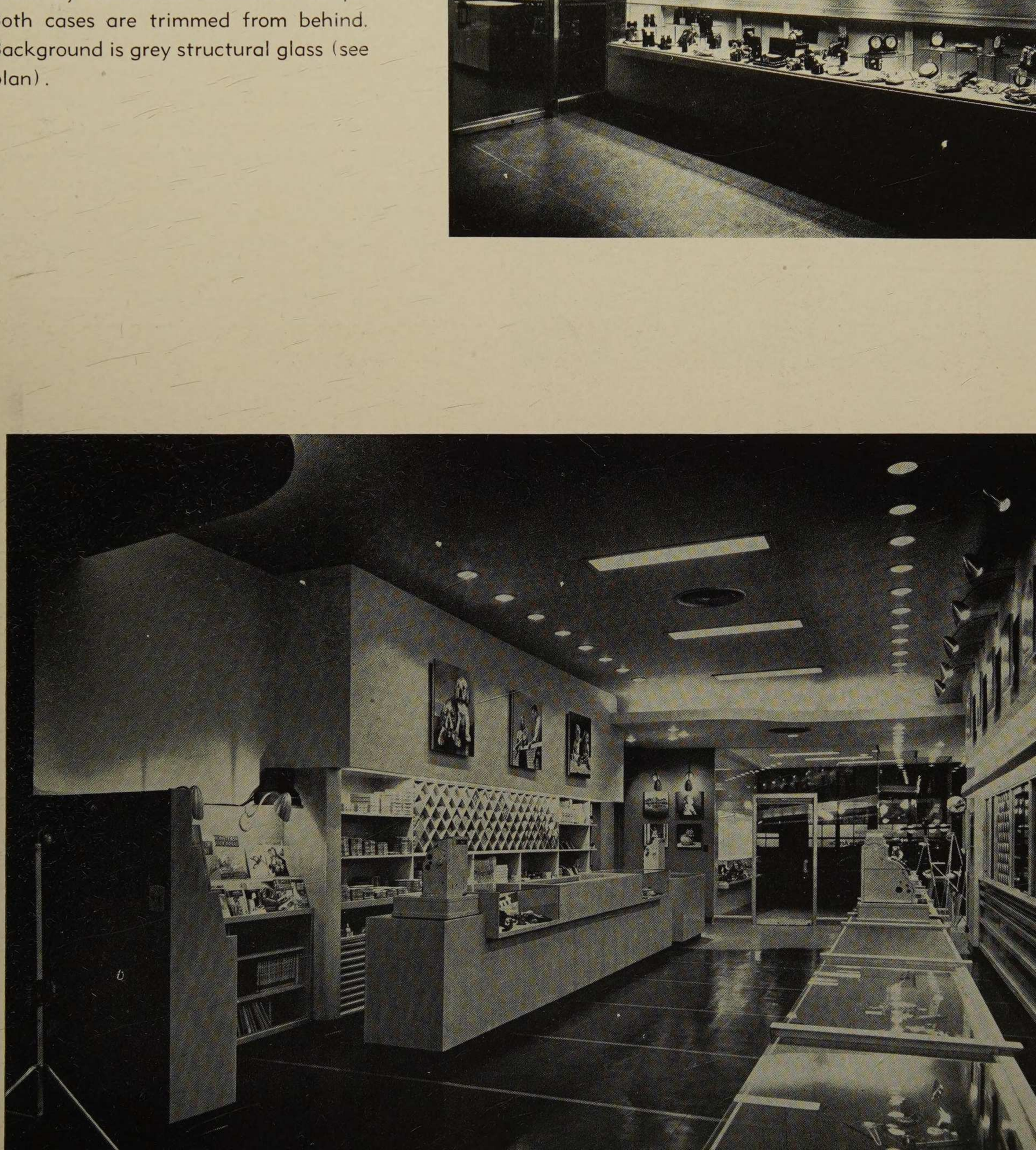


PHOTO ART CO.,
Trenton, N. J. (Continued)

Close view of case display in store arcade. Small merchandise is shown in case which protrudes partly beyond the wall. Illumination is from above the recessed soffit. Note display of photos above case illuminated from above and below by concealed fluorescent strips. Both cases are trimmed from behind. Background is grey structural glass (see plan).



(photos Gottscho-Schleisner)

PHOTO ART CO., Trenton, N. J.

(Continued)

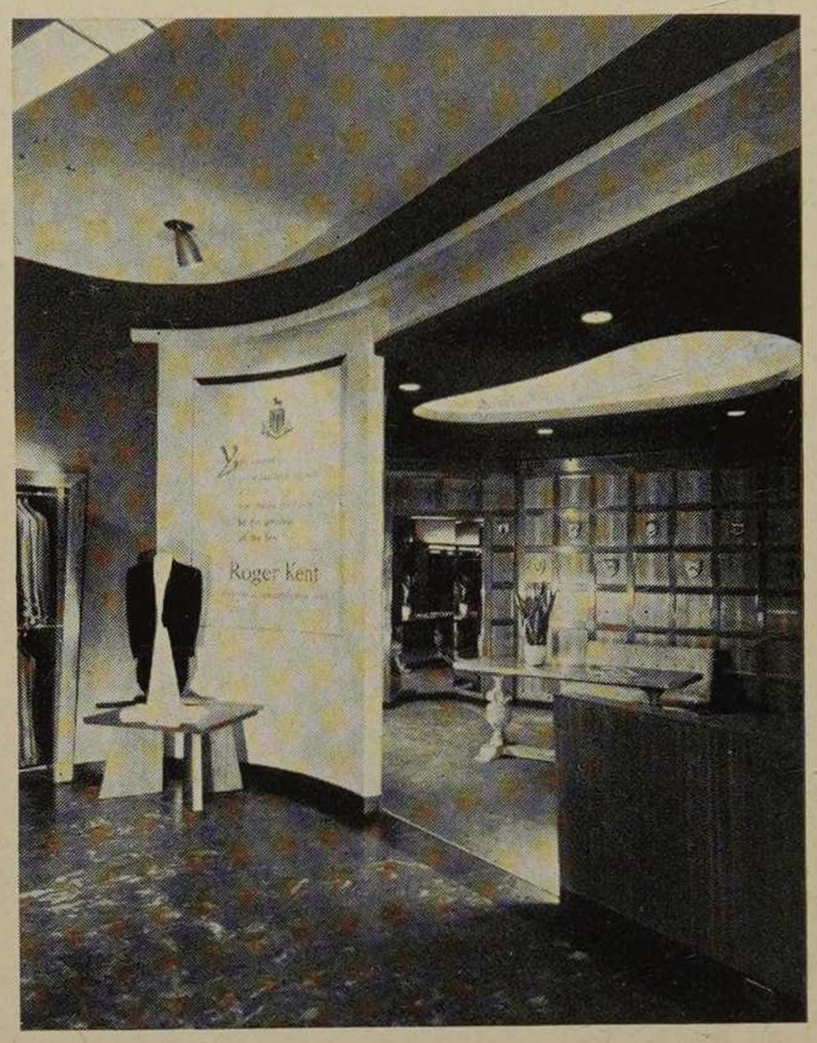
A view taken from the bulky merchandise department in rear of store (upper photo). A plate glass and pickled oak partition in squares, with a couch covered in green python leatherette in front separates a small projecting screen for prospective buyers and at the same time others in the store are able to watch the demonstration through the glass. This may result in a sale on the spot or in yearnings that eventually culminate in the sale of a "movie camera." Floor in this section is black marbleized rubber tile. A partial view looking toward this department (bottom photo). Merchandise is displayed on tables, (see page 288 for detail) and wall counters. Note dropped wood eggcrate ceiling painted off white. Walls are painted brilliant yellow.

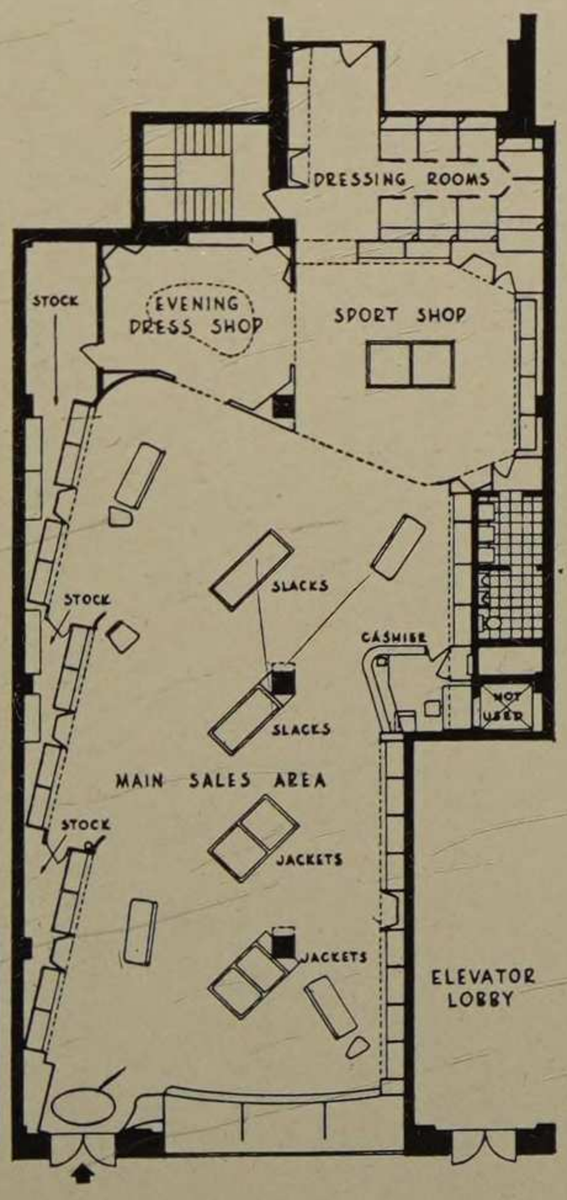
ROGER KENT, New York, N. Y.

L. G. Sherburne Associates, Architects

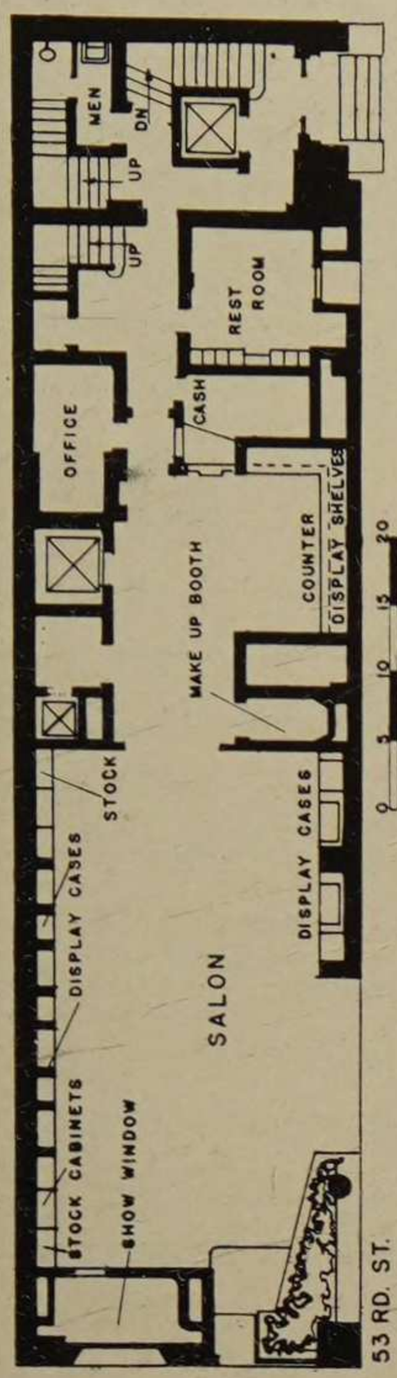
Some men's store owners still insist on a subdued design for the store front (closed type) and a dignified decorous feeling in the interior. Such a store is this unit of a chain in New York City. The front is of grey marble veneer with bronze trim and signs. Note crests on either side of entrance to imply "English" background (see top photo). A panelled room is seen from the main floor where formal clothing is sold. Decorative crests on panels add further feeling of refinement to the wall (center photo). A general view of the main sales area is shown in bottom photo. Lighting and treatment of cases are excellent and in the spirit of today.

(photos Ben Schnall)





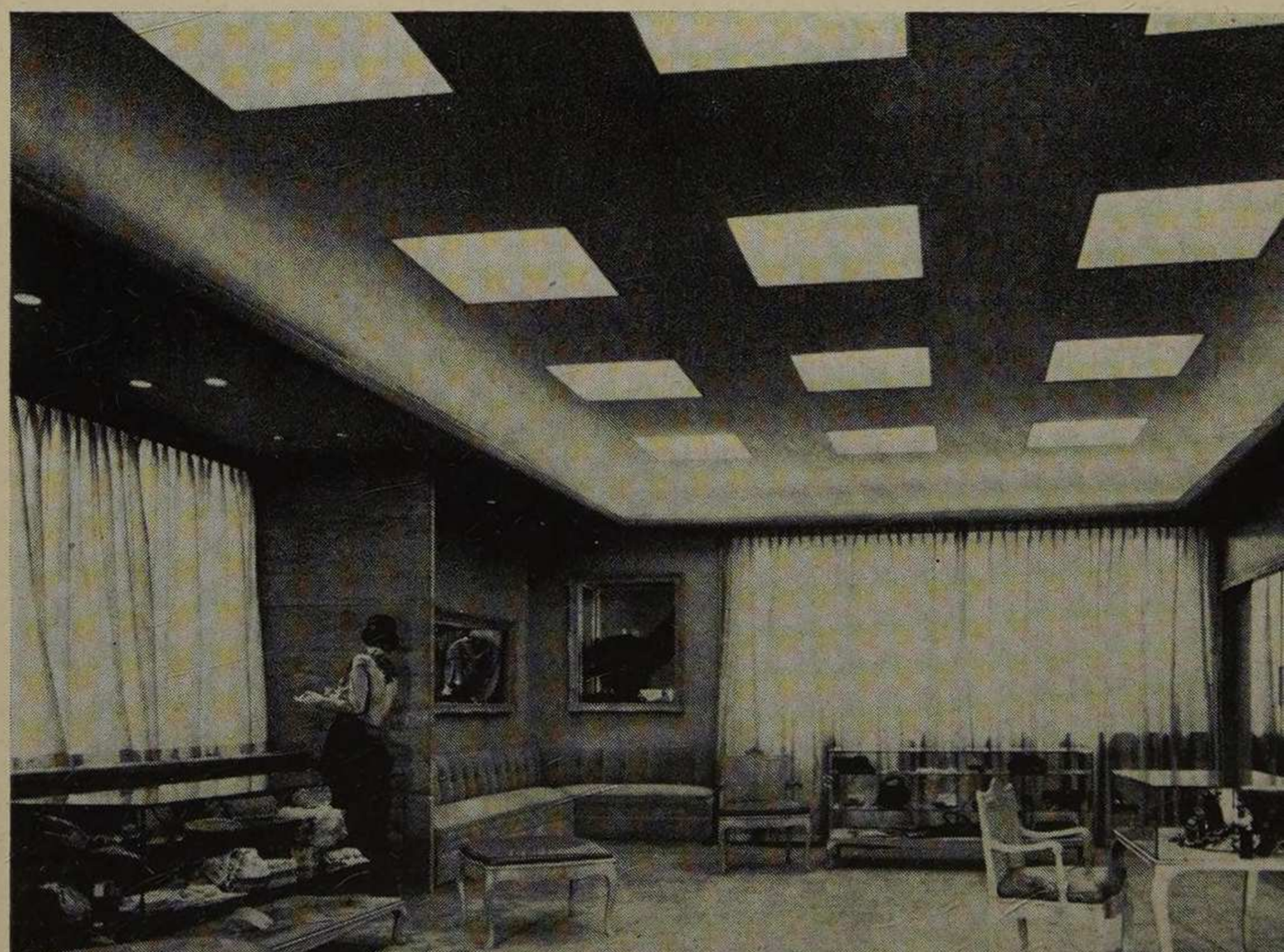
LENTHERIC

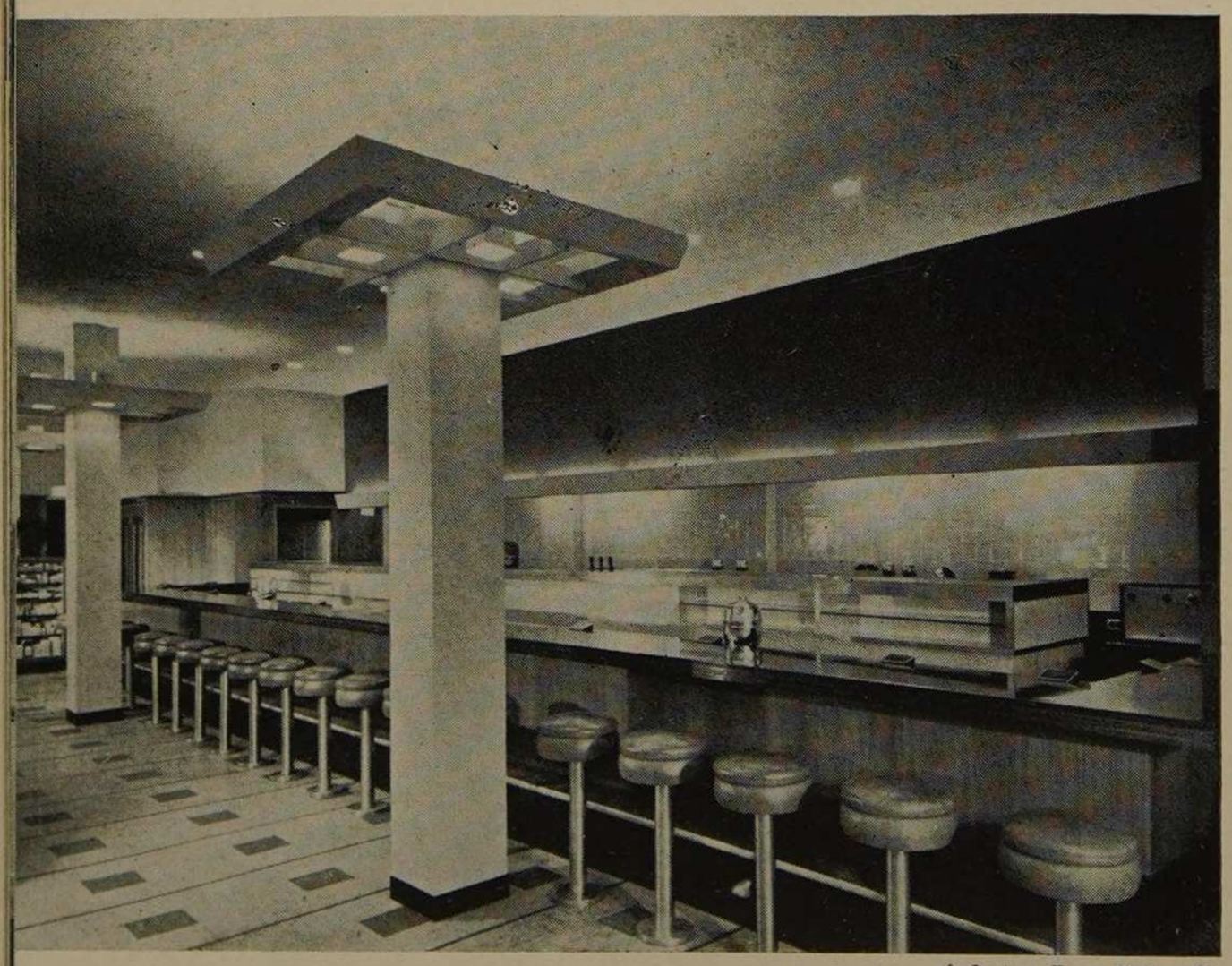


LENTHERIC, Fifth Avenue, New York, N. Y.

Harrison & Abramovitz, Architects
Ruby Ross Wood, Interior Decorator

A well designed store for high-fashion selling. The severity of the exterior is somewhat relieved by the rose caramel colored stone veneer and by the show windows on Fifth Avenue and side street (see photo opposite page). The interior has a charming air of elegance. Lighting by Feder is warm and rosy, flattering to complexions. On the first floor, perfume is displayed together with accessories and jewelry (photos above and bottom left). On the second floor a salon for women's intimate apparel is located along with accessories (see photo bottom right). Note continuous coves around the room and square light coves in ceiling for general illumination.



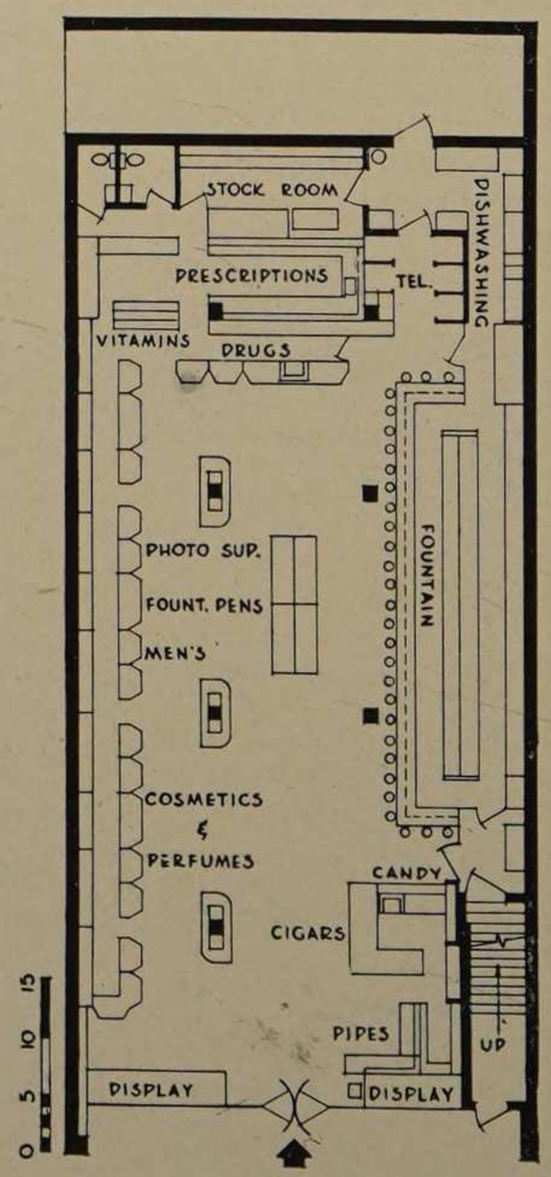


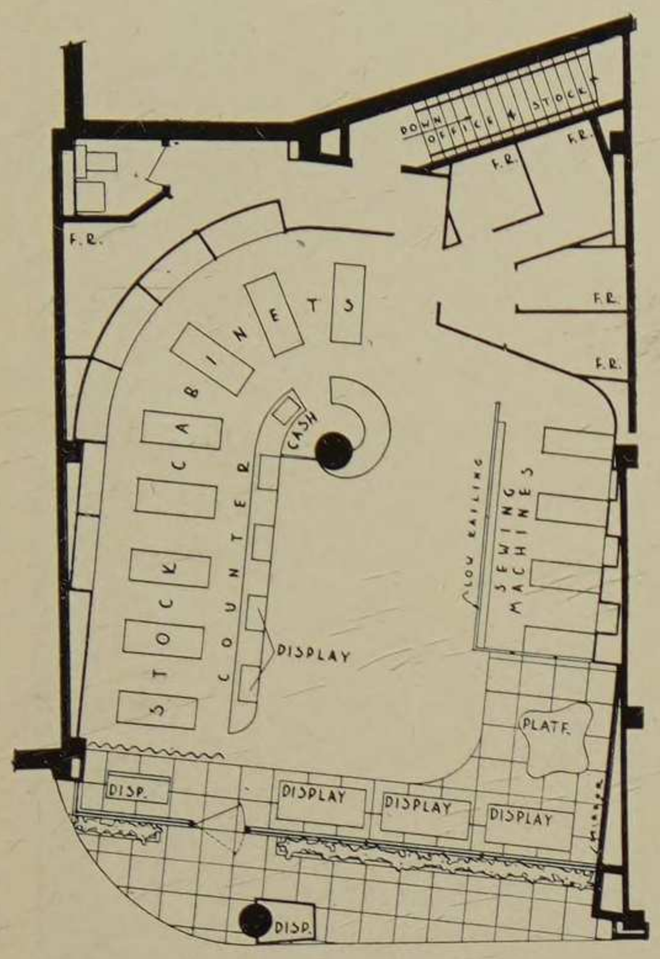
(photos Ben Schnall)

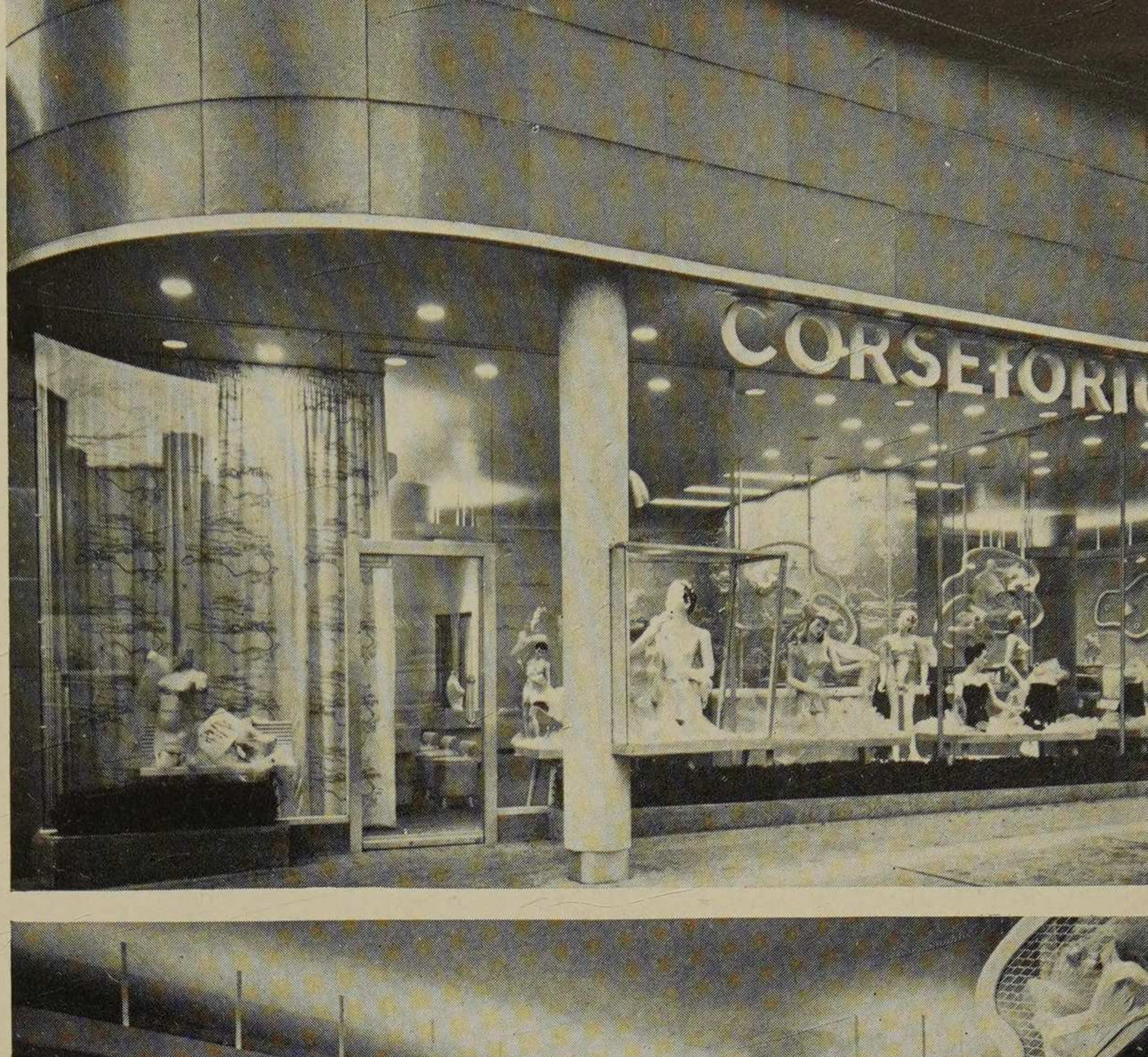
PENNSYLVANIA DRUG CO., White Plains, N. Y.

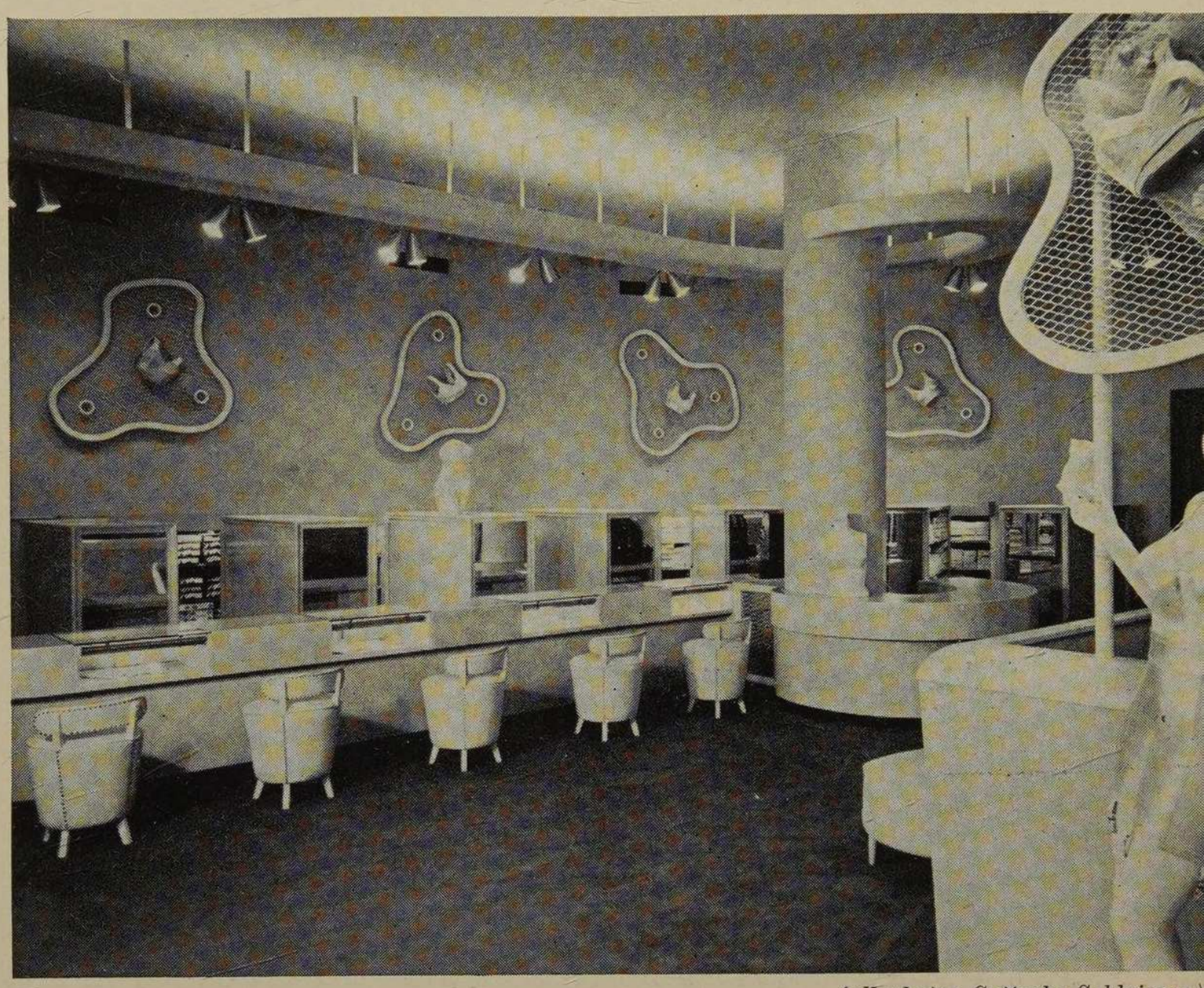
Adolph Novak, Architect

Drug stores are more behind the times than any other type of retail stores. The small neighborhood store is hardly ever remodelled and the large chains usually "overcrowd" their units. However, occasionally one sees a well designed drug store. Painted white brick and Roman brick are well chosen materials for the suburban atmosphere. The glass and aluminum partition is recessed a few feet from the building line, thus minimizing reflections on glass. The entire store interior may be seen from the curbside. Note the simple display of merchandise in contrast with the average drug store display (see center photo). The general appearance of the interior is orderly and not crowded. A closer view of the soda fountain is shown in bottom photo. Food is handled behind island cabinet away from view of customers.









(all photos Gottscho-Schleisner)

CORSETORIUM, Parkchester, N. Y.

Jose A. Fernandez, Architect

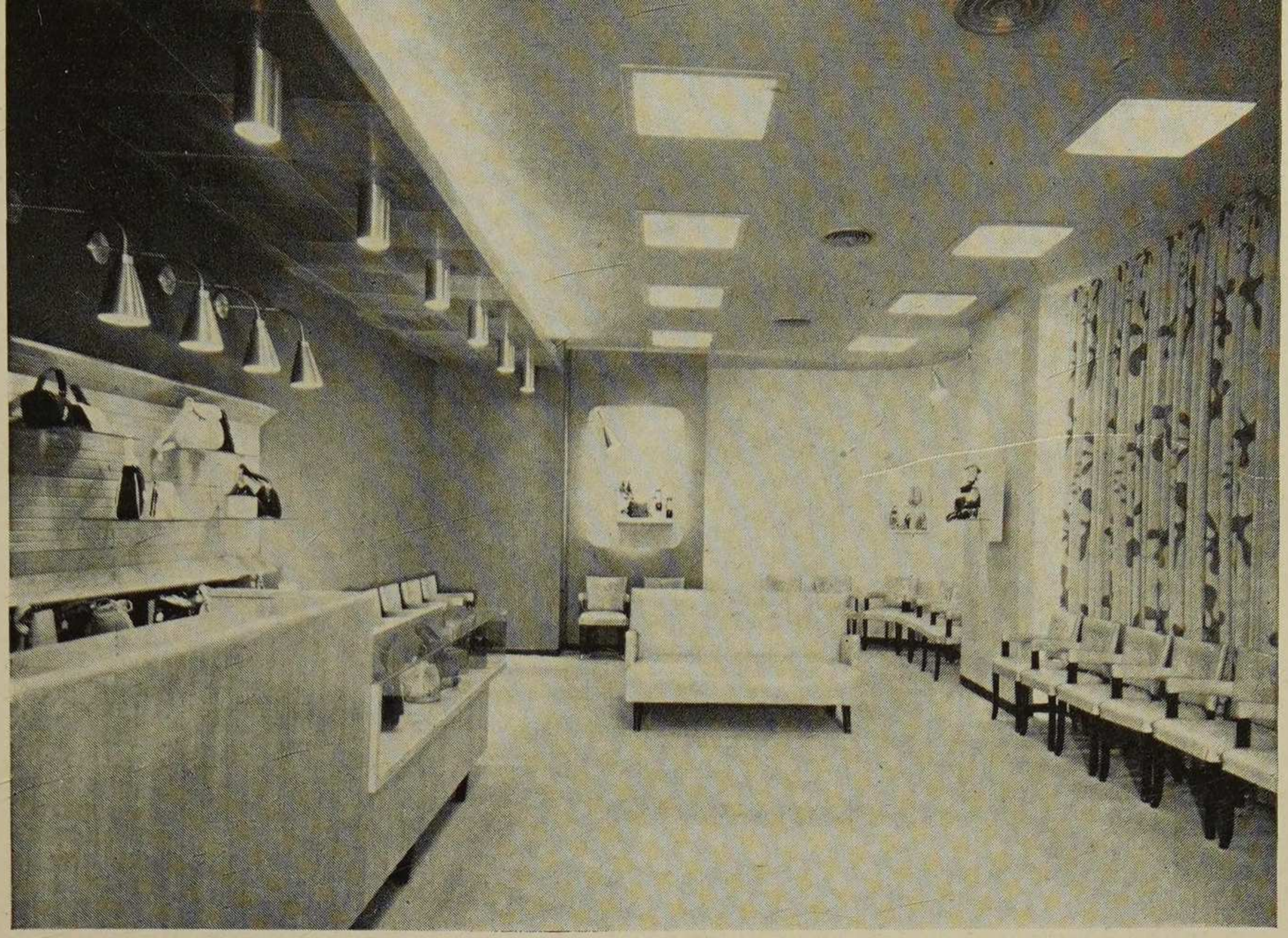
Even though this store sells only corsets and brassieres the client wanted the store interior to be seen from the street. Display is on simple oak tables behind the plate glass. Note plant box running length of front and display case cantilevered from existing column. Wall paper on curved wall of interior is of the same special design as the fabric of draperies. Metal is aluminum and orchid glazed tile is used in column (see top photo). Stock is kept in low cabinets and a continuous low wall case behind. Note display in counter, painted wire abstract forms on wall, and suspended light trough as well as counter curves around existing column. To the right is seen a portion of the pickled oak railing which partly conceals sewing machines. See page 290 for display detail. Color scheme of store is three shades of rose, blue-grey for unpapered walls and off white for frames of displays.

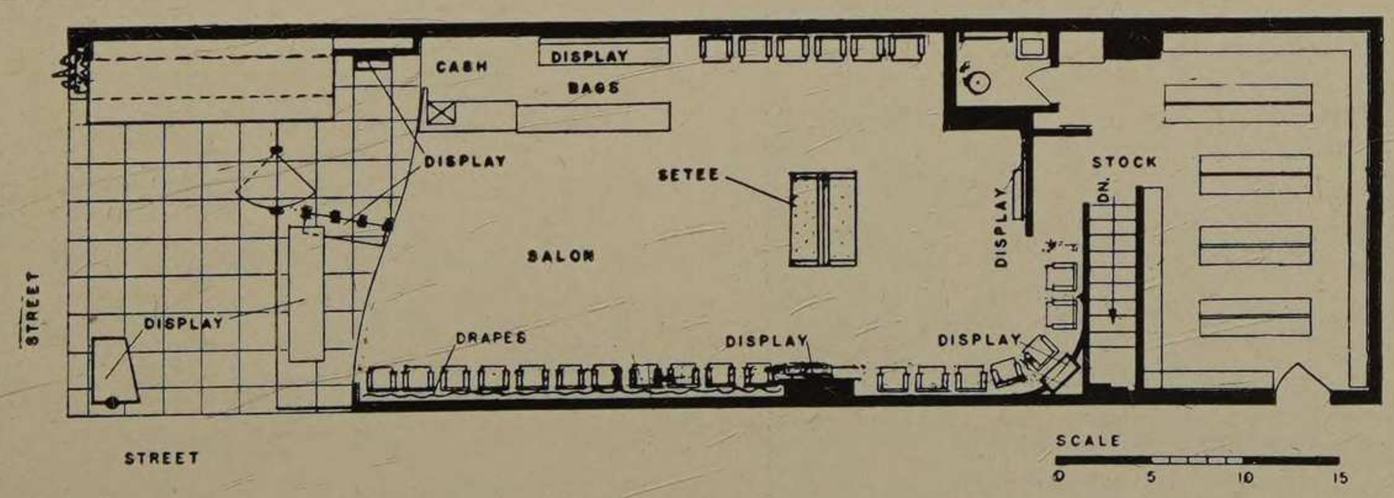
(photos Ben Schnall)

JESSE AND JACK, Brooklyn, N. Y.

Jose A. Fernandez, Architect

Two very old stores in an old building were made into one large ladies' shoe store having an open front. It is salon type but with facilities for the display of as many shoes as possible in the front. The design emphasizes the fact that this is a corner store. Roman brick is used on the wall to the left and the show case rests on the brick bulkhead. Note plant box at end of bulkhead. Ceiling of large birch panels with "V" joints projects beyond building line and carries into the store interior. Aluminum light cylinders project from ceiling over the displays. Display behind plate glass partition is of reeded birch with projecting ½" plate glass shelves (see top photo). The salon is very simply designed. Wall to the left behind cashier's counter is of woodweave painted dark green. Counter is of pickled oak and display on wall natural birch with ½" glass shelves. Note dropped birch soffit. Chairs against wall are coral and center settees grey. Curved wall in back is painted a strong yellow and ceiling is a warm grey (photos opposite page). (See page 291 for detail.)




CASH
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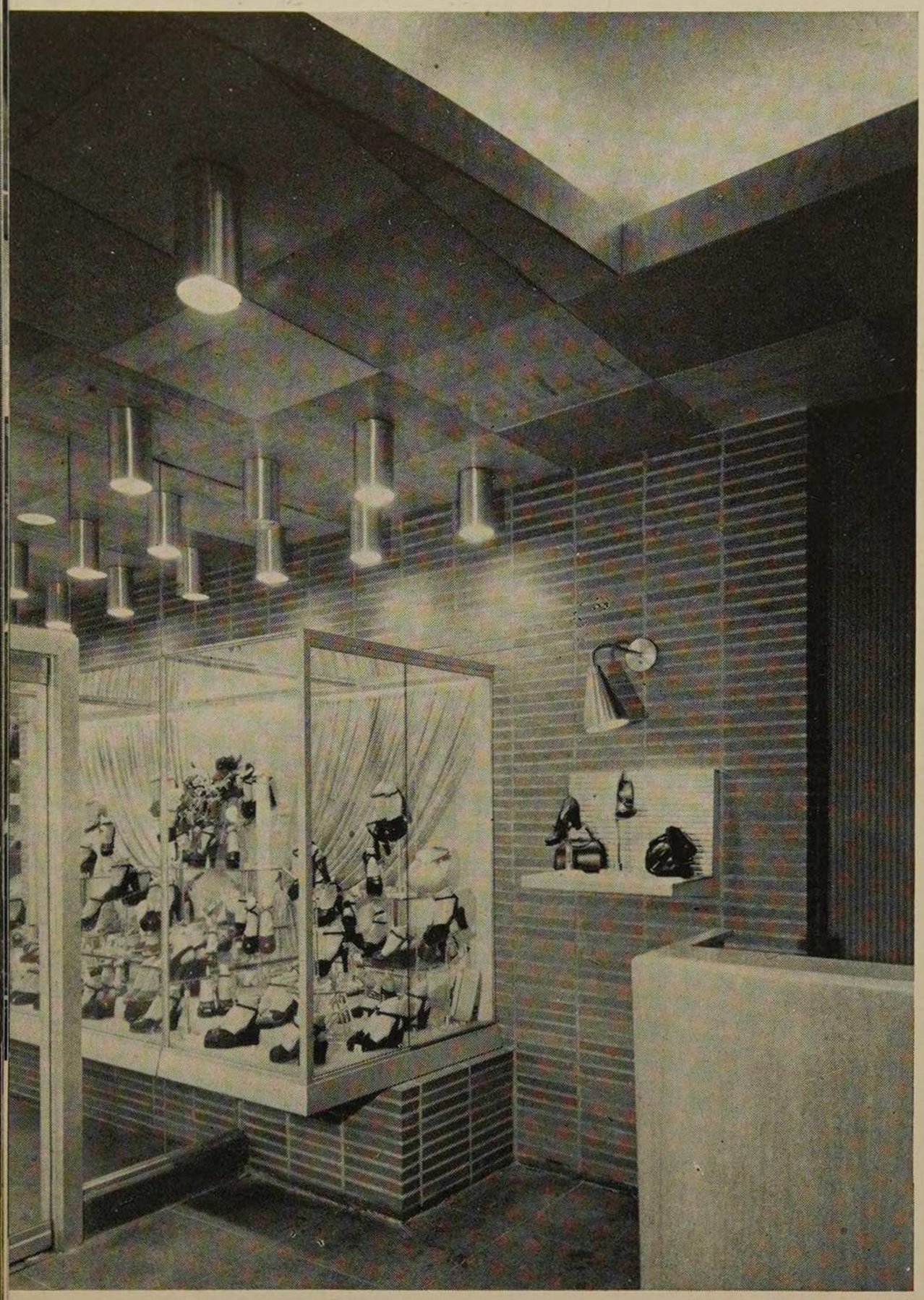


(photos Ben Schnall)

JESSE AND JACK, Brooklyn, N. Y.

(Continued)

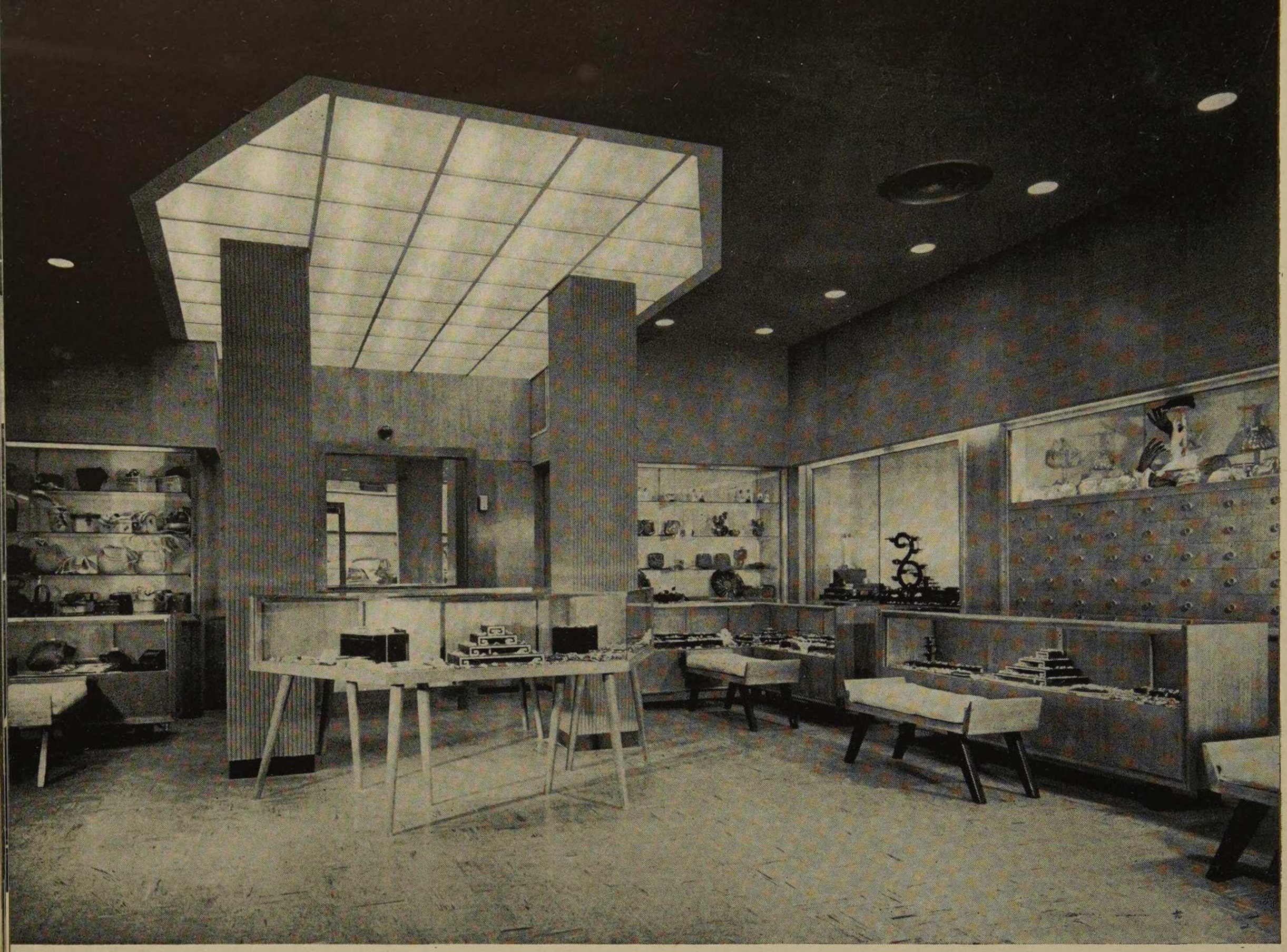
The large display window through which the black terrazzo floor, wood ceiling, cylinder lighting fixtures and Roman brick wall are all carried into interior (upper photo). Grey chairs against a background of draperies on the right wall of the store. Beige fabric with green and coral motif is decorative. Display painted rose-grey with glass shelf stands out very well against the yellow wall. Note metal eggcrate square light panels in ceiling.

