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VISUAL MERCHANDISING

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PREFACE

Visual merchandising is the use of attractive displays and floor plans to increase customer numbers and sales volumes. It is the layout of products based on the image they create and how they are "viewed" by the shopper. The new store will include the retailer's latest design concept incorporating irresistible. Visual merchandising displays aimed at improving the customer's in-store experience. It is the use of attractive displays and floor plans to increase customer numbers and sales volumes.

It is an intrinsic component of store design that can maximise sales. Green Room has worked on many projects from store design to eye-catching window and product displays, including creating a Camper. The basic elements of Visual merchandising are Colour (The Soul), Landscaping(The Ups and Downs), Texture (The Touch and Feel), Communication (The Storyteller) and Decor (The Finishing Touches).

Simply extending financial statement projections into the future without consideration of the competitive environment is a form of financial planning or budgeting, not strategic planning. In business, the term "financial plan" is often used to describe the expected financial performance of an organization for future periods. The term "budget" is used for a financial plan for the upcoming year. A "forecast" is typically a combination of actual performance year-to-date plus expected performance for the remainder of the year, so is generally compared against plan or budget and prior performance. The financial plans accompanying a strategic plan may include 3–5 years of projected performance.

Marketing strategy has the fundamental goal of increasing sales and achieving a sustainable competitive advantage. Marketing strategy includes all basic, short-term, and long-term activities in the field of marketing that deal with the analysis of the strategic initial situation of a company and the formulation, evaluation and selection of market-oriented strategies and therefore contribute to the goals of the company and its marketing objectives.

A fashion show is an event put on by a fashion designer to showcase his or her upcoming line of clothing during Fashion Week. Fashion shows debut every season, particularly the Spring/Summer and Fall/Winter seasons. This is where the latest fashion trends are made. The two most influential fashion weeks are Paris Fashion Week and New York Fashion Week, which are both semi-annual events. Also, the Milan, London, Sibiu and Berlin are of global importance.

In a typical fashion show, models walk the catwalk dressed in the clothing created by the designer. The clothing is illuminated on the runway by the lighting. The order in which each model walks out wearing a specific outfit is usually planned in accordance to the statement that the designer wants to make about his or her collection. It is then up to the audience to not only try to understand what the designer is trying to say by the way the collection is being presented, but to also visually deconstruct each outfit and try to appreciate the detail and craftsmanship of every single piece.

Occasionally, fashion shows take the form of installations, where the models are static, standing or sitting in a constructed environment. A wide range of contemporary designers tend

to produce their shows as theatrical productions with elaborate sets and added elements such as live music or a variety of technological components like holograms,

A trade fair is an exhibition organized so that companies in a specific industry can showcase and demonstrate their latest products and services, meet with industry partners and customers, study activities of rivals, and examine recent market trends and opportunities. In contrast to consumer fairs, only some trade fairs are open to the public, while others can only be attended by company representatives and members of the press, therefore trade shows are classified as either "public" or "trade only". A few fairs are hybrids of the two; they are held on a continuing basis in virtually all markets and normally attract companies from around the globe.

ABOUT AUTHOR

Dr. M.SUMITHRA is a doctorate from *Avinashilingam University* with 17 years of academic and 1 year industrial experience. She is specialized in Pattern Making, Visual Merchandising, Technical textiles and Medical textile Technology. She has a research experience of 11 years. She published 26 articles in various reputed national and international journals of Textiles and Multidisciplinary journals. She produced 10 M.Phil Candidates and present guiding 1 M.Phil candidates and 4 PhD candidates. Currently working as Assistant Professor in the Department of Textiles and Apparel Design, Bharathiar University, Coimbatore-641 046.

UNIT-1

VISUAL MERCHANDISING

Getting started Visual Merchandising and Display Basics

1.1 INTRODUCTION:

Visual meaning-relating to the sense of sight. **Merchandising** is a method of marketing in which the brand or image from one product or service is used to sell another product.

The world of visual merchandising is all about fascinating tools of display which help transform shoppers in to stoppers, walk-bys in to walk-ins and passers-by in to passers -who -buy.

Visual merchandise is the content of a store and its merchandise in such a manner that will attract the customers and promote sales. It is used to decorating the store keeping the interior presentation same as the outside. The purpose of visual merchandise is to promote sale. Visual merchandise has an image of what the shopper to show. The display of products which makes them appealing and attractive. Visual merchandise requires a combination of different skills like creativity, knowledge and understanding of store design. Colour is a big attraction in converting potential shoppers into customers. Visual merchandising is the art of displaying merchandise on the floor to enable maximum sale. It utilizes displays, colours, lighting and sounds shown in Figure -1.



FIGURE 1-VISUAL MERCHANDISING IS SIMPLY A SILENT SELLING TECHNIQUE

Visual merchandising is pure science, and it is known to be the backbone of the retail industry. Visual merchandising plays an important role in the retail industry. Visual merchandising helps to reduce the employee mix and increase per square feet returns and can further help in reducing marketing budgets. Visual merchandising developing the floor plans and displays in order to maximize the sales volume. Visual merchandising is to enhance merchandise, increase sales volume, communicate to a customer decision to buy, displays new arrivals and educate the customers about the product.

1.2 The History of visual merchandising

The visual merchandising revolution started in the early 19th century, as retailers understood that visual displays of goods were necessary to attract retail customers. On 15th march, 1909, Gordon Selfridges was became the benchmark of British retailing. In 1920 saw an explosion of innovation in the fashion of arts, which spilled over in to the arts of window display. The world of visual merchandising by living window lights at night, when the store was closed. So that the public can enjoy the presentation returning from theatre.

1.3 OBJECTIVES:

The basic objective of visual merchandising is a desire to attract customers to a place of business in order to sell the merchandise through interior and exterior presentation of the store.

Some other objectives are:

- To improve store image
- To attract the customers
- To increase the sales volume
- Arrangement of things inside the store
- To display things in proper and attractive manner

1.4 VISUAL MERCHANDISING AND DISPLAY:

An effective way of attracting customers to a store is by having good displays as shown in Figure -2, both interior and exterior. A customer will be attracted to a display within 3-8 seconds; that is the time a customer spends to determine interest in a product. Every display should be planned and have a theme.



FIGURE 2-VISUAL MERCHANDISING AND DISPLAY

1.5 PURPOSE OF VISUAL MERCHANDISING:

Both goods and services can be displayed to highlight their features and benefits. The purpose of such visual merchandising is to attract, engage, and motivate the customer towards making

a purchase. Visual merchandising commonly occurs in retail spaces such as retail stores and trade shows. In Visual merchandising goods and services can be displayed to highlight their features and benefits.

1.6 STORE IMAGE:

Visual merchandising elements decor, logo and interior design set a retail store's image or brand identity, and distinguish the business from its competition. Lighting, fixtures, music, colour and product placement work together to establish an atmosphere that complements and supports that image. Even the look of the shopping bag, notes renowned visual merchandising. A store whose appearance communicates quality attracts customers interested in quality; a bargain basement atmosphere encourages expectations for lower prices represented in Figure - 3.



FIGURE 3-STORE IMAGE

1.7 TARGET CUSTOMERS:

A merchandiser should look for his target customers (i.e., based on sex, age, economic level, etc. of the people nearby the store) and creates display and store image according to attract the target customers.

For small stores forced to minimize their staffing level, visual merchandising enables customers to see and feel items without asking for help. Displays showcase product features to educate customers and answer their questions. Well-placed signs and the arrangement of stock in a logical sequence, bed pillow next to sheets, for example, help shoppers find what they need. Visual product placement also gives customers ideas on how to use a product in a new way or how to coordinate an item with others, as well as introduce a new look, trend or product. Keeping shoppers well informed quietly enhances customer service while stimulating sales.

1.8 SEASONAL VISUAL MERCHANDISE:

Often change the themes of display of interiors and exteriors of the store according to the seasons like winter, autumn, Summer, and Spring. Change themes based on special events such as Mother's day, Valentine's Day and other traditional festivals like Pongal, etc.., shown in Figure -4.



FIGURE 4-SEASONAL VISUAL MERCHANDISE:

1.9 WINDOWS:

Window display, if effectively used, can bring new customers, create customers loyalty, enhance the image and above all be a major selling tool in increasing sales. It is important to understand the importance of your display using windows display to make your visual merchandise reach the customer in a right way as shown in Figure -5



Figure 5-WINDOWS

1.10 PRINCIPLES AND ELEMENTS OF DESIGN IN VISUAL MERCHANDISING:

INTRODUCTION:

The **Principles** are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The principles are:

- Balance
- Proportion
- Rhythm
- Emphasis
- Repetition

BALANCE:

Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Most successful compositions achieve balance in one of two ways: **symmetrically** or **asymmetrically**.

- **Symmetrical balance:** something distributed evenly on both sides. In order to give equal importance to objects in the display, they should be placed with care on either side of an imaginary line represented in Figure -6.



FIGURE 6- SYMMETRICAL BALANCE

- **Asymmetrical balance:** is more relaxed and allows better use of creativity. In this arrangement the total weight on each side of the imaginary line is about equal represented in Figure -7.



FIGURE 7-ASYMMETRICAL BALANCE

PROPORTION:

Proportion is the ratio of the parts to the whole display. It is comparative relationship of distances, sizes, amounts, degrees or parts. Each item may look normal when isolated, but if it inconsistent in area or dimension with neighbouring items, it seems out of proportion viewed in Figure -8.



Figure 8- PROPORTION

RHYTHM:

Rhythm or flow involves the measurement of organized movement; a self-contained movement from object to object, background to foreground, and or side to side. The rhythm in a display should lead the viewer's eye from the dominant object to the subordinated object(s) or from

the primary presentation of the grouping down to the arrangement of accessories or alternate parts of the display. Rhythm may be broken-up or continuous; clearly stated or subtly suggested repeated or vaguely similar viewed in Figure -9.

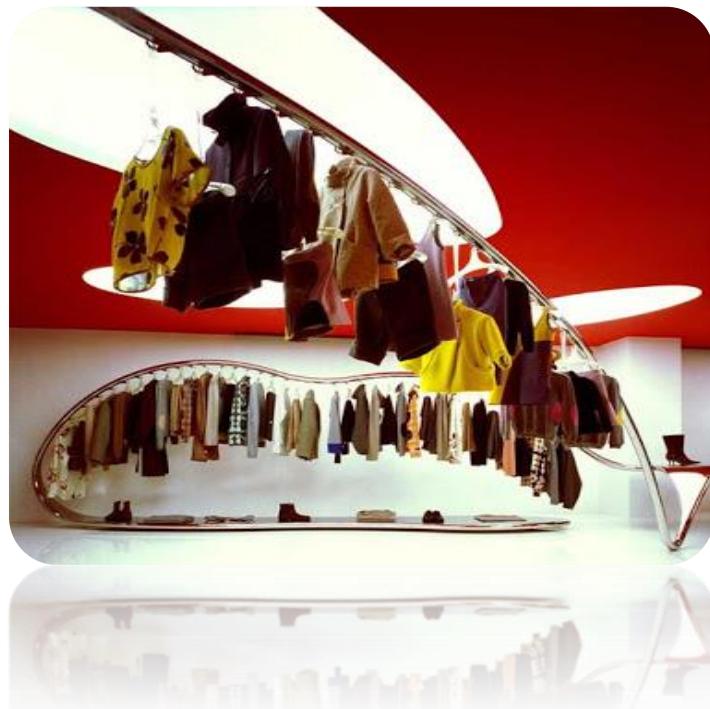


FIGURE 9 - RHYTHM

EMPHASIS:

Emphasis is the point of initial eye contact. From this spot all other eye movement flow. Emphasis is therefore the formulation of a focal point, with all else in the display subordinate. There should be emphasis in all display. This can be by virtue of the focal point's size, Color or position. The merchandise is the focal point in a majority of display pointed in Figure 10.



FIGURE 10- EMPHASIS

REPETITION:

Repetition usually means something is important; so repeated shapes, colors or motifs grouped together reinforces their importance, created emphasis represented in Figure-11.



FIGURE-11 REPETITION

ELEMENTS OF DESIGN:

There are five elements of design are there. They are,

- Line
- Shape
- Size
- Texture
- Colour

LINE:

Lines have **direction** (vertical, horizontal, and diagonal, curvy, jagged) and **weight** (thick, thin). The direction and weight of a line can affect how a garment looks on a body.

VERTICAL:

A thin vertical line looks longer than a thick vertical line. Vertical lines are formal, dignified, and conservative. Use these lines where you want to look taller because they reinforce length, height, and narrowness as shown in Figure-12



FIGURE 12- VERTICAL LINE

HORIZONTAL:

Horizontal lines lead the eye across the garment. Use these lines where you want to look wider because they reinforce width and add bulk represented in Figure-13



FIGURE 13- HORIZONTAL LINES

DIAGONAL:

Diagonal lines draw the eye's attention to where they are used. Use these lines to add emphasis to an area of the body, or to add interest to a look viewed in Figure -14.



FIGURE 14-DIAGONAL LINES

CURVY:

Curvy lines hold the eye's attention longer than straight lines. They create a gentle, romantic, soft, casual, feminine, graceful, sensual illusion. Curvy lines are often found in necklines, bows, sleeves, ruffles, skirts, and gathers. Curvy lines lead the eye around the garment. Curvy lines can increase, emphasize, or reinforce body curves representing in figure 15.



FIGURE 15- CURVY LINES

JAGGED:

Jagged lines draw the eye's attention to where they are used. Uses these lines to add emphasis to an area of the body, or to add an interest to the look pointed in Figure 16.



FIGURE 16- JAGGED LINE

SHAPE:

WEDGE:

The wedge silhouette is a popular shape for both women's and men's fashions. This fashion shape shows width at the shoulders, while the garment narrows in at the bottom. The wedge shape draws the eye's attention to the shoulder area. Use this silhouette to make shoulders appear broader represented in Figure 17.



FIGURE 17- WEDGE SHAPE

TUBULAR:

The tubular silhouette is a popular shape for both women's and men's fashions. This fashion shape shows the shoulder, waist, and hip with little definition. Tubular shaped garments do not cling to the body. The tubular shape draws the eye's attention up and down the length of the body. Use this shape to smooth out the body's lines showed in Figure 18.



FIGURE 18- TUBULAR SHAPE

BELL:

The bell silhouette is a popular shape for women's fashions. This fashion shape shows a fitted top, with a full, bell-shaped skirt. The bell shape draws the eye's attention to the waist and hip area denoted in Figure 19.



FIGURE 19- BELL SHAPE

A-LINE:

The A-Line silhouette is a popular shape for women's fashions, usually dresses or skirts. These fashions resemble the shape of the capital letter A. This fashion shape shows a garment that is narrow at the top which broadens out toward the bottom. The A-Line is not a fitted shape, and it flatters all figures. It is often used for summery, flirty garments. Use this style to smooth out the body's lines viewed in Figure 20.



FIGURE 20- A-LINE SHAPE

TEXTURE:

Texture is the physical feel of something — smooth, rough, fuzzy, slimy, and lots of textures something in between represented in Figure -21 and 22.

There are two types of texture. They are,

- Visual texture - it is visually identified through eyes. E.g.: Fur, wool, etc.,



FIGURE 21- VISUAL TEXTURE

- Tactile texture- it can be identified using touch. E.g.: cotton fabric, etc.,



FIGURE 22-TACTILE TEXTURE

SIZE:

Dominance can be achieved with something large. But sometimes small things make a cute image shown in Figure -23.



FIGURE 23- SIZE

1.11 COLOR:

Although reaction to color is a personal, individual, private experience that is influenced by culture, regional and global locations, and environmental background, the consumer is instinctively impacted by colors with which they are confronted every day in their environment. For example, blue reminds the adult consumer of the ocean or water and the sky. It is a universal color that is calming and restful. In fact it is a color that is selected by both men and women as a favourite.

Color is the most important element in fashion design, and there are many different color schemes that work together. Using color is the best way to a visual presentation without the cost. Color is one of the most powerful of elements represented in Figure- 24. It affects us physically and psychologically. Color is an inexpensive; much of the color comes from the merchandise itself, which requires no additional expense. The color combinations of ceiling, walls, floor covering and overall can affect the atmosphere of a store.

A bright colour may attract a customer in to the store but warm colours in a display create a calm atmosphere.

- ▶ Red & green – Christmas
- ▶ Red & pink – Valentine's day



FIGURE 24-COLOURS

Some of the major impacts of colour on customers are

- ▶ Colour set the mood
- ▶ Emphasizes features
- ▶ Highlights a product
- ▶ Conveys the seasonal look

Colours are classified into two types shown in Figure -25.

WARM COLOURS: Red, Orange and Yellow

COOL COLOURS: White, Grey, Blue and Green

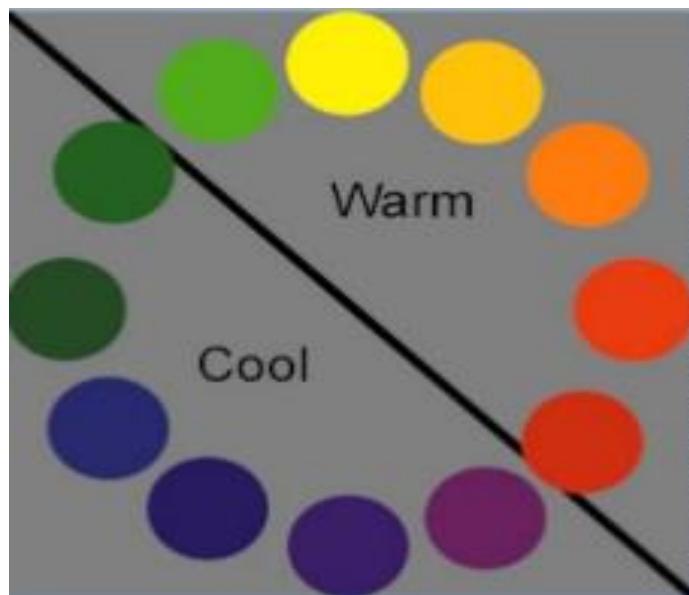


FIGURE 25-WARM AND COOL COLOURS

COLOUR SCHEMES:

MONOCHROMATIC:

Monochromatic colors are all the colors (tones, tints and shades) of a single hue.