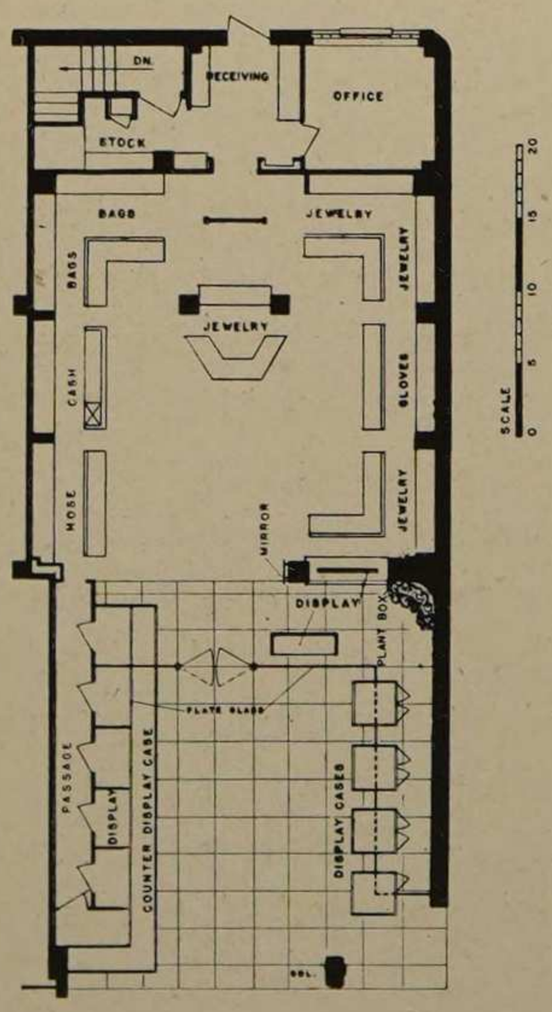
(all photos Ben Schnall)

TREASURE CHEST, Parkchester, N. Y.

Jose A. Fernandez, Architect

The client wanted a dignified, attractive open faced ladies' shop. The premises were divided into two equal parts, one half for the store front and the other half for the sales area. The client's reason for insisting upon this equal division was that he wished to display the majority of his merchandise in the store front; the customer would select what she wanted and merely ask for it at once inside the store. To add display area to the front a long cantilevered case was introduced below the upper display window. To the right of the front four 4'-0" all glass square display cases provide individual display. The plate glass wall from a 6" terrazzo base to ceiling allows one half of each case to protrude in the arcade and the other half in a passage behind (see plan next page). This wall behind is covered with woodweave painted light orchid. Ceiling of arcade is deep violet, structural glass is grey and existing column veneered with 1" square white tile. Floor is black with bronze strips and all metal is bronze mat finish. White letters against a blue-grey background. The sign is prominent in the daytime and at night panel and letters stand out in silhouette by means of concealed white neon tubes.





TREASURE CHEST, Parkchester, N. Y. (Continued)

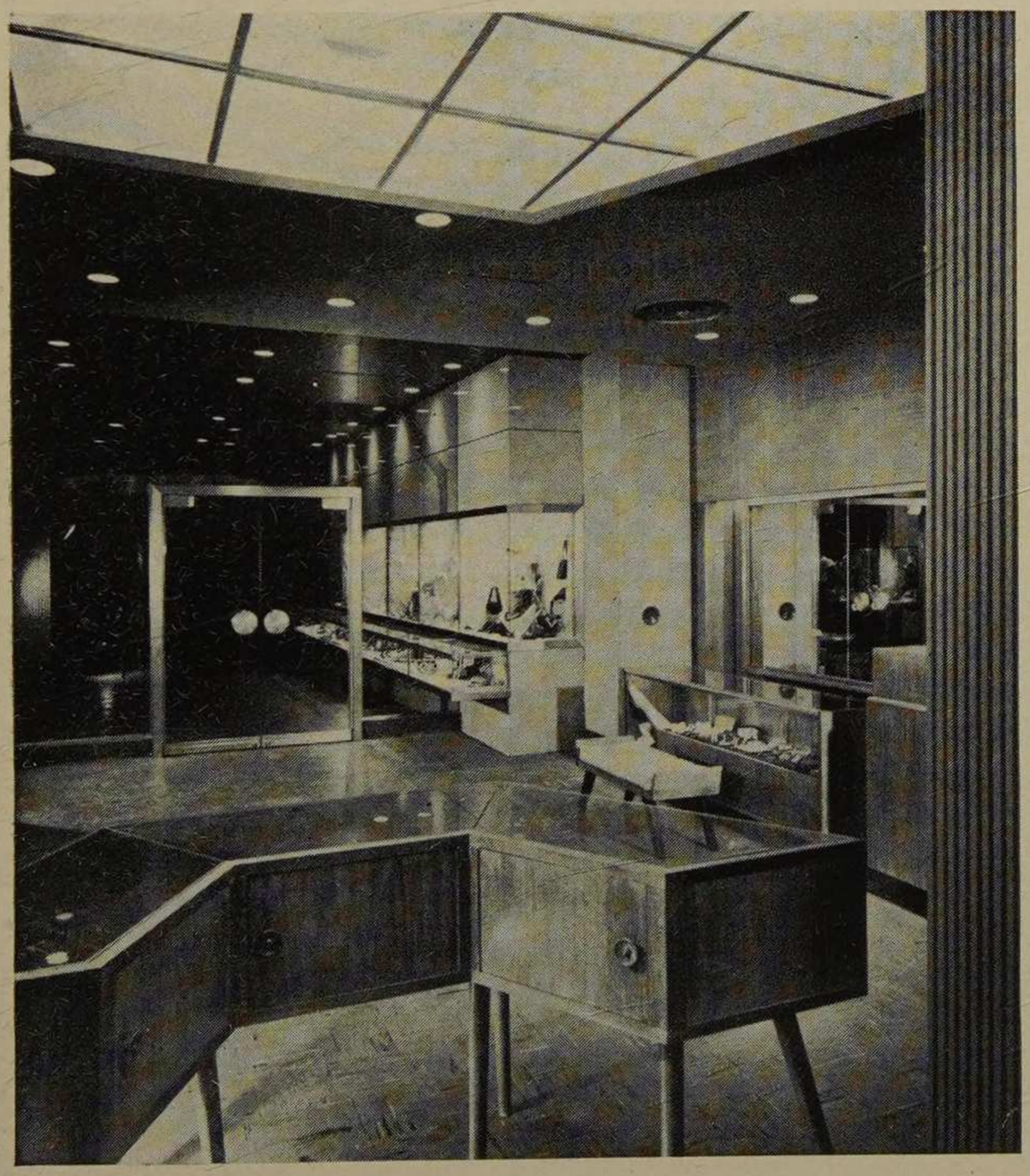
Above is shown part of the interior looking toward the back. Plan is almost symmetrical. Two existing columns in center are covered with woodweave painted reseda green. These columns together with case in front and the dropped glass ceiling above are the center of the composition. Especially designed benches with removable rose leatherette cushions provide seating for the customers. Ceiling is grey-orchid. Weldtex curtain walls are dark reseda green, woodwork bleached walnut. Floor is grey marbleized rubber tile.

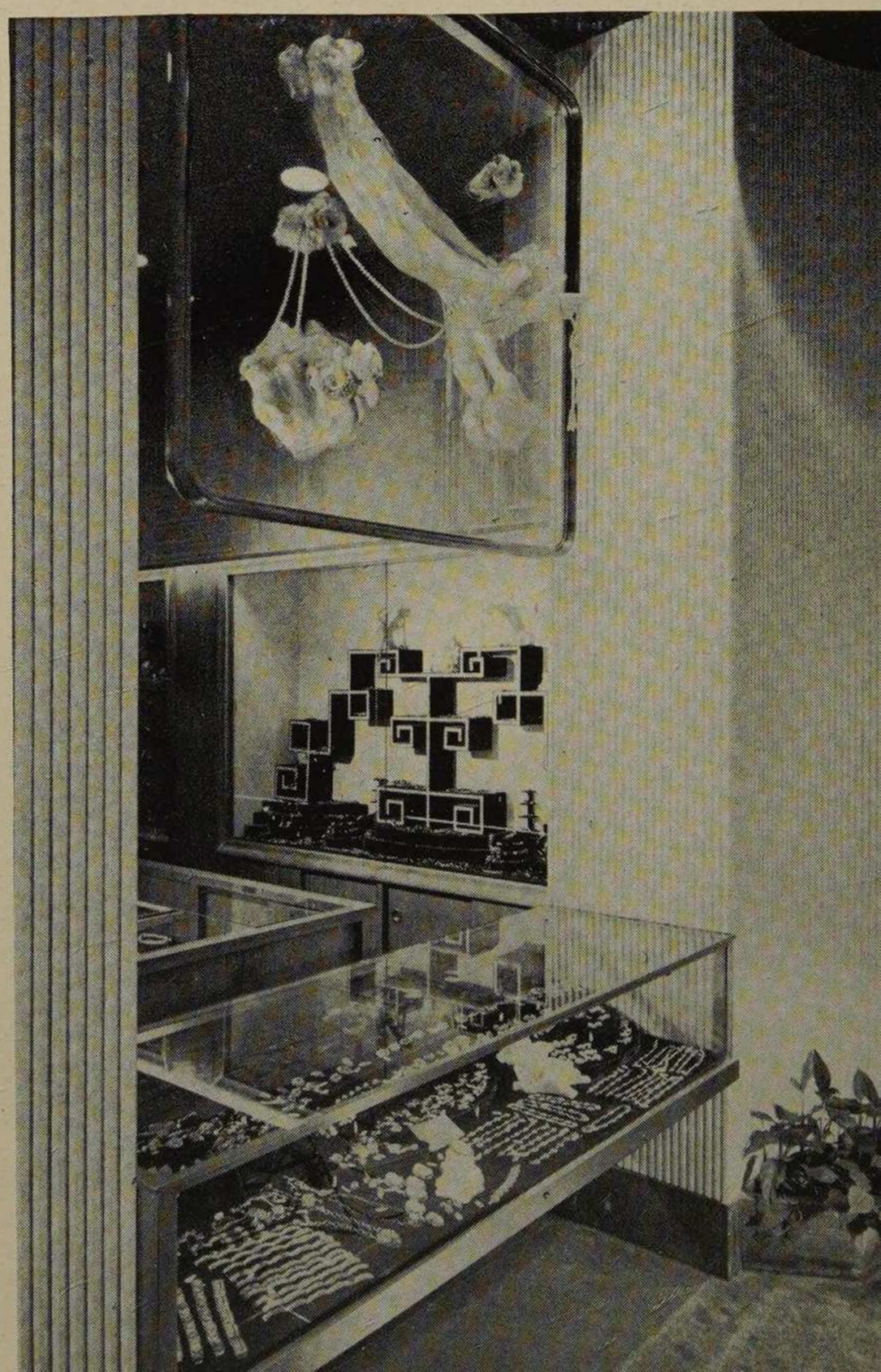
TREASURE CHEST, Parkchester, N. Y.
(Continued)

Three partial views of the interior.
Close view of center jewelry case looking toward cash counter (upper photo).

Partial view toward entrance. Note terrazzo floor and show cases carried into sales area through glass dividing partition (bottom left photo).

Suspended display and display case behind glass dividing partition. Display is of ½" plate glass on a bronze frame and with 1" circular perforations for various displays.





MARY ELIZABETH SHOP, Pelham, N. Y.

Jose A. Fernandez, Architect

In this particular case the former shop keeper moved away leaving the premises as shown in top left photo and bottom photo on opposite page. To the architect or designer this is a familiar picture. These two "before" photos are shown to demonstrate what the architect can do for his client.

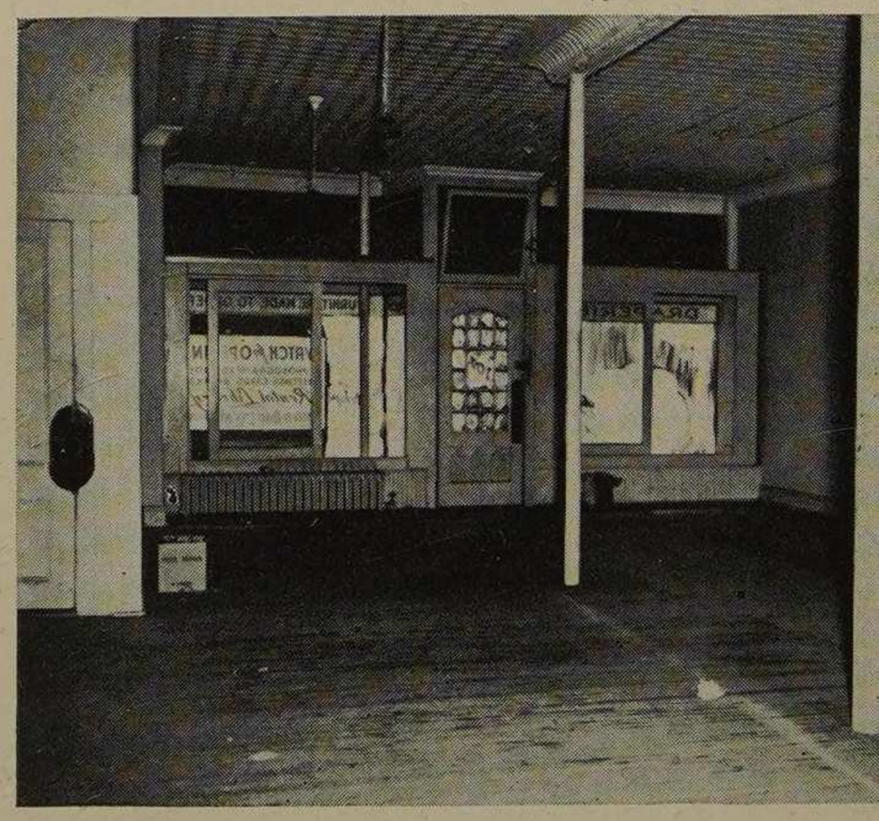
(all photos Gottscho-Schleisner)

MARY ELIZABETH SHOP, Pelham, N. Y.

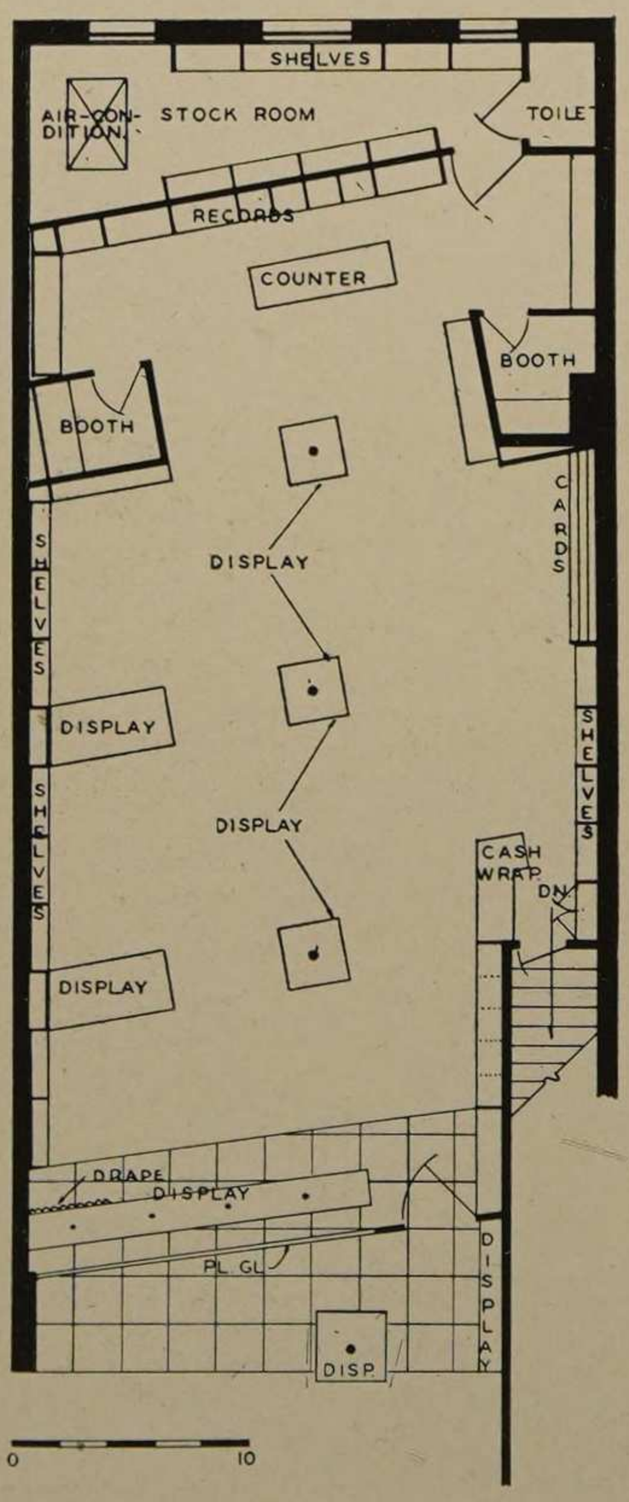
(Continued)

The store front is very open. The plate glass dividing wall from floor to ceiling was placed a few feet from the building line and at an angle (see photo opposite page). A case suspended from the existing lally column was built for display of perfumes. The right wall behind the cantilevered case and entrance door up to the mahogany ceiling in square panels is of mahogany woodweave. Sign is metal painted dark green and suspended from ceiling. Terrazzo is green. Behind the large plate glass window there is a long display shelf and other smaller ones above suspended from 2½" poles painted in four harmonious colors. Upper photo shows a general view looking toward entrance. Same view is shown in bottom photo before alteration. Display cases for cosmetics, perfume and small leather gifts were built around existing lally columns.

(photo Frank C. De

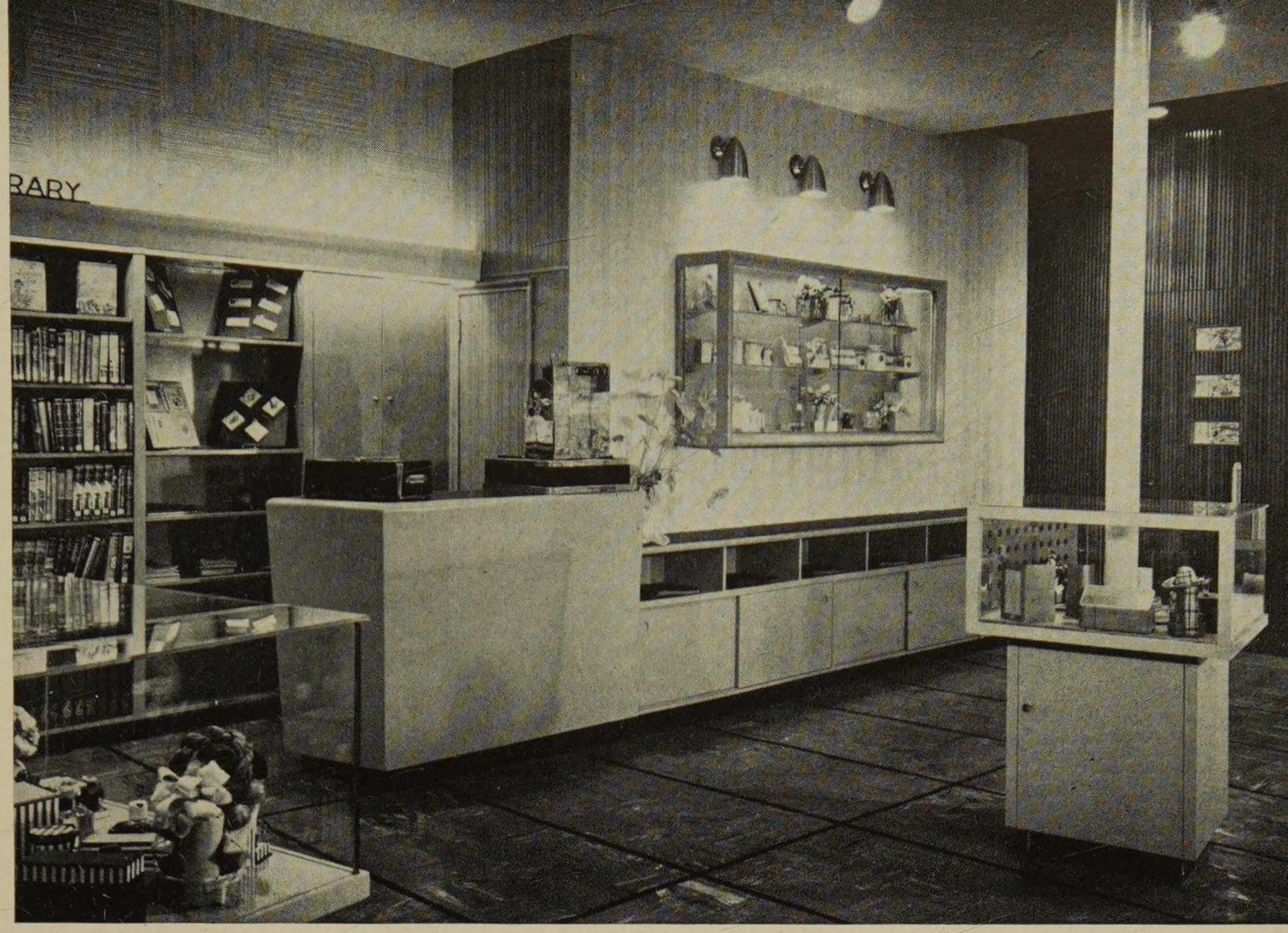


(photos Gottscho-Schleisner)



MARY ELIZABETH SHOP,
Pelham, N. Y. (Continued)

Partial view of rear of store. Weldtex panels in checker board design above wall cases are painted off white. Weldtex panels with horizontal grain are used in other sections and painted a soft blue grey. Illumination of wall cases is achieved by continuous fluorescent strips concealed behind projecting wood baffles painted off white. Ceiling is pale yellow and directional signs painted dark blue-green. Floor is grey rubber tile with dark green stripes. Chair webbing is hunter green. The color scheme is soothing and a suitable background for the merchandise which is colorful in itself. Record department is seen in the back. Opening in back leads to a soundproof booth and stock room. (See page 284.)

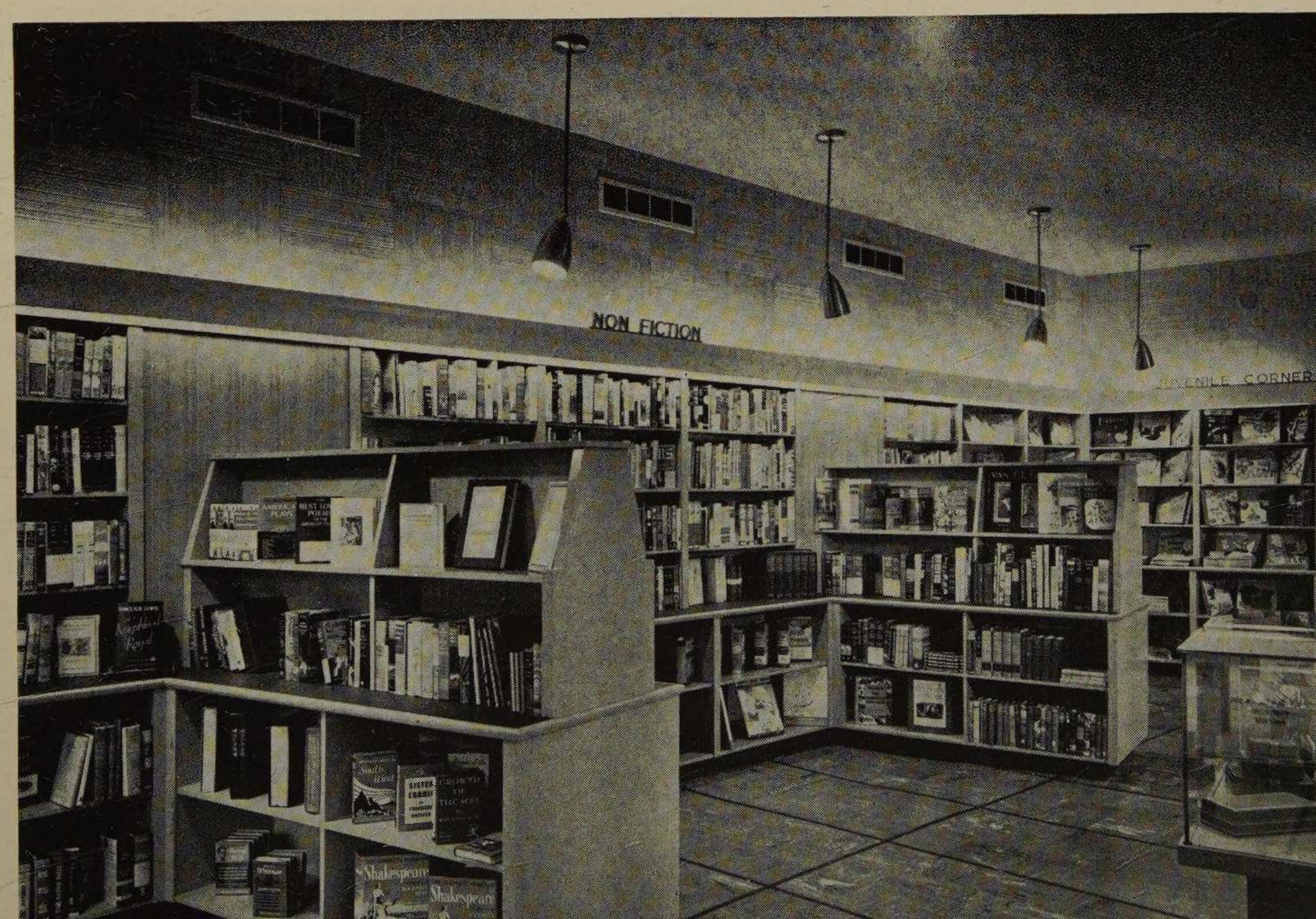


MARY ELIZABETH SHOP, Pelham, N. Y. (Continued)

Two detail views.

Above, cash and wrapping counter and cosmetic display case cantilevered from blue grey weldtex wall.

Below, wall cases and projecting racks for additional display. Note spot lights on stems. Counter tops are dark green linoleum.



STAR DRUG STORE, New York, N. Y.

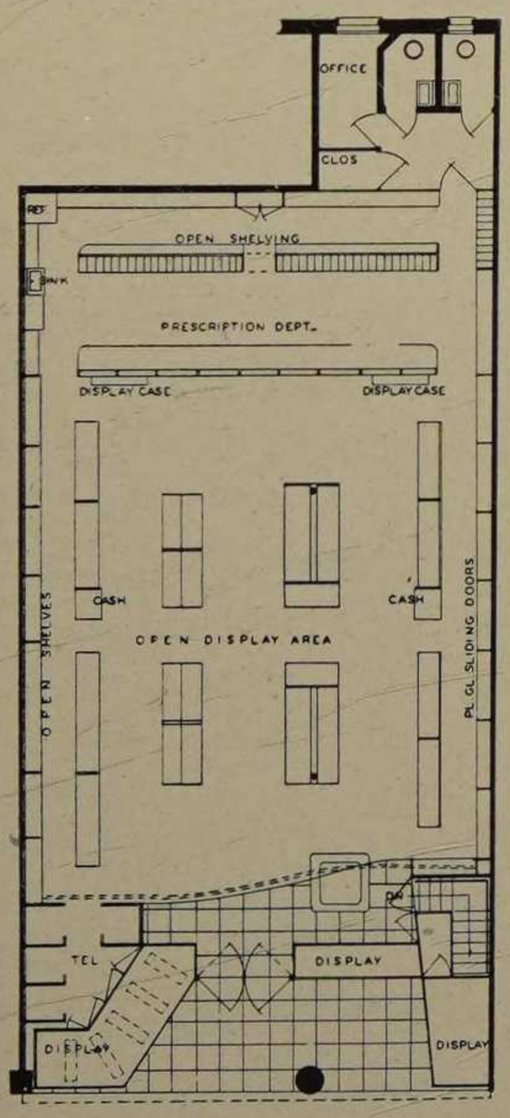
Jose A. Fernandez, Architect

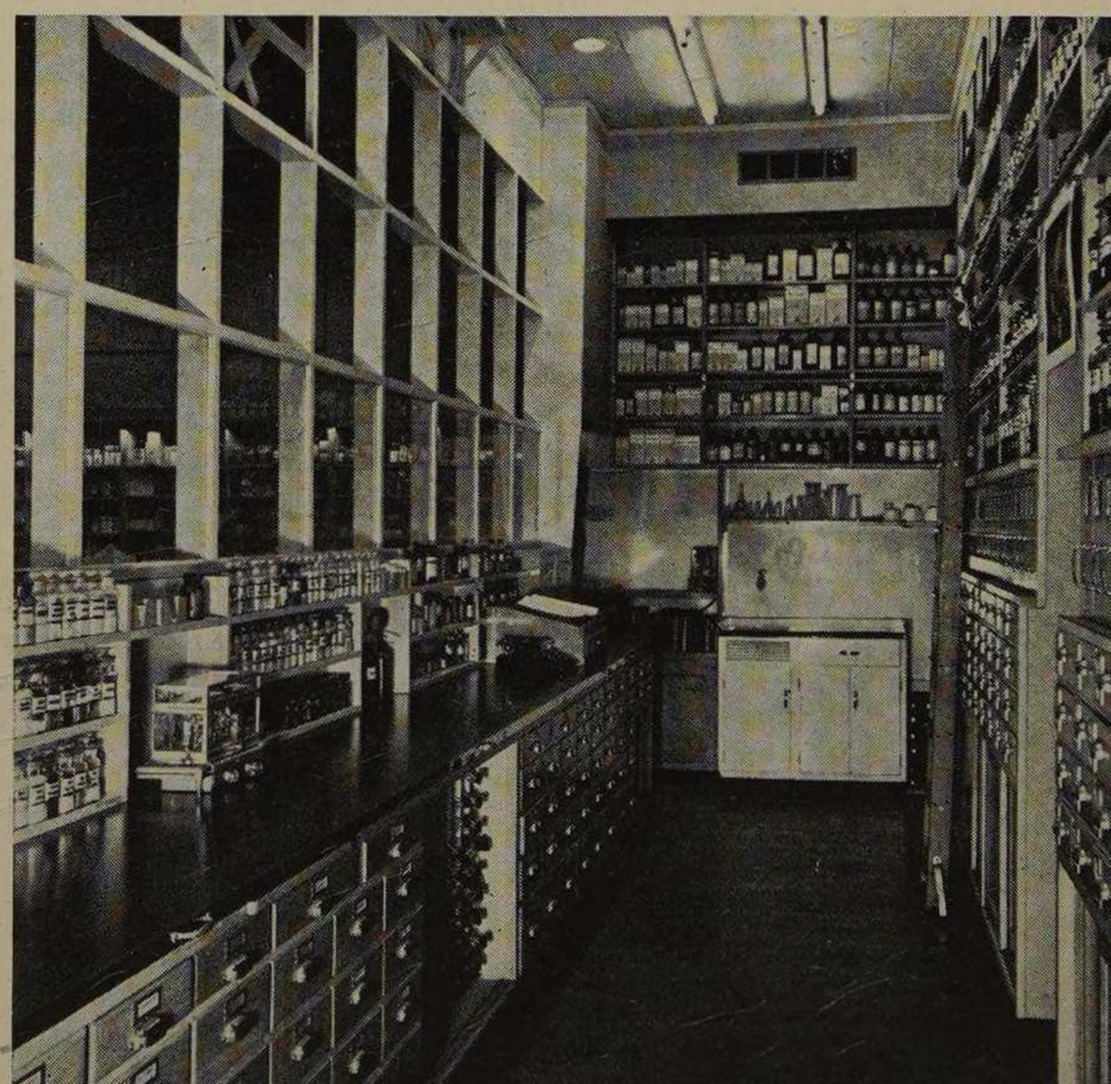
Top photo shows a typical neighborhood store front. There are thousands similar. The client leased additional space to the right. New front was extended and existing columns between the two stores were not removed. Old front shows sawtooth windows previously referred to. In window to left unfortunately too many miscellaneous items and drugs are displayed and cosmetics and perfumes in windows to right (see bottom photo). Back perfume case is plate glass to allow full view of interior.

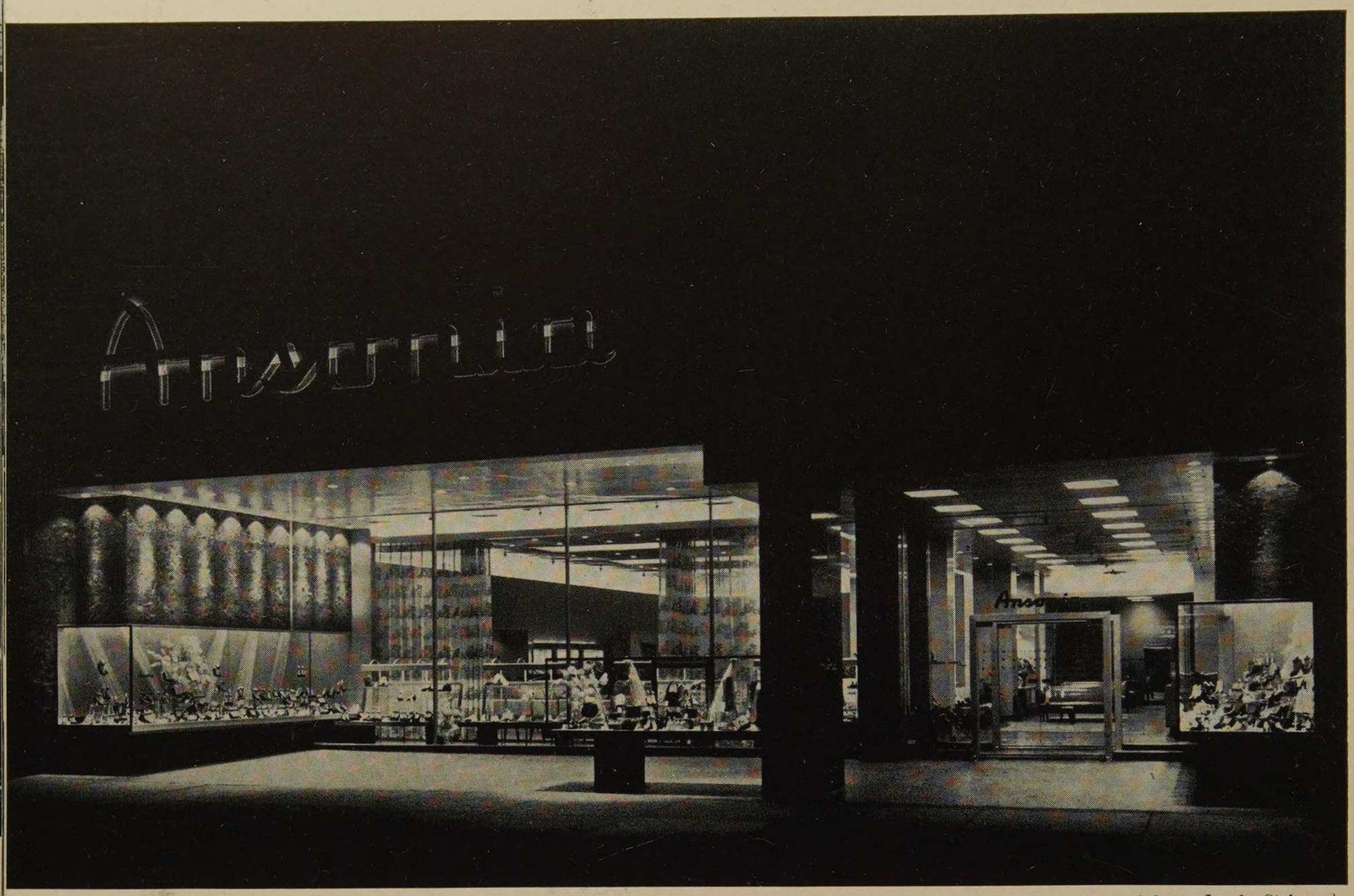
(all photos Gottscho-Schleisner)

STAR DRUG STORE, New York, N. Y. (Continued)

The two columns (photo above) were in the partition dividing the two stores, celotex ceiling was existing and continued in new addition and painted yellow. Woodwork is pickled oak. The prescription department is in the rear of store and is the focal point of the design. It consists of painted white wood eggcrate with plate glass panels, where the pharmacists can be seen filling prescriptions. Existing beam was hidden with light cove and another one was installed to balance design. Walls are painted leaf green. Cosmetic department is to the right, drugs to the left. Behind prescription department pharmacists' workshop is seen in bottom photo.





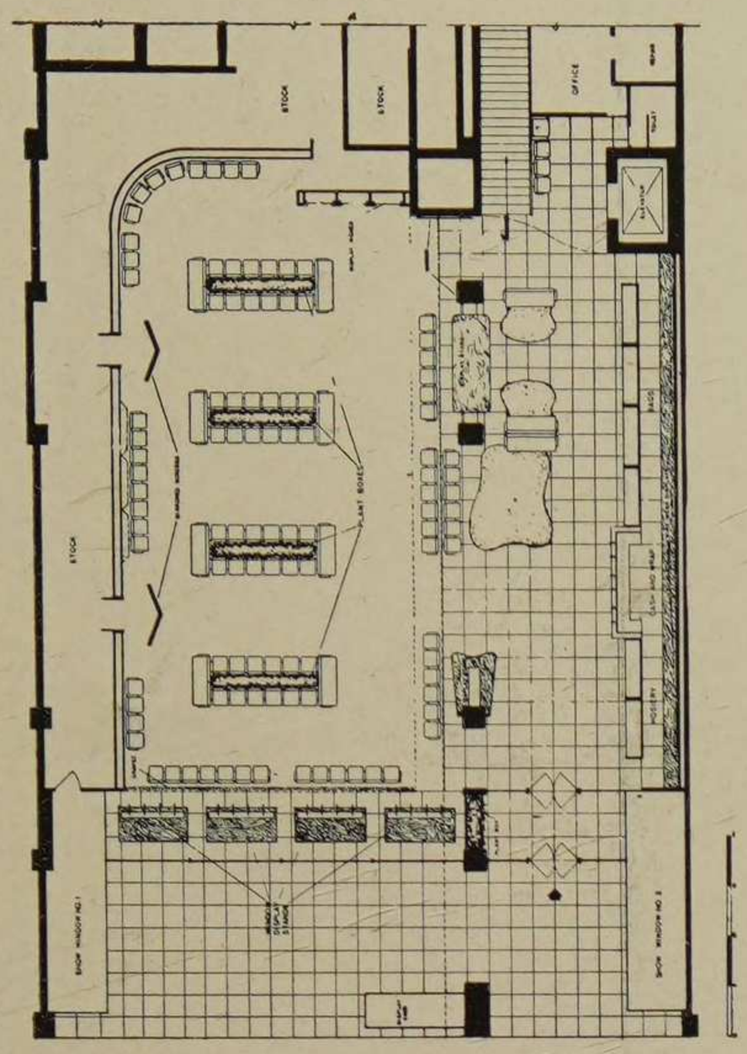


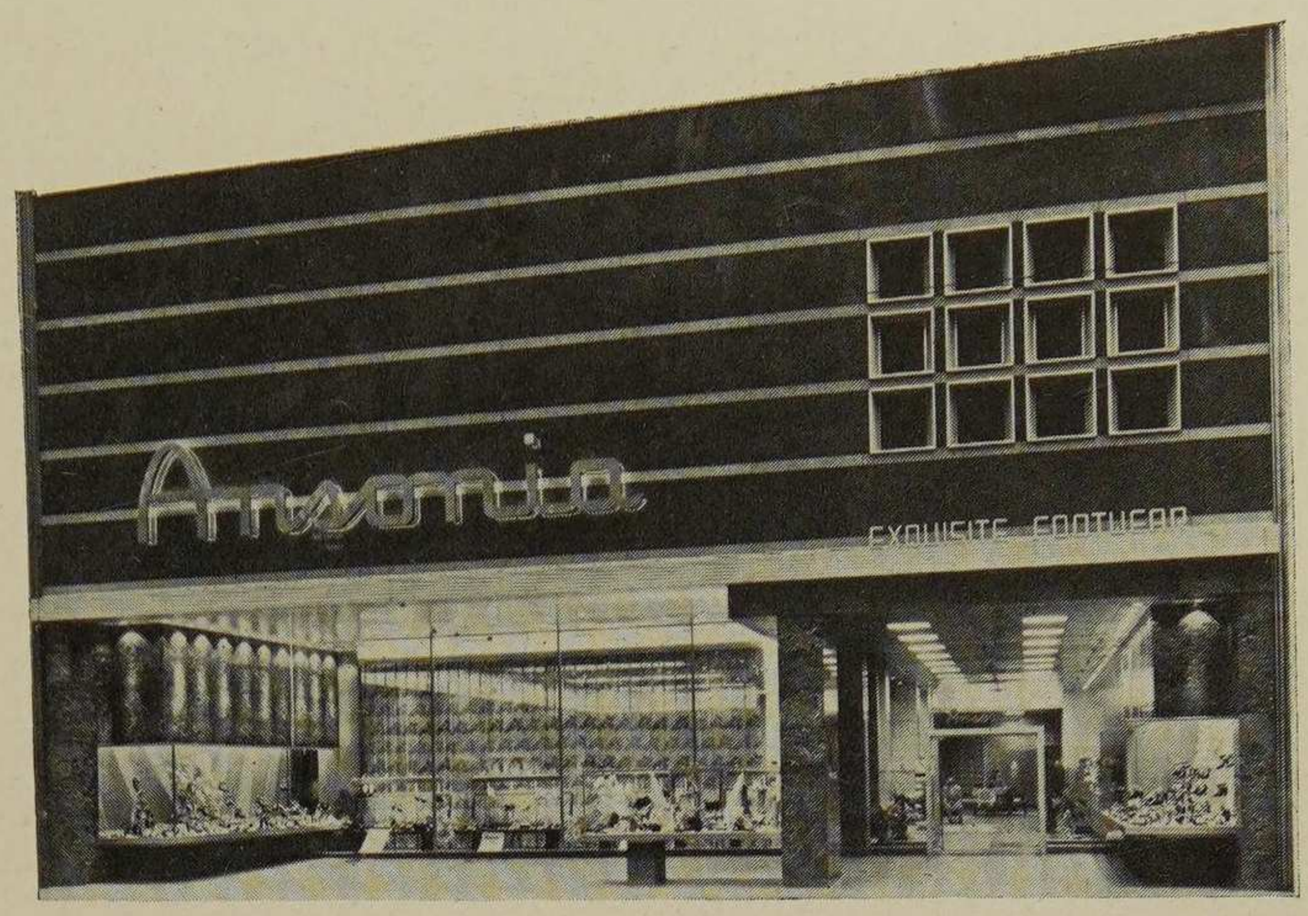
(photo Jacob Stelman)

ANSONIA SHOES, Philadelphia, Pa.

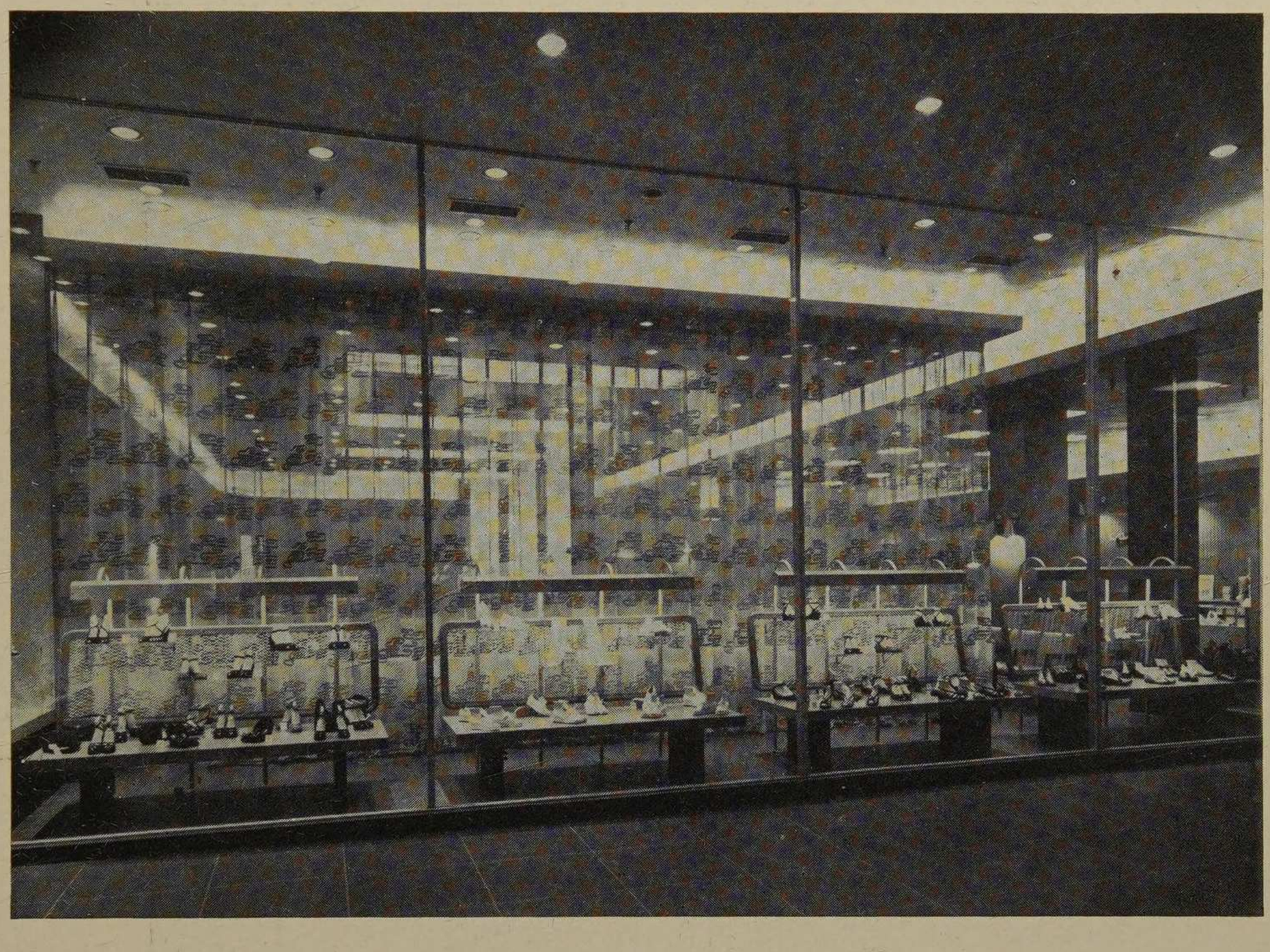
Jose A. Fernandez, Architect and Designer
The Ballinger Co., Associate Architects

In a store of this kind where popular priced ladies' shoes are sold, as many styles as possible must be displayed in the store front. This has been accomplished here without overcrowding the display. Note large windows at either side of wide arcade type front. Behind large dividing plate glass partition there are four large mahogany tables for individual display. An eleven foot long showcase with glass ceiling projects from the marble pier parallel to the street and is supported at one end by a terrazzo leg. Sign is of aluminum with concealed white fluorescent tubing which reflects on polished granite surface resulting in a very striking effect. Terrazzo is black.