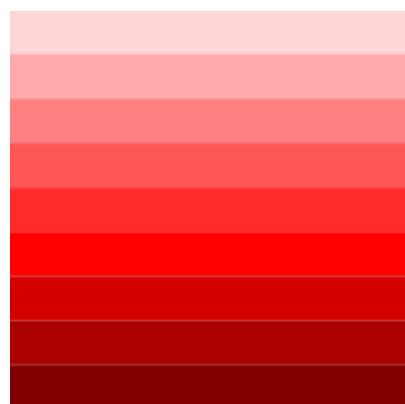


FIGURE 26- MONOCHROMATIC COLOUR

Monochromatic color schemes are derived from a single base hue and extended using its shades, tones and tints. Tints are achieved by adding white and shades and tones are achieved by adding a darker color, grey or black shown in Figure-26. Monochromatic color schemes provide opportunities in art and visual communications design as they allow for a greater range of contrasting tones that can be used to attract attention, create focus and support legibility. The use of a monochromatic color provides a strong sense of visual cohesion and can help support communication objectives through the use of connotative color. The relative absence of hue contrast can be offset by variations in tone and the addition of texture.

Monochromatic in science means consisting of a single wavelength of light or other radiation (lasers, for example, usually produce monochromatic light), or having or appearing to have only one color (in comparison to polychromatic). That means according to science the true monochromatic images can be strictly created only of shades of one color fading to black.

ANALOGOUS:

Analogous colour schemes comprise three colours that are adjacent on the wheel, which means they contain a common hue. An example is yellow-orange, yellow and yellow-green shown in Figure- 27.

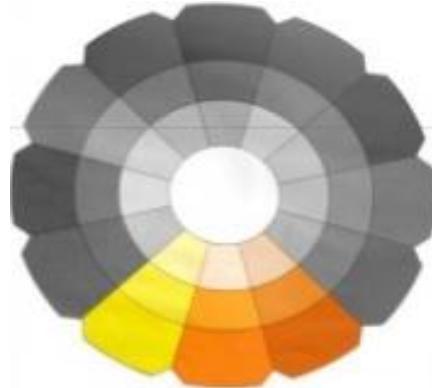


FIGURE 27 - ANALOGOUS COLOUR

COMPLEMENTARY:

A complementary colour scheme is represented by two colours which are exactly opposite colours in the colour wheel. An example, yellow and purple, represented in Figure - 28.

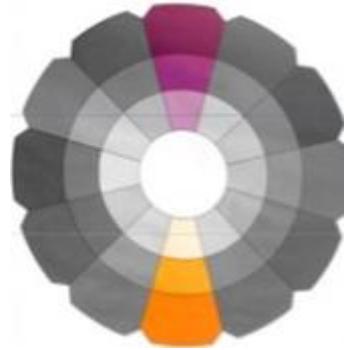


FIGURE 28- COMPLEMENTARY COLOUR

DOUBLE COMPLEMENTARY:

These schemes are based on two adjacent colours combine with their complementary or opposite colours such as yellow-orange and yellow with violet and blue-violet, or red-orange and orange with blue and blue green as shown in Figure -29.

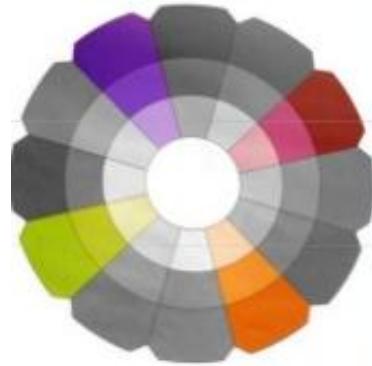


FIGURE 29- DOUBLE COMPLEMENTARY COLOUR

TRAID:

Traid is built on three hues equidistant from each other, such as red, yellow and blue or orange green and violet as shown in Figure - 30.

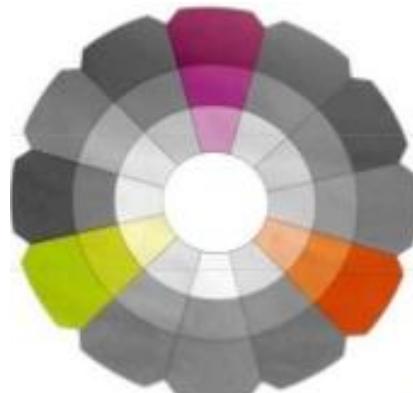


FIGURE 30- TRAID COLOUR

TETRAD:

The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs. This rich color scheme offers plenty of possibilities for variation. The tetradic color scheme works best if you let one color be dominant. You should also pay attention to the balance between warm and cool colors in your design represented in Figure-31.

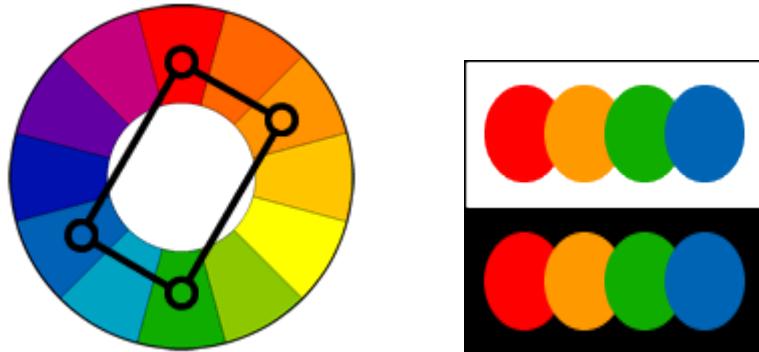


FIGURE 31- TETRAD COLOUR

1.12 CONCLUSION:

Visual merchandising therefore has become a critical aspect of retailing and retailers are increasingly looking toward creating a unique environment that is aesthetically pleasing as well as being cost effective. Here, technology comes into play with its capabilities to attract as well as provide information on consumer behavioural patterns.

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UNIT-2

MARKET STRATEGY

2.1 INTRODUCTION

Marketing strategies explain how the marketing function fits in with the overall strategy for a business. Marketing strategy is a long-term, forward-looking approach to planning with the fundamental goal achieving a sustainable competitive advantage. Strategic planning involves an analysis of the company's strategic initial situation prior to the formulation, evaluation and selection of market-oriented competitive position that contributes to the company's goals and marketing objectives.

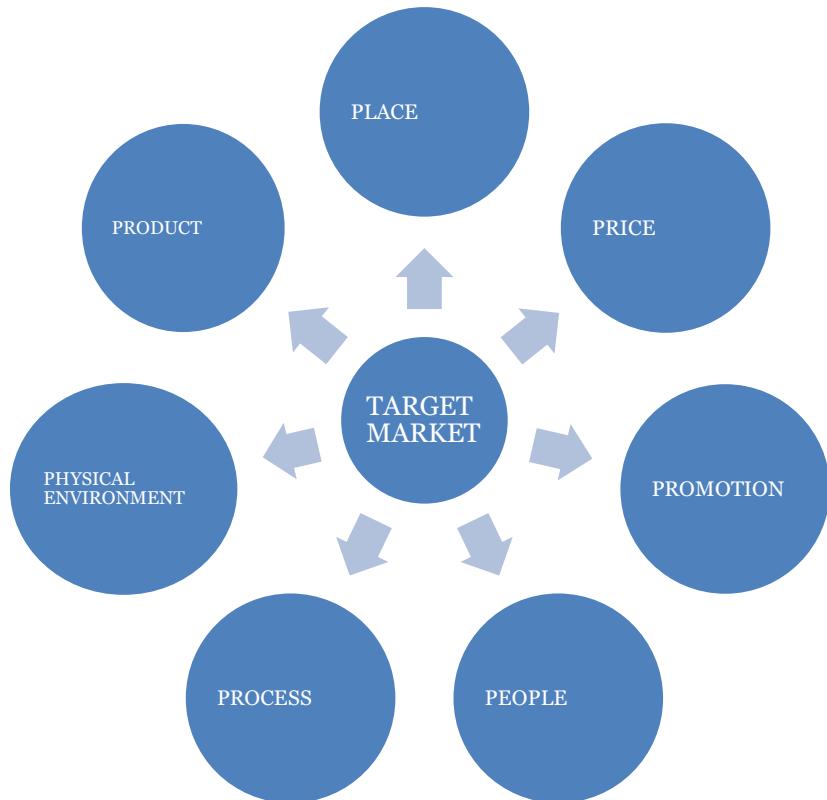
2.2 DEFINITION

An organization's strategy combines all of its marketing goals into one comprehensive plan. A good marketing strategy should be drawn from market research and focus on the right product mix in order to achieve the maximum profit potential and sustain the business.