(photos Jacob Stelman)



ANSONIA SHOES, Philadelphia, Pa. (Continued)

At top is shown daytime view of store. Upper part above awning box is of brown granite with gray granite horizontal bands. Note openings in office above. Dark green marble was used in lower section. All metal is aluminum. Dropped mahogany ceiling in large squares is carried into store interior as well as the terrazzo floor. Other photo shows a detail view of display tables behind glass dividing wall. The large mahogany tops each rest on two terrazzo legs. Backs are of wire mesh painted white with mahogany frame and lucite shelves are adjustable. Note fluorescent light troughs. Although draperies are drawn (they may be opened) there still remains an air of openness due to their transparency.

(all photos Jacob Stelman)

ANSONIA SHOES, Philadelphia, Pa.

(Continued)

Note close view of drapery (top photo) back of display with Chinese cloud motif of alternating horizontal bands of green and chartreuse yellow. Note display against column. Partial view of shoe salon proper looking toward back. All merchandise is concealed and stock room openings are hidden behind mirror screens. Note simplicity of wall treatment this is woodweave painted grey-mauve. Projecting mahogany shadow boxes add a touch of interest. Interiors of boxes are painted off white and illumination behind gives appearance of boxes floating in space. Seating around plant boxes divides areas into smaller intimate sections. Chairs around plant boxes are plum-grey and those in foreground are pale apple green. Note large panels of fluorescent illumination with metal eggcrate panels above each center grouping. Carpet is reseda green.

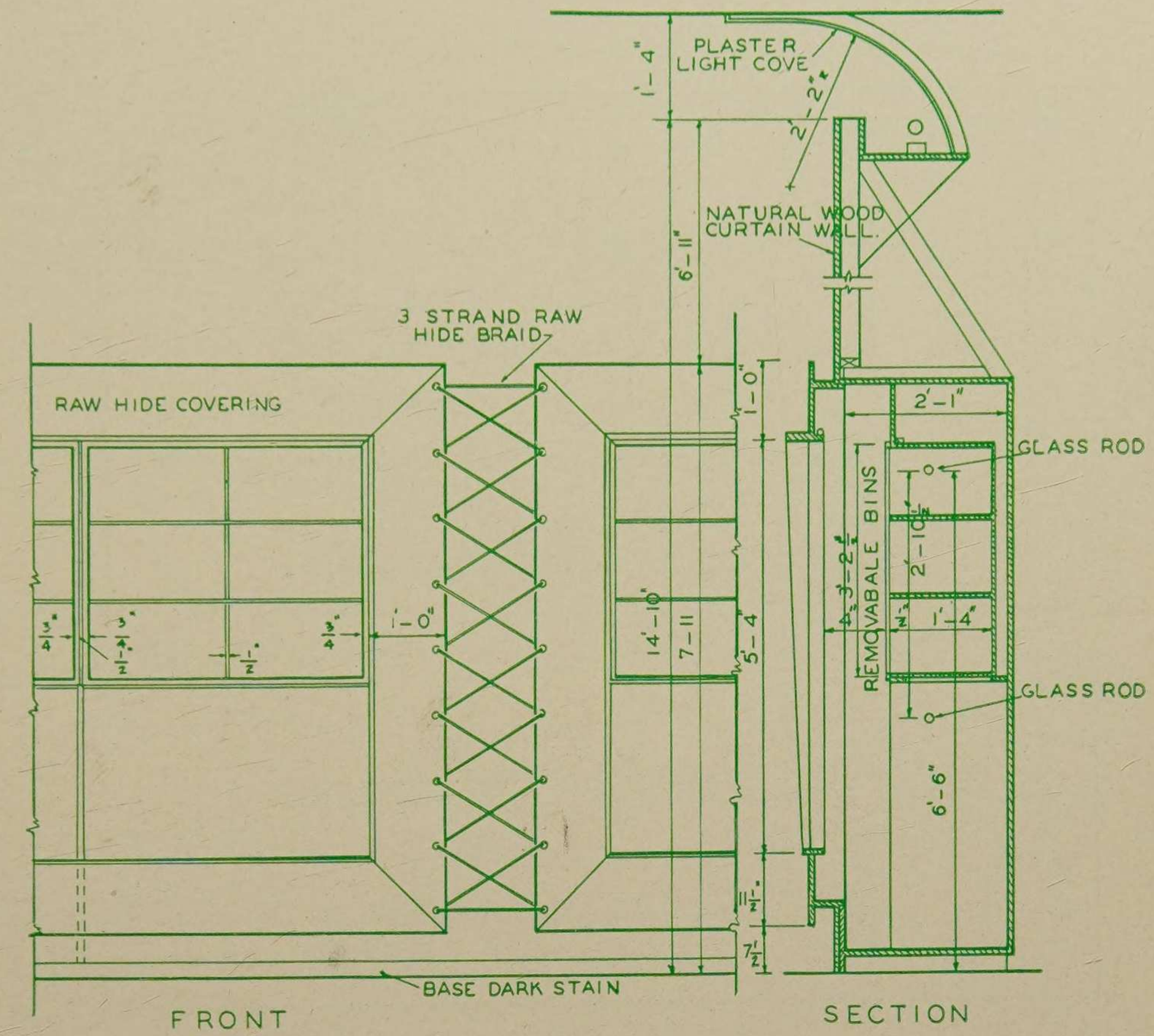
ANSONIA SHOES,
Philadelphia, Pa.
(Continued)

Interior view (top photo) looking towards entrance. Two sets of double doors form small vestibule preventing drafts. Note how mahogany ceiling and terrazzo floors have been carried into bag and hosiery department. Wall behind floor cases is of wood 3″ slats painted grey-green. Projecting wire mesh displays are spotlighted from above. Cases are painted grey-green with pickled oak panel in front. Cove above slat partition is painted chartreuse yellow. Settees in this department only (lower photo) are light coral. Large columns in center of dividing section and bag department are painted pale mauve. Note display in background.

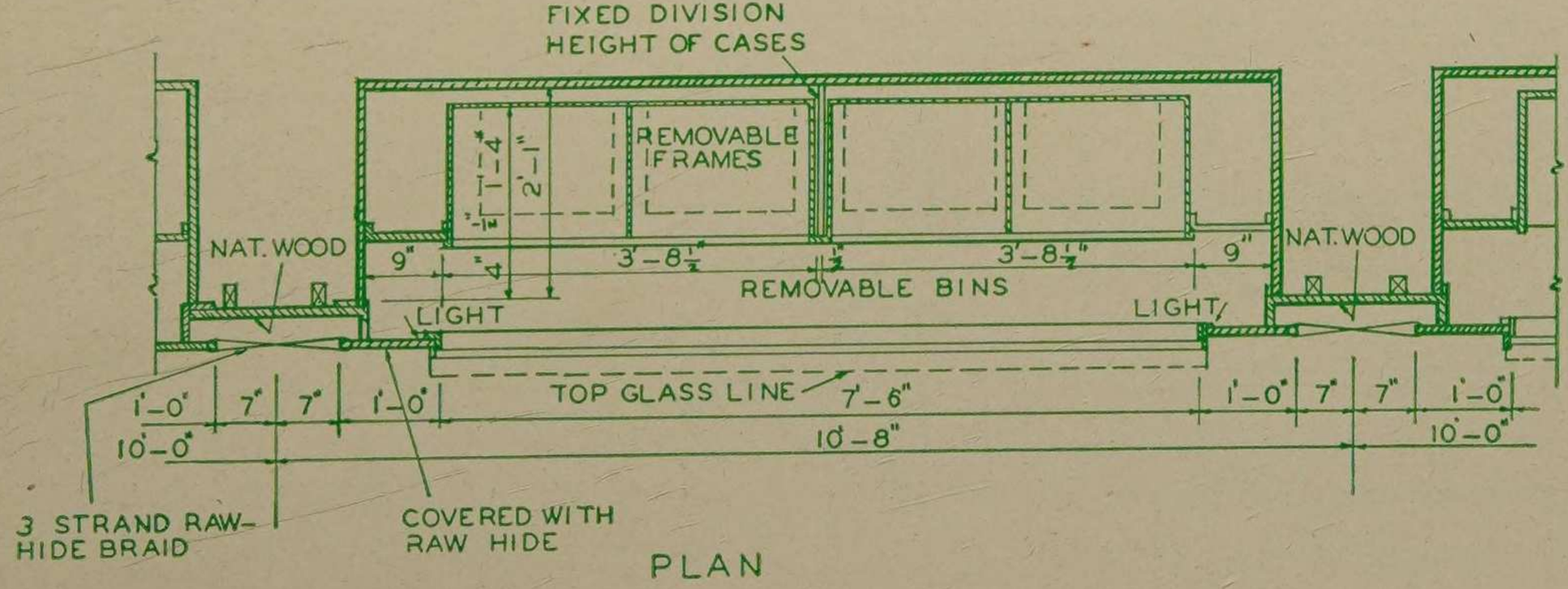
MISCELLANEOUS DETAILS

(See following pages for scale drawings)

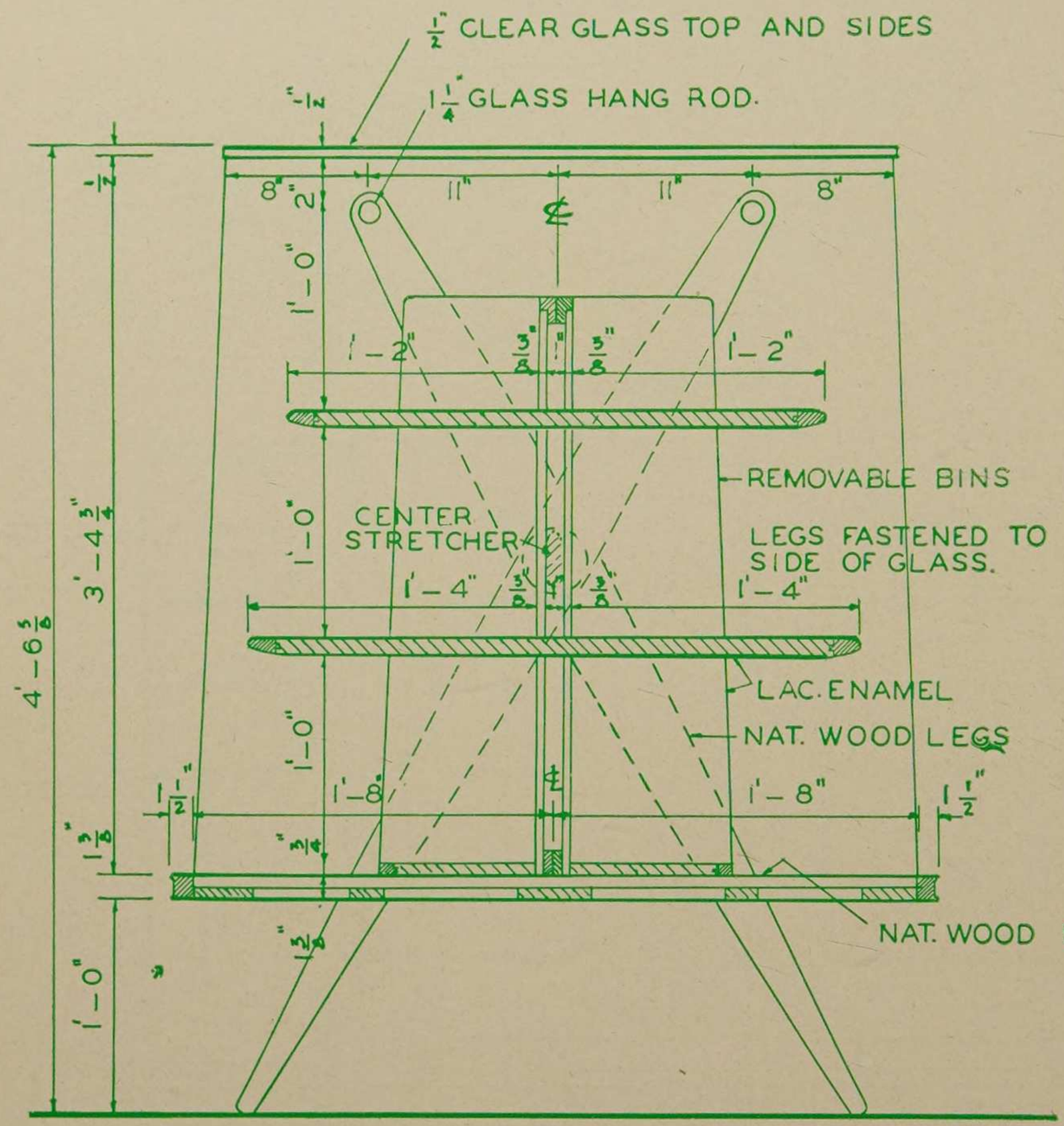
RAYMOND LOEWY ASSOCIATES, Designers
JAY THORPE, New York, N. Y.



Wall Case
See page 113.



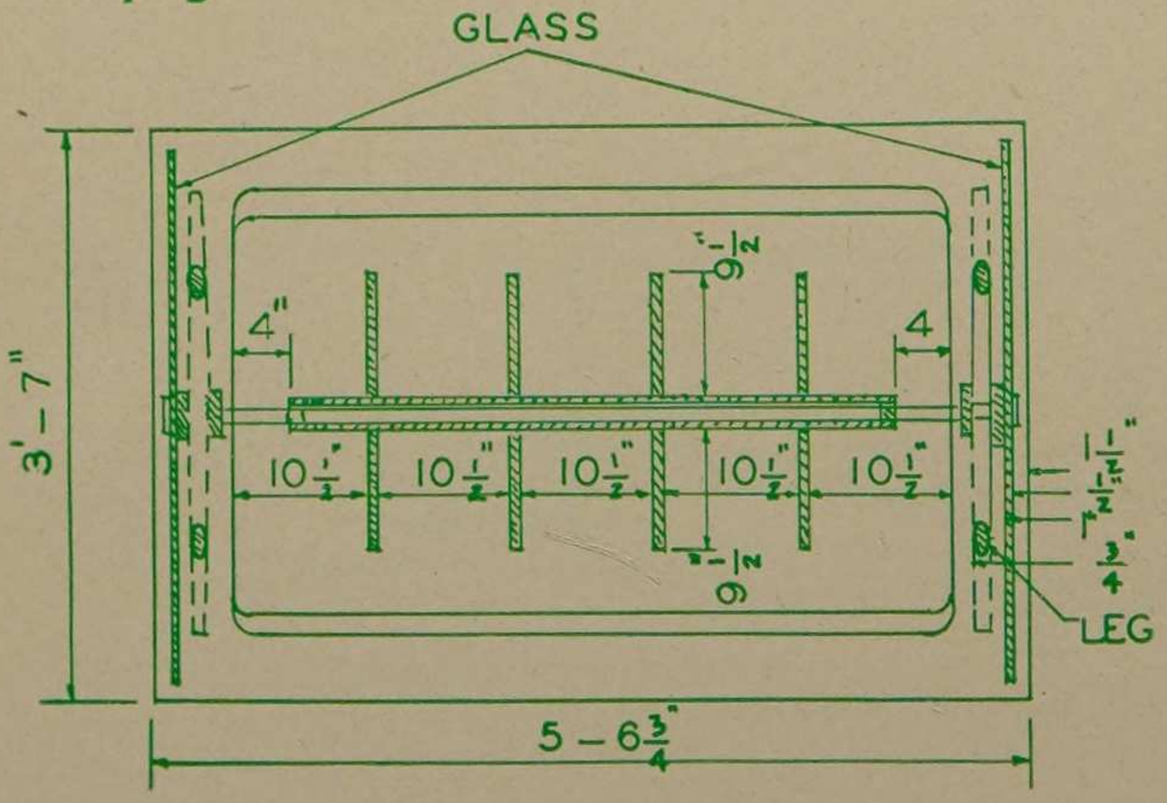
RAYMOND LOEWY ASSOCIATES, Designers
JAY THORPE (Continued)



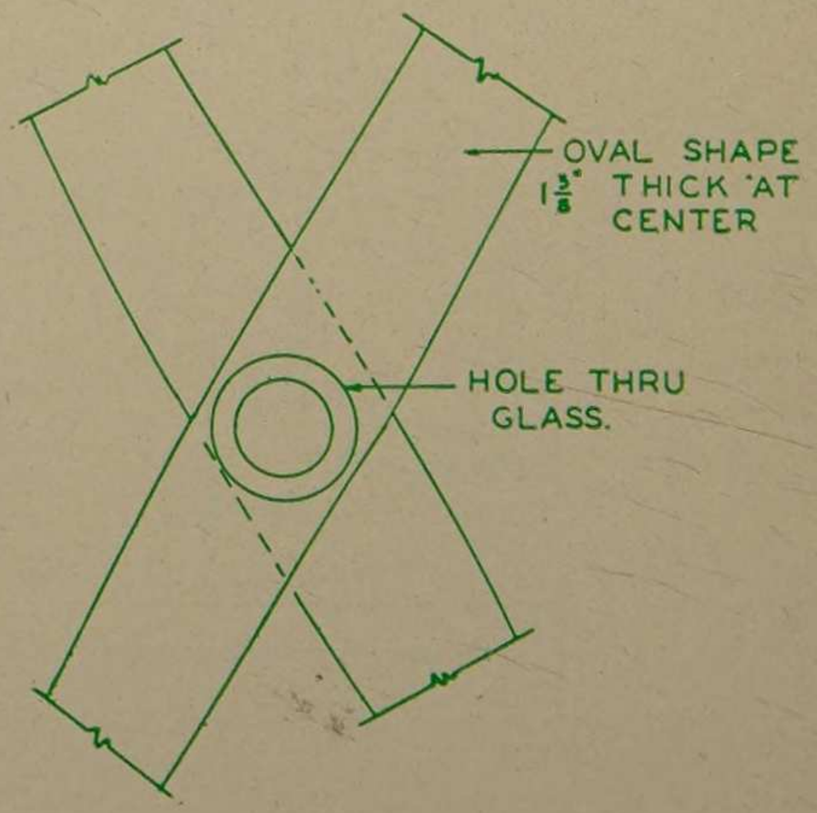
SECTION

Bin and Hangrod Floor Case

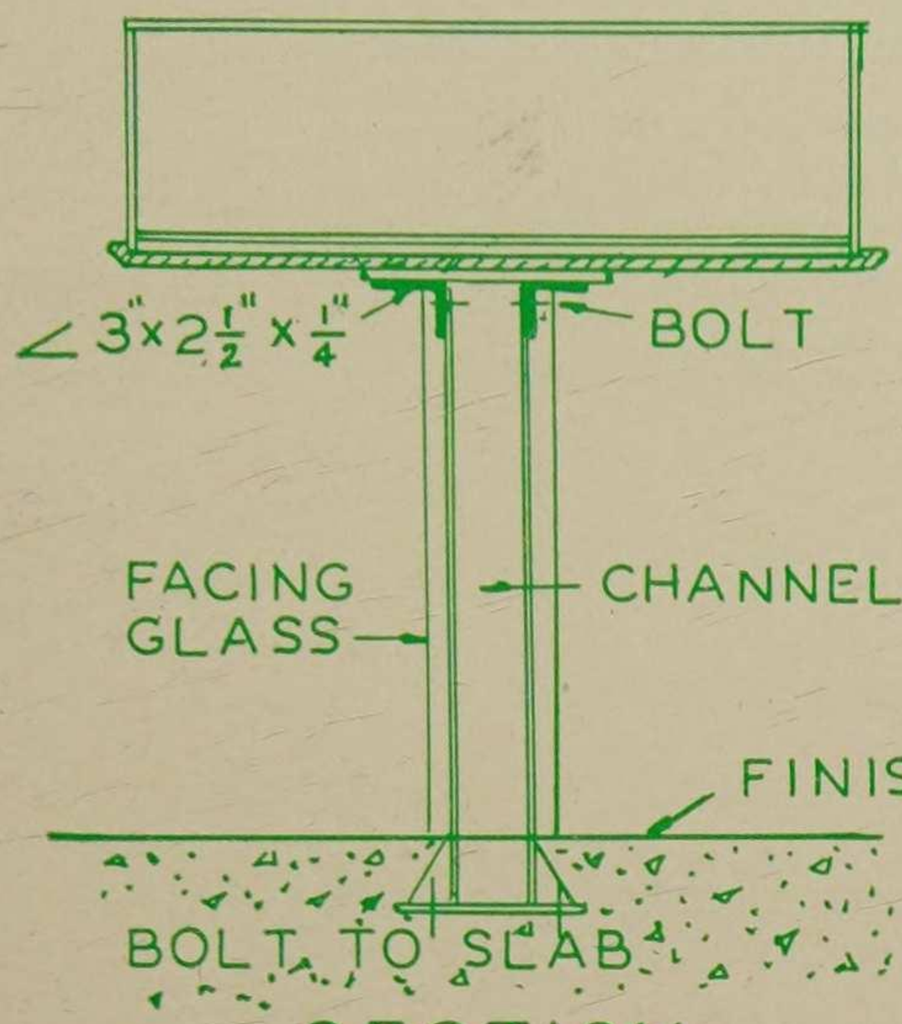
See page 113.



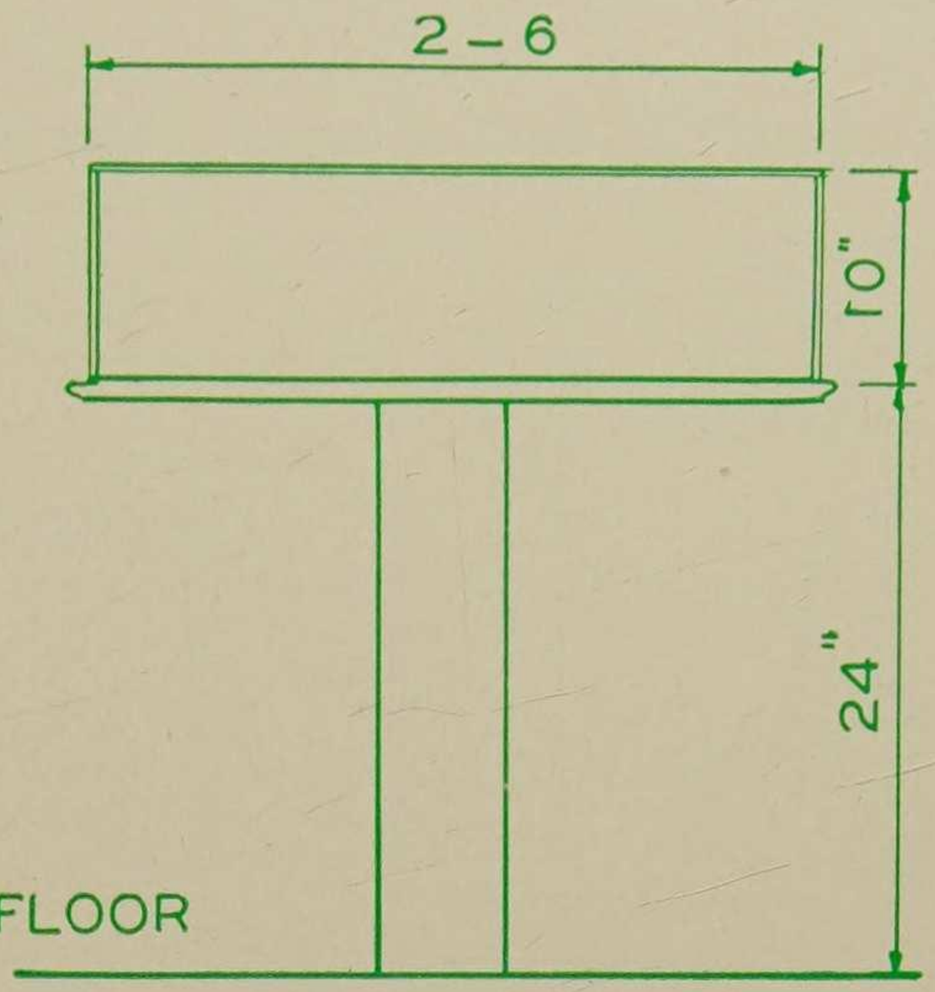
PLAN



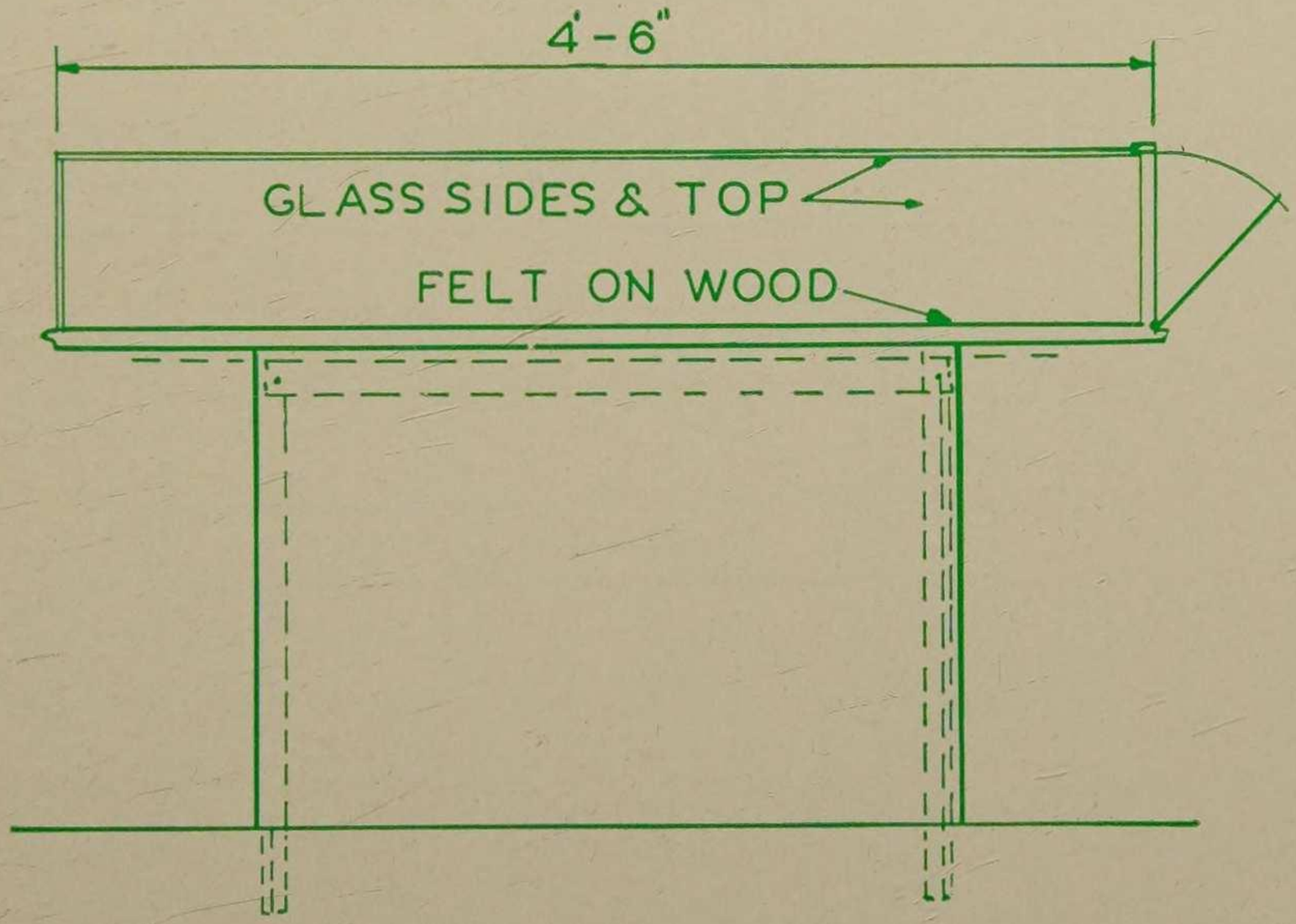
MORRIS KETCHUM, Architect
VICTOR GRUEN, Designer
LEDERER, New York, N. Y.



SECTION



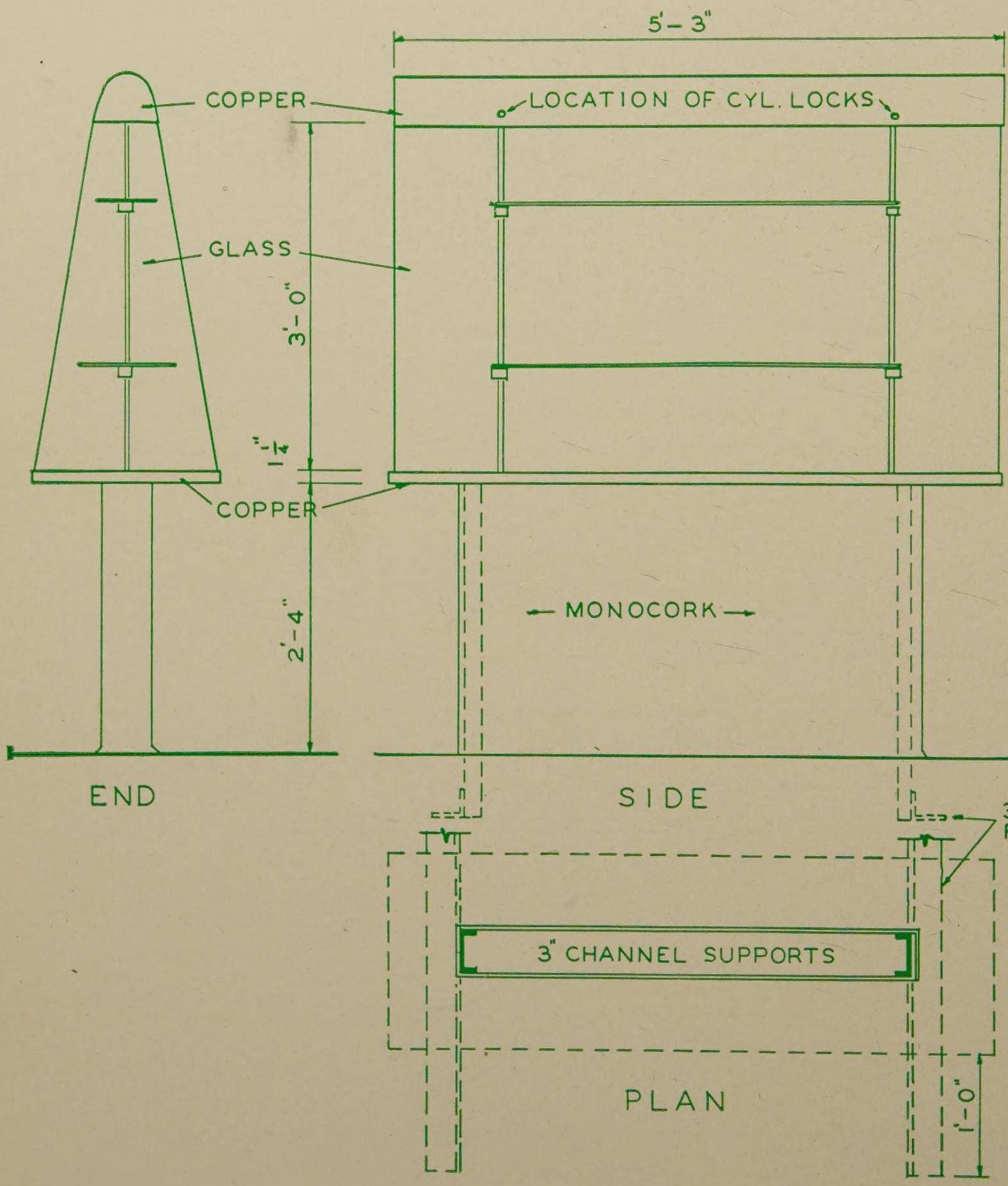
FRONT



SIDE

Arcade Display Case
See page 19.

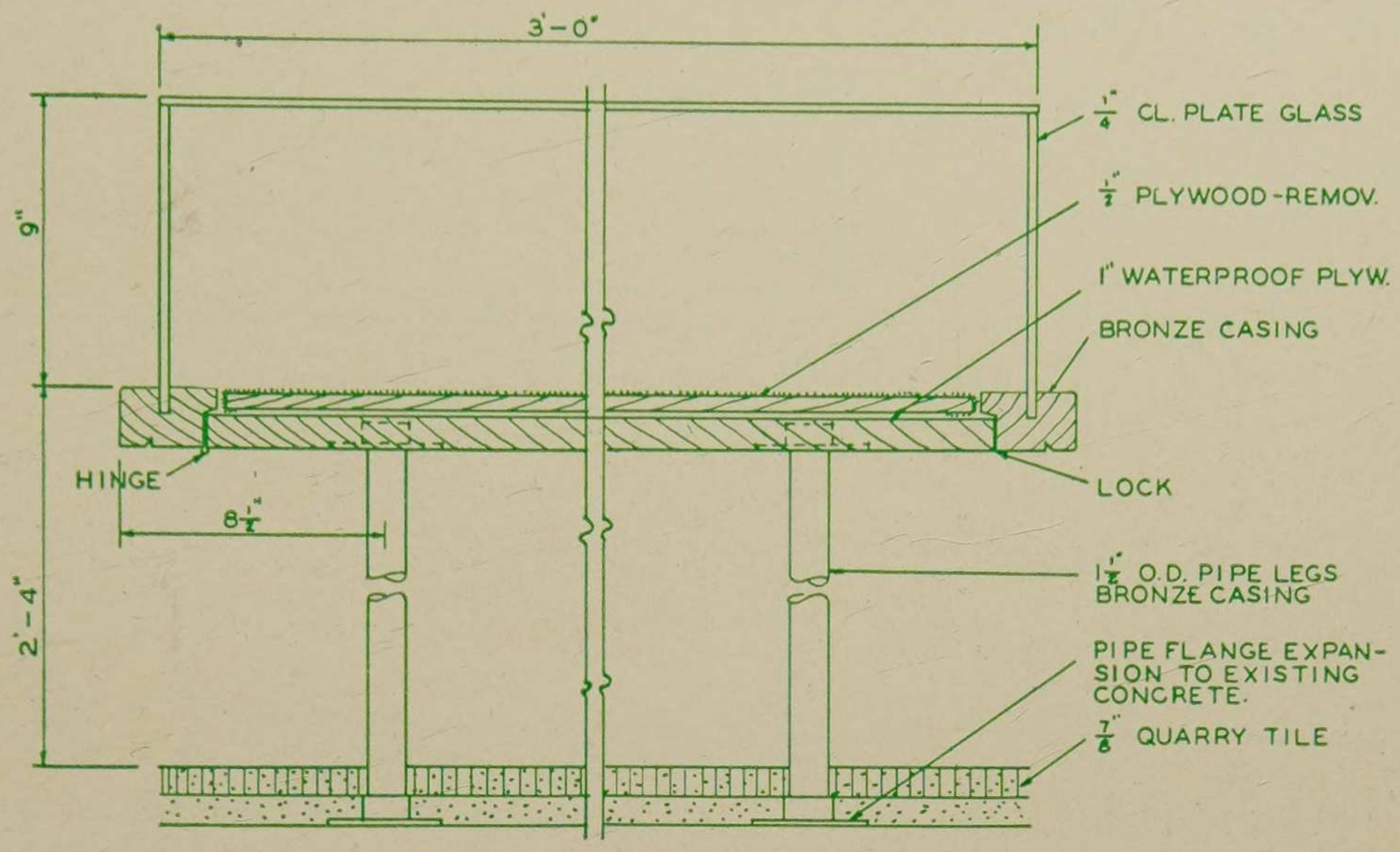
VICTOR GRUEN, Designer
MORRIS KETCHUM, Architect
STECKLER, New York, N. Y.



Arcade Display Case
See page 120.

WM. N. DENTON AND KETCHUM, GINA AND SHARP
Associated Architects

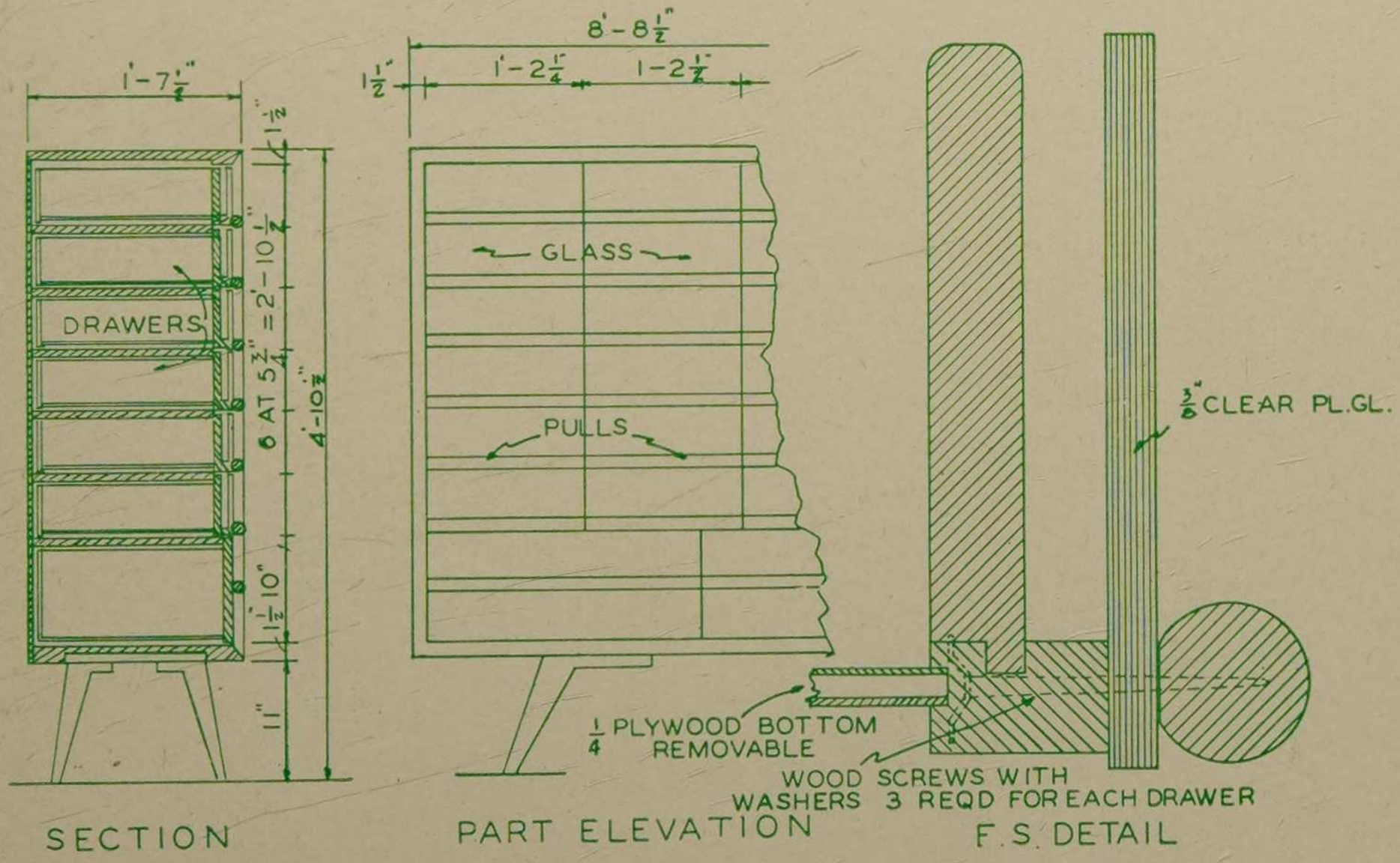
HAHN SHOE STORE, Washington, D. C.



Island Display Case

See page 181.

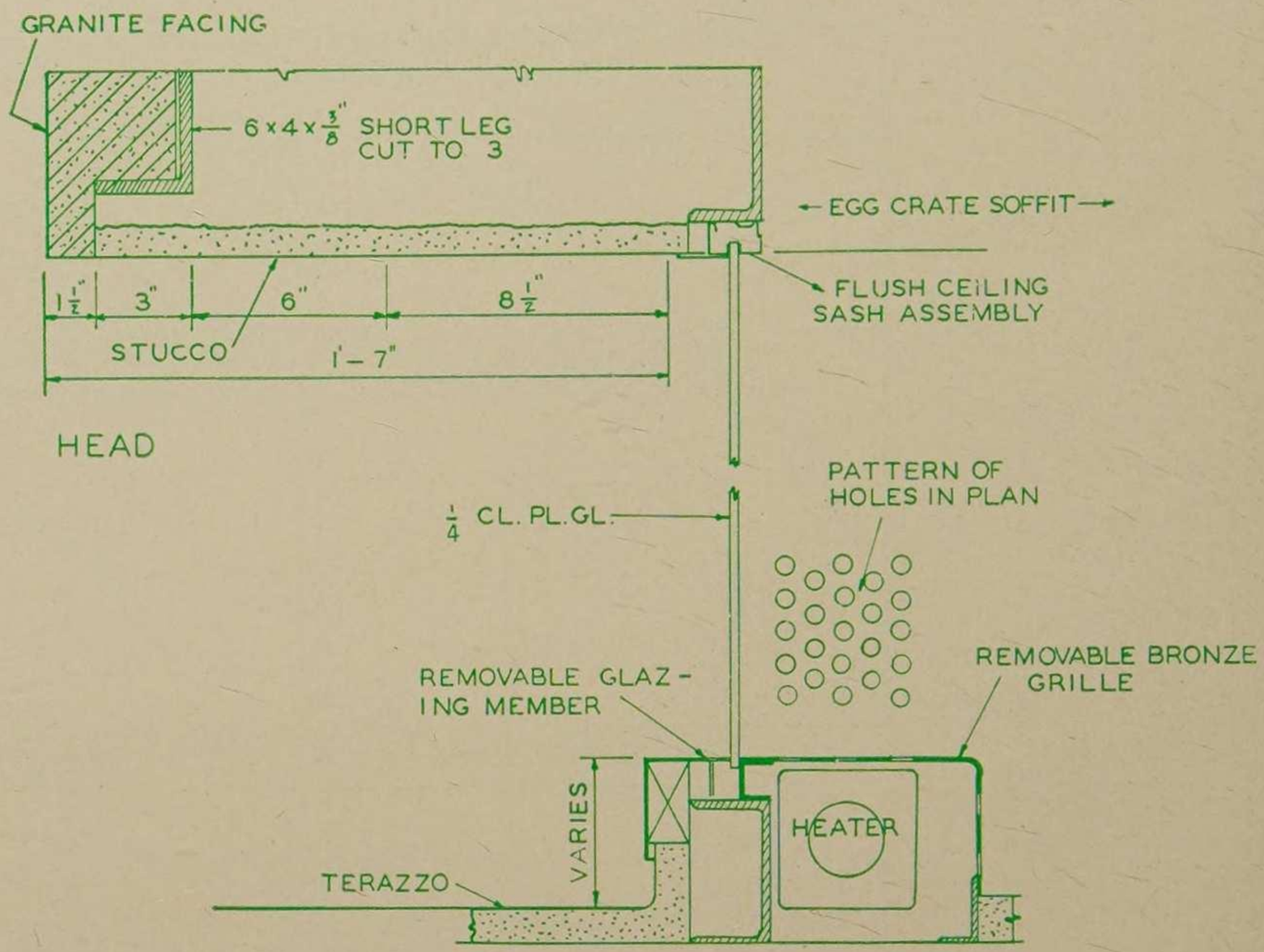
KETCHUM, GINA AND SHARP, Architects
PLYMOUTH SHOP, New York, N. Y.



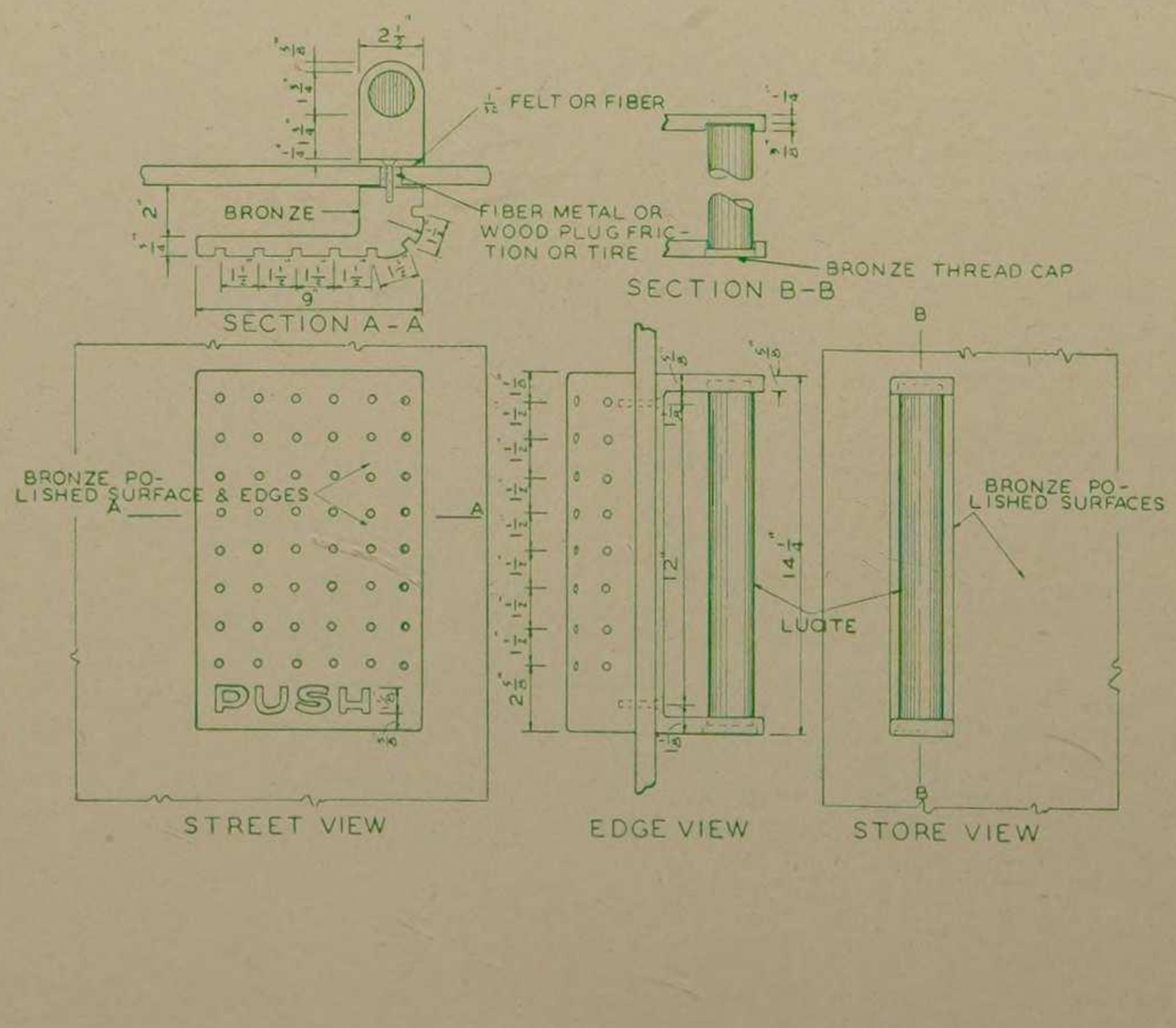
Glove Cabinet

See page 76.

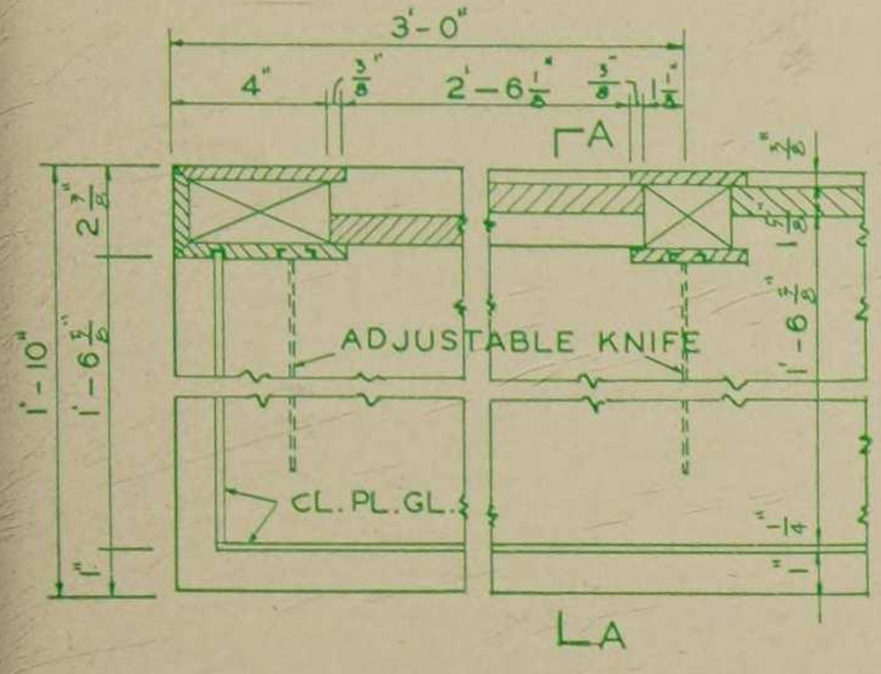
VINCENT FURNO and
RICHARD B. SNOW, Architects
WHITEHOUSE AND HARDY, New York, N. Y.



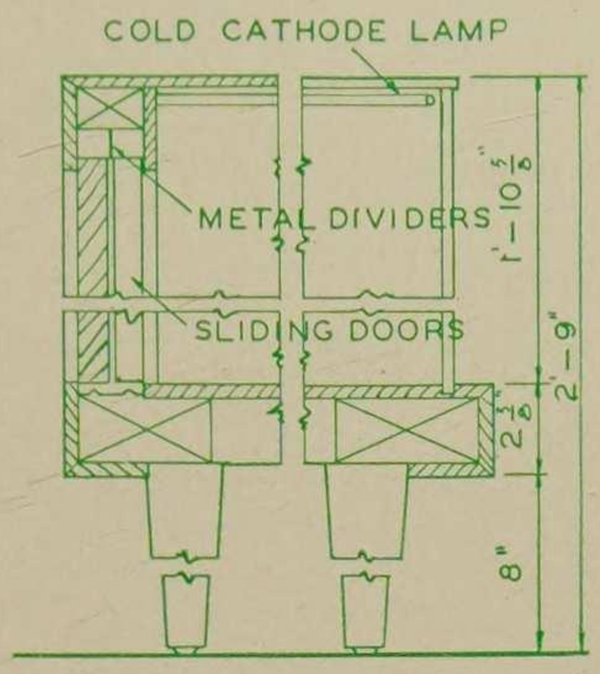
Section through Store Front
See page 121.



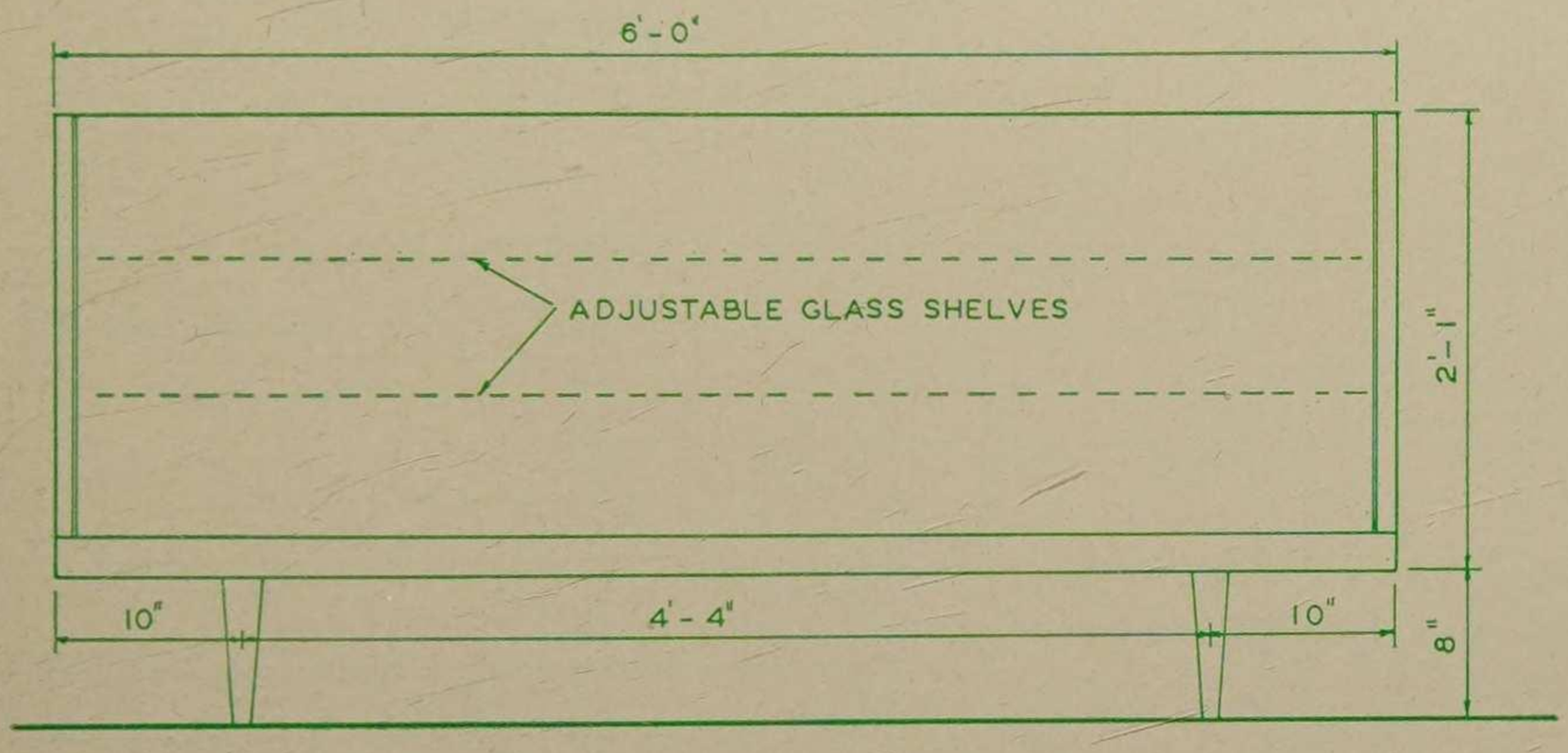
Pull and Push Door Plate



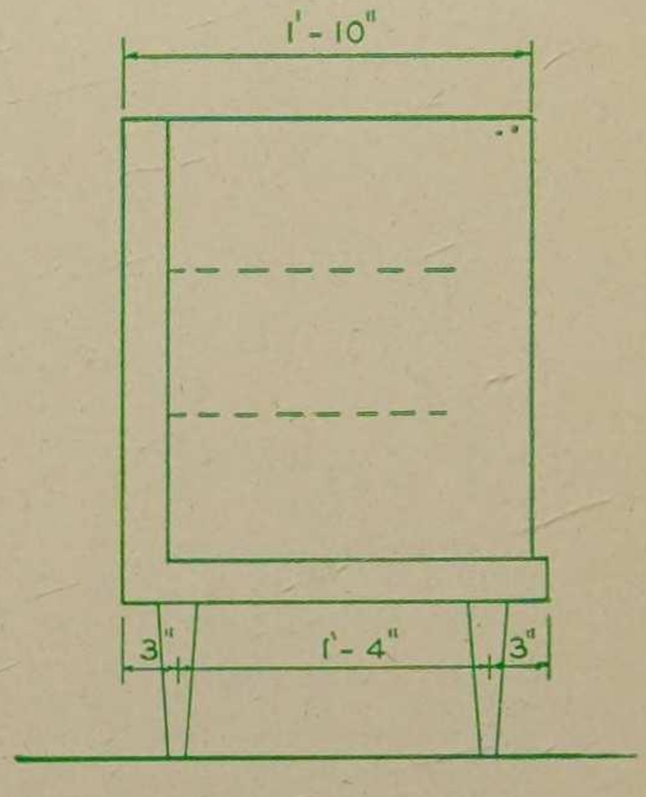
PLAN



SECTION A-A



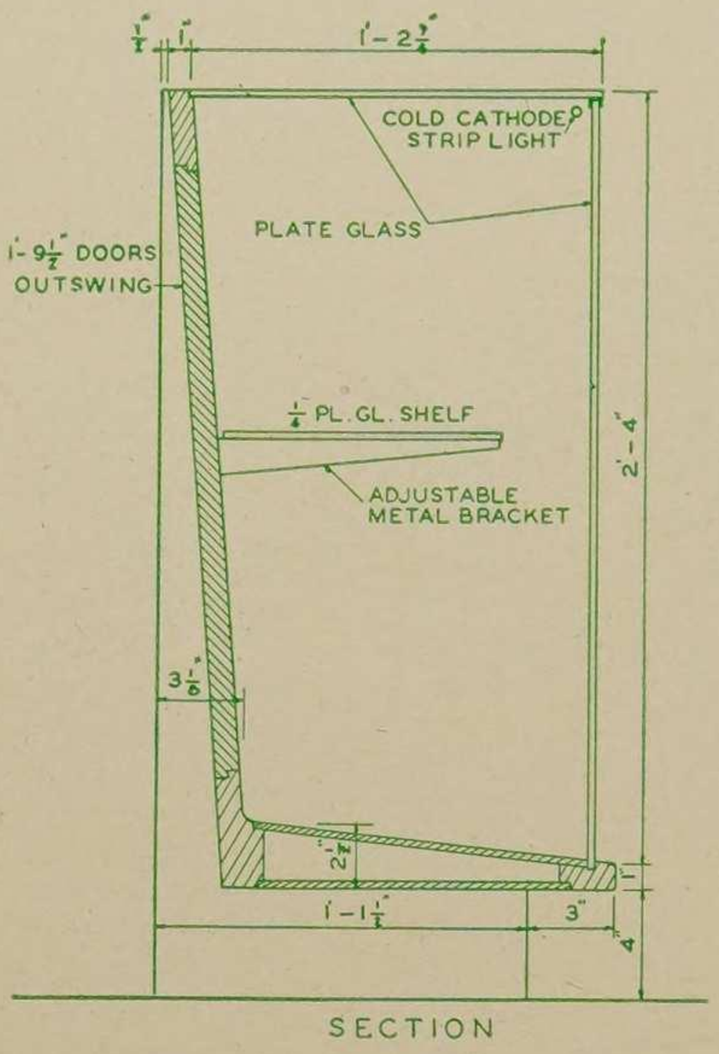
FRONT

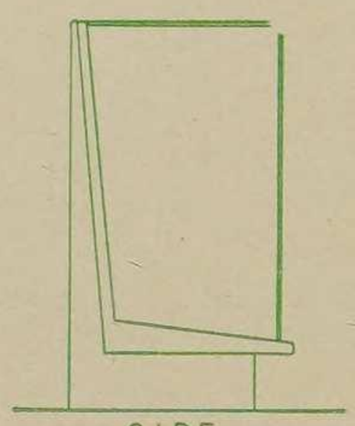


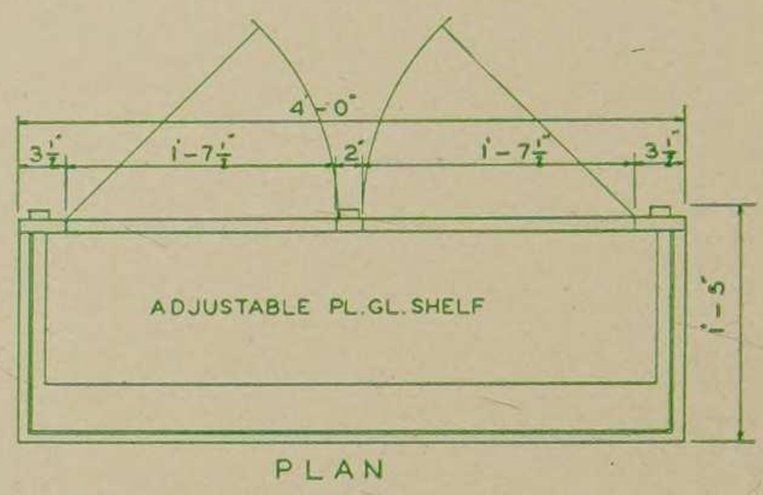
SIDE

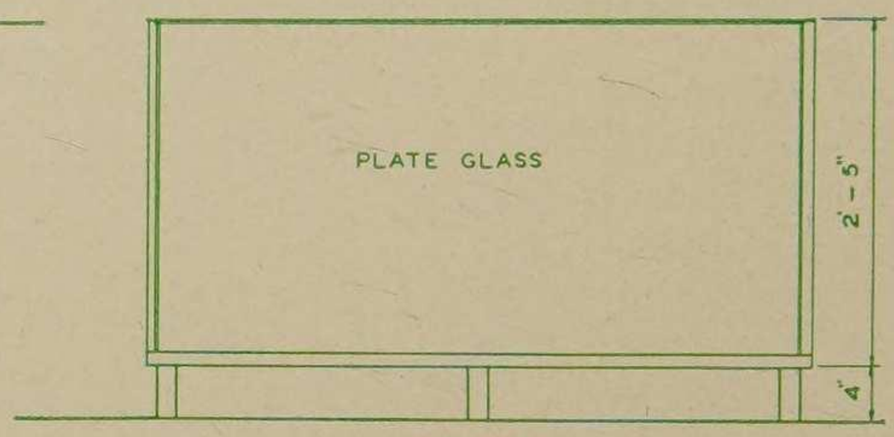
Tie Counter
See page 73.

WHITEHOUSE AND HARDY (Continued)



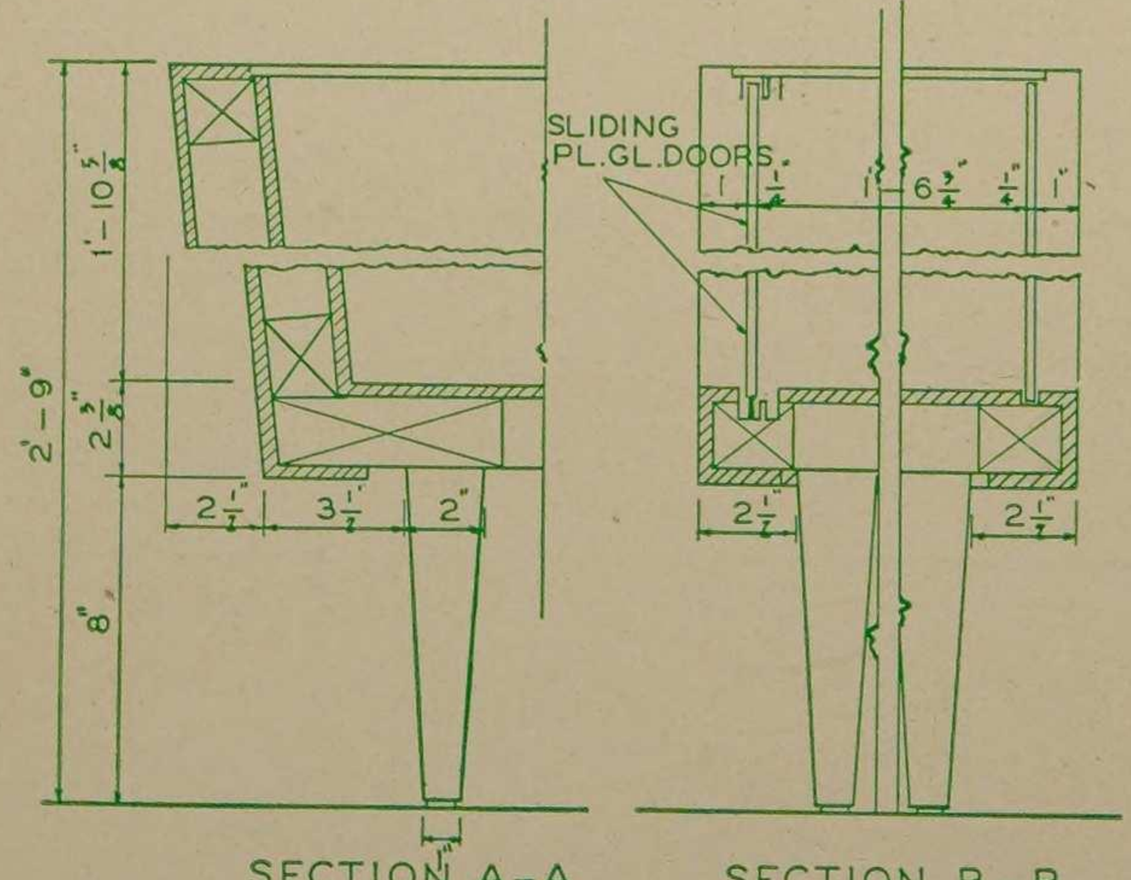


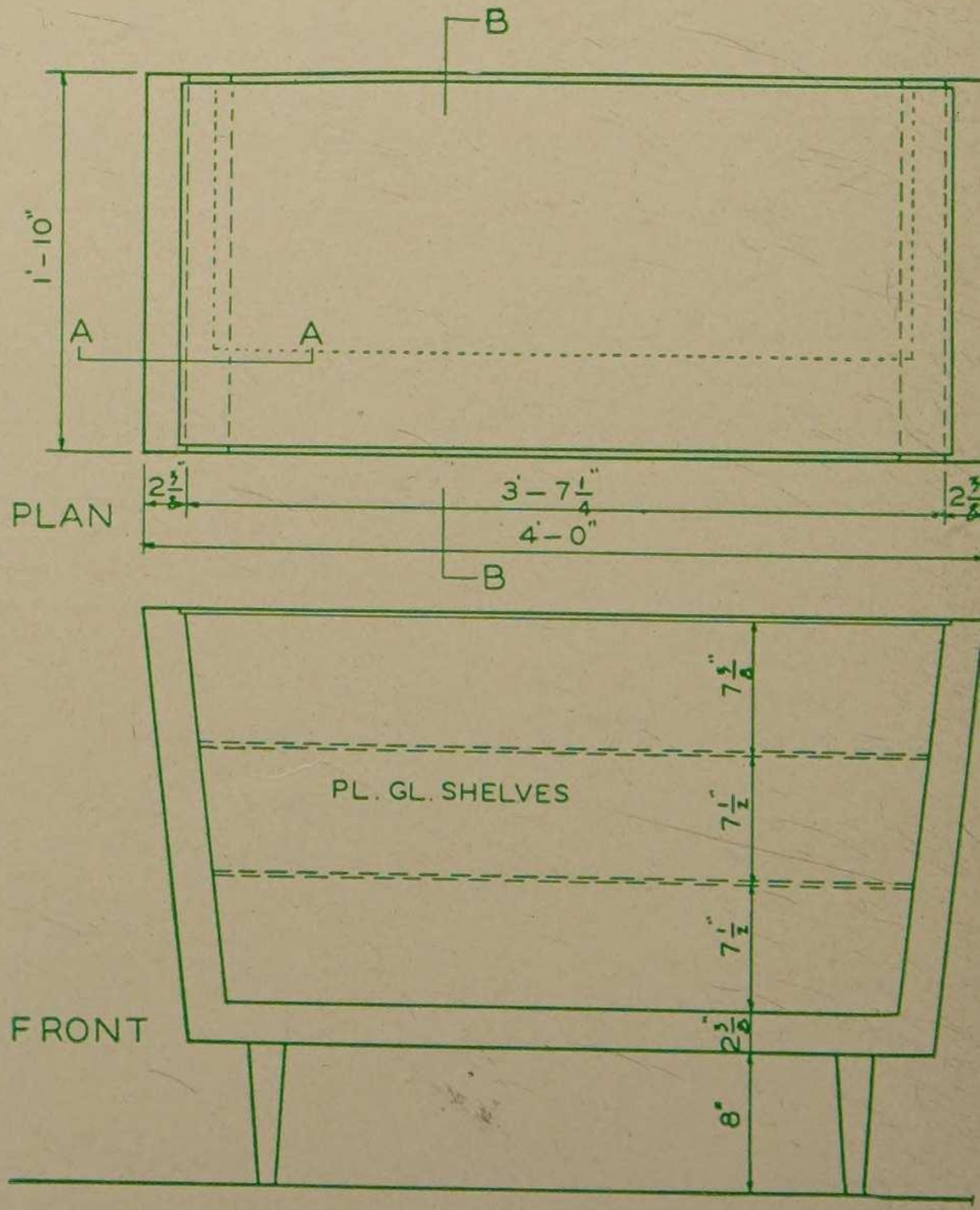




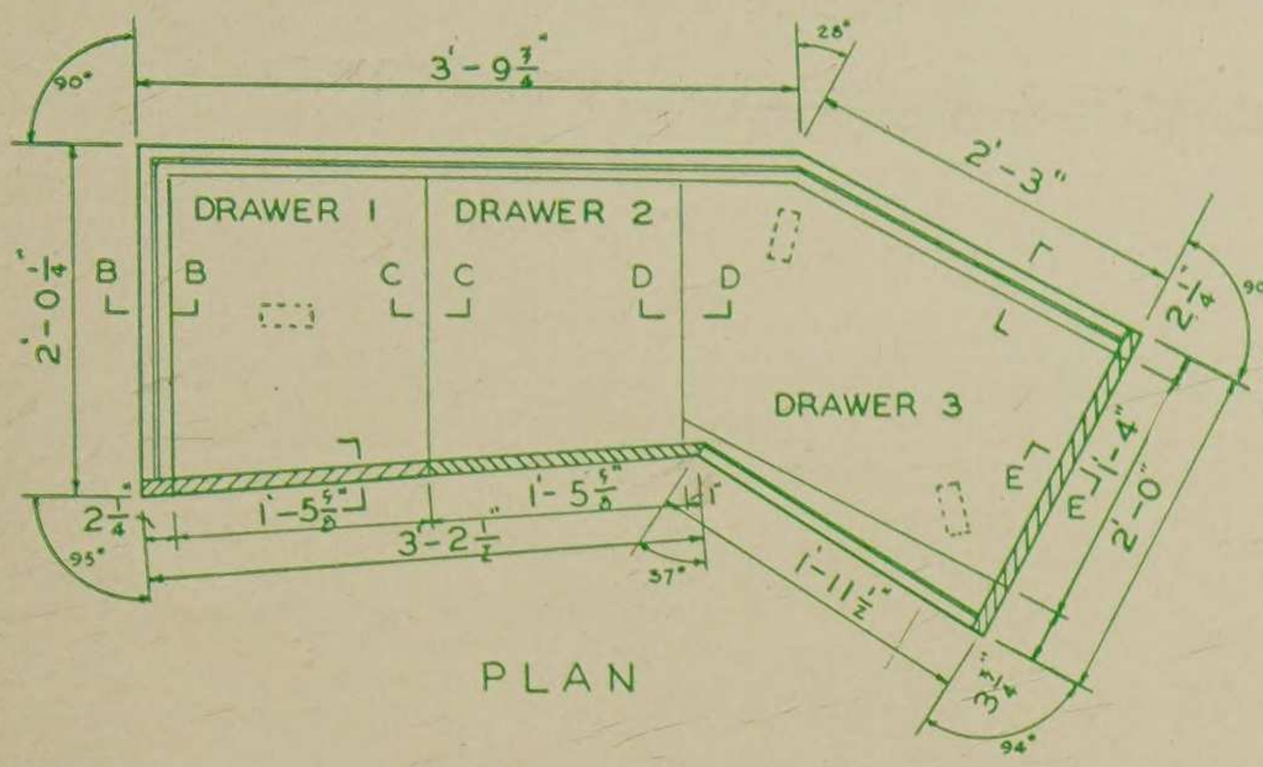
Shoe Display ↑

↓ **Braces Display**
See page 125.

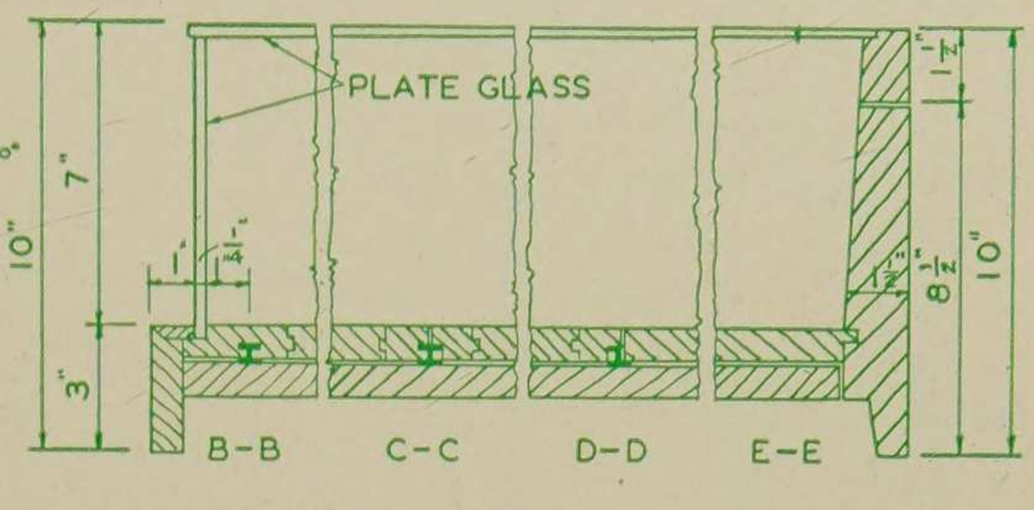




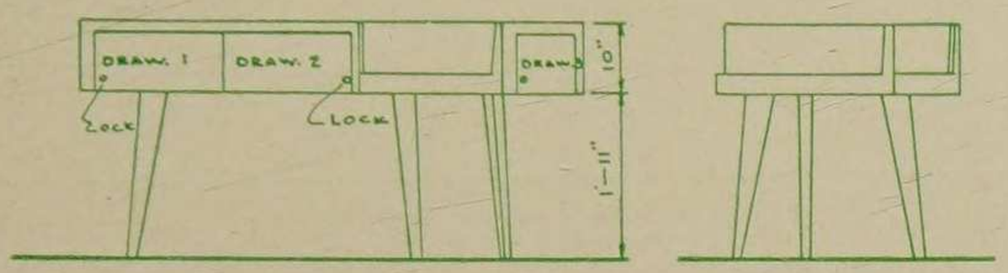
WHITEHOUSE AND HARDY (Continued)



PLAN

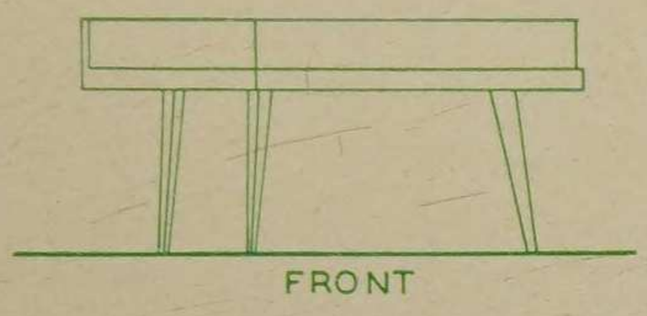


SECTIONS

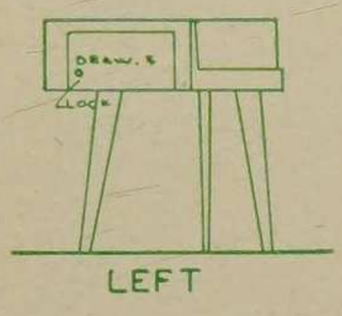


REAR

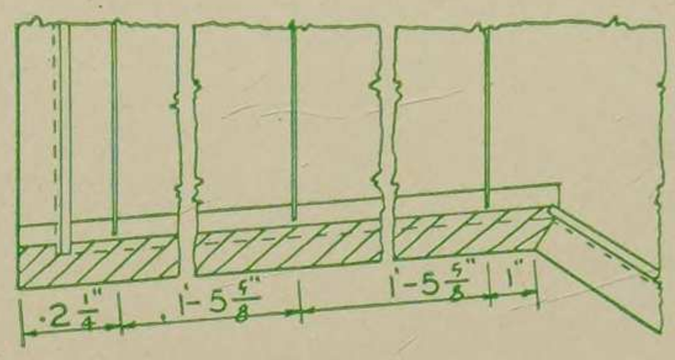
RIGHT



FRONT

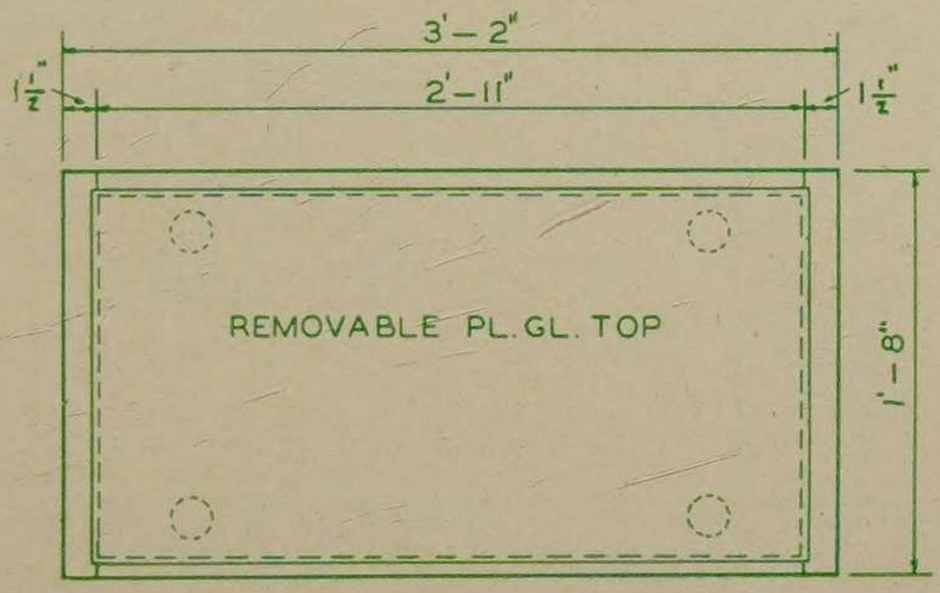


LEFT

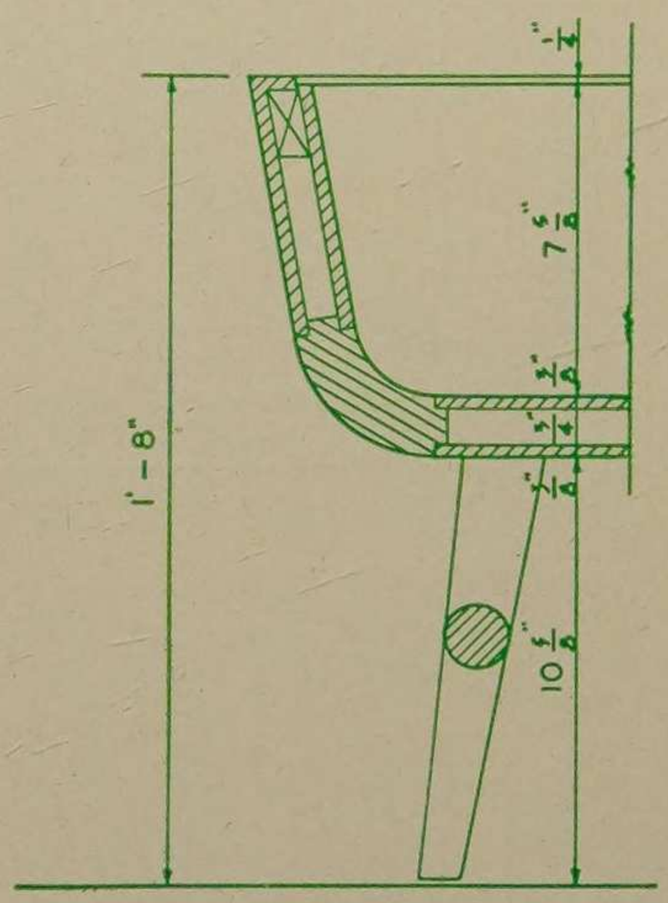


PLAN SECTION OF DRAWER BACKS

Jewelry Case

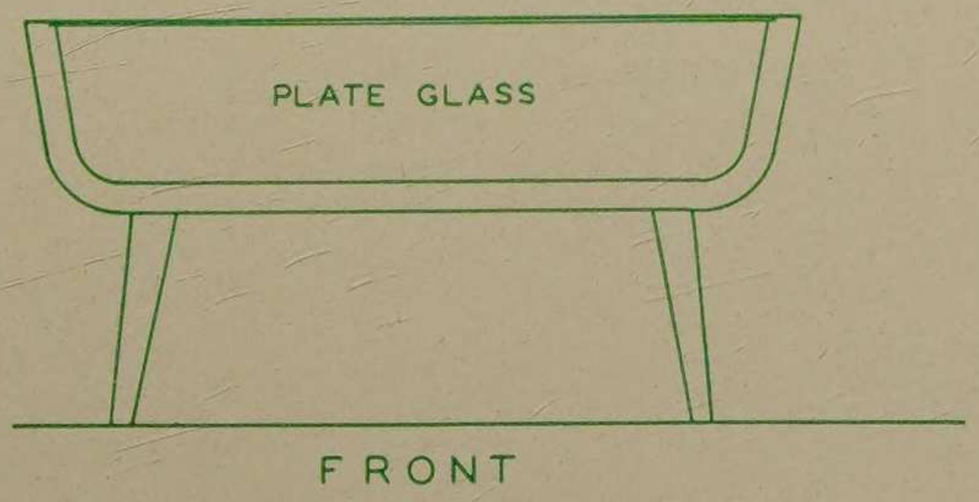


PLAN



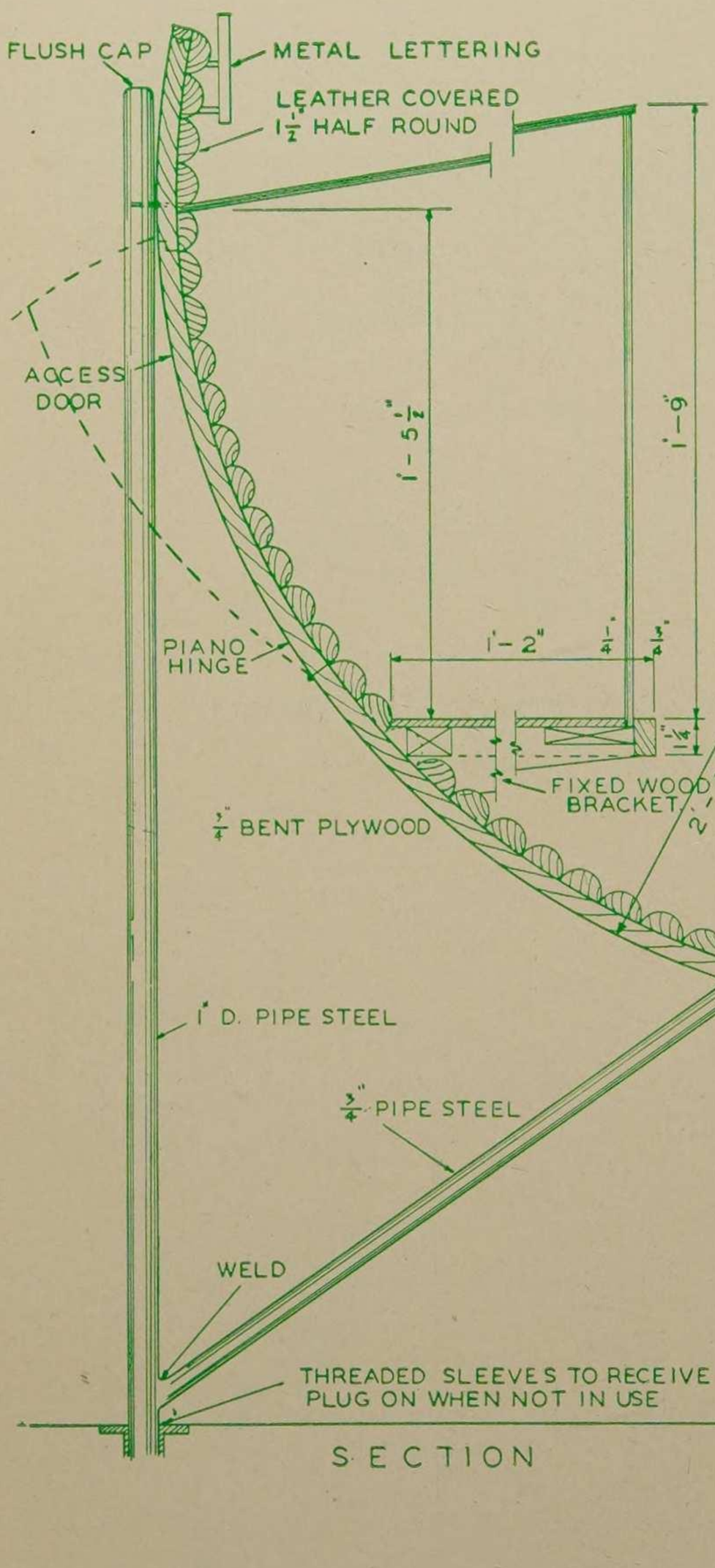
SECTION

Shoe Display Stand

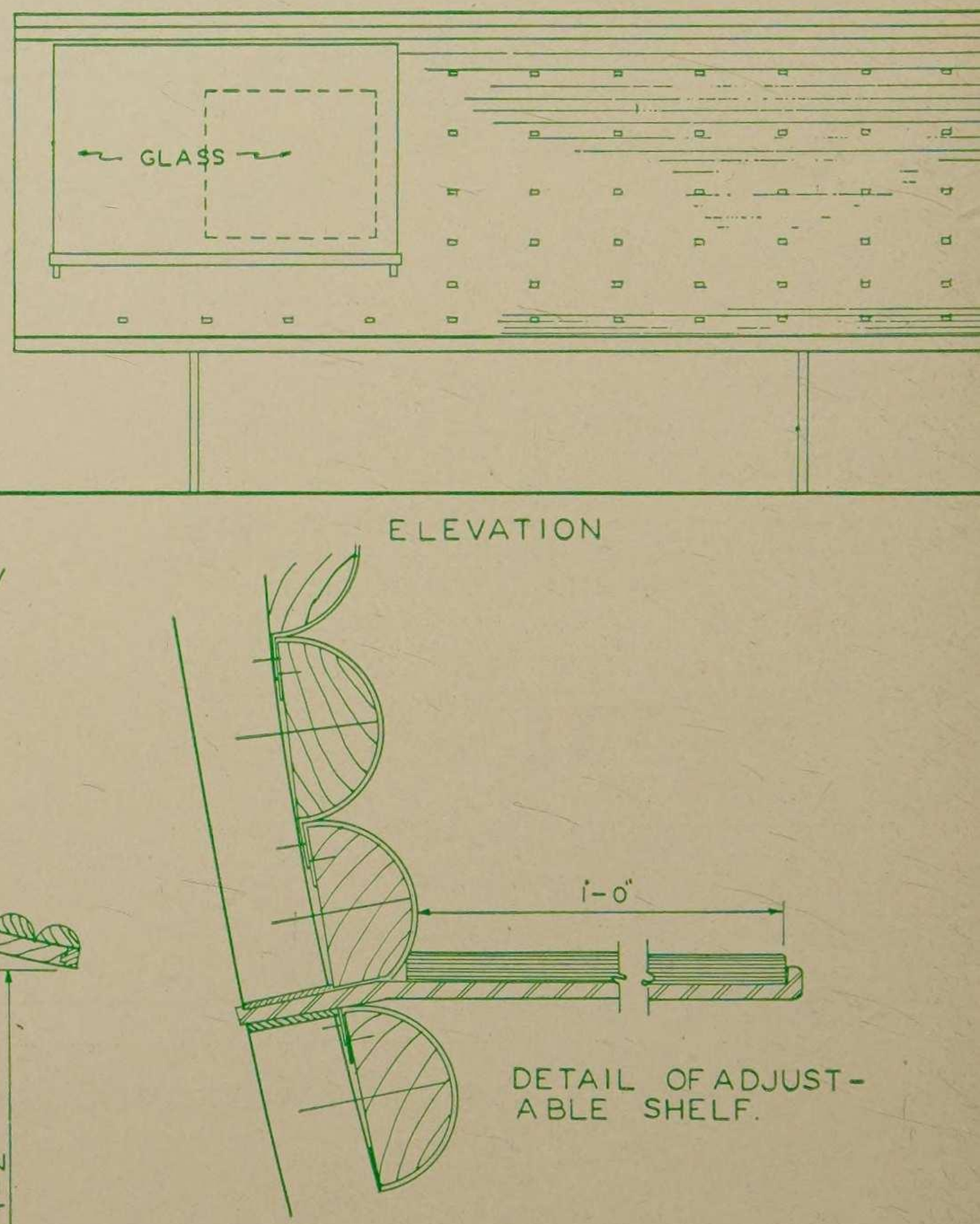


FRONT

WHITEHOUSE AND HARDY (Continued)



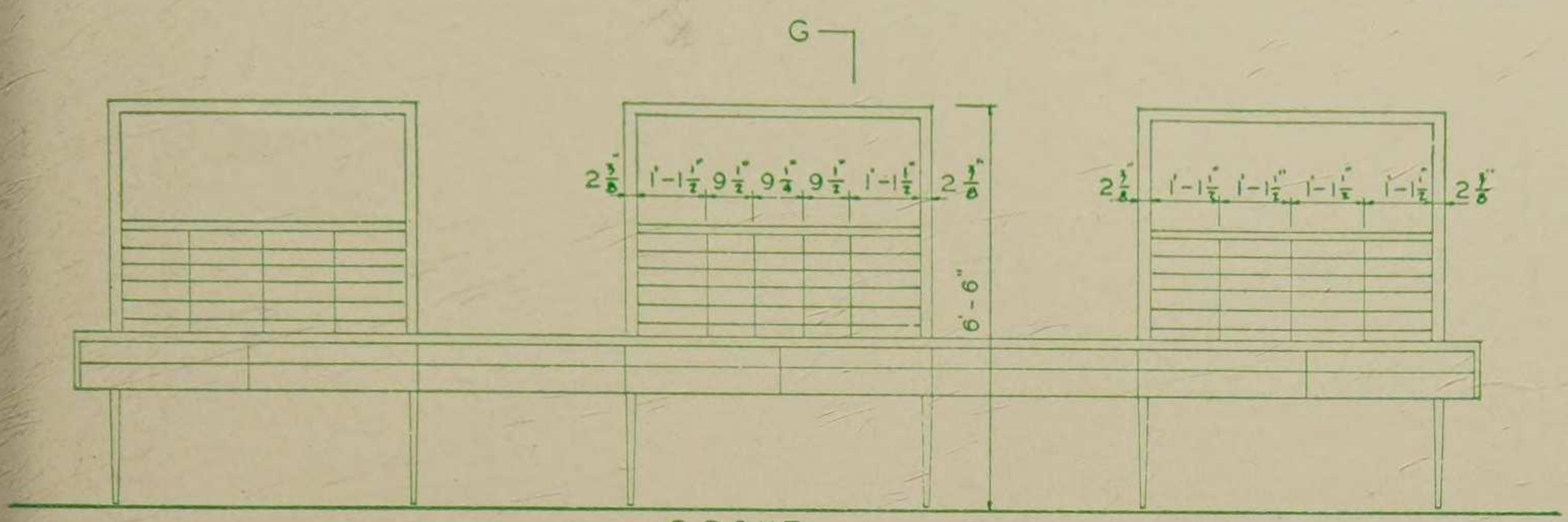
SECTION

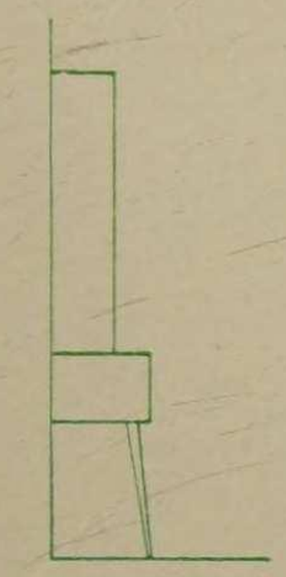


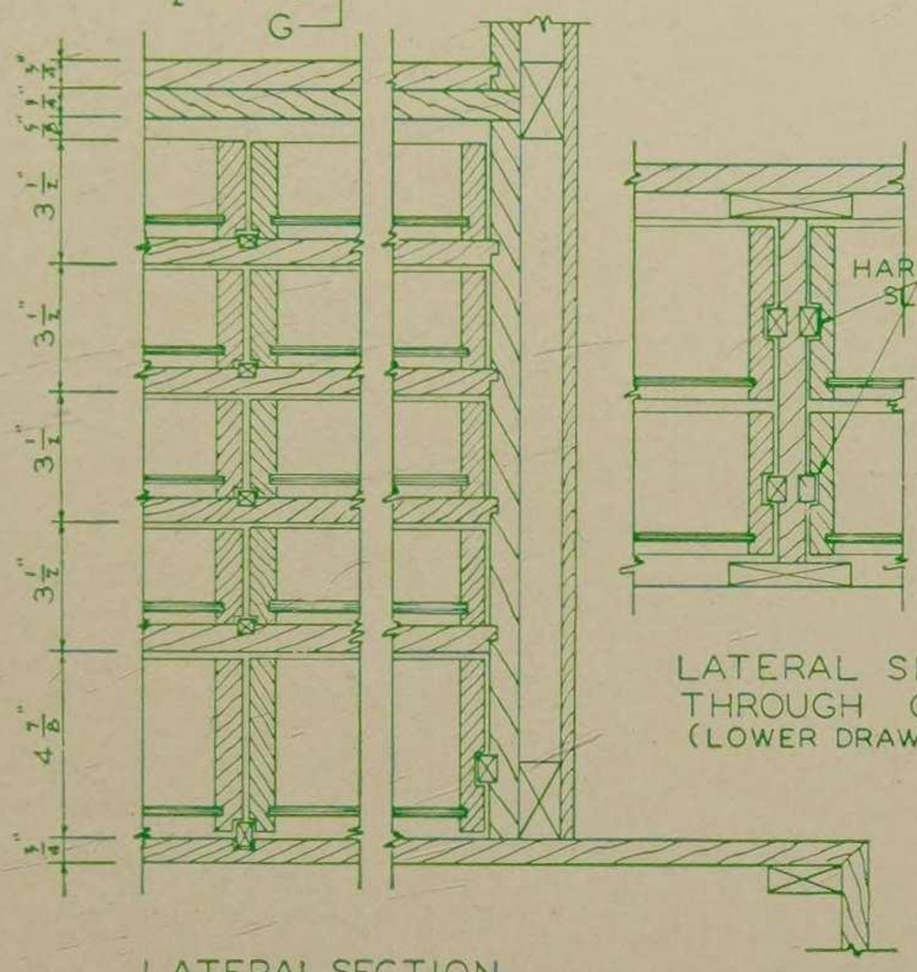
ELEVATION

DETAIL OF ADJUSTABLE SHELF.

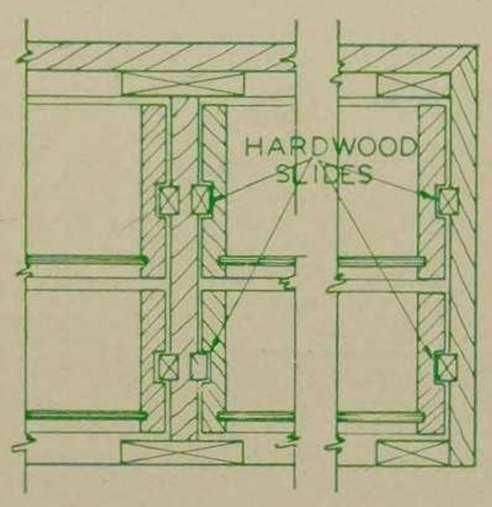
Window Display Stand
See page 121.