2.3 MARKETING MIX:

The marketing mix refers to the set of actions or tactics that a company used to promote its brand or product in the market. The principles is used in the application of the right marketing mix are shown in figure 32.

Figure-32 Marketing Mix



PLACE	PRICE
RETAIL WHOLESALE MAIL ORDER INTERNET DIRECT SALES PEER TO PEER MULTI-CHANNEL	STRATEGIES: STIMMING PENETRATION PSYCHOLOGICAL COST PLUS,LOSS LEADER,ECT

PROMOTION	PEOPLE
SPECIAL OFFERS ADVERTISING ENDORSEMENTS USER TRIALS FREE GIFTS COMPETITIONS	EMPLOYEES MANAGEMENT CULTURE CUSTOMER SERVICE

PROCESS	PHYSICAL ENVIRONMENT
ESPECIALLY RELEVANT TO SERVICE INDUSTRIES HOW ARE SERVICES CONSUMED?	SMART RUN-DOWN INTERFACE COMFORT FACILITIES
PRODUCT	
DESIGN TECHNOLOGY USEFULNESS VALUES QUALITY BRANDING PACKAGING ACCESSORIES	

2.4 MARKETING MIX CONSISTS OF THE FOLLOWING ELEMENTS:

2.4.1. PRODUCT OFFERINGS: this refers to the product mix that the store retails for customers after a careful study of what their needs and wants are. By matching customer preferences with an assortment of merchandise offered within the store's categories, the retailer gets an ideal basket size per customer buys during a visit

2.4.2. PLACE: This is the location of the store and its catchment boundaries. The key to optimising the element of place in the marketing mix is to undertake local marketing efforts besides the national marketing plan. Determining the market share of the store in the catchment area gives an indication of its performance and efficiency.

2.4.3. PRICE: Price is an important element in the marketing mix as customers are very price sensitive. Pricing is of different kinds:

1. Maximum retail price (**MRP**)
2. Promotional pricing
3. Loss leader pricing
4. Odd pricing
5. Price bundling
6. Every low pricing (**EDLP**)

2.4.4. PROMOTIONS AND EVENTS: These help the store to achieve its short- term goals. Promotions may be price-led or occasion-led in which case special merchandise is offered by the store only for the occasion. (example : Diwali) most retail organizations run promotions during the festival seasons like Christmas, new year, valentine's day and so on. Sometimes promotions are driven by brands in cooperation with the retailer. However, if run very frequently promotions may prove detrimental to the image and positioning of the store.

2.4.5. PEOPLE: There are two kind of people as far as the marketing mix is concerned: people to serve (customers) and people that serve (employees). It is the customers who determine whether the store is selling the right products and services. People that serve the organization are the ambassadors or the face of the retail store. Excellent delivery standards- which go hand-in-hand with the image and positioning of the store- can be achieved only if the staffs are trained well.

2.4.6. PRESENTATION: It is the way product and services are grouped and presented in a retail store. Such presentation should conform to the store positioning and customer profile. For instance, a boutique selling designer garments needs to present its merchandise in exclusive splendour- it cannot use ordinary furniture and fixtures. Attending on customers in the boutique ought to be done on a very personal basis, as a mass approach will turn them away.

2.4.7. PRICE: Price is the value that customers give up or exchange to obtain a desired product. Payment may be in the form of money, good services, favours, votes or anything else that has value to the other party.

2.4.8. OPPORTUNITY COSTS: The value of something that is given up to obtain something else also affects the price of decision. Example: the cost of going to college is changed in tuition and fees but also includes the opportunity cost of what a student cannot earn by working instead.

2.5 THE IMPORTANCE OF PRICING DECISIONS:

2.5.1 STEPS IN SETTING PRICE:

1. Identify objectives and constraints.
2. Estimate demand and revenue.
3. Determine cost, volume and profit.
4. Set an appropriate price level.
5. Set list or quoted price.
6. Make adjustments to list price.

2.5.2 IDENTIFYING PRICING CONSTRAINTS:

1. Demand for the product class, product and brand.
2. Newness of the product: stage in the product lifecycle.
3. Single product versus a product line.
4. Cost of producing and marketing the product.
5. Cost of changing prices and time period they apply.
6. Types of competitive markets i.e. competitor's prices.

2.5.3 PRICING OBJECTIVES:

1. Sales or market share objectives.
2. Profit objectives.
3. Competitive effect objectives.
4. Customer satisfaction objectives.
5. Image enhancement objectives. (Social responsibilities).

2.5.4 ESTIMATING DEMAND:

Demand refers to customer's desire of products

1. How much of a product do consumers want?
2. How will this change as the price goes up or down?

Identify demand for an entire product category in markets the company serves.

Predict what the company's market share is likely to be.

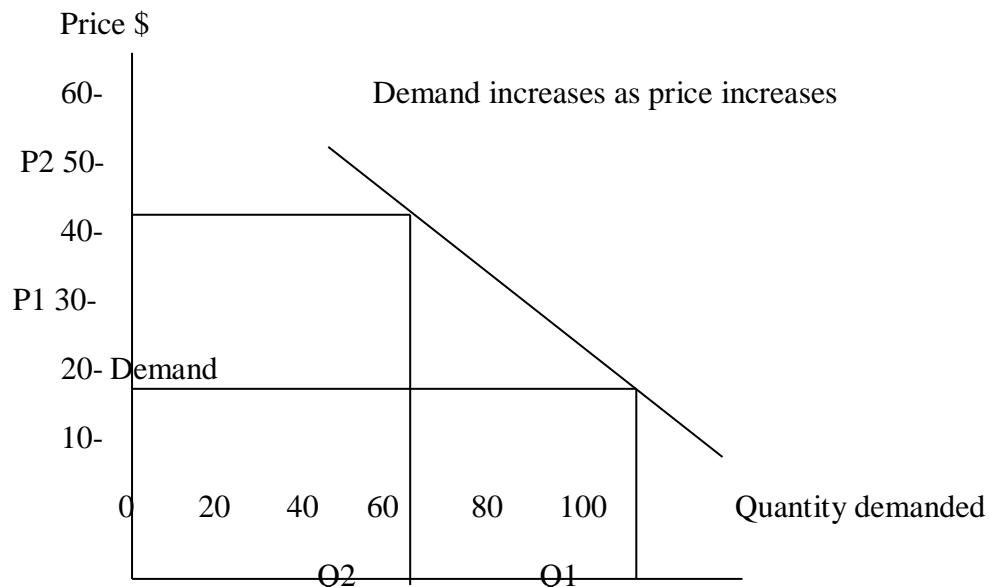
2.5.5 THE PRICE ELASTICITY OF DEMAND:

1. How sensitive are customers to changes in the price of a product.
2. Price elasticity of demand is a measure of the sensitivity of customers to changes in price.
3. Price elasticity of demand = percentage change in quantity demanded / percentage change in price

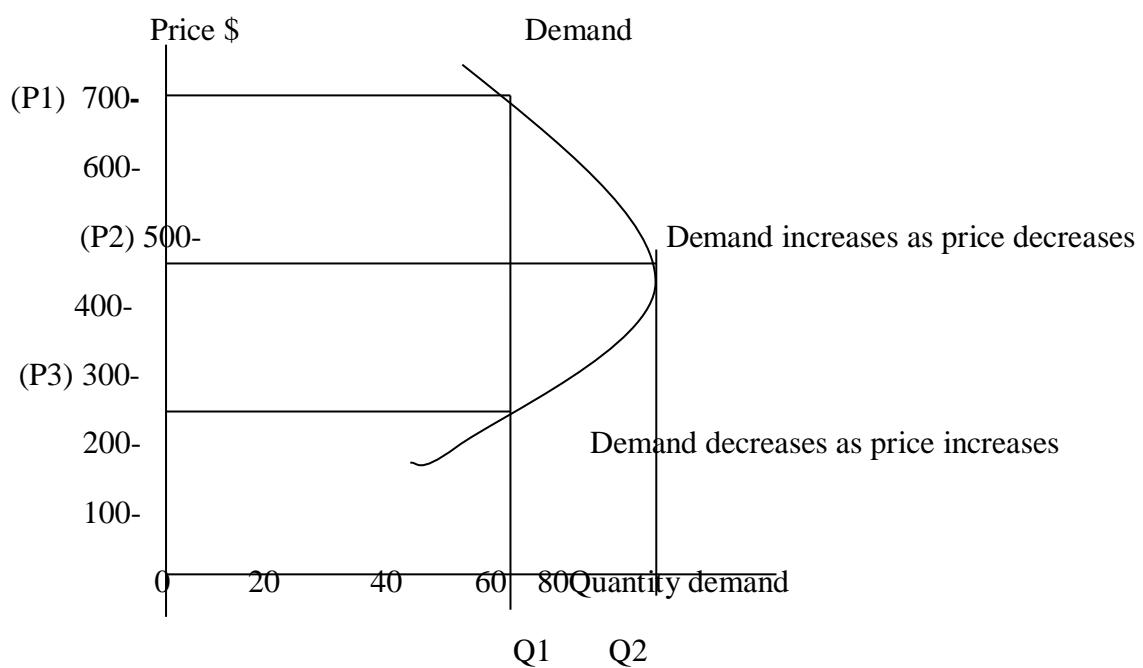
2.5.6 DEMAND CURVES:

1. Figure 33, Shows the quantity of a product that customers will buy in a market during a period of time at various prices if all other factors remain the same.
2. Vertical axis represents the different prices a firm might charge.
3. Horizontal axis shows the number of units.