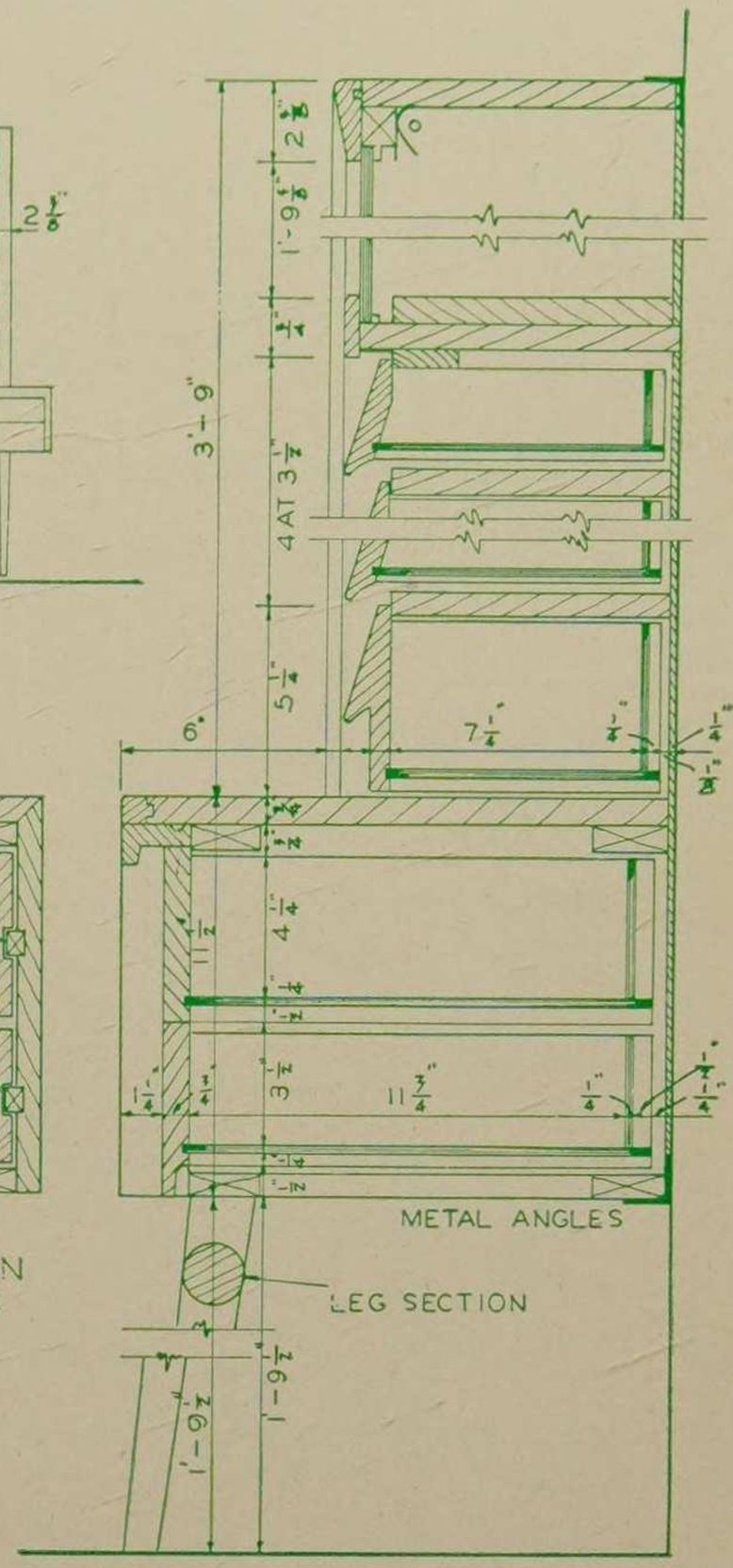




LATERAL SECTION
THROUGH CASES
(UPPER DRAWERS)



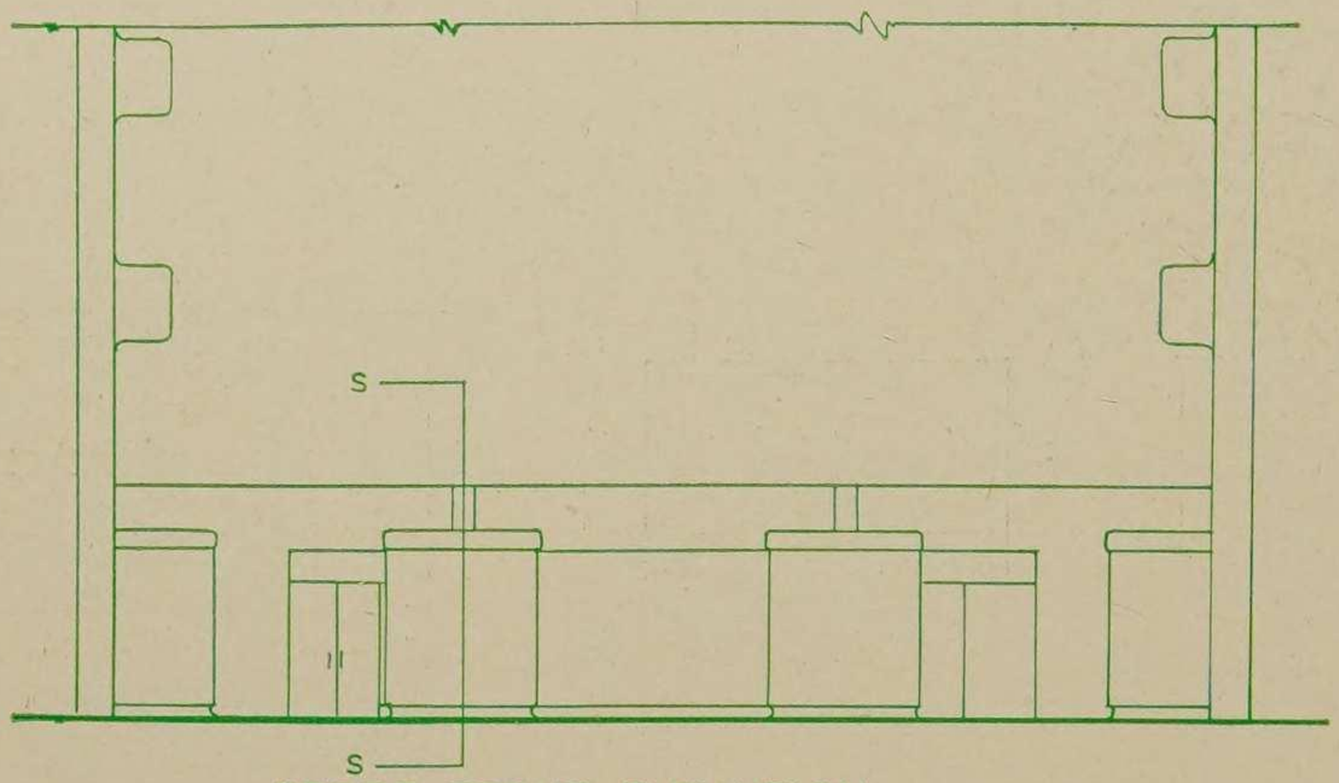
LATERAL SECTION
THROUGH CASES
(LOWER DRAWERS)



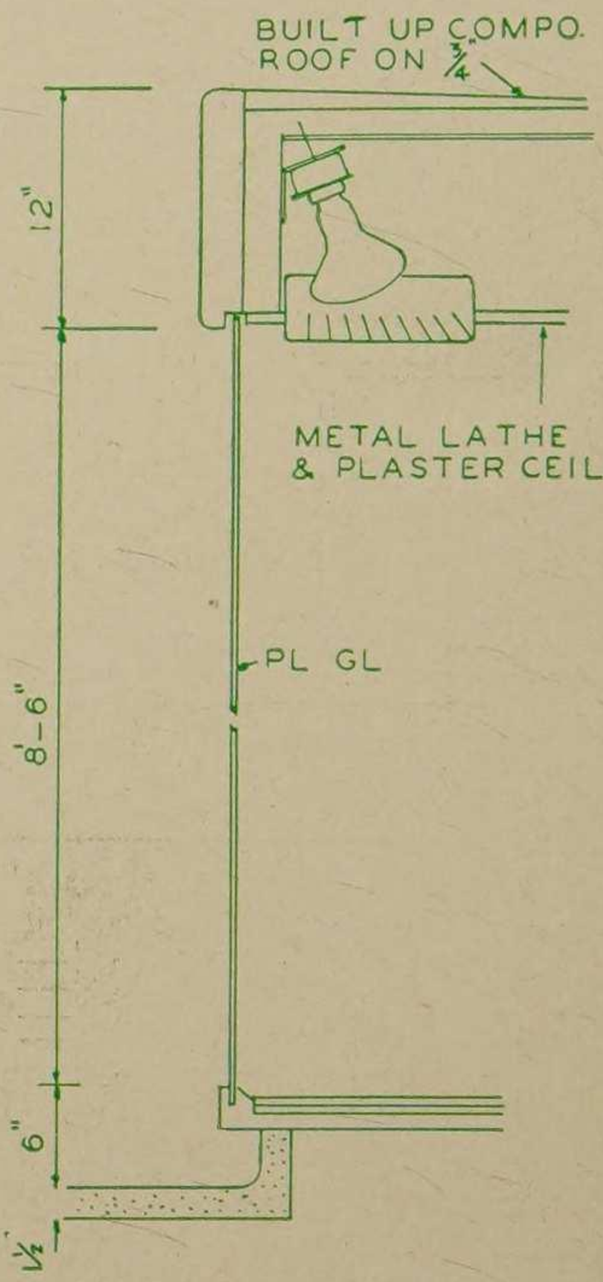
SECTION G-G

Wall Case
See page 74.

GRUEN AND KRUMMECK, Designers
ROBINSON'S, Philadelphia, Pa.

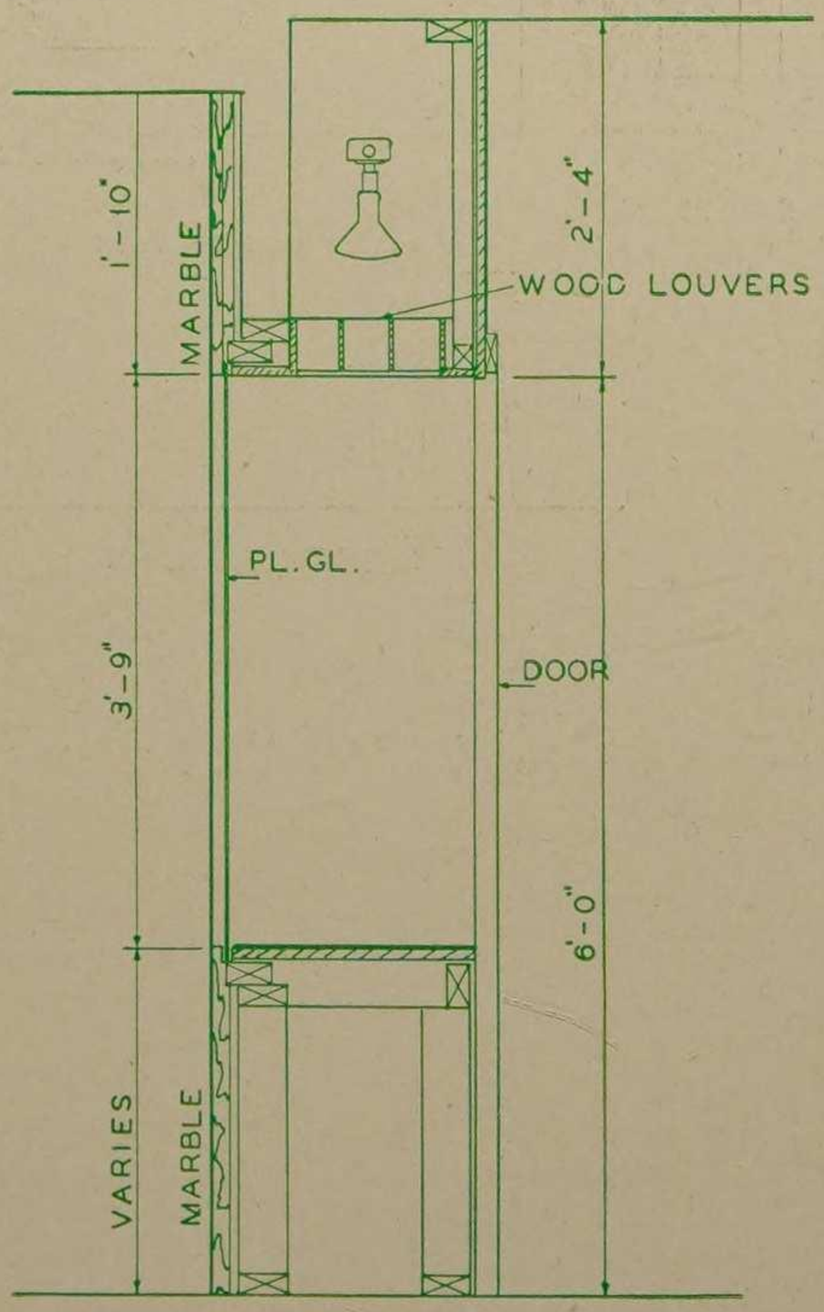


STORE FRONT ELEVATION



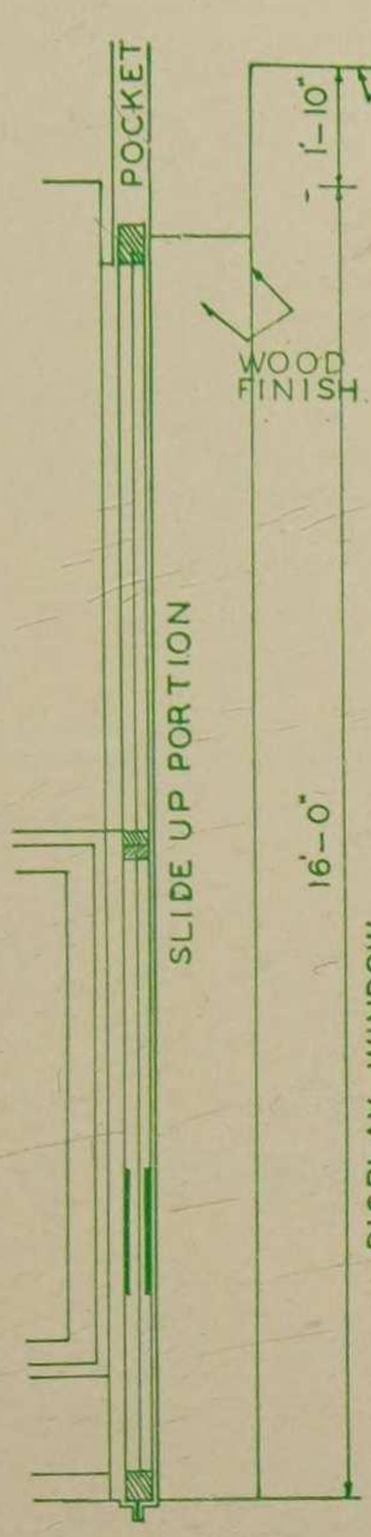
SECTION S-S

Show Window Sections
See page 32.

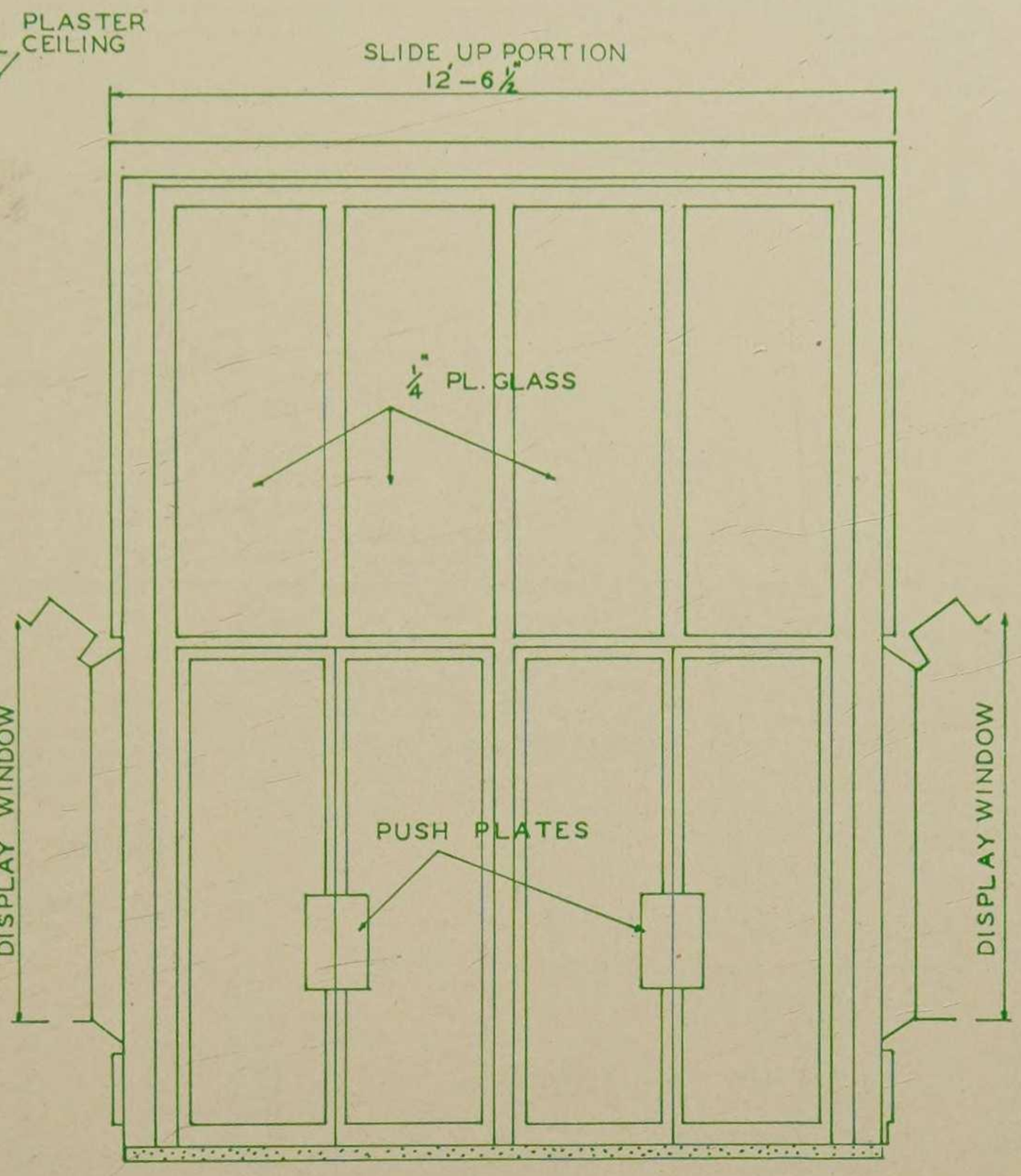


JOSEPH MAGNIN
Palo Alto, Calif.
See page 39.

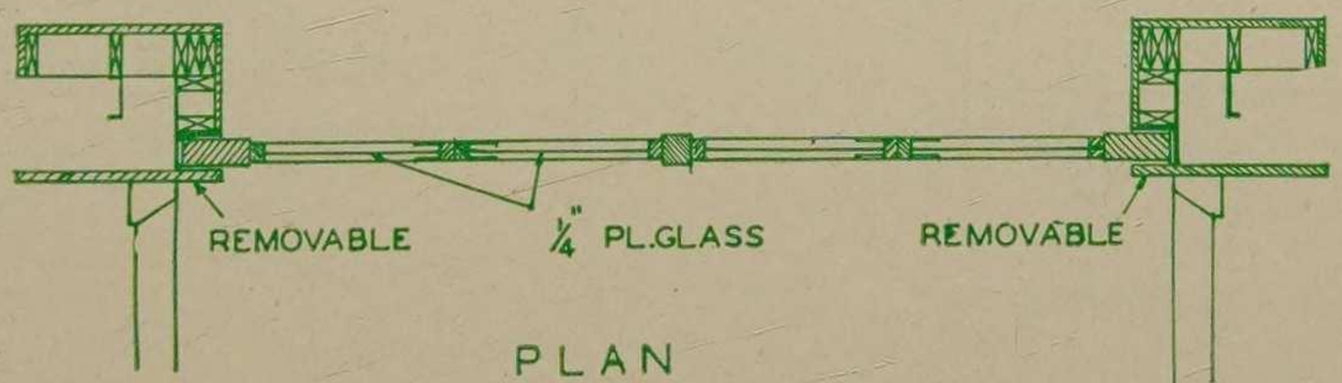
GRUEN AND KRUMMECK, Designers
GALLEN KAMPS, Los Angeles, Calif.



SECTION



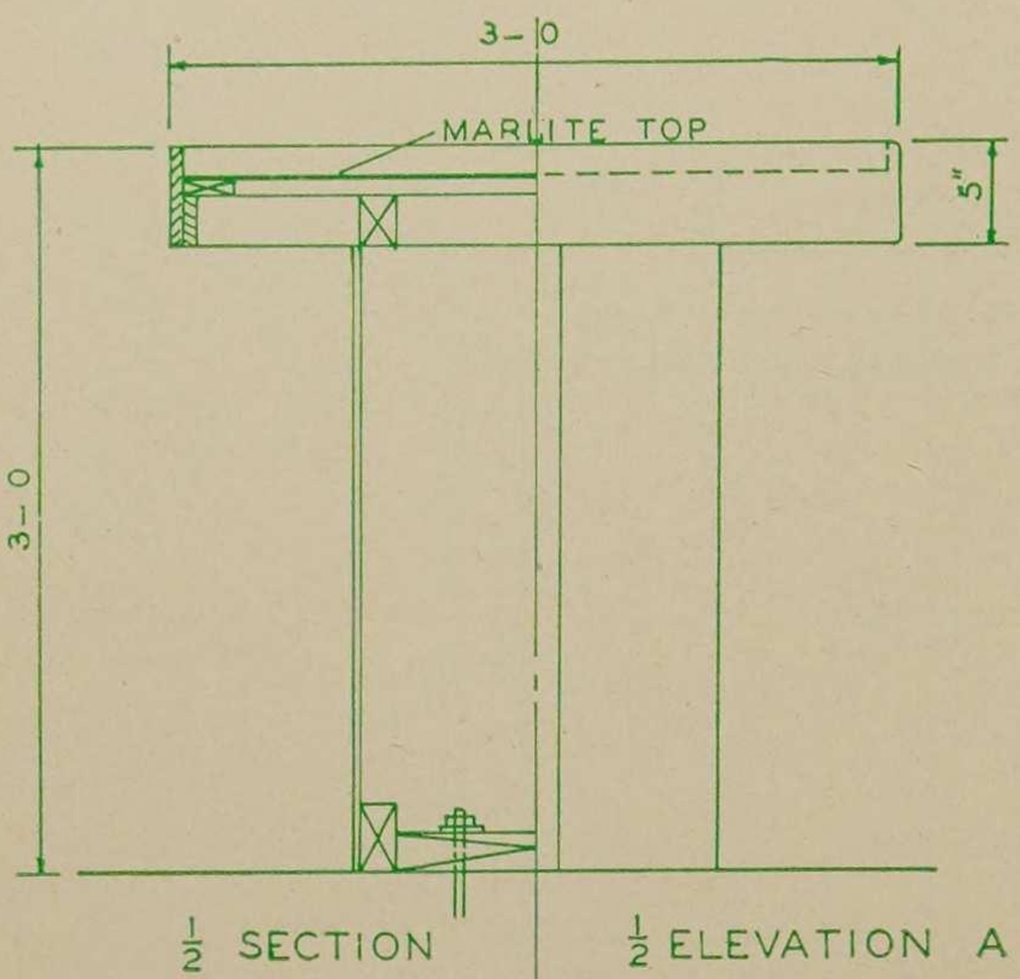
ELEVATION

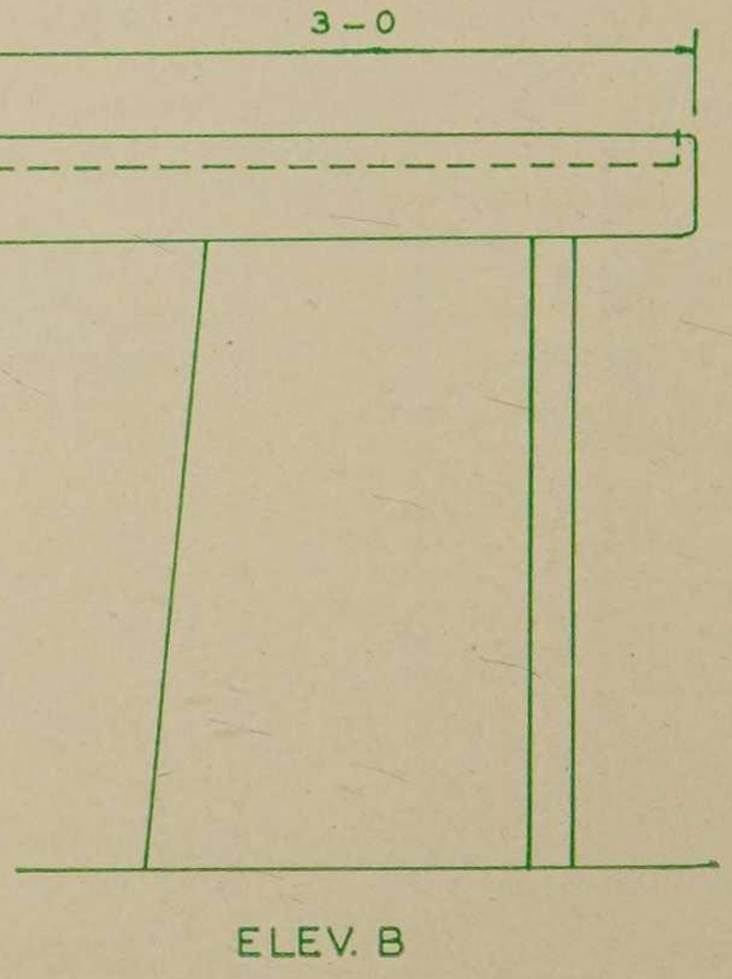


PLAN

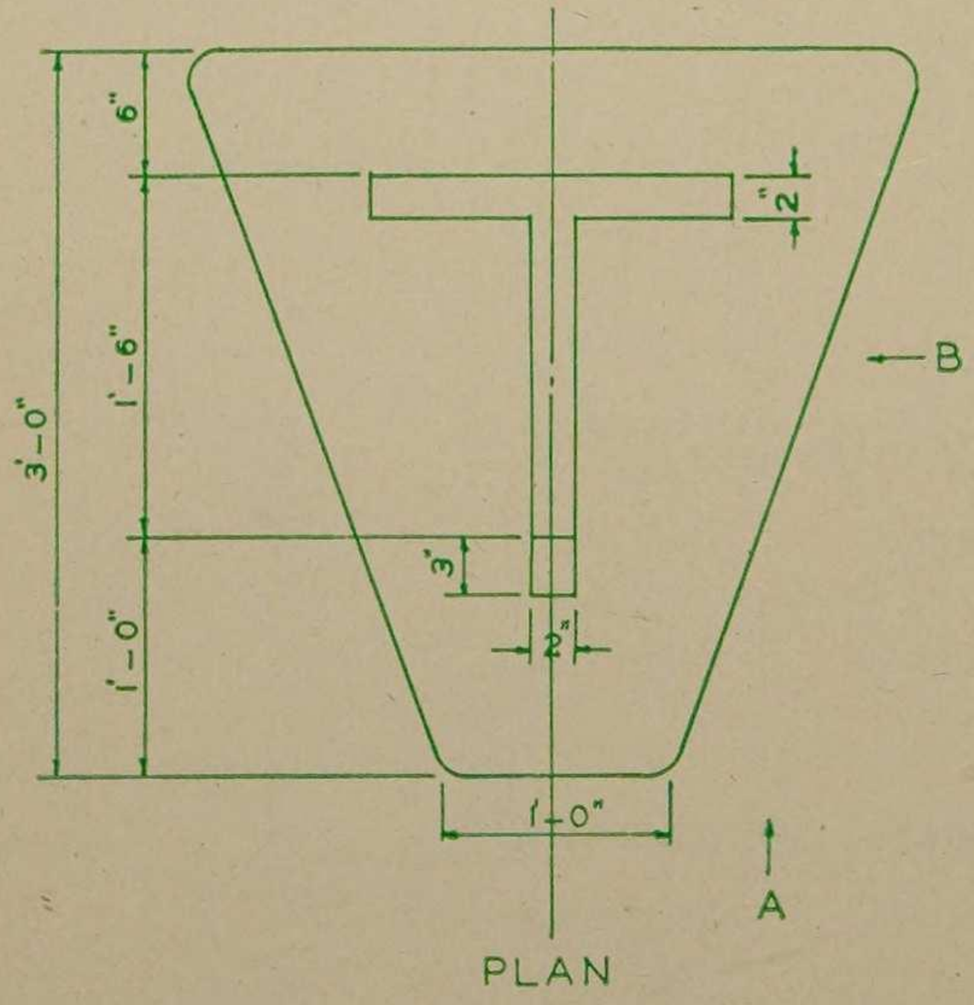
Entrance
Door Detail
See page 176.

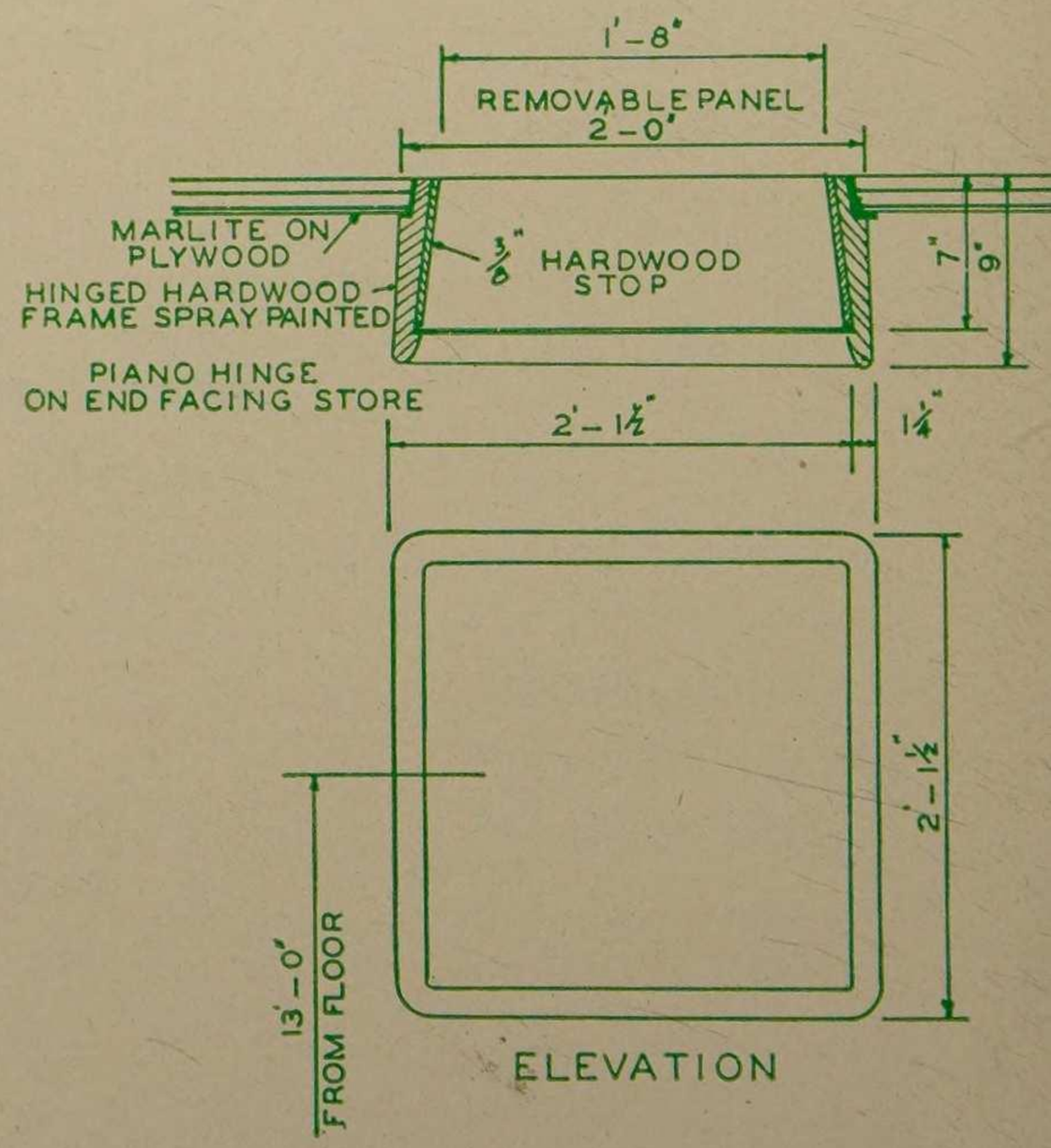
GALLEN KAMPS (Continued)





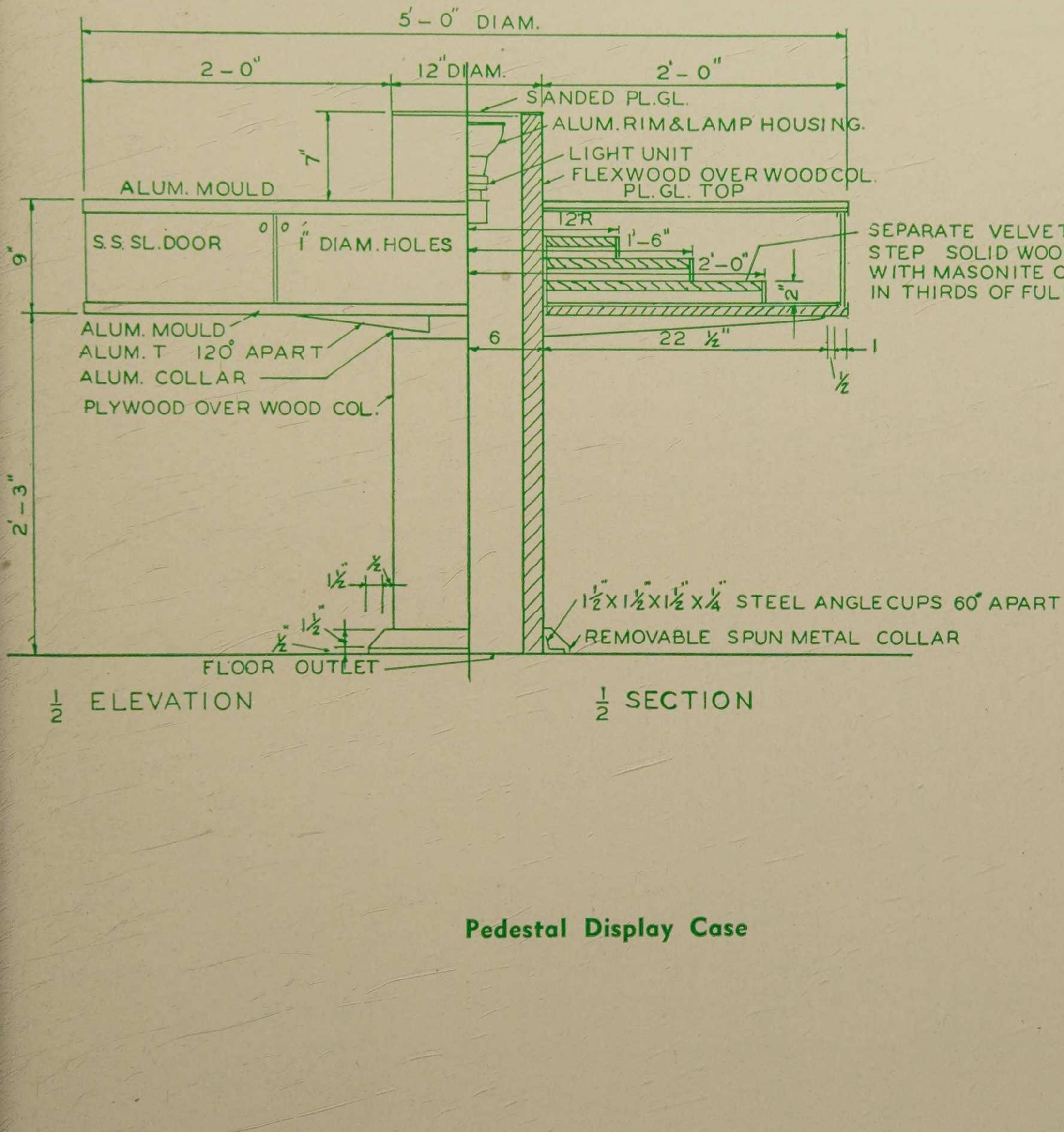
Display Table
See page 105.





Shadow Box
See page 121.

GRUEN AND KRUMMECK, Designers
JOSEPH MAGNIN, Los Angeles, Calif.



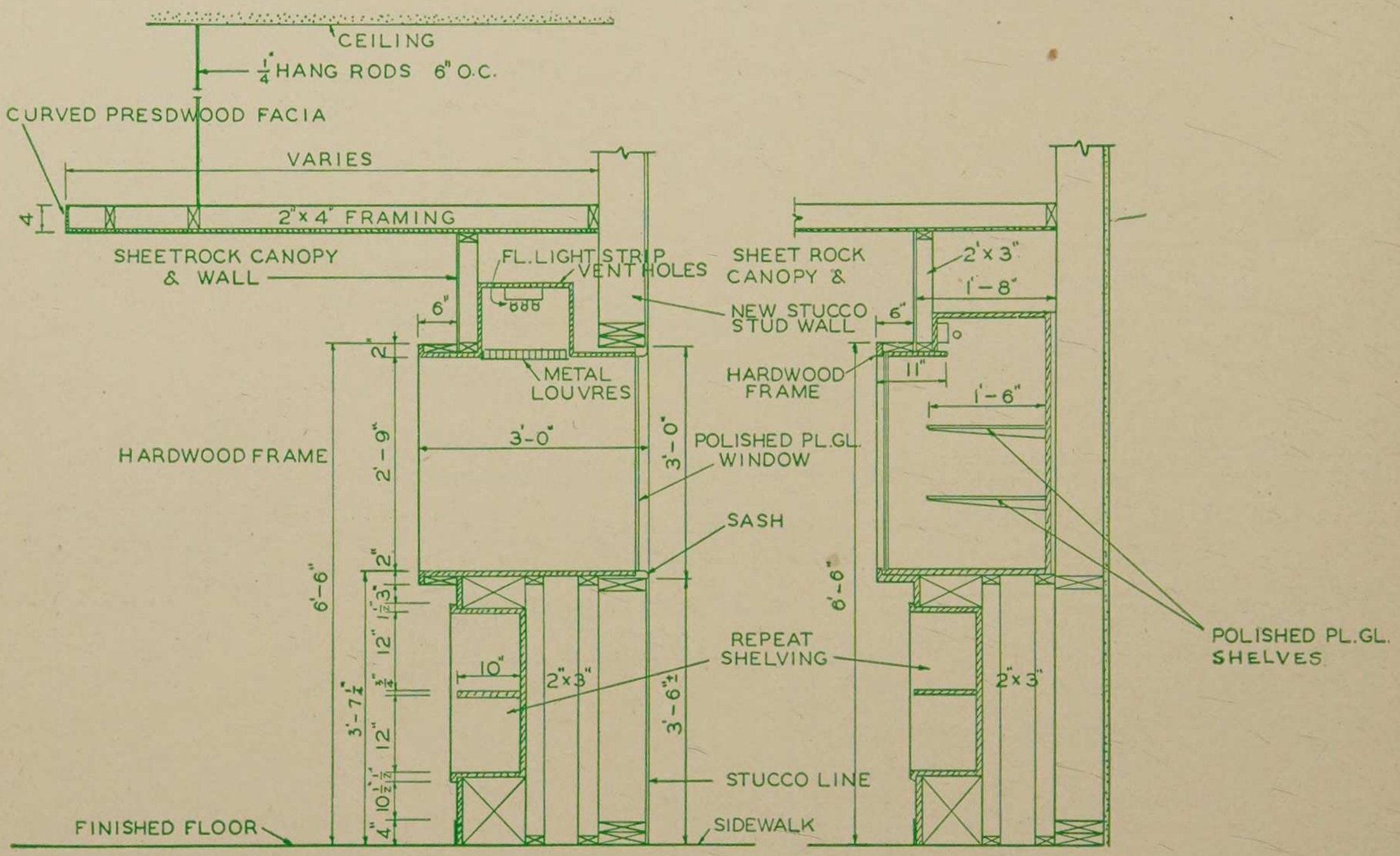
½ ELEVATION

½ SECTION

Pedestal Display Case

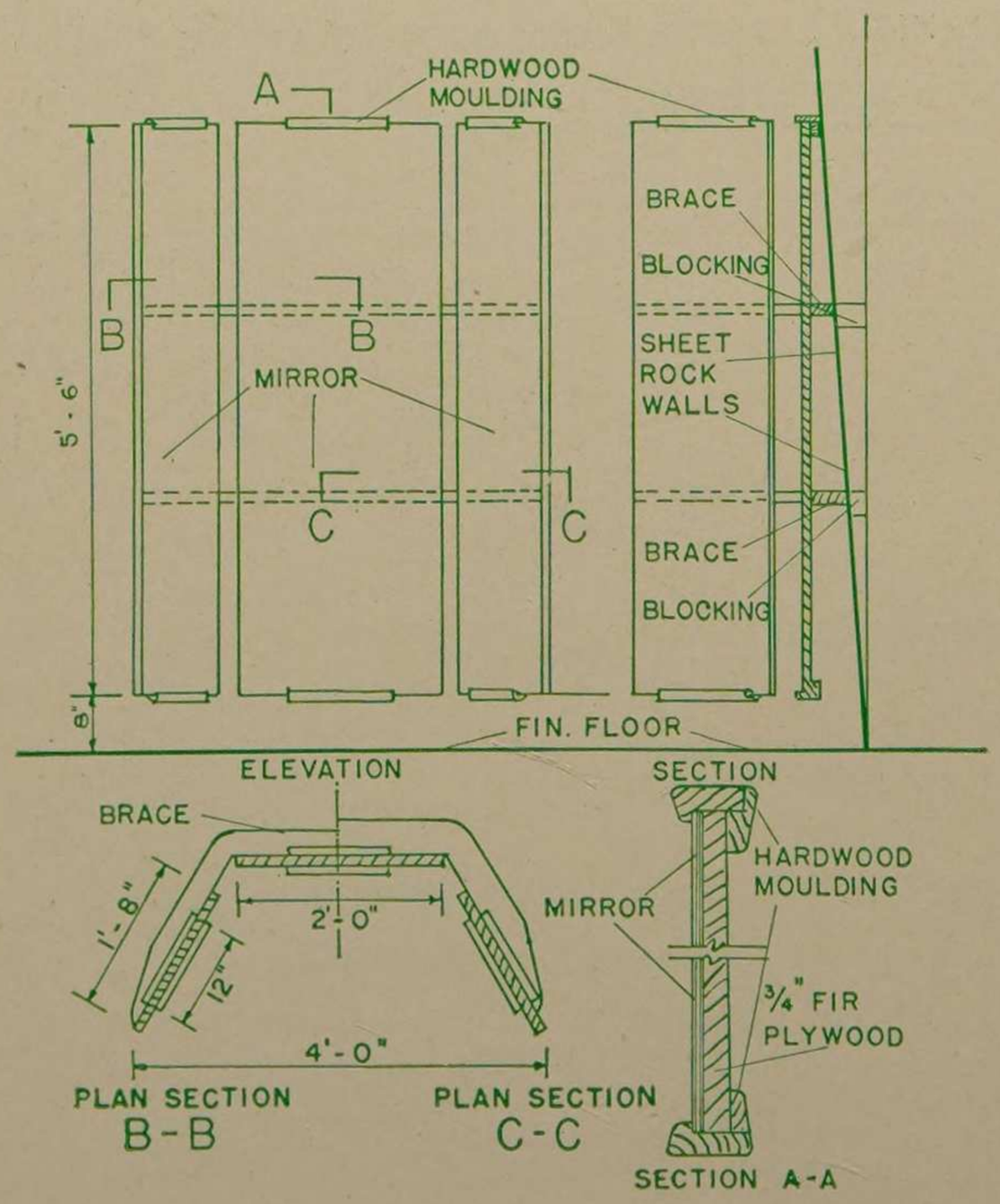
MORRIS LAPIDUS, Architect
ANSONIA SHOP, Miami Beach, Florida

See page 136.



SECTION THRU SHOW WINDOW & HOSIERY SHELVES

SECTION THRU CABINET

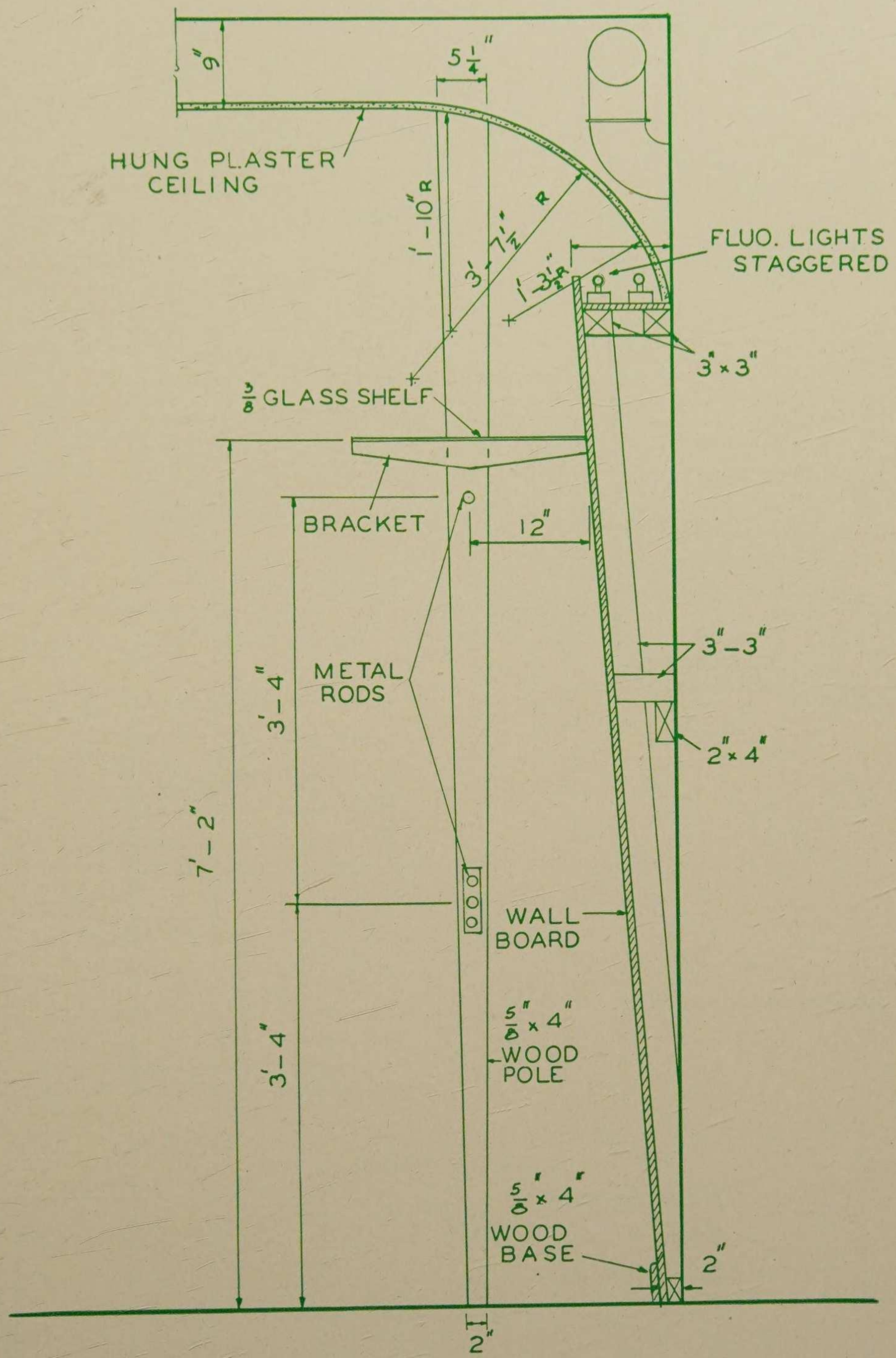


MARTIN'S MEN SHOP
Brooklyn, N. Y.