Figure -33 DEMAND CURVES



Normal Products

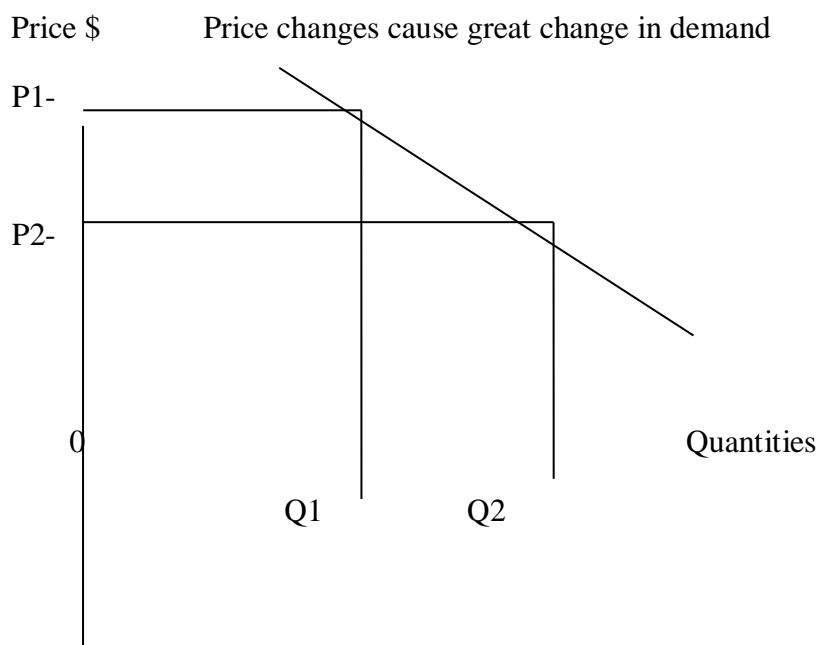


Prestige Product

2.5.7 INFLUENCES IN PRICE ELASTICITY OF DEMAND shown in figure-34 and 35

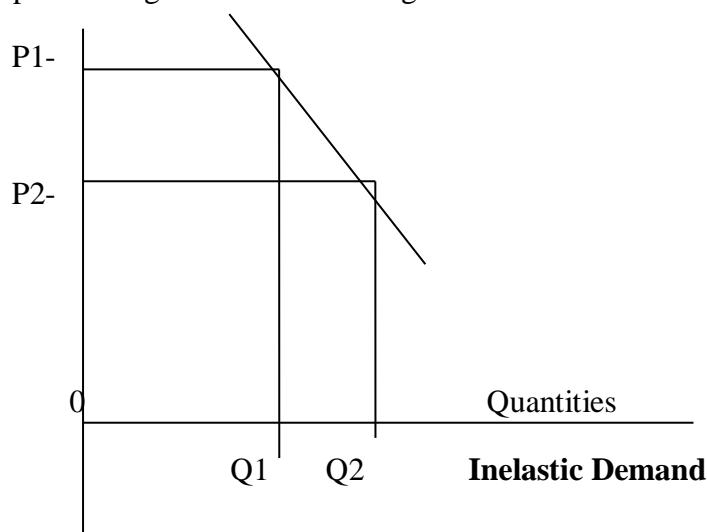
1. **Availability of substitute goods or services:** If a product has a close substitute, its demand will be elastic.
2. **Time Period:** The longer the time period, the greater the likelihood that demand will be more elastic.
3. **Income Effect:** Change in income affects demand for a product even if its price remains the same. E.g.: Normal goods, luxury goods, inferior goods.

Figure-34 and 35 ELASTIC AND INELASTIC DEMAND CURVES



Elastic Demand

Price \$ price change causes little change in demand



Inelastic Demand

2.5.8 TYPES OF COSTS-1

Variable costs: Per unit costs of product that will fluctuate depending on how many units or individual products a firm produces.

Fixed costs: Do not vary with the number of units produced costs remain the same regardless of amount produced.

Average fixed cost: It is the fixed cost per unit produced (total fixed costs/number of units produced).

Total costs= variable costs + fixed costs

2.5.9 BREAK-EVEN ANALYSIS:

Technique used to examine the relationship between cost and price and to determine what sales volume must be reached at a given price before the company will completely cover its total costs and past which it will begin making a profit. All costs are covered but there is not a penny left over.

2.5.10 MARGINAL ANALYSIS:

1. Provides a way to marketers to look at cost and demand at the same time.
2. Examines the relationship of marginal cost to marginal revenue.

Marginal cost is the increases in total costs from producing one additional unit of a product. Marginal revenue is the increase in total income or revenue that results from selling one additional unit of a product.

2.5.11 PRICING STRATEGIES BASED ON COST:

Advantages:

1. Simple to calculate
2. Relatively risk free

Disadvantages:

1. Fail to consider several factors like
Target market, Demand, Competition, Product lifecycle and Product's image
2. Difficult to accurately estimate costs.

2.5.12 COST-PLUS PRICING:

Most common cost based approach. Marketer figures all costs for the product and then adds desired profit per unit.

Straight markup pricing is the most frequently used type of cost plus pricing that is price is calculated by adding a pre-determined percentage to the cost.

2.5.13 STEPS IN COST- PLUS PRICING:

1) Estimate unit cost

2) Calculate markup

*Markup on cost

*Markup on selling price-markup percentage is the seller's gross margin

3) Gross margin is the difference between the cost to the wholesaler or retailer and the price needed to cover overhead and profit.

COST PLUS PRICING EXCERPT:

Example:

- Fixed costs=\$2,00,000
- Number of jeans produced=4,00,000
- Fixed costs per unit=\$5
- Variable cost per unit=\$15
- Markup as % of cost=25% markup on cost

Price = total cost+ (total cost *markup percentage)

(i.e.) price=\$20+ (\$20 *25)

$$=\$20+ \$5$$

$$=\$25$$

2.5.14 BRANDED DISTRIBUTION CHANNELS:

The pressure on brands today is intense. Products are functionally equivalent in many categories and new product development cycles are shortening so that functional innovations can be quickly initiated. The squeeze on margins in many categories has led some companies to leap conventional product market boundaries, making it increasingly difficult to anticipate who future competitors will be and how they will play the game. New channels of distribution are emerging and power within conventional ones has shifted from the manufacturer towards the retailer as a result of both industry consolidation and the growth of retailer's own labels.

2.5.15 OWN-LABEL DISTRIBUTION CHANNELS:

Products developed by retailers themselves are distinguished by a range of titles, but in the context of distribution, own label is used to distinguish retailer-led from branded product development. The lesson from UK retailers is that own-label strategies can only achieve

significant market share where the retailer controls the supply chain, particularly for fresh and chilled products. Heavy investment is needed in dedicated stockholding regional distribution centers (RDCs) frequent delivery to stores via integrated logistics and in information technology. In this way sales at store level can trigger demand upon the individual manufacturer. Decisions on range, promotion, pricing and space allocation must be communicated between the store, the retail management and the logistics function.

Efficiencies in the supply chain depend upon sharing information upstream and downstream, requiring supply-chain members to control store operations rather than being controlled by store operation. This is difficult to achieve in franchise operations or retailer co-operatives, commonly found in, for example, Italy and less developed retail markets. However, the local relevance of the product range is also an important source of competitive advantage. This may often be better achieved through competent store managers in touch with the needs of their consumers, rather than through retailing and logistics functions. This situation is most likely to arise in large countries which have significant regional cultural difference, as in Germany. The challenge for retailers is to determine the relative advantage of national supply-chain efficiencies which require retailing, versus local relevance of range and promotion and to then organize accordingly.

2.5.16 OWN-LABEL SUPPLIERS:

Manufacturers have felt able to supply own-label products in addition to their brands, attracted by increasing volumes without incurring the level of marketing and product development costs associated with branded products. The changing structure of retailing may lead to a polarization of manufacturers between those supplying branded and own-label products. Major branded manufacturers such as Procter and Gamble, Coca cola and Mass have refrained from producing own-label.

Changes in retailing pose unique challenges to manufacturers planning to supply own label. These challenges are quite different to those facing the branded supplier. The retailer's first requirement will be purchase price, often through some form of bidding process and this situation will be exacerbated as the international perspective of retailers grows. Suppliers will find themselves in a global marketplace, creating both greater potential volumes and more intense competitive threats. Integration of the supply chain creates demands for increased production flexibility.

Each own-label item is dedicated to an individual retailer who can thus influence production cycles as the route to minimizing inventory levels. Production flexibility is as important as price in the selection of suppliers by retailers; as retailers become better organized they are able to increase their product development expertise. The transfer of technical competence to the retailer will reduce differences in product specification between suppliers, increasing the emphasis on price competitiveness.

2.6 CLASSIFYING MARKETING ENVIRONMENTAL FACTORS:

Factors within the environment can be classified in a number of ways. First, the environment can be considered in terms of those elements that affect all firms within the industry (the macro environment) as opposed to those elements that affect only the individual firm (the micro environment). In general, the macro environment is difficult to influence or control whereas the micro environment is much more within the firm's control.

2.6.1. Macro Environment:

- *Economic environment
- *Socio-cultural environment
- *Ecological environment
- *Political environment

2.6.2 Micro Environment:

- *Competitive environment
- *Technological environment
- *Industry environment customers

2.6.1 THE MACRO ENVIRONMENT:

The macro environment comprises those factors which are common to all firms in the industry. In many cases the same factors affect firms in other industries, government policy, the economic climate and the culture within the countries in which the firms operate are common factors for all firms, but will affect firms differently according to the industries they are in.

In some cases there will be overlap between the micro environment and macro environment. For example, a very large global firm operating a subsidiary in a small country might regard the government of the country, as part of the micro environment, since it is possible for the firm to control what the government does. This has certainly been the case with major fruit-importing companies operating in Central America. On the other hand, although competitors are usually regarded as part of the micro environment, a firm which is large enough to control an industry might be regarded as part of the macro environment by smaller firms in the same industry.

2.6.2 THE MICRO ENVIRONMENT:

It comprises those elements of the environment that impinge on the firm and usually its industry, but do not affect all firms in all industries. The micro environment is composed of the following elements.

1. The competition: In a sense, all firms compete with all other firms for consumer's limited spending power. For most practical purposes though, consideration of the competition is limited to firms providing similar solutions to the same customer problem.

2. Technology: Major technological changes such as the advent of satellite communications or cellular telephones clearly affect most industries. Such radical technological advances are relatively rare, though- most technological change happens in small increments. In most cases technological change only affects a relatively small sector of the economy.

3. Industry structure and power relationships: This may be related to competition, but equally encompasses supply-chains and strategic alliance between firms. Some industries operate in a highly competitive manner, while others are more co-operative.

4. Customers: The pool of customers, the nature of them, the different segments of the market made up of people with slightly different needs, will all affect the firm. For example, a law firm specializing in corporate law will have a very different customer base from that of a firm specializing in house conveyancing. The difference in customer type will affect almost everything about the firm, from the design and location of its offices through its recruitment policy.

2.7 STRATEGIC PLANNING

2.7.1 INTRODUCTION:

“Visual merchandising strategy is the art and science of enlightening your target consumers through creative nonverbal communication.”

The “PLAN”

P – Purpose, central to any display is “What do you want the customer to do?” This may sound obvious – “Buy something” but it isn’t. Buy what? The bulk offer, the three for two, the meal deal.

L – Location. A space 10cm to the left can have double digit impact on sales and profit. Supermarkets use Planogram software to maximise this. We have primary, secondary and discovery aspects to a display – primary being the most visible. Band your display area, and ensure you focus your headline in the primary area.

A – Attention. Your display will compete with 2-3,000 other promotional campaigns we get exposed to on a daily basis. Why will this grab my attention more than the others? Movement, light, space, scale – all make your display catch my eye.

N – Numbers. You must do the numbers to understand what constitutes success. You don’t have to be an accountant to understand what works and what doesn’t. As busy people we need to make sure we focus only on what works.

1. Evaluate Space
2. Determine Message

3. Evaluate Merchandise
4. Establish required props, fixtures & tools
5. Consider signage requirements
6. Estimate time to create
7. Create and evaluate
8. Maintain

2.7.2 ANALYSIS OF TARGET AUDIENCE:

Identify your target market. It is difficult to meet everyone's needs with a single product or service. Identifying your target market will help you use your resources more wisely as you market your company to a specific, manageable group of people.

- List all potential consumers. Include individual buyers, as well as other businesses and middlemen who re-sell your product to others.
- Segment your audience. Split them up into different groups of consumers, such as small business owners, office supply stores, or young families.
- Determine who will benefit from your product or service the most. This is your target audience. Though you do not exclude other potential consumers from your marketing, focus your marketing campaign on this group.

2.7.3 FACTORS SEGMENTATION OF MARKET:

Describe your target market demographically. Demographic characteristics include age, gender, marital status, family size, income, education level, occupation, race, and religion.

- Demographic information can often be found online as a compilation of different reports the federal government runs. Check the Census Bureau and Commerce Department websites.
- For businesses, demographic information includes where the business is located, how many branches they have, their annual revenue, number of employees, industry, and how long the business has been running.

Describe your target market psycho-graphically. Psycho graphic information tells you about your audience's attitudes, beliefs, emotions, and values. It includes your target market's family stage, hobbies and interests, type of entertainment they engage in, and lifestyle.

- Psychographic information is often found through surveys or focus groups. Though you can set these up yourself, it would be beneficial to hire a marketing research firm to help you structure the surveys, word questions carefully, and engage with focus groups in an effective way.
- For businesses, psychographic information can include the company's values or motto, how they wish to be seen by their own customers, and how formal or informal their work environment is.

Describe your target market: Behaviouristic information helps you understand why someone purchases one product or service over another. It includes how often your target market buy the product, how much or how many they buy, if there was a specific occasion for using it, and how long it took them to decide to buy that product.

- Determine how important brand or company loyalty is to your target market.
- Find out if your audience most heavily values convenience, a good price, or quality.
- Discover how your target market usually pays for your product or service via market surveys.
- Ask if your customers prefer face-to-face interaction or an online store.

Compile your results. This is your target market analysis, an in-depth look at the lifestyle and characteristics of your customers. Though you want to keep the information organized, format it in the way that works best for you and your organization.

- Consider using graphs to help your organization visualize different numbers and percentages.

2.7.4 ANALYSIS OF BUYING MOTIVES AND BRAND PREFERENCES:

Product buying motives refer to those influences and reasons, which prompt (i.e. induce) a buyer to choose a particular product in preference to other products. They include the physical attraction of the product (i.e. the design, shape, dimension, size, colour, package, performance, price etc. of the product) or the psychological attraction of the product (i.e. the enhancement of the social prestige or status of the purchaser through its possession), desire to remove or reduce the danger or damage to life or body of the possessor, etc. In short, they refer to all those characteristics of a product, which induce a buyer to buy it in preference to other products.

Product buying motives may be sub-divided into two groups, viz., (1) promotional product buying motives and (2) rational product buying motives.

1. Promotional Product Buying Motives:

When a buyer decides to purchase a product without thinking over the matter logically and carefully (i.e., without much reasoning), she is said to have been influenced by emotional product buying motives. Emotional product buying motives include the following:

1. Pride or Prestige:

Pride is the most common and strongest emotional buying motive. Many buyers are proud of possessing some product (i.e., they feel that the possession of the product increases their social prestige or status). In fact, many products are sold by the sellers by appealing to the pride prestige of the buyers. For instance, diamond merchants sell their products by suggesting to the buyers that the possession of diamonds increases their prestige or social status.

2. Emulation or Imitation:

Emulation, i.e., the desire to imitate others, is one of the important emotional buying motives. For instance, a housewife may like to have a silk saree for the simple reason that all the neighbouring housewives have silk sarees.

3. Affection:

Affection or love for others is one of the stronger emotional buying motives influencing the purchasing decisions of the buyers. Many goods are purchased by the buyers because of their affection or love for others. For instance, a husband may buy a costly silk saree for his wife or a father buy a costly watch for his son or daughter out of his affection and love.

4. Comfort or desire for comfort:

Desire for comfort (i.e., comfortable living) is one of the important emotional buying motives. In fact, many products are bought for comfort. For instance, fans, refrigerators, washing machines, cushion beds, etc. are bought by people because of their desire for comfort.

5. Sex appeal or sexual attractions:

Sex appeal is one of the important emotional buying motives of the buyers. Buyers buy and use certain things, as they want to be attractive to the members of the opposite sex. Men and women buy cosmetics, costly dresses, etc., because of this emotional motive, i.e., sex appeal.

6. Ambition:

Ambition is one of the emotional buying motives. Ambition refers to the desire to achieve a definite goal. It is because of this buying motive that, sometimes, customers buy certain things. For instance, it is the ambition that makes many people, who do not have the facilities to pursue their college education through regular colleges, pursue their education through correspondence courses.

7. Desire for distinctiveness or individuality:

Desire for distinctiveness, i.e., desire to be distinct from others, is one of the important emotional buying motives. Sometimes, customers buy certain things, because they want to be in possession of things, which are not possessed by others. Purchasing and wearing a particular type of dress by some people is because of their desire for distinctiveness or individuality.

8. Desire for recreation or pleasure:

Desire for recreation or pleasure is also one of the emotional buying motives. For instance, radios, musical instruments, etc. are bought by people because of their desire for recreation or pleasure.