Triplicate
Mirror

See page 100.

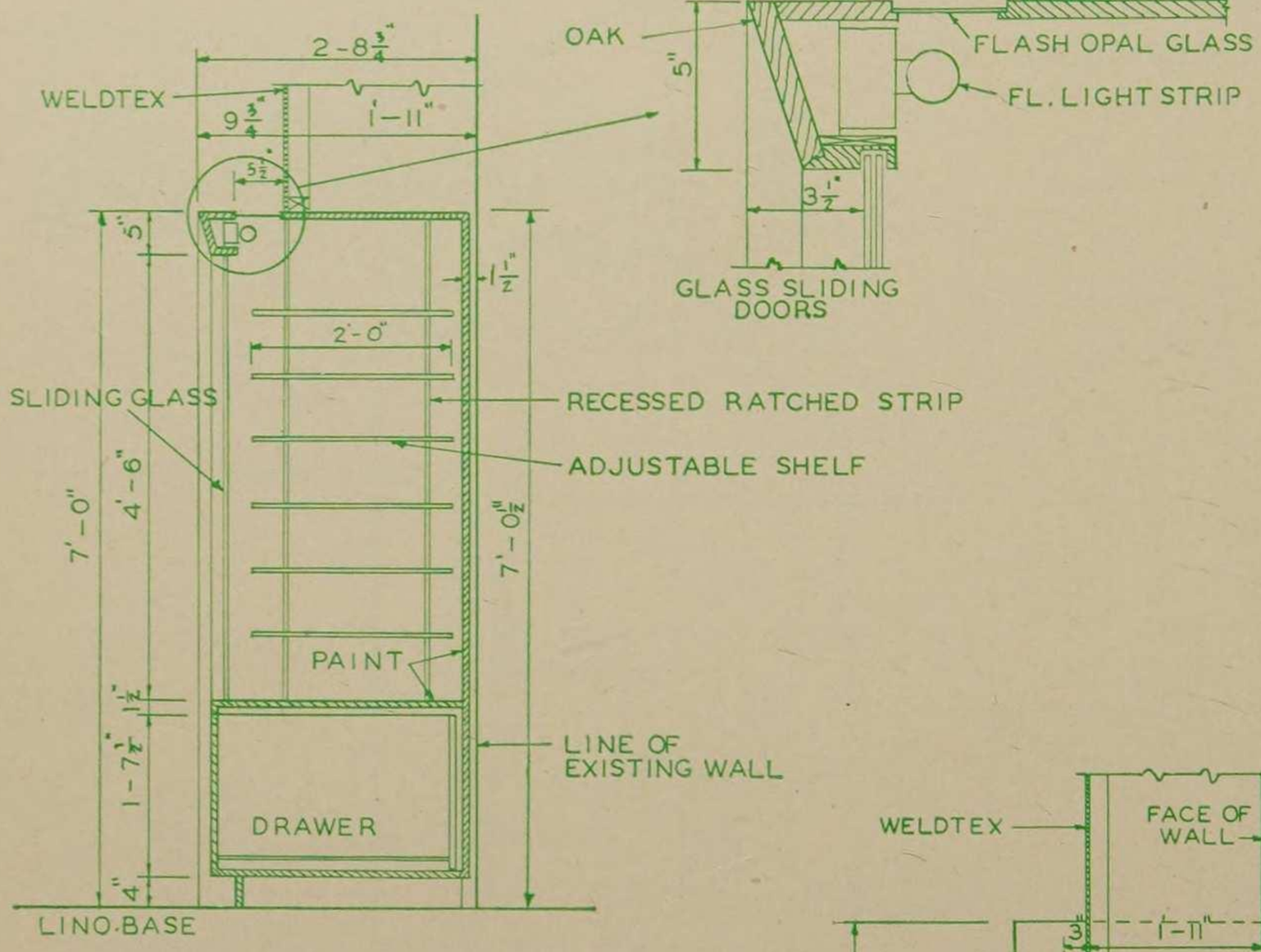
MARTIN'S MEN SHOP (Continued)



WALL SECTION

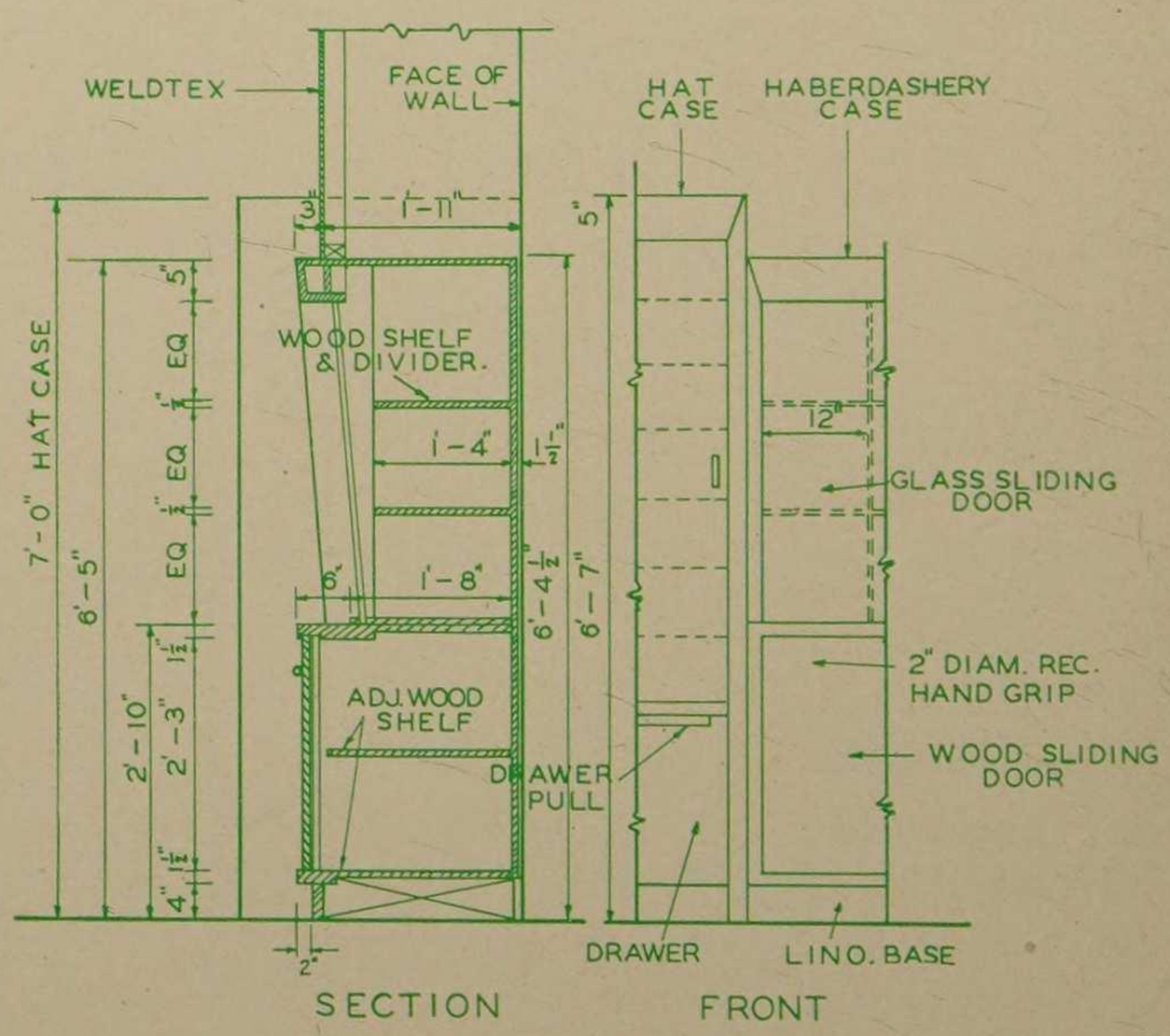
Hangrod Case
See page 100.

MORRIS LAPIDUS, Architect
ROCK A BYE, Brooklyn, N. Y.



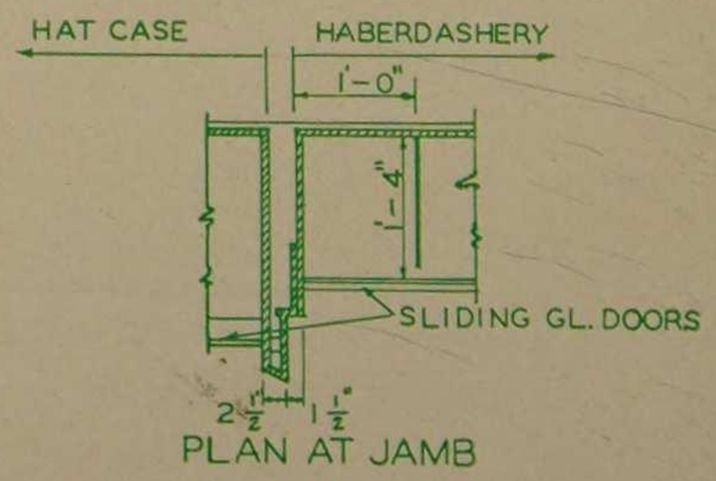
SECTION

Hat Case Detail
See page 57.



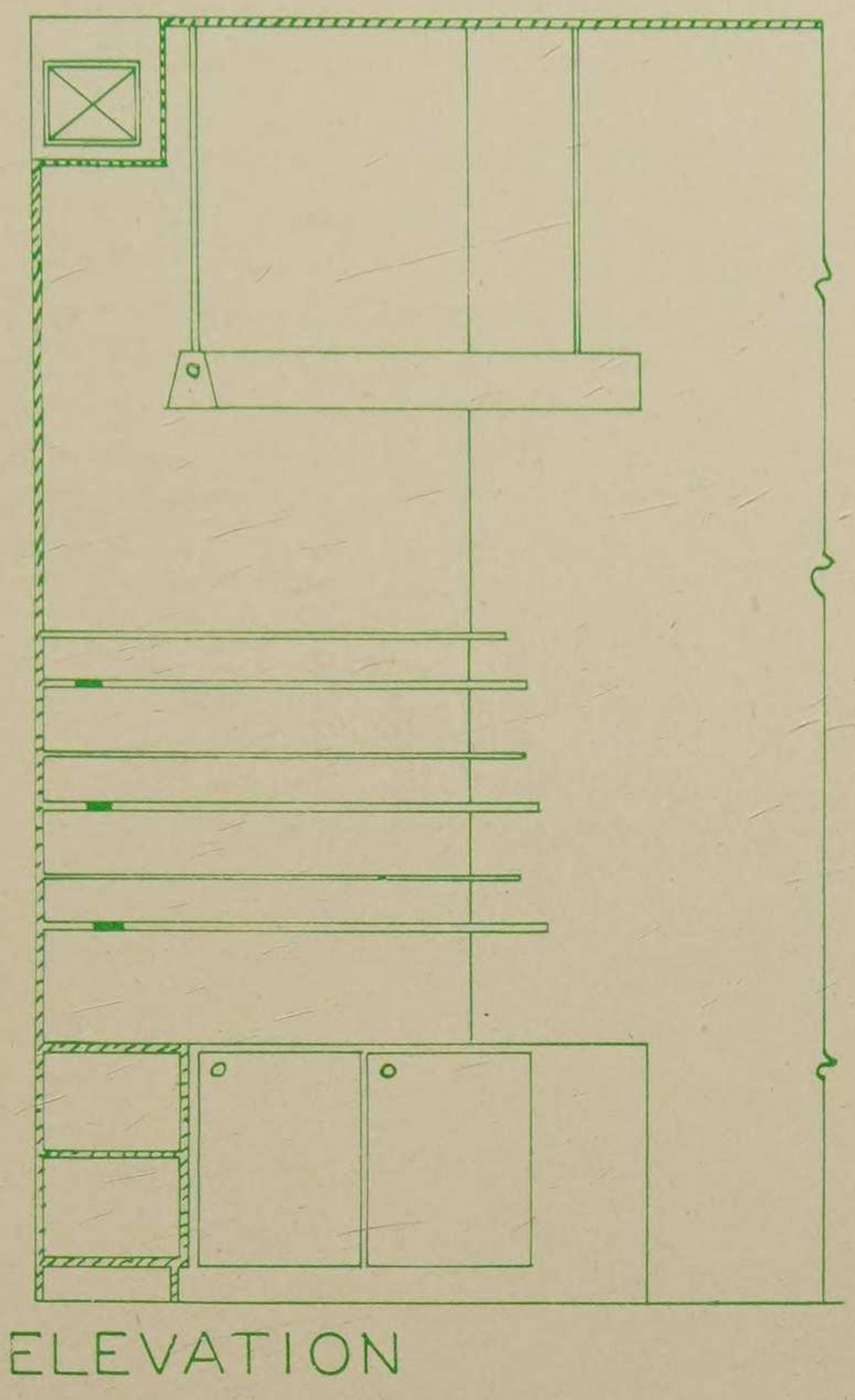
SECTION FRONT

Haberdashery Case
See page 57.

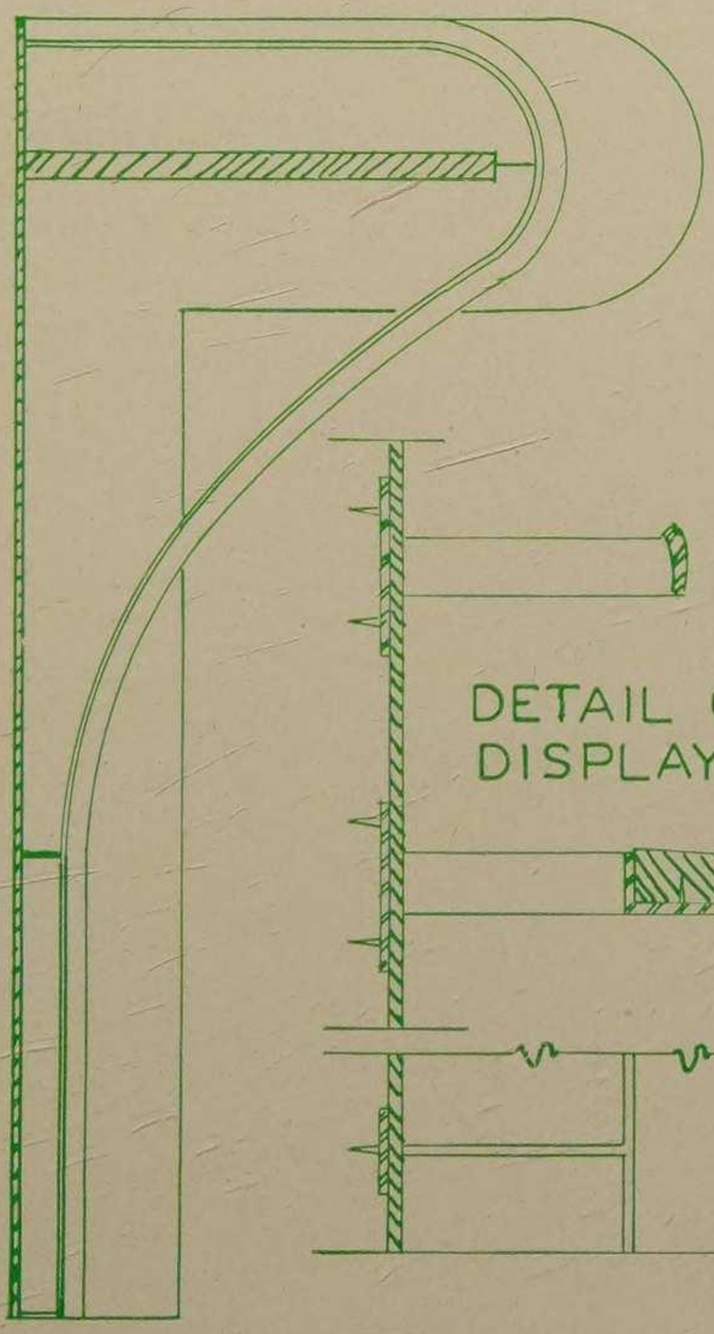


PLAN AT JAMB

ANTONIN RAYMOND, Architect
PITT PETRI SHOP, Buffalo, N. Y.



ELEVATION



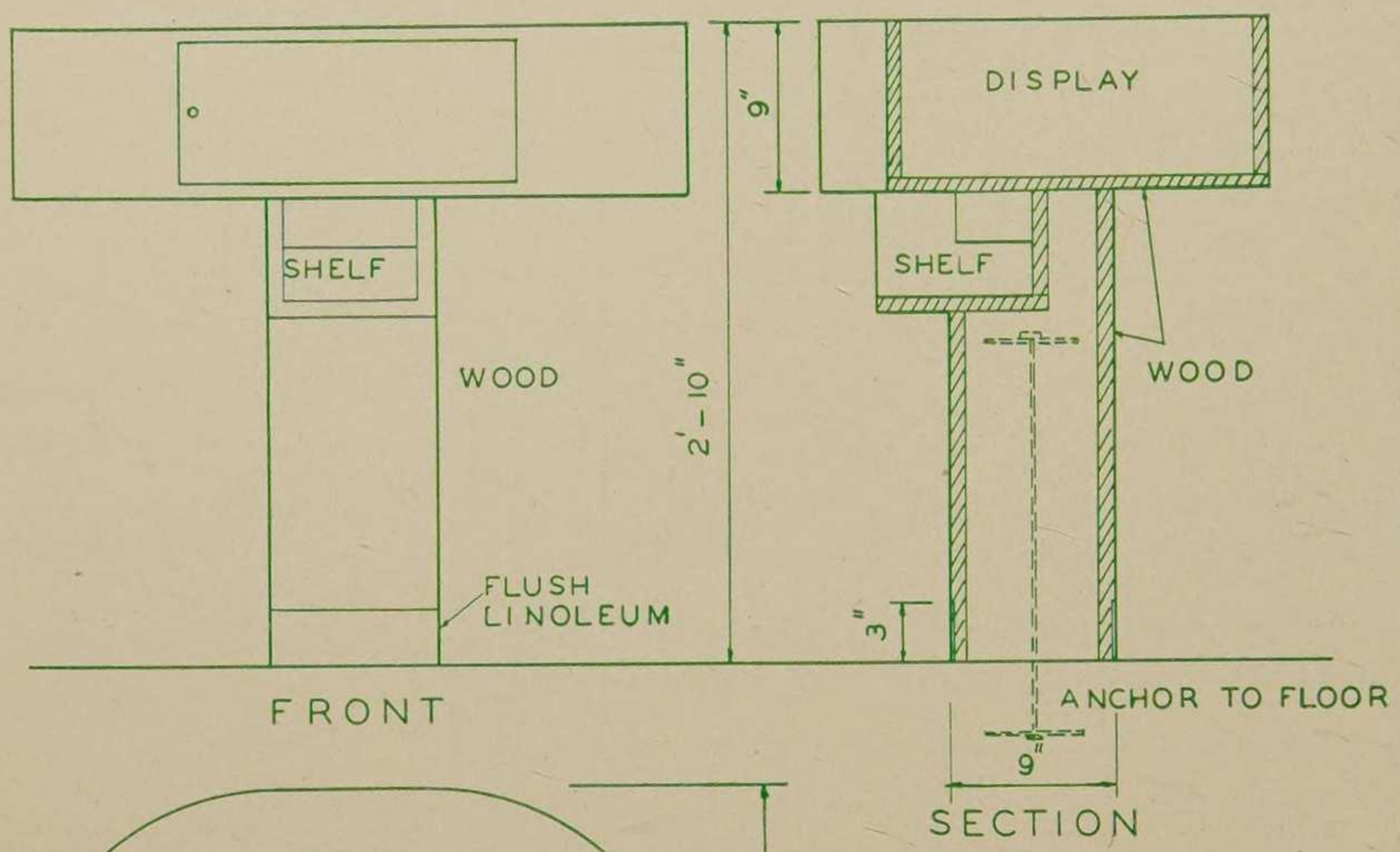
PLAN

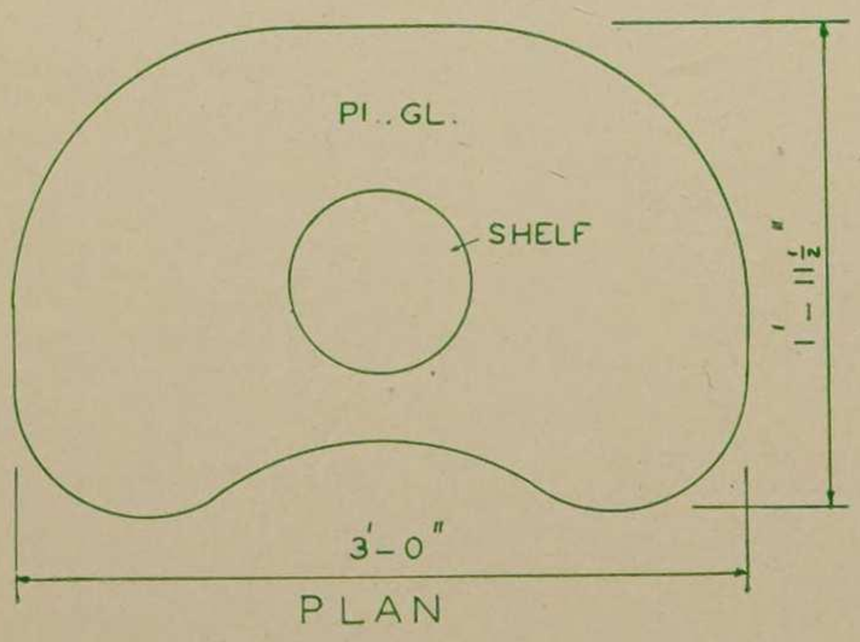
DETAIL OF PLATE DISPLAY RAIL.

SECTION

Floating Plate Rack
See page 79.

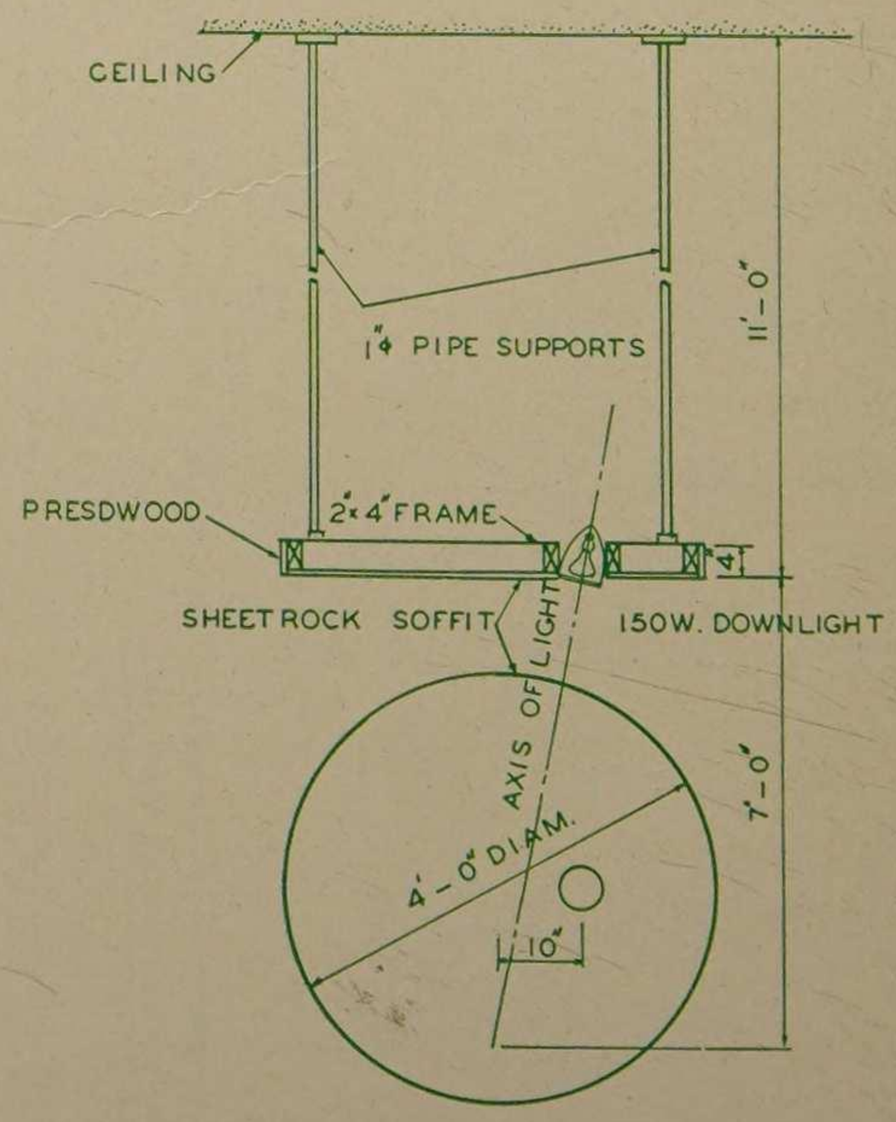
CARSON AND LUNDIN, Architects
GOTHAM HOSIERY SHOP, New York, N. Y.





Sales Table

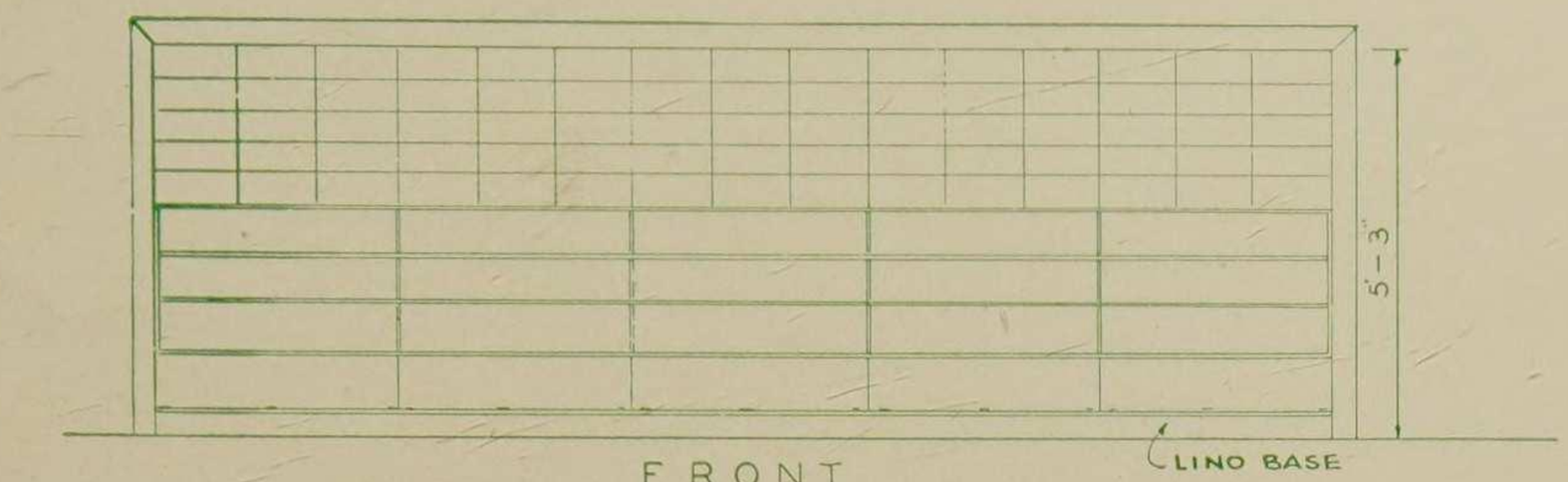
SEYMOUR JOSEPH, Architect
PLASTIC CENTER, New York



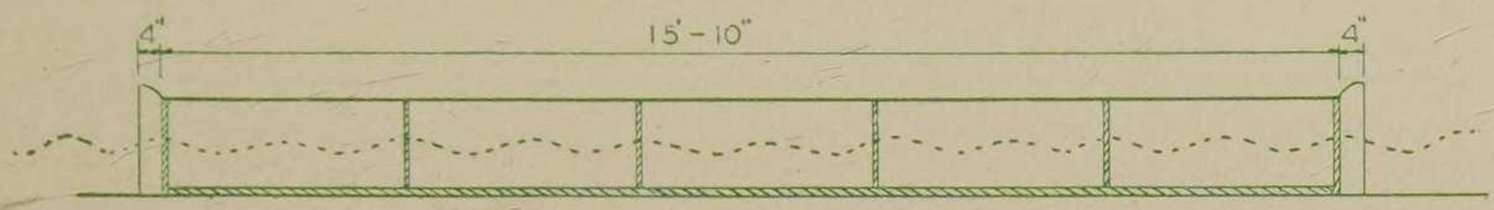
Suspended Lighting Panel
See page 96.

JOSE A. FERNANDEZ, Architect

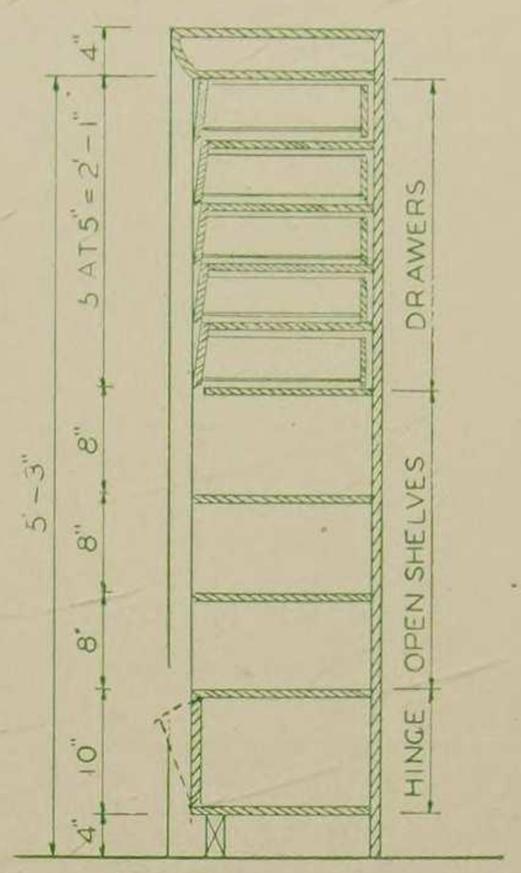
VASSAR SHOP, New York, N. Y.



FRONT



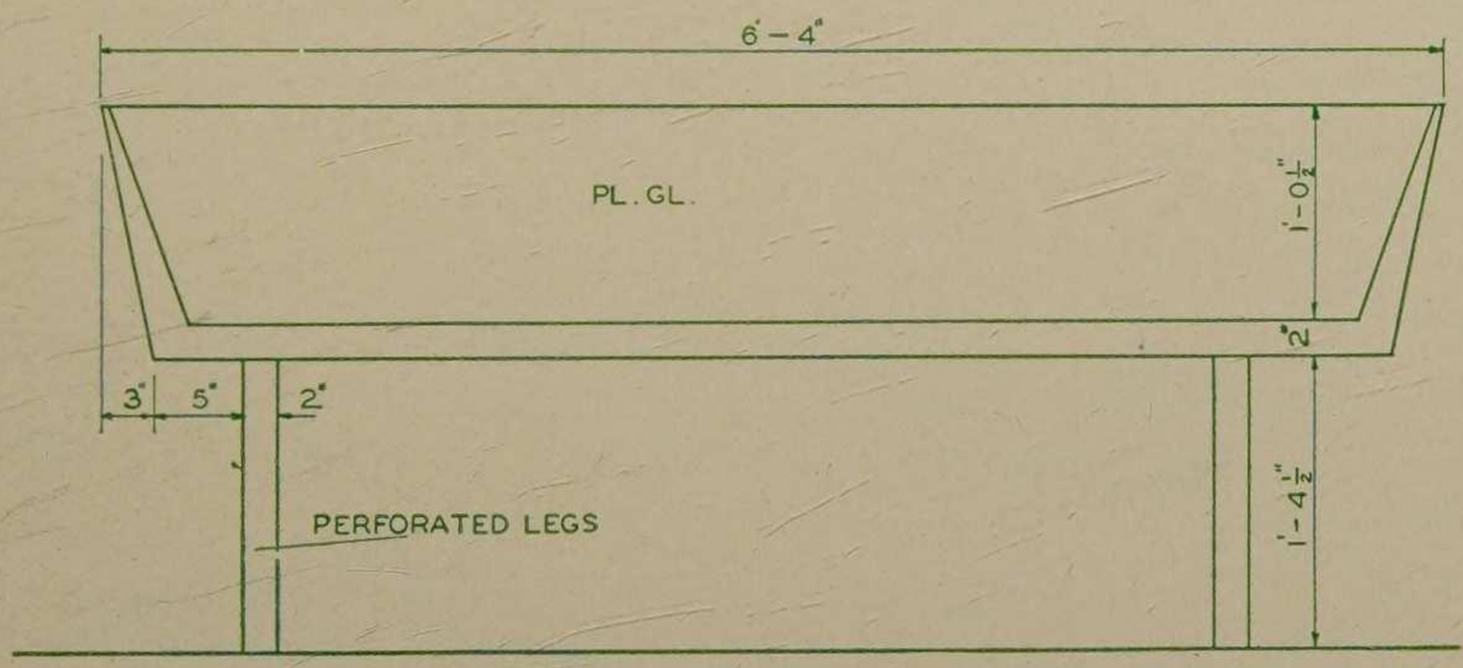
PLAN SECTION



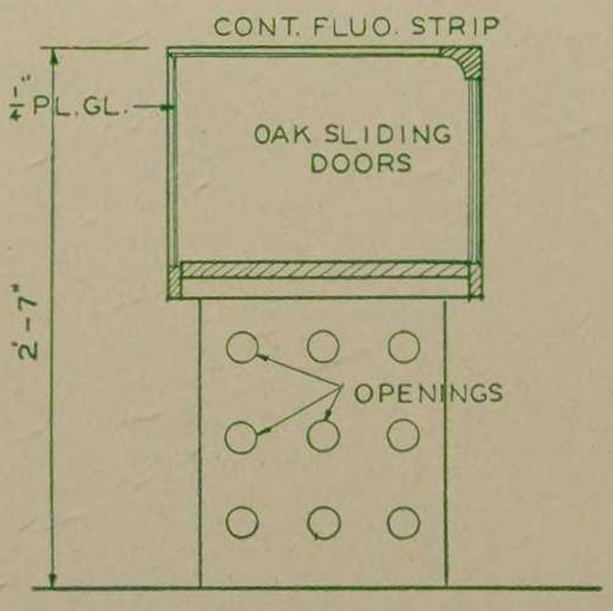
SECTION

Glove and Hosiery Wall Case
See page 22.

THE GLOVE SHOP, Hempstead, N. Y.



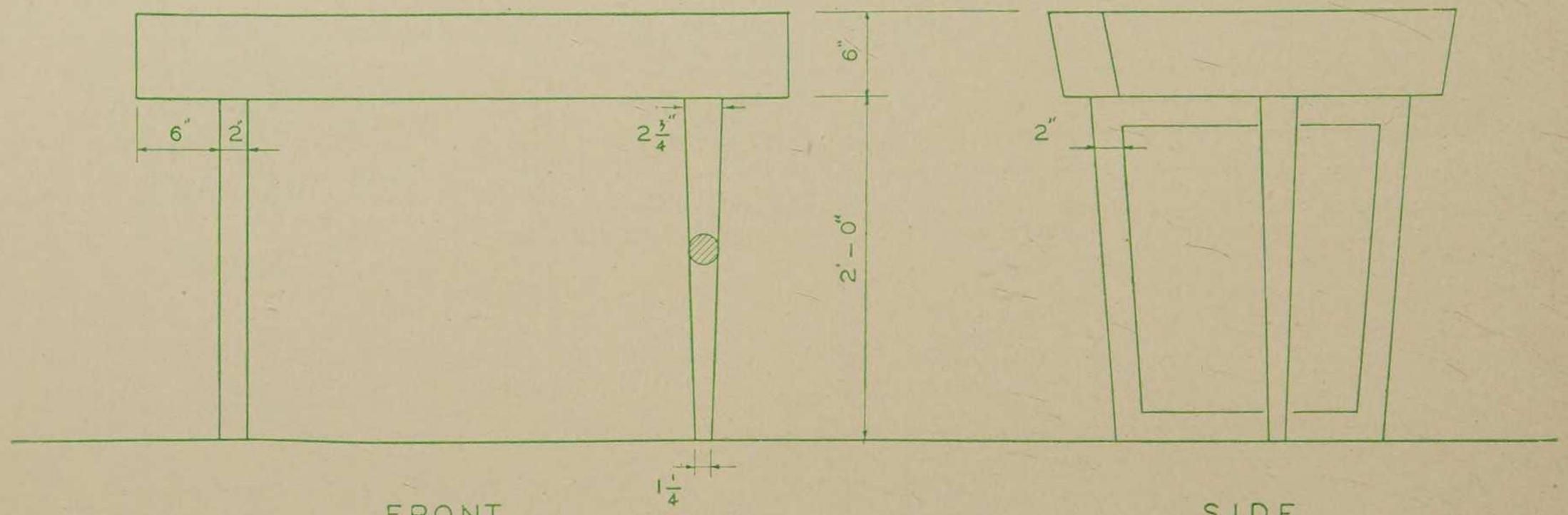
FRONT

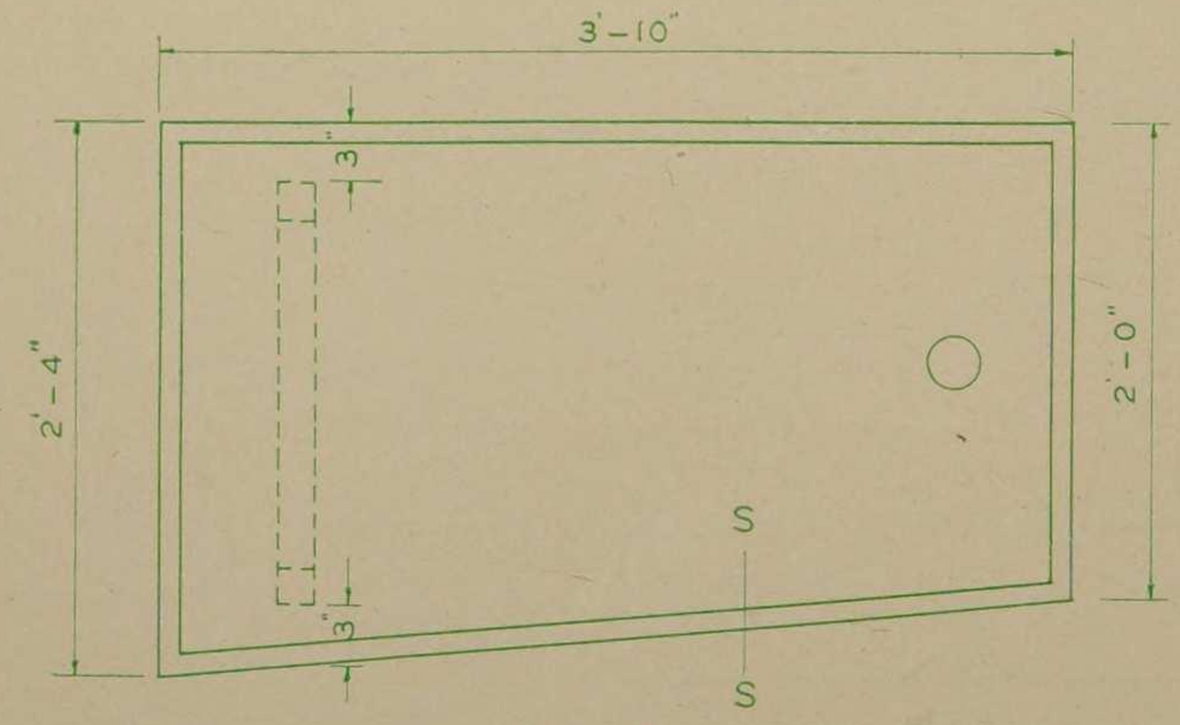


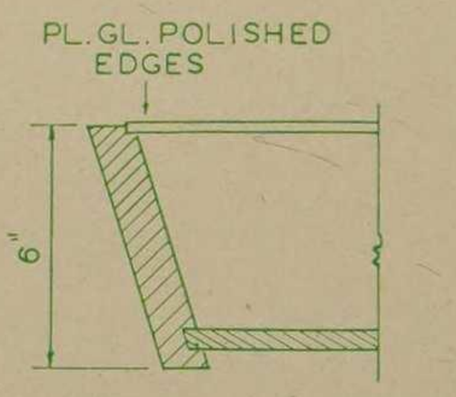
SECTION

Jewelry Display Case
See pages 114, 189.

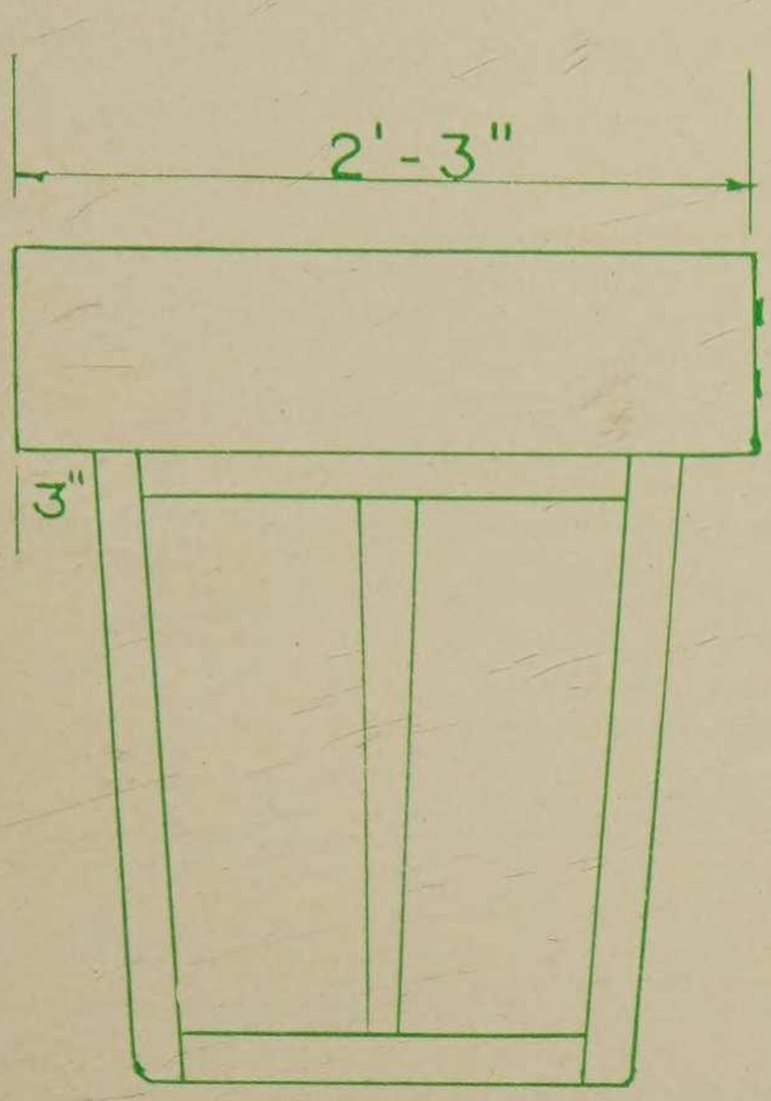
JOSE A. FERNANDEZ, Architect
WISS SONS, East Orange, N. J.



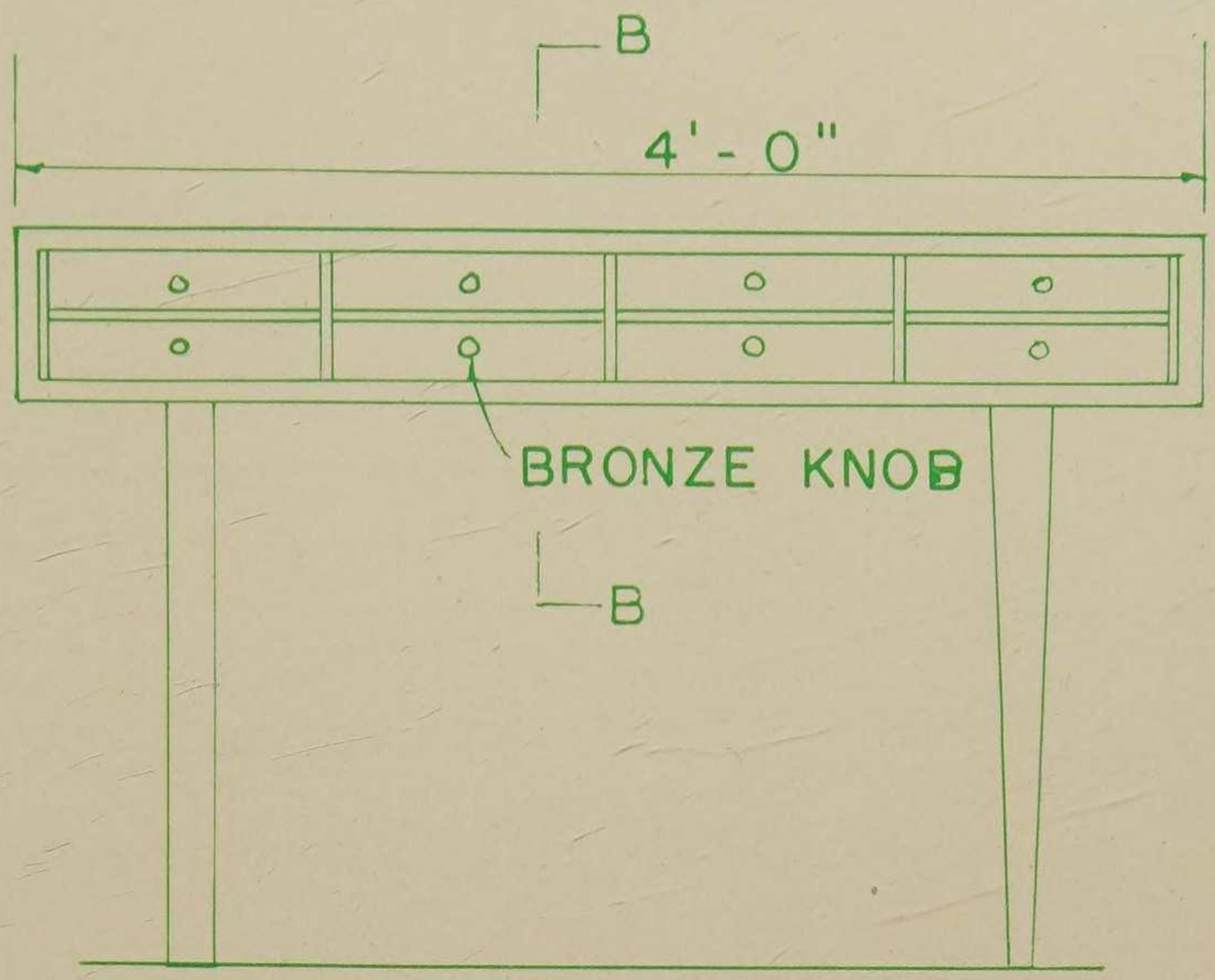




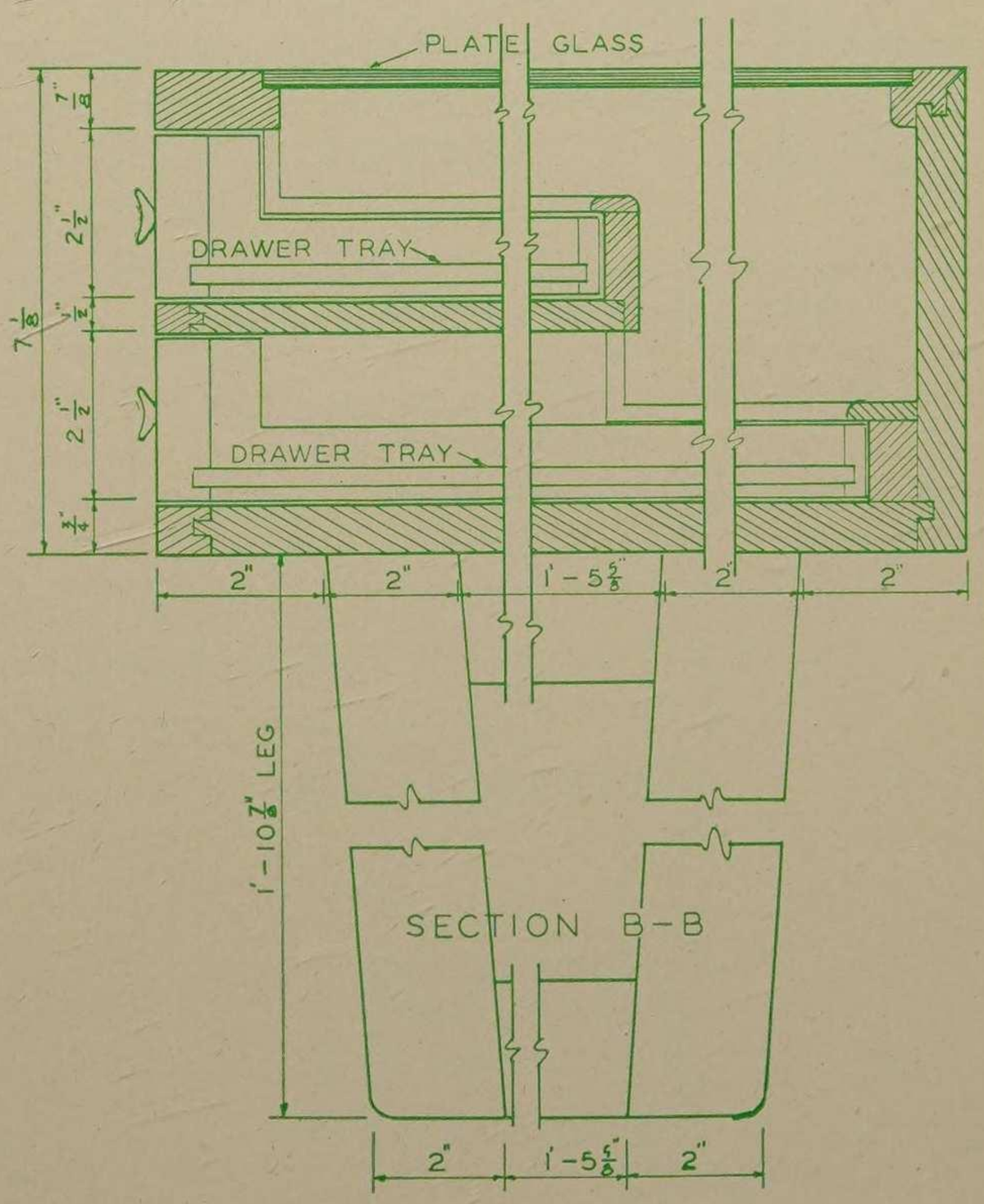
Display Table
See page 67.