9. Hunger and thirst:

Hunger and thirst are also one of the important emotional buying motives. Foodstuffs, drinks, etc. are bought by the people because of this motive.

10. Habit:

Habit is one of the emotional considerations influencing the purchasing decision of the customers. Many customers buy a particular thing because of habit, (i.e. because they are used to the consumption of the product). For instance, many people purchase cigarettes, liquors, etc. because of sheer habit.

2. Rational Product Buying Motives:

When a buyer decides to buy a certain thing after careful consideration (i.e. after thinking over the matter consciously and logically), s/he is said to have been influenced by rational product buying motives. Rational product buying motives include the following:

1. Safety or Security:

Desire for safety or security is an important rational buying motive influencing many purchases. For instance, iron safes or safety lockers are bought by the people because they want to safeguard their cash, jewelries etc., against theft. Similarly, vitamin tablets, tonics, medicines, etc., are bought by the people because of this motive, i.e. they want to safeguard their health and protect themselves against diseases.

2. Economy:

Economy, i.e. saving in operating costs, is one of the important rational buying motives. For instance, Hero Honda bikes are preferred by the people because of the economy or saving in the operating cost, i.e. petrol costs.

3. Relatively low price:

Relatively low price is one of the rational buying motives. Most of the buyers compare the prices of competing products and buy things, which are relatively cheaper.

4. Suitability:

Suitability of the products for the needs is one of the rational buying motives. Intelligent buyers consider the suitability of the products before buying them. For instance, a buyer, who has a small dining room, naturally, goes in for a small dining table that is suitable, i.e. that fits in well in the small dining room.

5. Utility or versatility:

Versatility or the utility of a product refers to that quality of the product, which makes it suitable for a variety of uses. Utility of the product is one of the important rational buying motives. People, often, purchase things that have utility, i.e. that can be put to varied uses.

6. Durability of the product:

Durability of the product is one of the most important rational buying motives. Many products are bought by the people only on the basis of their durability. For instance, buyers of wooden furniture go in for teak or rosewood table, though they are costlier, as they are more durable than ordinary wooden furniture.

7. Convenience of the product:

The convenience of the product (i.e. the convenience the product offers to the buyers) is one of the important rational product buying motives. Many products are bought by the

people because they are more convenient to them. For instance, automatic watches, gas stoves, etc., are bought by the people because of the convenience provided by them.

2.7.5 BRAND PREFERENCES:

Brand preference is when you choose a specific company's product or service when you have other, equally-priced and available options. **Brand preference** is a reflection of customer loyalty, successful marketing tactics, and **brand** strengths.

2.8 UNDERSTANDING MARKETING AND SALES MANAGEMENT:

Marketing management is the organizational discipline which focuses on the practical application of marketing orientation, techniques and methods inside enterprises and organizations and on the management of a firm's marketing resources and activities.

Globalization has led firms to market beyond the borders of their home countries, making international marketing highly significant and an integral part of a firm's marketing strategy. Marketing managers are often responsible for influencing the level, timing, and composition of customer demand accepted definition of the term. In part, this is because the role of a marketing manager can vary significantly based on a business's size, corporate culture, and industry context. For example, in a large consumer products company, the marketing manager may act as the overall general manager of his or her assigned product. To create an effective, cost-efficient marketing management strategy, firms must possess a detailed, objective understanding of their own business and the market in which they operate. In analyzing these issues, the discipline of marketing management often overlaps with the related discipline of strategic planning.

Sales management is a business discipline which is focused on the practical application of sales techniques and the management of a firm's sales operations. It is an important business function as net sales through the sale of products and services and resulting profit drive most commercial business. These are also typically the goals and performance indicators of sales management.

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UNIT-3

DISPLAY AND DISPLAY SETTINGS

3.1 INTRODUCTION:

Sell by showing and promoting. Display or Visual merchandising is showing merchandise and concept at their very best, with end purpose of making a sale. A window display is the “visiting card” of a store. The main function of the windows is to promote the stores image and maximize the sales of its merchandise. The first consideration is the merchandise “story “that is to be promoted.

3.2 TYPES OF DISPLAY:

The primary purpose of display are to present and to promote. A display is at its best when it simply shows a colour, an item, a collection or just an idea. Types of display include the following

- 3.2.1 One Item Display
- 3.2.2 Line of goods Display
- 3.2.3 Related Merchandise Display
- 3.2.4 Variety or Assortment Display
- 3.2.5 Promotional Display
- 3.2.6 Institutional Display
- 3.2.7 Build-up Display

3.2.1 ONE ITEM DISPLAY:

A one-item display is showing of a one garment or any single item. It features only one piece of merchandise-designer gown, accessory, automobile, piece of jewellery etc. Shown in Figure-36



FIGURE-36 ONE ITEM DISPLAY

3.2.2 LINE OF GOODS DISPLAY:

It is a kind of display in which only one type of merchandise is shown, (via; all blouses, all skirts, pots etc.) although they may be in a variety of designs and colours. They could be designed by the same designer, or created with the same fabric or print, or they could all feature a common theme. However, for more effective presentation, and for better comprehension and acceptance by the shopper, there should be some connection or relevance indicated as to why these three or four articles are being shown together represented in Figure-37



FIGURE-37 LINE OF GOODS DISPLAY

3.2.3 RELATED MERCHANDISE DISPLAY:

In this kind of a display, separates, accessories, or any other item that “goes together” are displayed because they are meant to be used together, because they share an idea or theme. Shown in figure-38, For example; It could be an “Import “Window” where all the items are from the same country (from clothes to handicrafts, to kitchen utensils to furniture, and so on).It might be a colour promotion where all the clothing in one window is red, and the next display setup may consist of all red household supplies and hard goods.



FIGURE -38 RELATED MERCHANDISE DISPLAY

3.2.4 VARIETY OR ASSORTMENT DISPLAY:

It is a combination of anything and everything. It is a collection of unrelated items that happen to be sold in the same store. It can be work shoes, silk stockings, tea kettles, Hawaiian print shirt, nightgowns etc. It is a mélange of odds and ends, a sampling of the merchandise contained within represented in figure-39.



FIGURE-39 VARIETY OR ASSORTMENT DISPLAY

3.2.5 PROMOTIONAL DISPLAY:

This kind of display advances concept, trend and an item. The display advances or Emphasize a particular concept, trend or item pointed in figure- 40 It promotes , Example :father's day is coming up and is to be promoted by the store. If the store's promotion is "Dad-Our Kind of Man,"then the displays would be related.



FIGURE 40- PROMOTIONAL DISPLAY

3.2.6 INSTITUTIONAL DISPLAY:

This display promotes an idea and not an item. It promotes the institutional services. This display presents the store as member of the community which helps further in building the

image of the store. These displays create customer loyalty and goodwill. They do not produce direct sales of merchandise views in figure-41



FIGURE-41 INSTITUTIONAL DISPLAY

3.2.7 BUILDUP DISPLAY:

To display different dinnerware place settings, one is dealing with a group of objects that are similar in material, construction, and use, but are decidedly different in appearance. It is the difference in pattern, colour, shape, and size that will make one design of dinnerware more attractive to a customer than another. The overall display must be balanced and easy to look at. There has to be a movement from grouping to grouping or item to item represented in Figure-42.



FIGURE-42 BUILDUP DISPLAY

3.3 DISPLAY SETTING AND TYPES OF DISPLAY SETTINGS:

In the presentation of any display, there are some basic approaches that any visual merchandiser will make to set the scene for the merchandise or the concept to be sold.

These approaches can be summed up as under:

TYPES OF DISPLAY SETTING:

3.3.1 Realistic Setting

- 3.3.2 Environmental Setting
- 3.3.3 Semi-Realistic/ Vignette Setting
- 3.3.4 Fantasy Setting
- 3.3.5 Abstract Setting

3.3.1 REALISTIC SETTING:

A realistic setting is essentially the depiction of a room, area, or otherwise recognizable locale, reinterpreted in the allotted display area, either in the windows or inside the store. The realistic setting is best controlled and most effective in a fully enclosed display window. Here, the display person can do a miniature stage setting. He or she can simulate depth, dimension, use colour, and light with great effect-all viewed, as planned, from the front, through a large plate-glass window. The scene can be a restaurant with wallpapered walls, carpeted floors, matching tables and chairs, flowers and potted palms, china and crystal, candles and chandeliers. It seems so real, so complete, and so recognizable that the viewer can relate to it. Showing formal or semiformal clothing, for example, in this setting would be very appropriate in figure-43.



FIGURE-43 REALISTIC SETTING

3.3.2 ENVIRONMENTAL SETTING:

This is a merchandise presentation that shows an assortment of various related items in a setting depicting how and where they may eventually be used. In this form of realistic setting, the “background” is actually the “foreground” because the details that make up the realistic set are actually the merchandise being promoted in the display. Everything on display in this setting is for sale in the store showed in figure-44.