SIDE



FRONT



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JOSE A. FERNANDEZ, Architect
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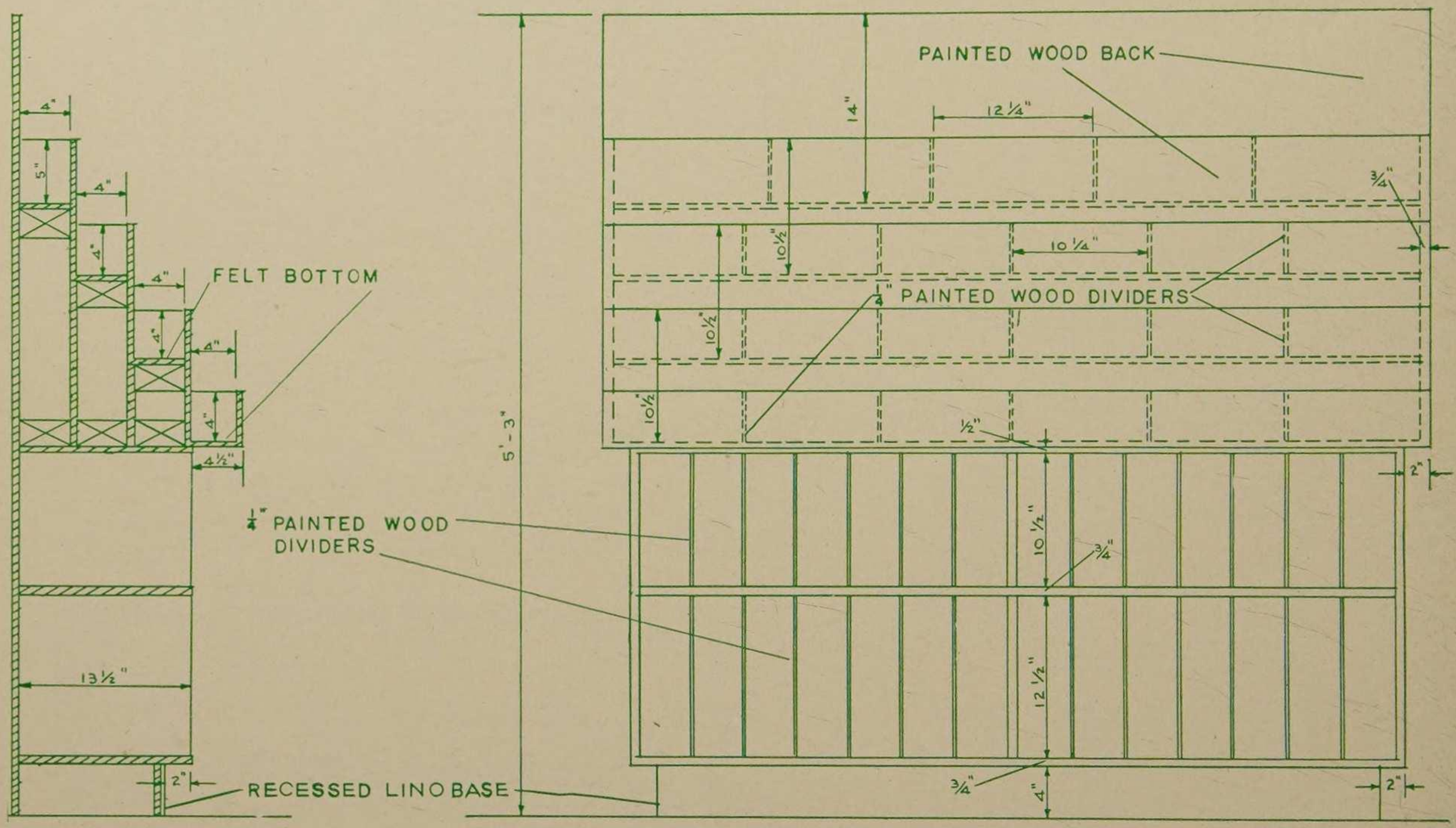

Record Display Cabinet
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BURKE AND KOBER, Designers
OLINDO GROSSI, Architect
WALLACH'S, White Plains, N. Y.

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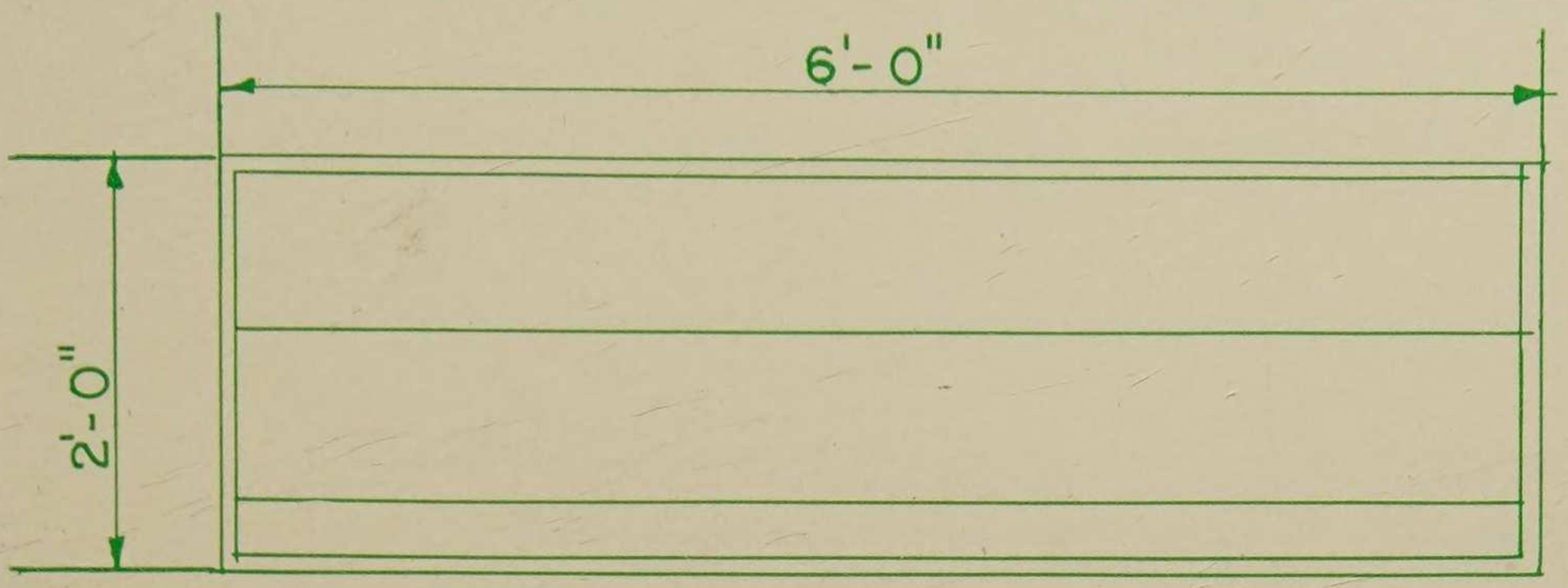
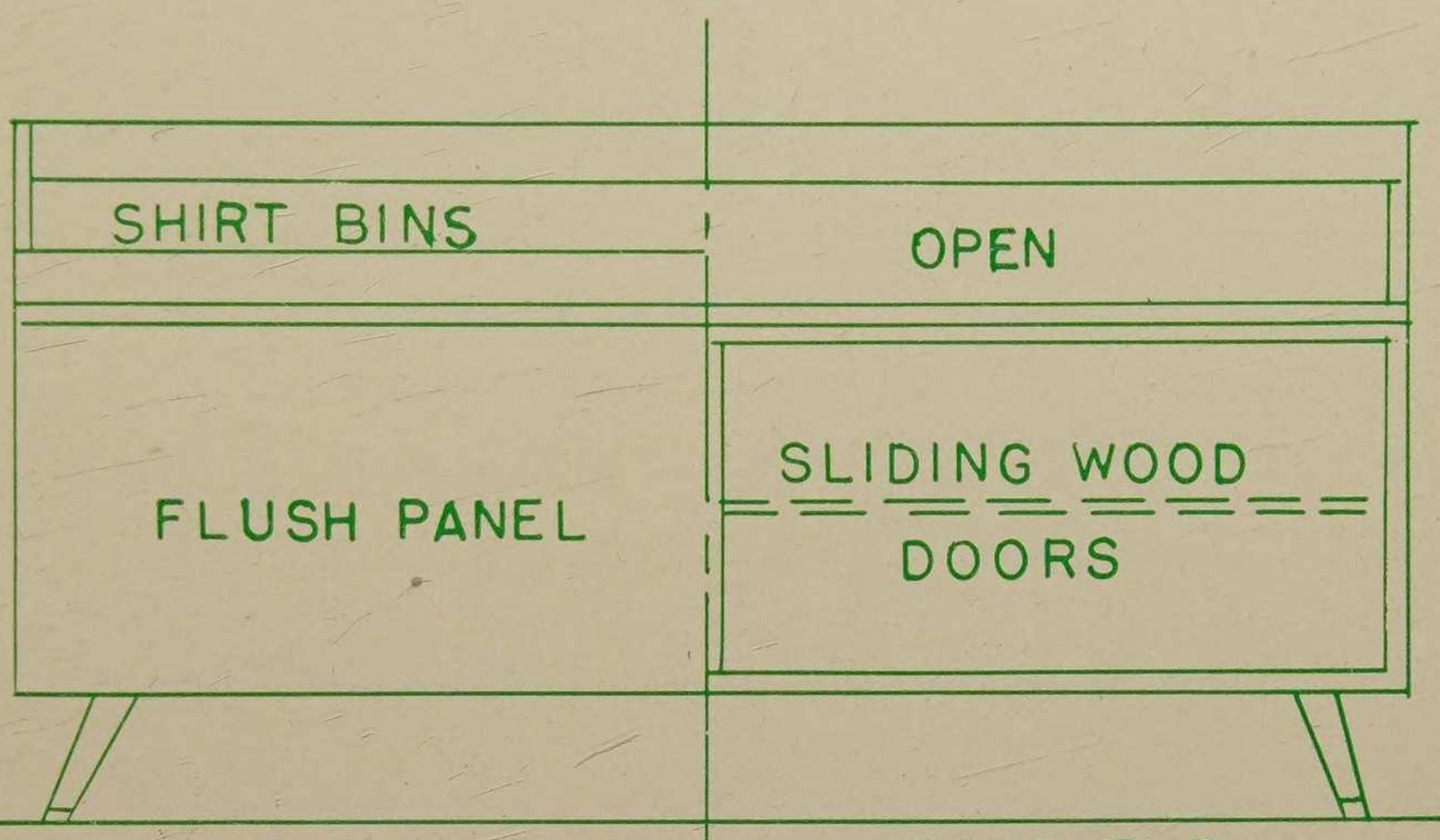
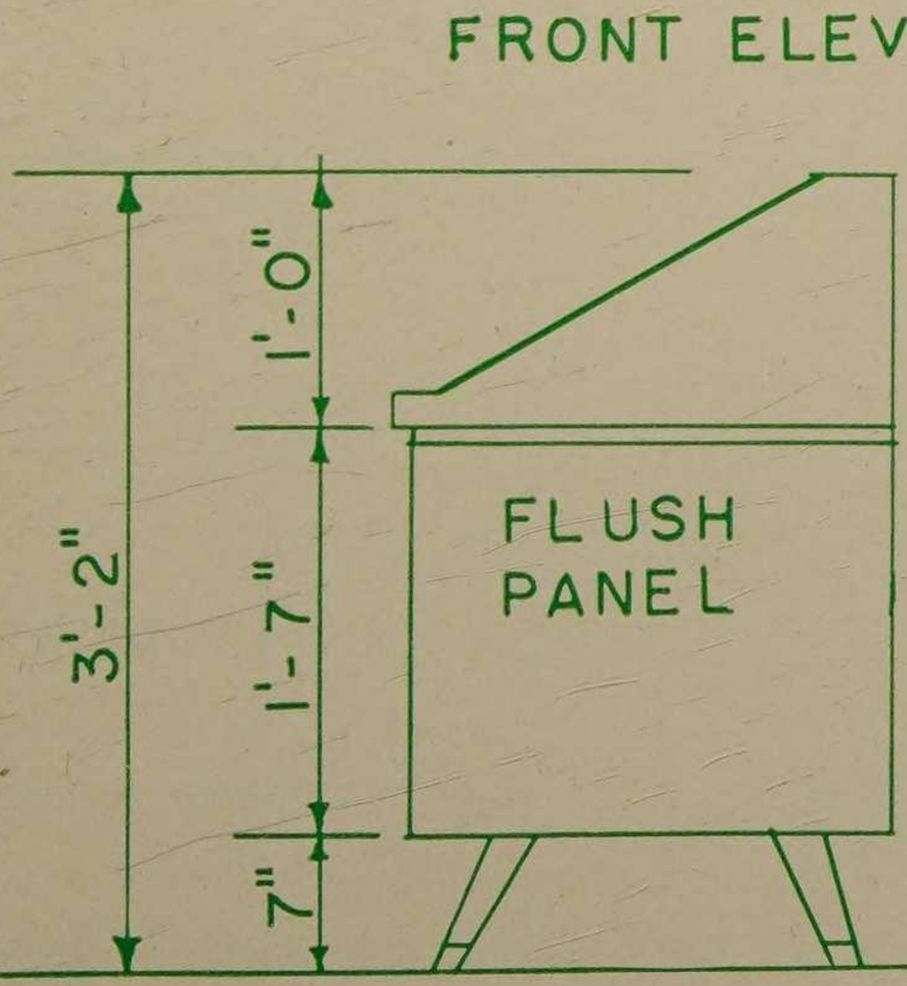


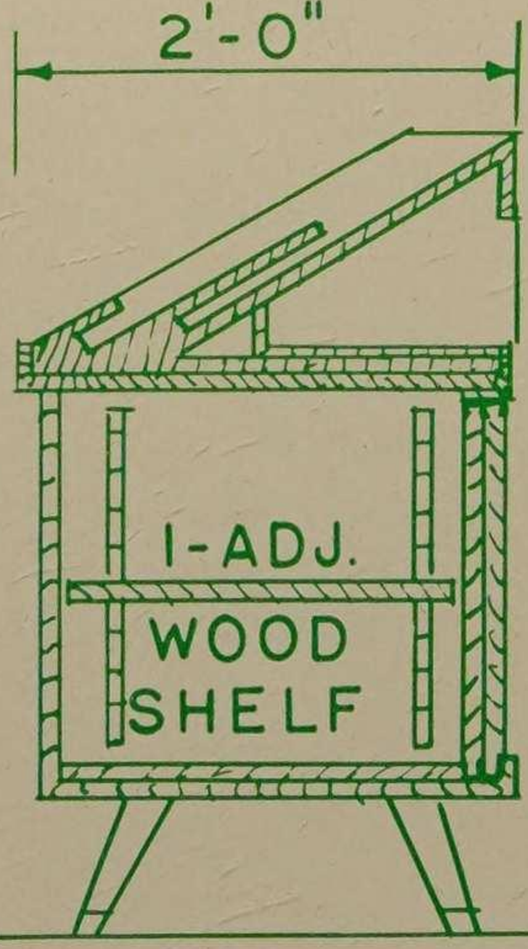
PLAN



FRONT ELEV.

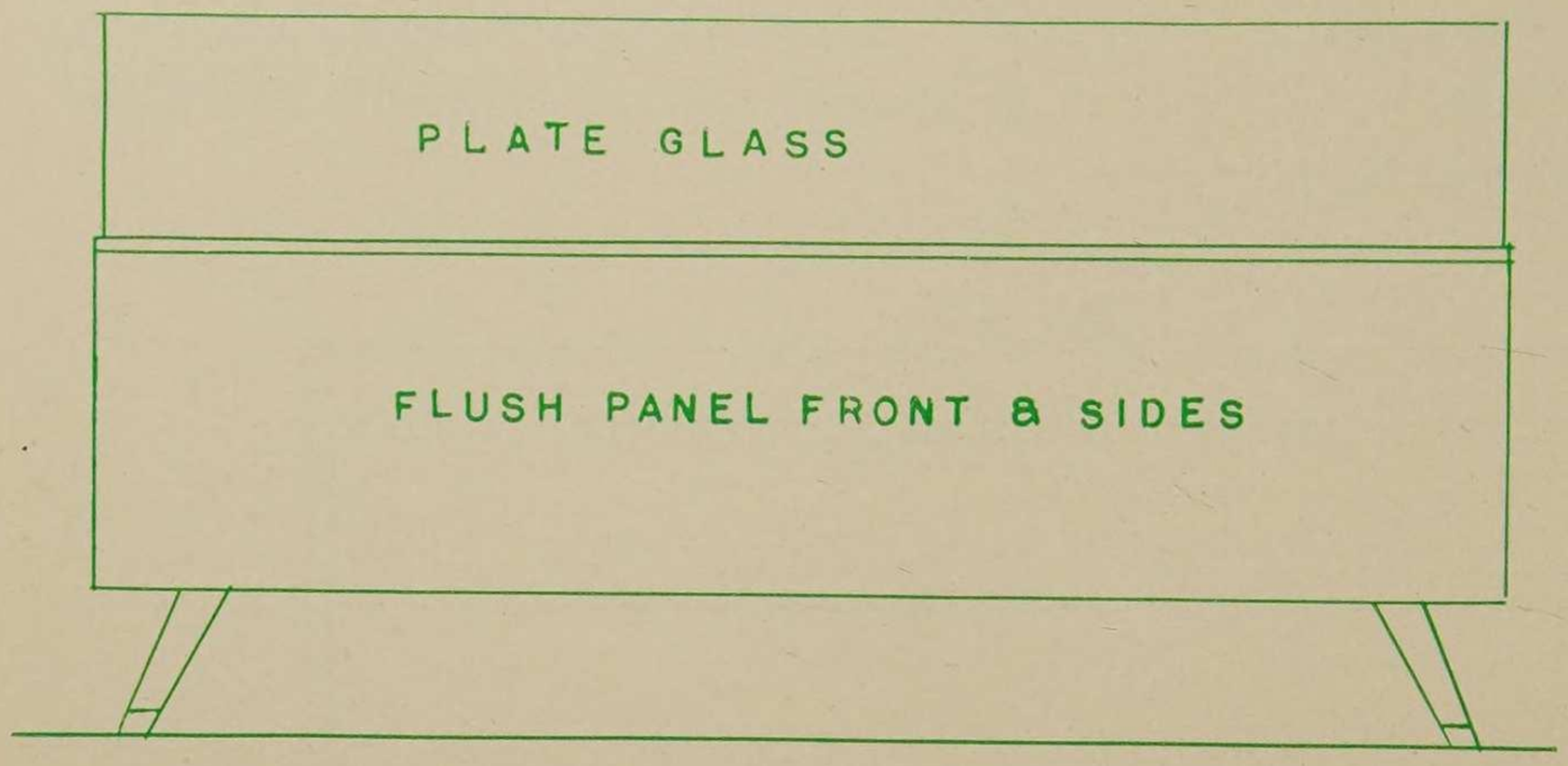
REAR ELEV.



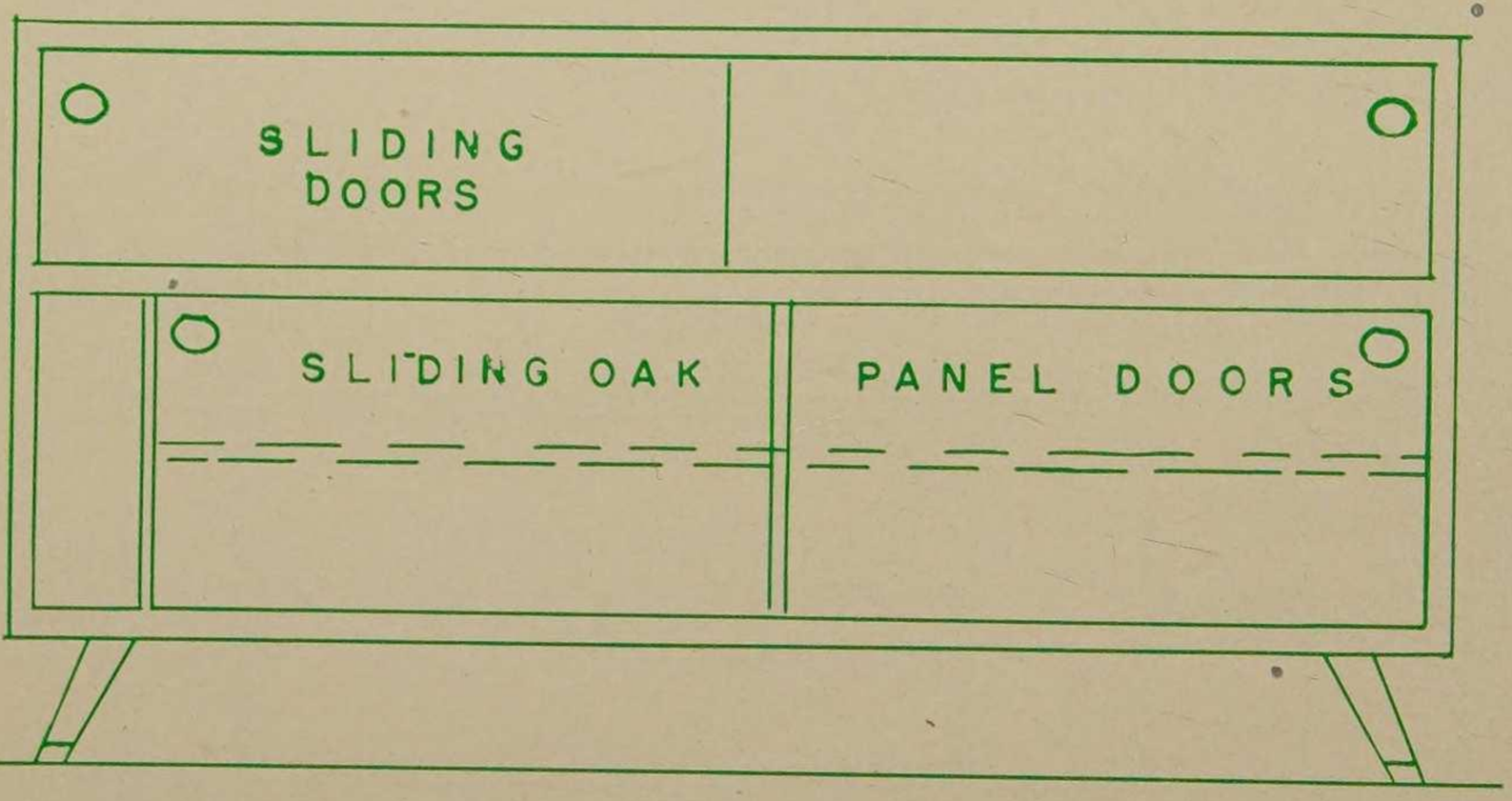


END ELEV.

SECTION

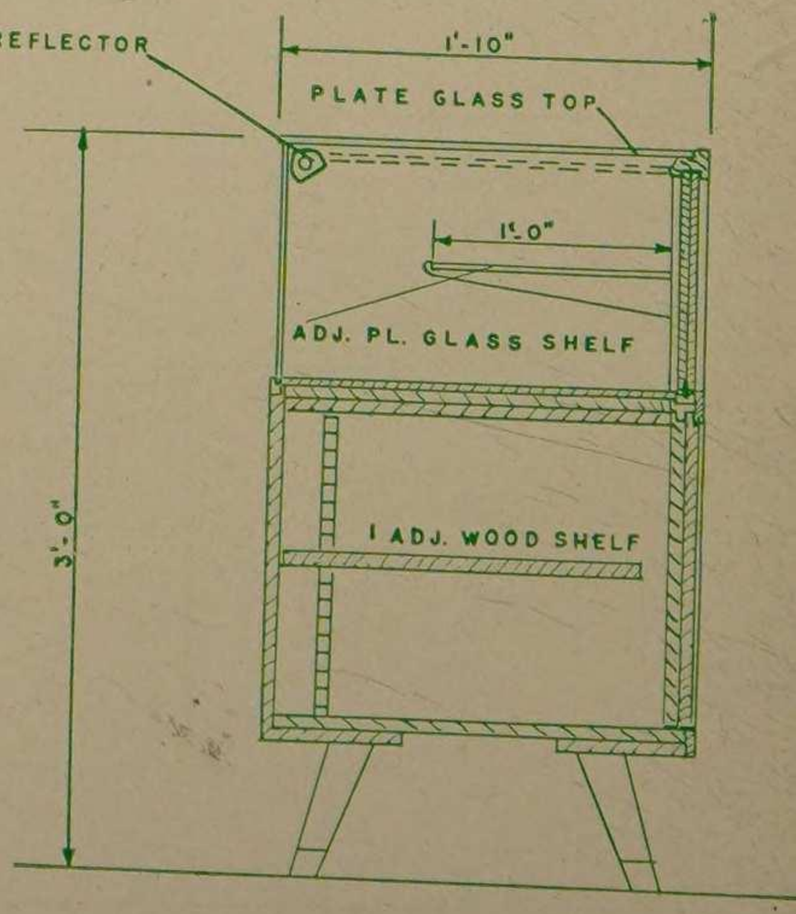


FRONT ELEVATION



REAR ELEVATION

Neckwear Display Case See page 224.



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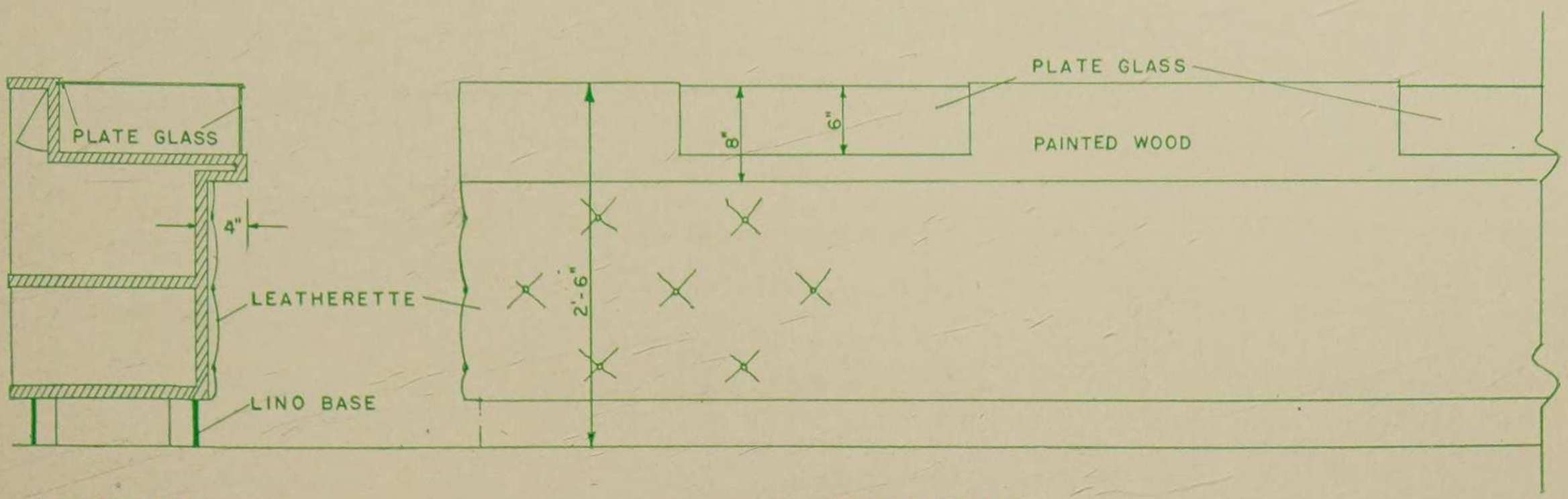
JOSE A. FERNANDEZ, Architect
PUNCH 'N JUDY, Rego Park, N. Y.



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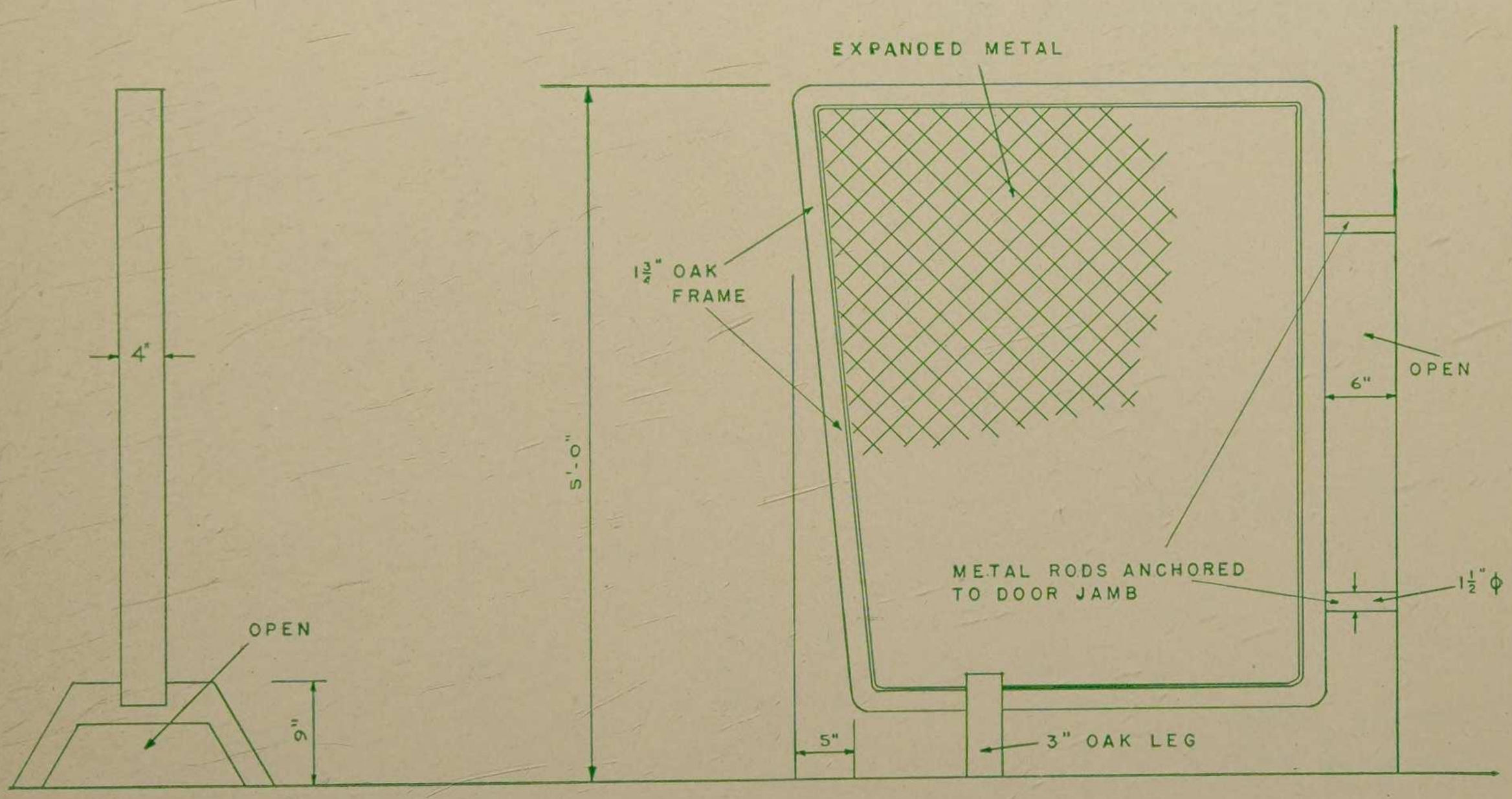

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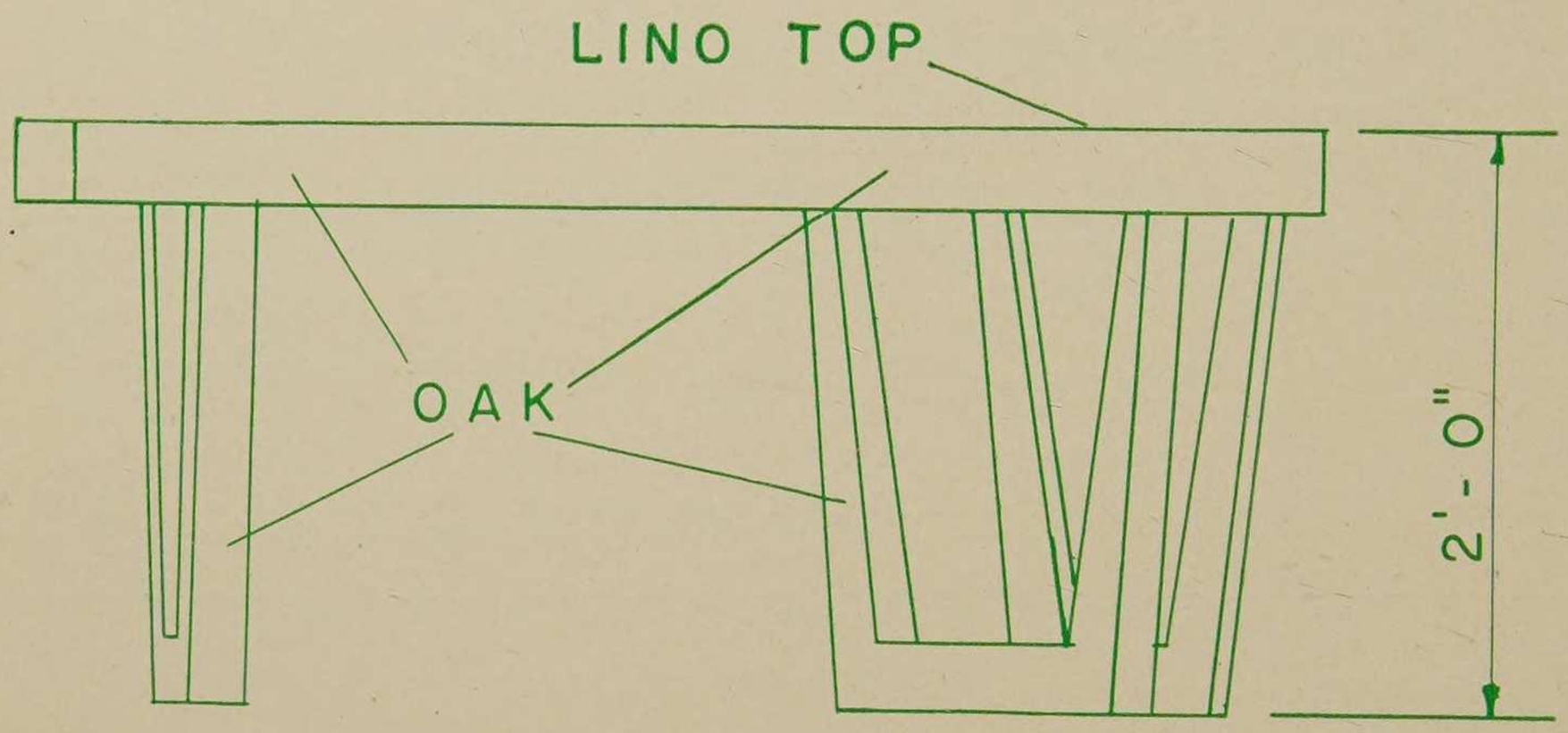
JOSE A. FERNANDEZ, Architect
PHOTO ART CO., Trenton, N. J.



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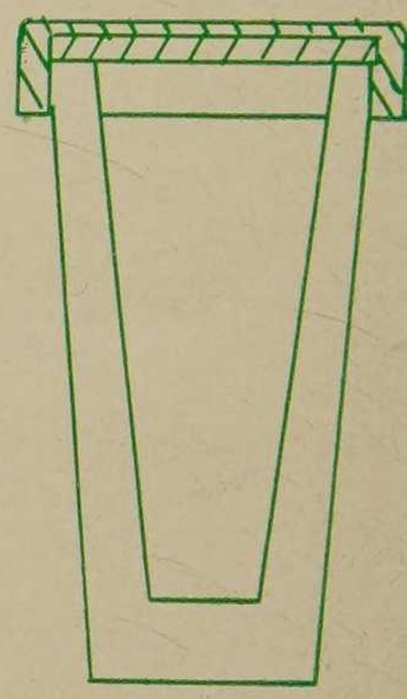

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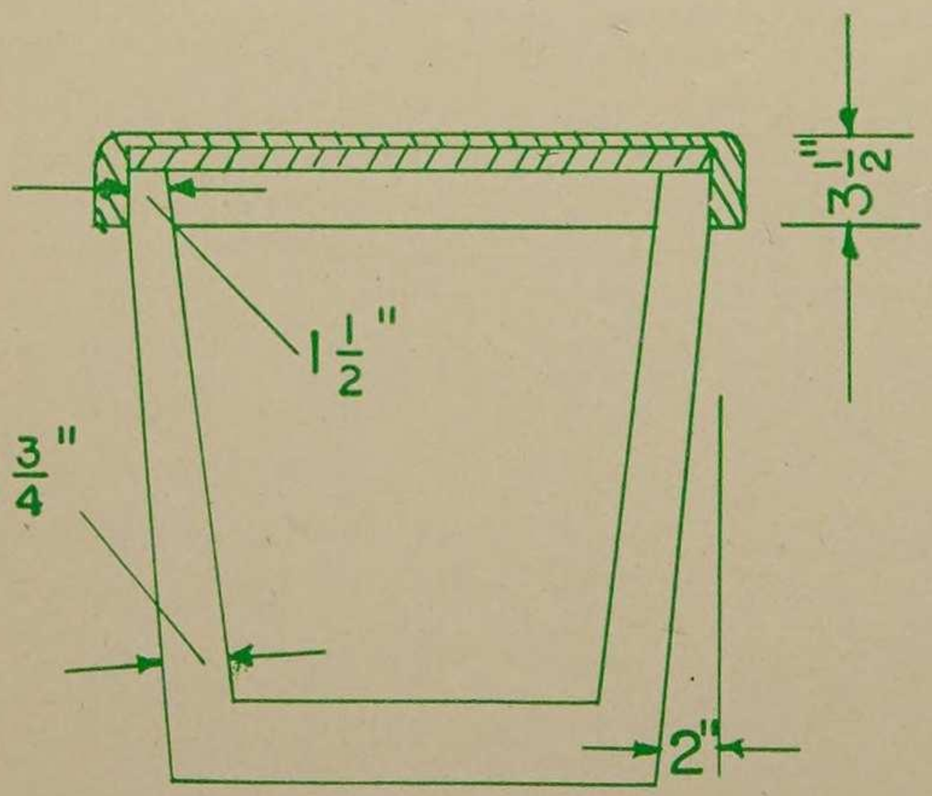

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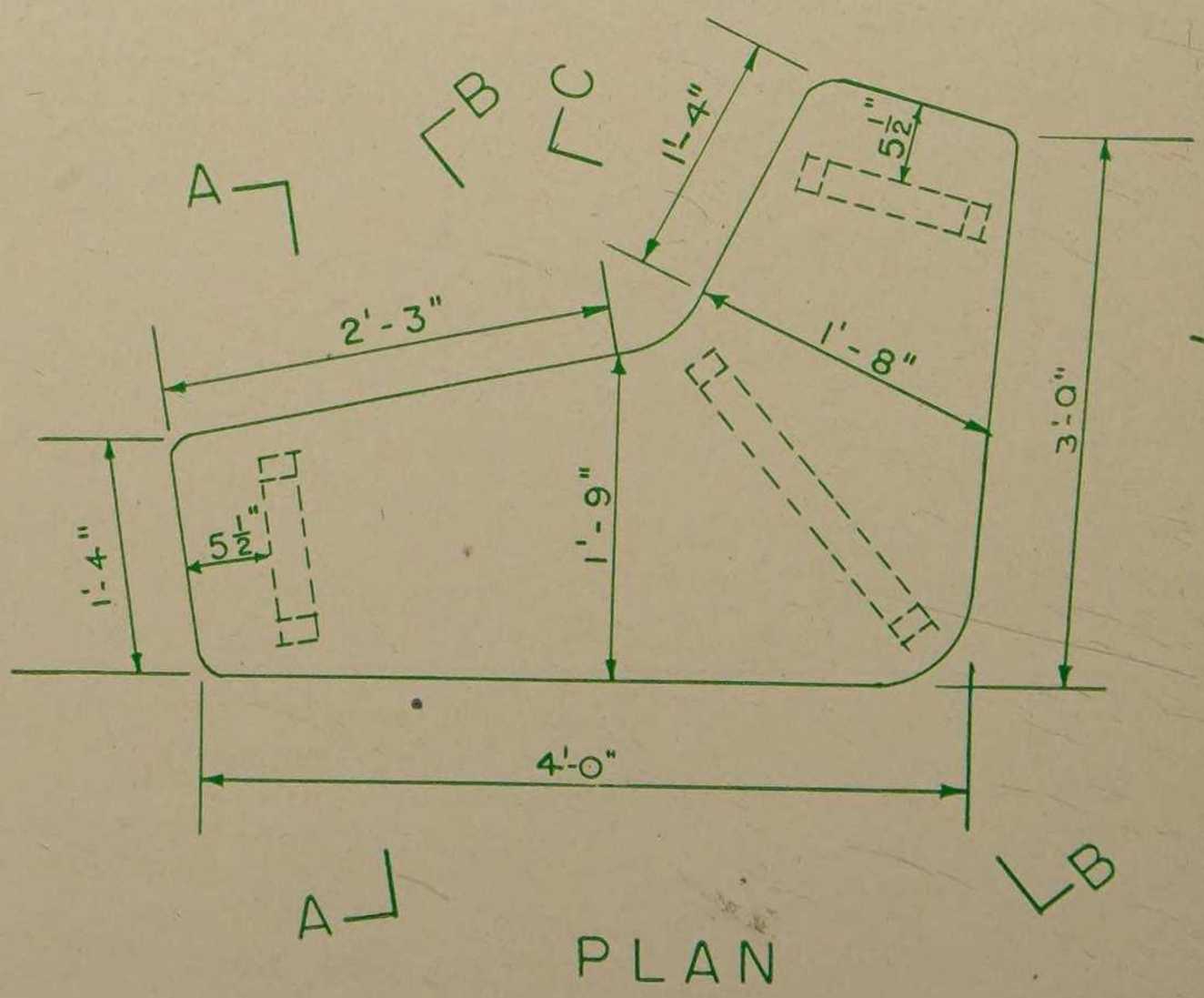

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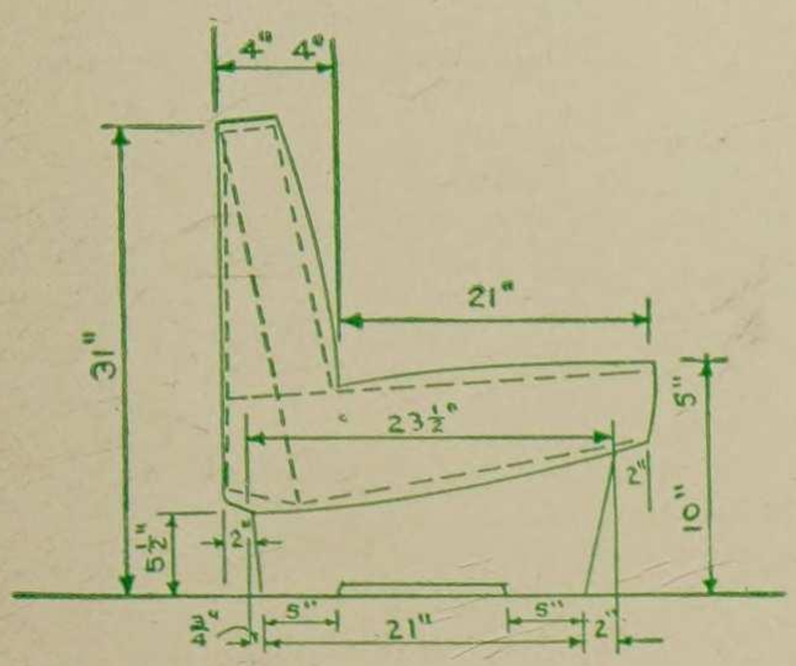
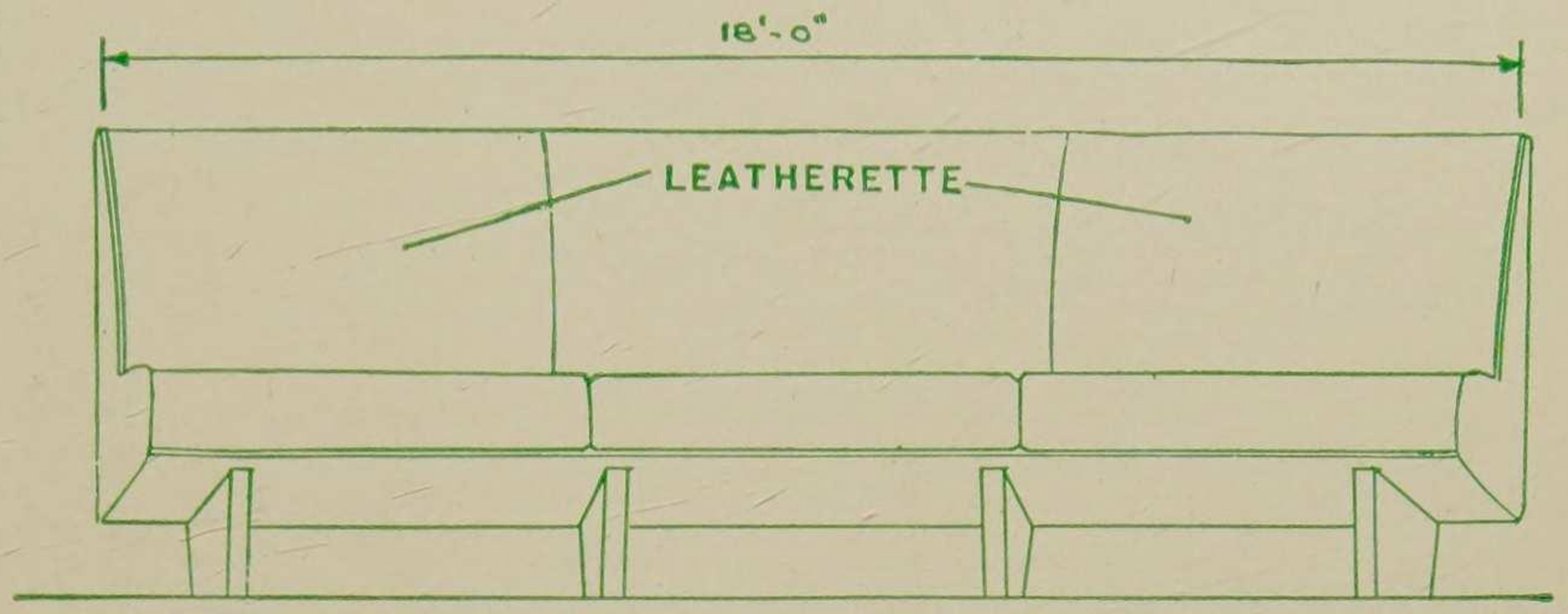
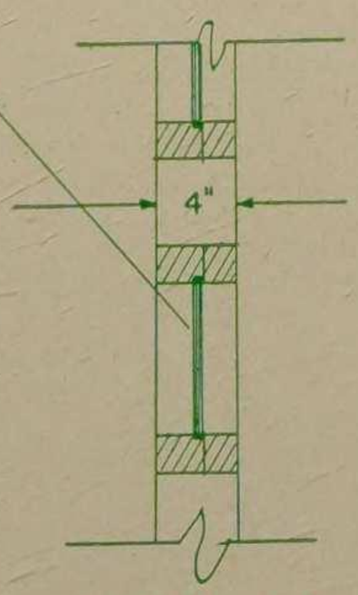


SIDE VIEW



FRONT ELEVATION

Curved Settee
See page 238.



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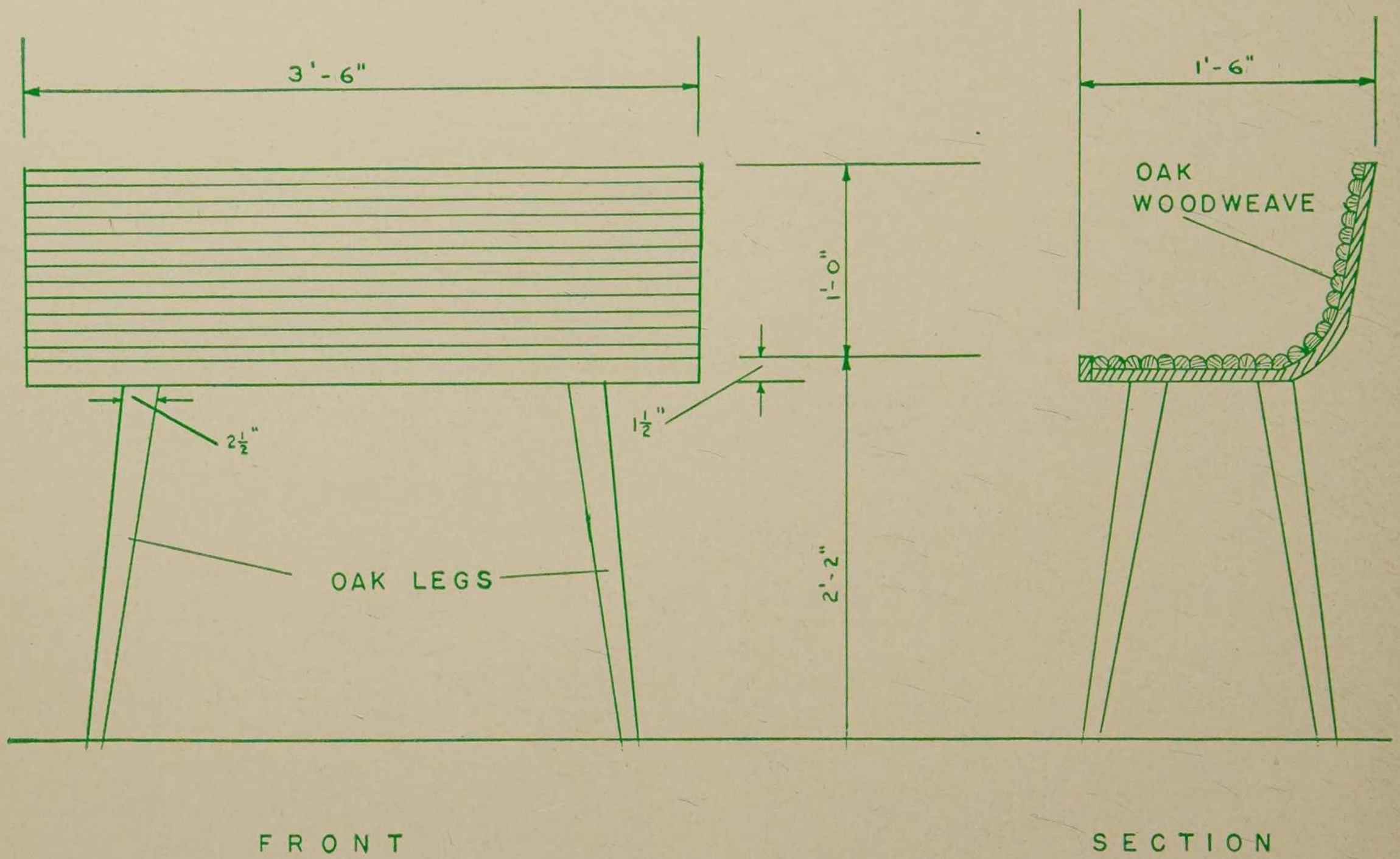
JOSE A. FERNANDEZ, Architect
CORSETORIUM, Bronx, New York



FRONT SECTION

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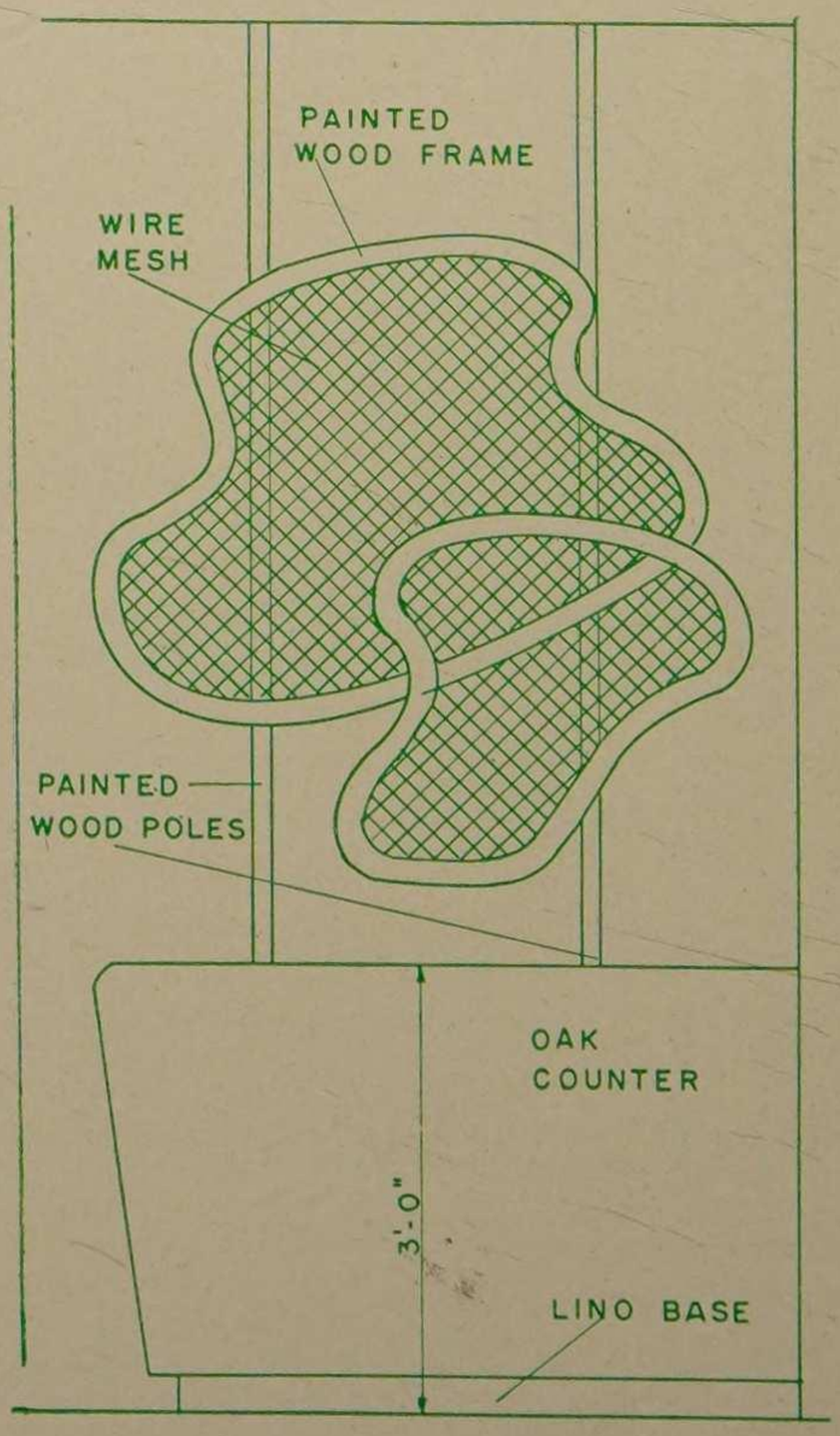
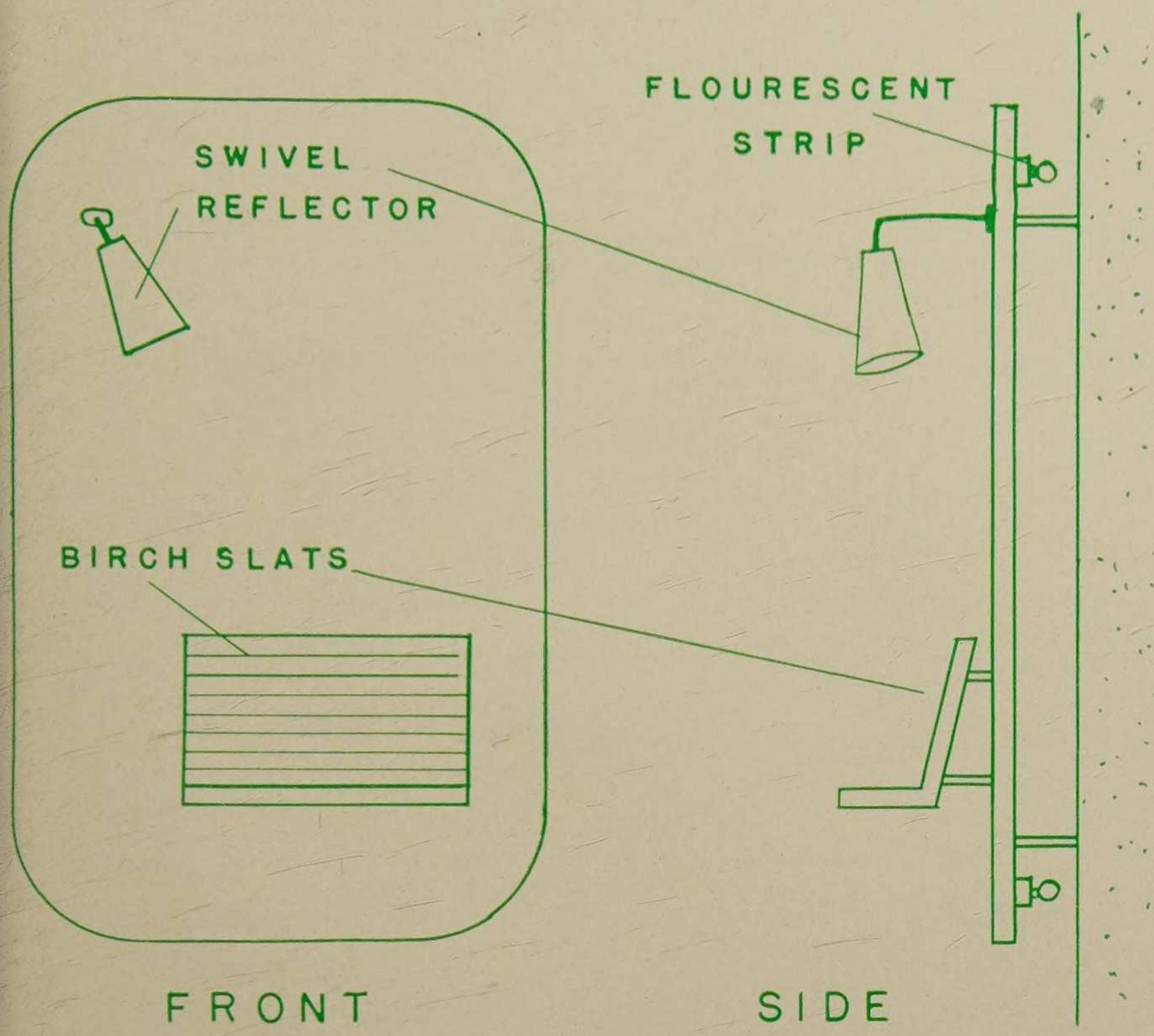


Interior Display
See page 243.

JOSE A. FERNANDEZ, Architect
JESSE AND JACK, Brooklyn, N. Y.



Display
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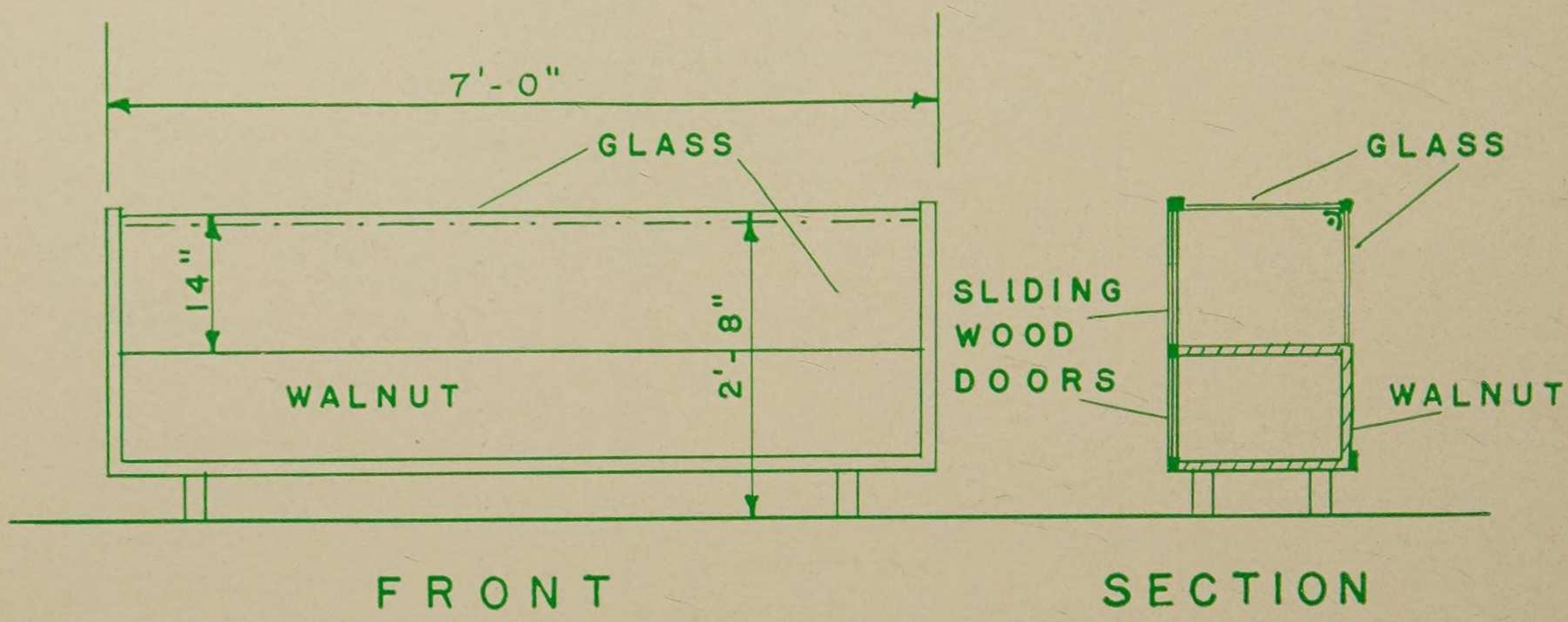
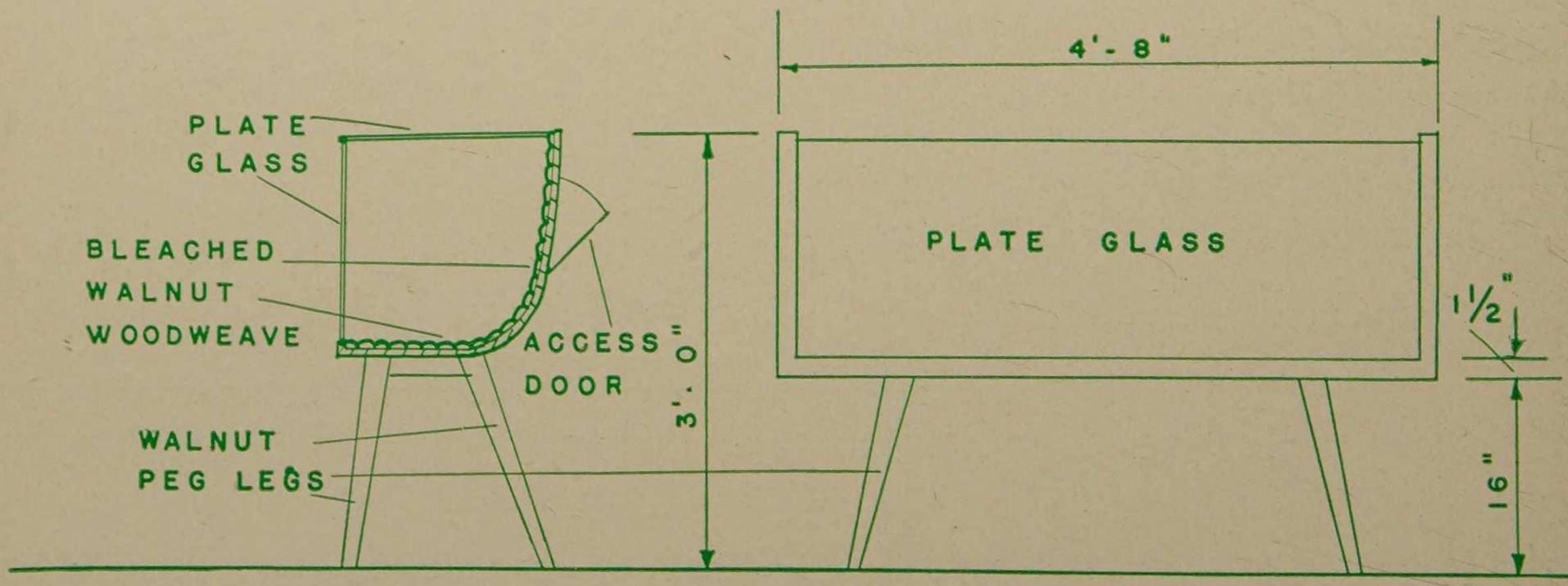
Combination Cash Counter and Display
See page 245.

JOSE A. FERNANDEZ, Architect
TREASURE CHEST, Bronx, New York



Typical Floor Case
See page 248.



Window Display Case
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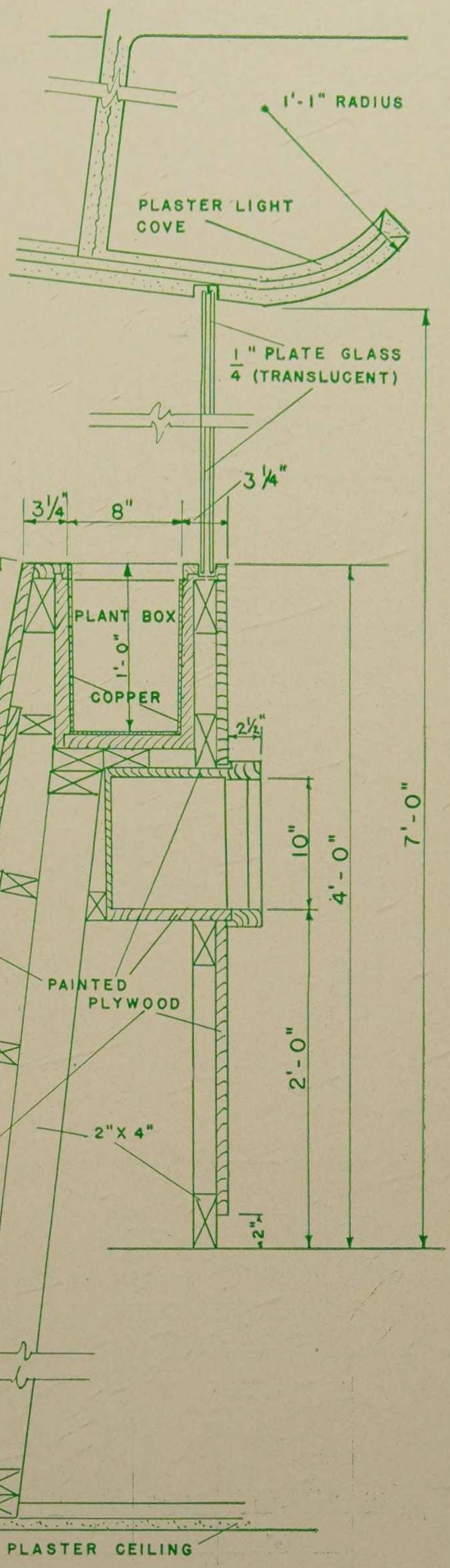
SEYMOUR R. JOSEPH, Architect
CAROL ANTELL, New York, N. Y.



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Balcony Section
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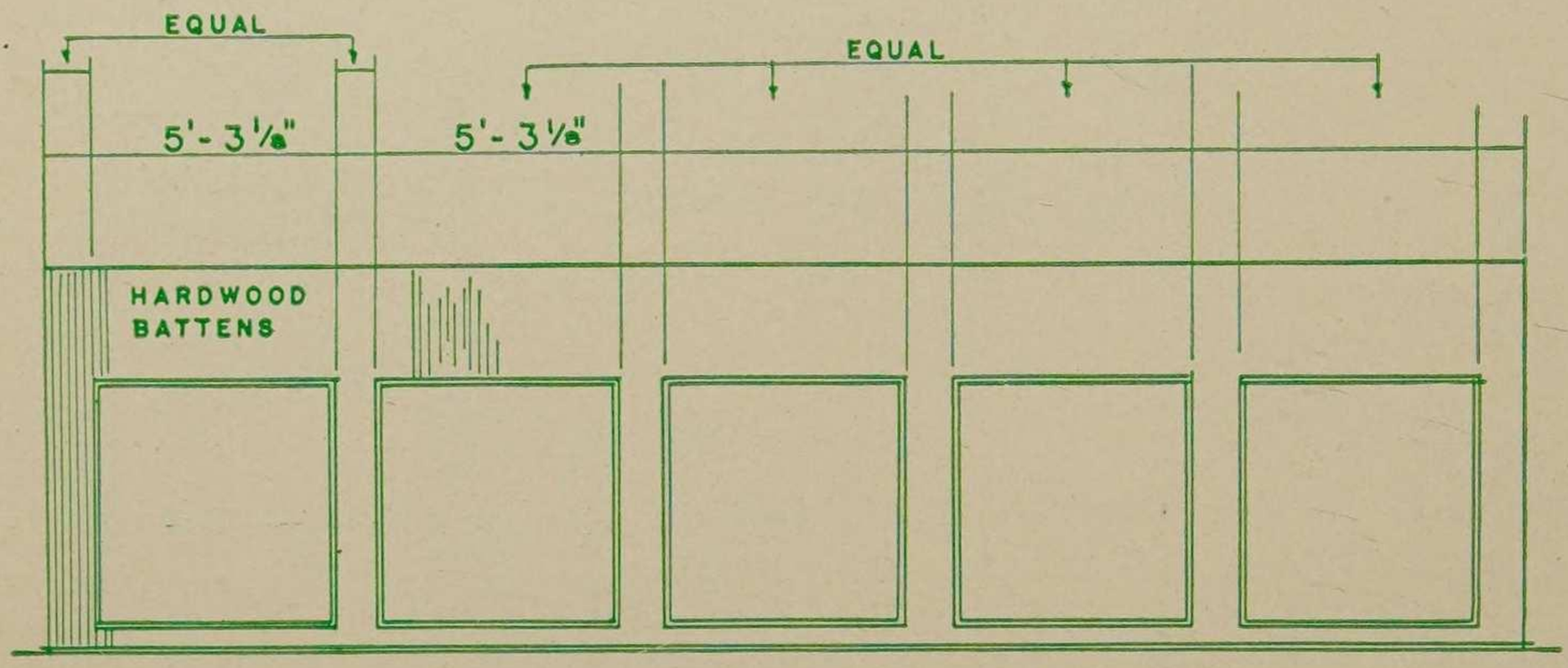
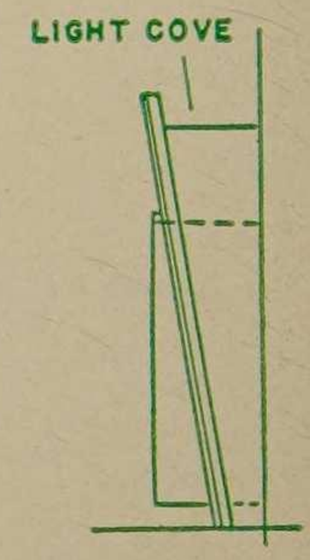


ELEVATION OF SLOPING WALL



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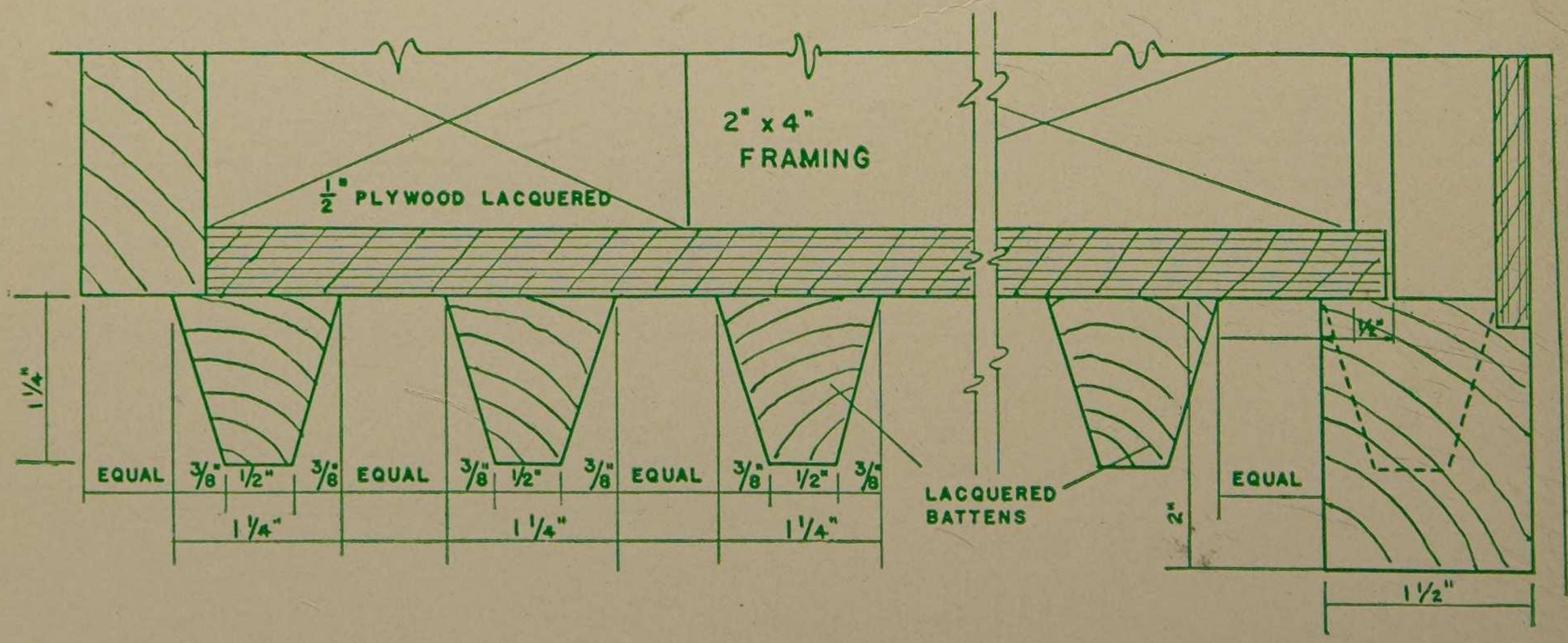
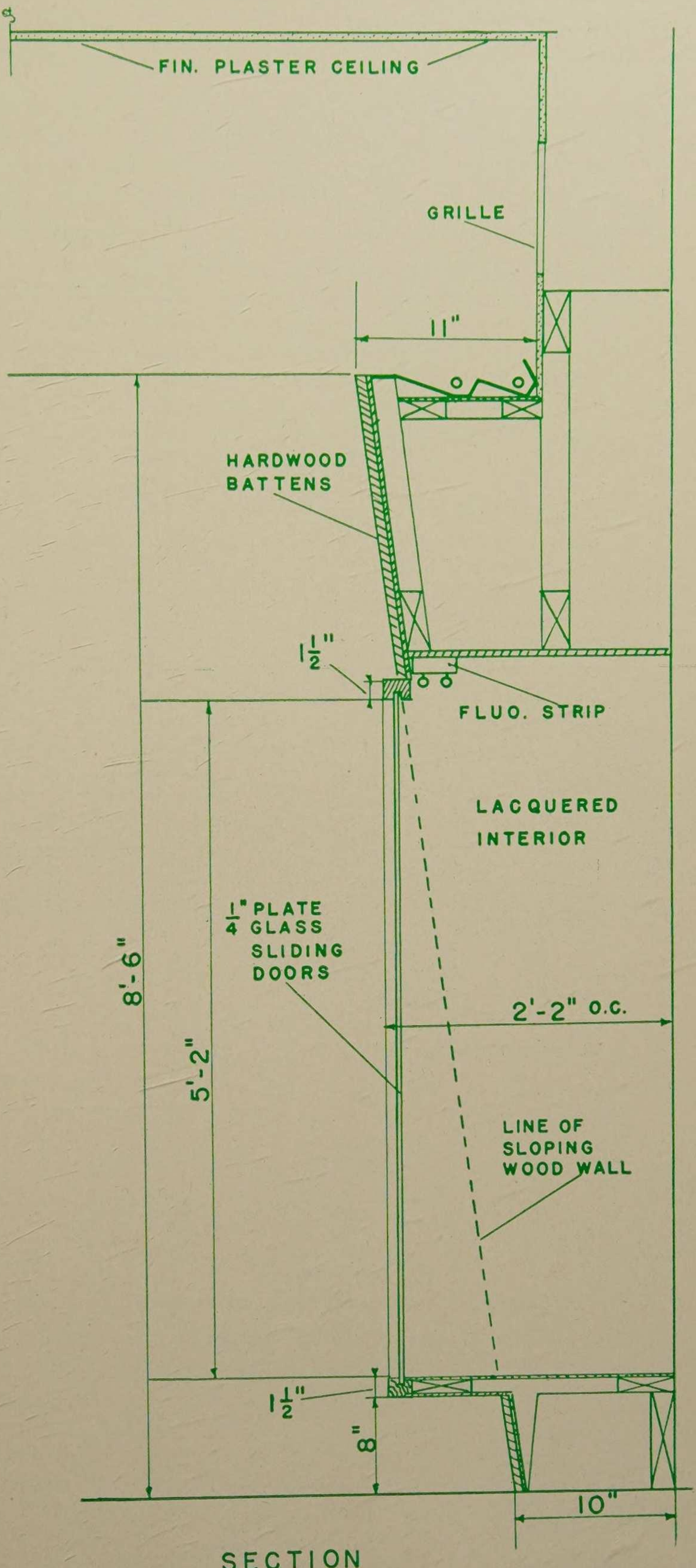
Details of Batten Sloping Wall and Wall Cases
See page 171.

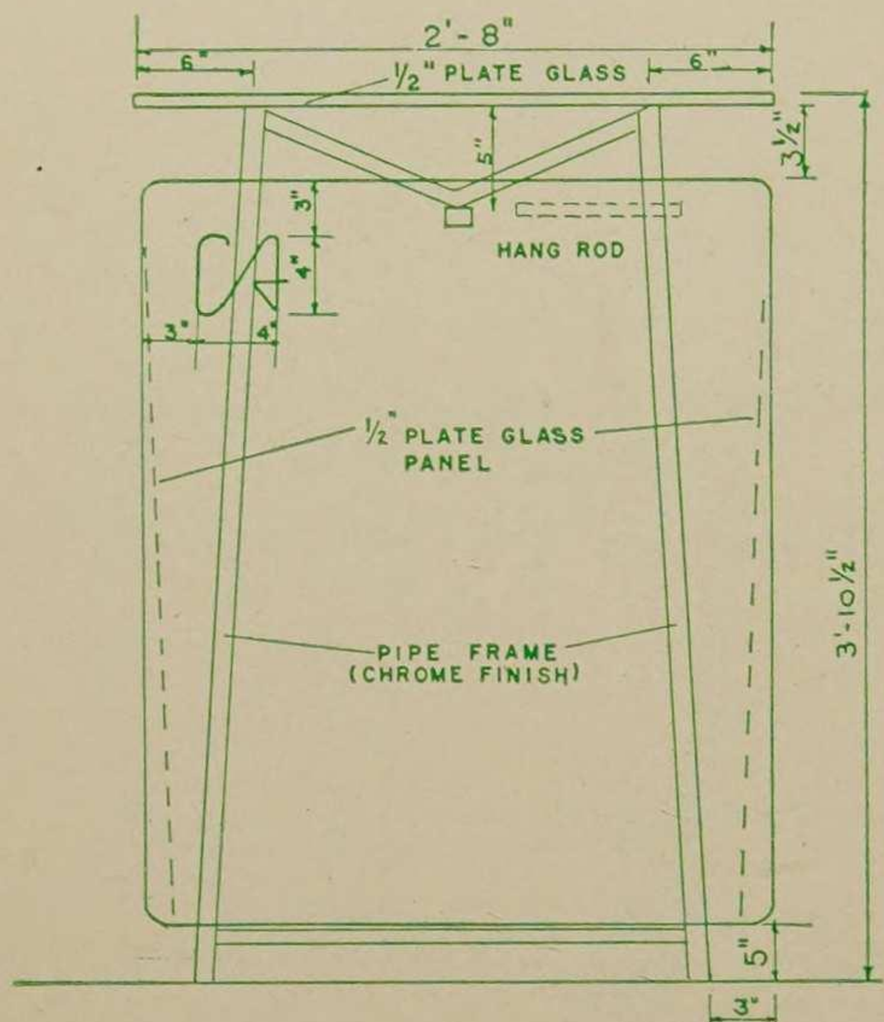


Detail of Wall Cases in Batten Wall
See page 171.



SECTION

CAROL ANTELL (Continued)



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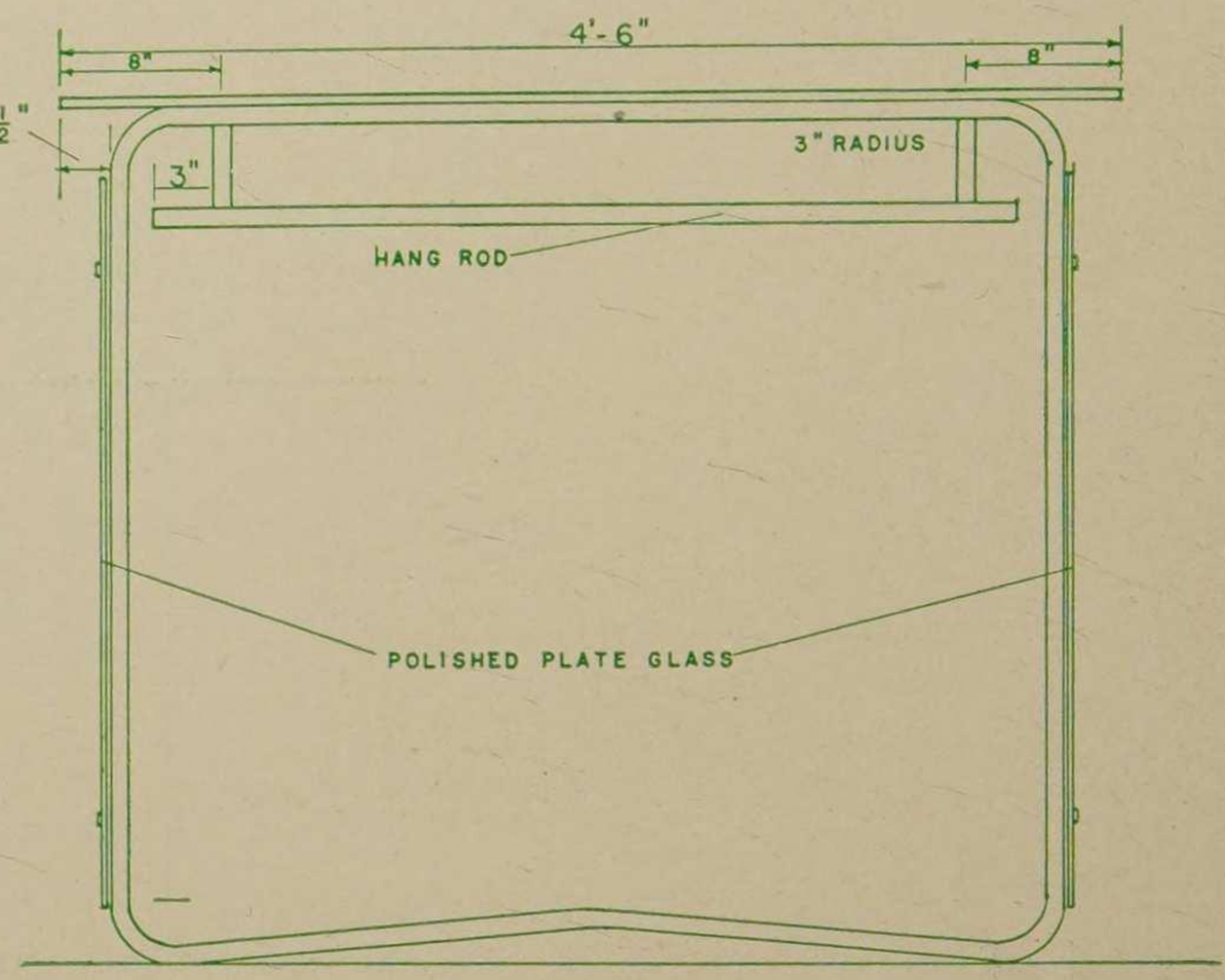
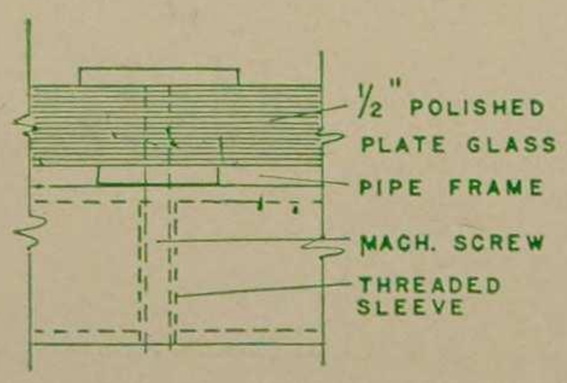
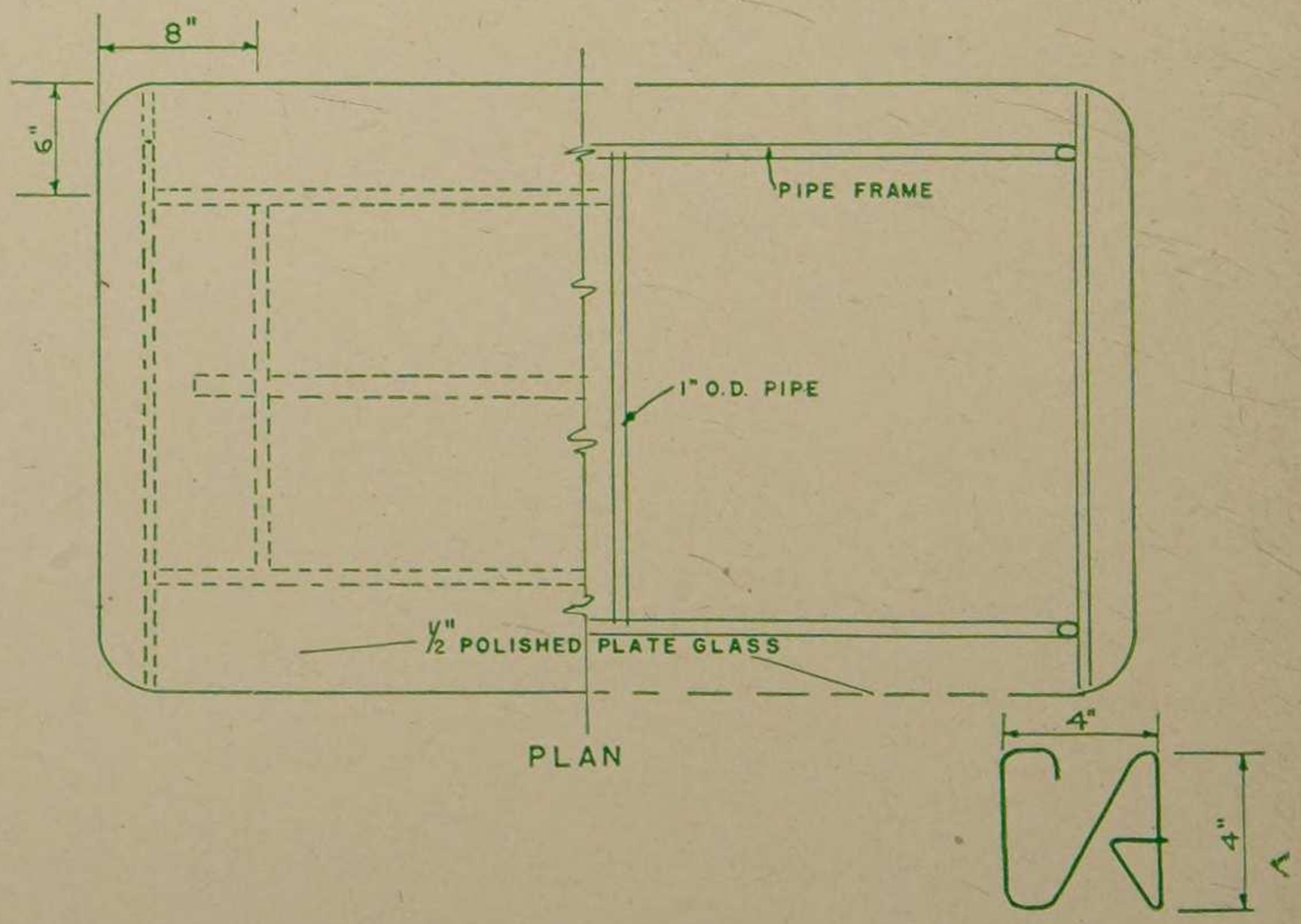


SIDE ELEVATION



GLASS SETTING DETAIL



Details of Skirt Racks See page 130.

MAINTENANCE

AFTER outlay and effort has resulted in such stores as those shown on preceding pages, it is of the utmost importance that original freshness, newness and sparkle should be preserved by systematic care and cleaning. Many merchants are naturally good housekeepers but too many are negligent in this matter. Thus the full service originally paid for is never received.

Floors of linoleum, rubber tile, cork, carpet, etc. will last far longer and look far better if given regular cleaning and care. Even harder materials like terrazzo, marble, wood and the like respond to care by increased service and better appearance. Woodwork should be periodically washed with pure soap and water and regularly waxed. Stains then will not become ingrained and the beauty of the wood will increase with time. Paint must be watched and cleaned. Repainting some sections about yearly is to be expected. Light sources should be regularly cleaned. Most in use are operating at about 50% efficiency on account of neglected dirt.

Even the exterior of the store will deteriorate if neglected over any length of time. Metal must be kept bright or corrosion will soon ruin its appearance. Marble needs special care as it readily absorbs stains. Even stone itself and the artificial hard surfaced facade materials, such as terra cotta and structural glass are effected by exposure and neglect.

There are maintenance companies who will contract to do what is necessary on a monthly or yearly basis, but however it is managed, it is very much worth while for every merchant to keep his store in the pink of condition. Costly and premature replacements avoided will pay much of the cost and the good effect will not be lost on customers. They will note it and be impressed.

Beyond necessary freshening up, the merchant may wish to make occasional changes in color or arrangement. Such changes, no matter how small, should be taken up with the original architect or if he is not available with someone professionally qualified to preserve the store's original good appearance.

CONCLUSION & ACKNOWLEDGMENTS

TWO tasks remain. It was the professional skill of the architects whose work is herein presented that made this book possible and that give it much of its value. To them, one and all, I extend my sincere thanks for their friendly cooperation.

But was it not the courage and progressive spirit of their merchant clients that gave them their chances? Surely there should be some words of appreciation for these merchants. So to them also, go my sincere thanks. In fact those thanks could well include all the merchants who are risking much and striving mightily to serve us better. Because they do serve us so well, we tend to take stores for granted. To them we confidently turn for all the innumerable things we need and want, and in this broad land of ours, no matter where we live, we find what we seek in some nearby store. To really grasp the great and real service rendered by merchants, we need only reflect on just what we would do, today, this week, during the coming year, if no stores were open and operating. Even the thought is appalling. The reality would be national disaster.

But nothing of the sort is in prospect. Stores everywhere will be open as usual, and as usual, they will be striving to still further improve their service. It is to that future improvement that this book is dedicated. It has been my hope throughout that in new stores to come, the supremely important business of supplying our needs may be even more efficiently and pleasantly accomplished. If in any way this book shall contribute to that desirable outcome, its purpose will have been accomplished.

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