FIGURE-44 ENVIRONMENTAL SETTING

3.3.3 SEMI- REALISTIC/ VINTAGE SETTING:

When space and budget do not allow the time or effort for a fully realistic presentation, the display person may opt for the very popular, semi-realistic or “vignette” setting. The visual merchandiser presents the essence, and leaves the rest to the active imagination of the shopper. This is a more effective but simpler approach to merchandise settings. On ledges, in island displays, and in store windows with open backs, a semi-realistic setting works most effectively represented in figure-45.



FIGURE-45 SEMI- REALISTIC/ VINTAGE SETTING

3.3.4 FANTASY SETTING:

A fantasy setting can be as detailed or as suggestive as the display person, budget, and time permit. It is creative, requires thought, energy, and lots of planning, but it can be very rewarding. It can be surrealistic or just completely off-the wall viewed in figure-46



FIGURE-46 FANTASY SETTING

3.3.5 ABSTRACT SETTING:

The abstract setting is predominantly an arrangement of lines and shapes, panels, cubes, cylinders, triangles, curves, arcs, and circles. The design does not really represent or look like anything in particular, but it does evoke certain responses from the viewer. The merchandise is the dominant feature and the setting supports and reinforces the message, often subliminally noticed in figure-47.



FIGURE-47 ABSTRACT SETTING

3.4 Store and window settings

3.4.1 Introduction

Researcher personally feels that a good merchandised store is worth its weight in gold as it inspires, executes, educates and stimulates the customers, resulting in healthy sales. To further understand the role of visual merchandising let us elaborately look into its important elements. It is very important to be clear about this aspect because usually people think of only window

display when they hear about visual merchandising. Window displays are only a small portion of what visual merchandising means to the store. The important Exterior of the store, signs, Marquees, outdoor lighting, Banners, planters and Awing's.

3.4.2 Exterior of the store

The most important function of a stores exterior is to attract customers. Based on the exteriors of a store, the customers will form an opinion on the positioning and personality of the retail brand and on this basis, some customers will pass by and other will enter. That is why, the stores exterior has to differentiated itself from competition and effectively communicate the. Exterior atmospherics, Store front Marquee, Entrances, Display windows, Size of the building, Visibility, Adjoining stores Parking and Accessibility

Exterior Atmospherics:

Exterior atmospherics refers to all aspects of physical environment found outside the store. It significantly affects store traffic and sales. It is generated by all aspects of the store exterior. Elements of Exterior Atmospherics such as store entrance, display windows and marquee discussed earlier are today important elements of visual merchandising.

Parking facilities: Parking Facilities plays an important role in the success of a retail firm. The importance of parking facility is of great significance in urban shopping centers where the number of car owners is increasing day by day and people want to drive to shopping centers. Aspects of parking Facility which may affect sale are: Spacious: This facilitates movement of vehicles within the parking space and availability of parking space even during peak time. Duration for parking: The management can state the duration for which shoppers can park their vehicles. Cost of parking: It is the amount charged by the shoppers. Security: This is required to ensure smooth passage of vehicles, to keep record of the cars exceeding allotted time duration, and ensure safety of the shoppers from criminals. Underground or upstairs parking: This provides a convenient location for parking where shoppers have to travel less from the parking place to the desired stores.

3.4.3 Exterior Signs: A sign is a silent salesperson, and part of a shopper's first impression of a store. In less than 10 seconds the sign must at least attract attention tell who the business is and what it has to sell. An effective sign will communicate what type of business is being conducted. A sign design conveys a great deal about the business inside. A shabby design and limited materials may suggest discount prices and no frills. Elegant and expensive sign material may suggest luxury goods and services. Signs may also be used to target a specific market segment such as youth, women, senior citizen, singles etc. The outside of the store is the most under used form of retailing. From the signage to the smallest item in the window – the shop front should be considered to be a tactical marketing method with the same appeal and branding ability as any advertising campaign. It may not be evident at first that signage not only highlights the name of business, but it also adds visual beauty to the street. A row of well-maintained, unique and at times 'whimsical'(fantastic) signs adds a lot of character and personality to any shopping strip. Signage should be clear, bold and reflect the point of difference of the business. Large, colourful 3D cut outs of daisies could form part of the

signage. A store's sign is its signature. It is personal original and continuously recognizable to the public. It should create an image that is consistently carried throughout the store

3.4.4 Marquees are special type of sign used to display the name of the store. An effective marquee must stand out from the other business to attract attention shown in figure-48.



FIGURE -48 MARQUEES

3.4.5 Outdoor lighting display includes lighting, banners, planters and awnings. Strings of lights can be draped or swaged or wired to frames to form recognizable symbols or letters represented in figure 49.



FIGURE 49-OUTDOOR LIGHTING

3.4.6 Banners are used increasingly as an expensive but colourful eye-catching means of promotion. A new and interesting appearance can be offered by changing the banners frequently. Consumers will think exiting changes are taking place and will be drawn into the store. The design concept used on the banners will be more effective if an attempt is made to carry the colors and graphics throughout the store, and on promotional materials and newspapers advertising views in figure 50.



FIGURE 50-BANNERS

3.4.7 Planters, flower boxes, or plants add to a stores ambiance, set below and in front of a display, they dramatize the window setting. If possible, the plants should be part of the display scheme, and the Color of the plants can be changed according to the season or the promotion represented in figure 51.



FIGURE 51 - PLANTERS

3.4.8 Awing's: Color and appeal can be added to a stores exterior with the use of awings. They provide the customer with protection from weather and makes viewing the window display

more pleasant as it reduces the heat, cuts down on glare and reflection and prevents fading of the merchandise from exposure to the sun pointed in figure-52.



FIGURE-52 AWING'S

3.5 WINDOWS DESIGNS:

3.5.1 Introduction

Visual merchandising coordinates all of the physical elements in a place of business to project an image to customers. Successful businesses create a distinct, clear and consistent image. Visual merchandisers are the part of the marketing team that designs, creates, and maintains the design elements of the building and displays.

3.5.2 Windows in store front

Windows, are also the face of the store, they convey the brand image and help in converting passer-by, into shoppers and then buyers. Windows in retail are essentially a three-dimensional advertising space for the store. It is usually the first point of communication with the customer. Display windows are the most direct means of introducing product to potential buyers. 80% of our impressions are created by sight; that is why one picture is worth a thousand words. Each customer has a mental image of a store and its merchandise. A store should have an inviting appearance that makes the customer feel comfortable

3.5.2.1 THE ANGLED FRONT:

- Angled front is more similar to straight front, but the monotony is relieved by angles away from the side walk contour.
- The design of the door or window in an angled-front store may be asymmetrical or symmetrical.
- By angling the window, the display space can be elongated and visual can be seen in more angles and give more exposure to the viewer. Shown in figure 53.

FIGURE- 53 THE ANGLED FRONT



3.5.2.2 THE ARCADE FRONT:

- In arcade windows there are set back doors/entrances thereby increasing the size of display windows.
- Stores with limited frontage whose merchandising philosophy requires a large window display space get benefited from such a design shown in figure 54.

FIGURE-54 THE ARCADE FRONT



3.5.2.3 THE CORNER DISPLAY:

- The corner window may be the sole display showcase for a store with an entrance near the corner of a street, or it may be the end of a run of windows.
- The back may be open or closed figured 55

FIGURE-55 THE CORNER DISPLAY



3.5.2.4 CLOSED BACK:

- A closed-back window is the typical display window, with a full back wall is closed.
- The display window may also be one very long, run on window or more feet.
- The major problem, however, in setting and lighting the merchandise back in the window is that the storefront may appear until or dimly lit until the viewer is directly in front of the window represented in Figure 56.

FIGURE 56-CLOSED BACK



3.5.2.5 OPEN BACK:

- An open-back window has no back wall, offering a direct view into the sealing area beyond.
- The open back creates particular problems for lighting and background presentation, and extra effects is demanded of the display person to maintain a sense of excitement in the windows.
- Glare and reflection in the window are still problems in figure 57.

FIGURE 57-OPEN BACK



3.5.2.6 ISLAND WINDOW:

- An island window is a window that has glass on all four sides, allowing the merchandise presentation to be viewed from any angle and any direction.
- Island window is located directly in front of store, it would be more important to emphasize the view from the street pointed in figure 58.

FIGURE-58 ISLAND WINDOW



3.5.2.7 ELEVATED WINDOWS:

- An elevated window may have its floor raised upto 3 feet above street level.
- It may be only 5 feet tall and the display area may be much shallower than is necessary to show certain kinds of merchandise shows in figure 59.

FIGURE-59 ELEVATED WINDOWS



3.5.2.8 DEEP WINDOW:

- A very deep window, even if it is of standard height and width, presents another type of problem.
- It may require too much merchandise, too many mannequins, and too much electrical energy to light the back of the cavernous window shown in Figure- 60.

FIGURE- 60-DEEP WINDOW



3.5.2.9 TALL WINDOW:

- Well above the usual 9 or 10 feet in height.
- The display person has several problems with which to contend.
- Very tall windows have overhead lighting, which is usually attached to the ceiling above the front glass line shown in Figure-61.

FIGURE-61 TALL WINDOW



3.5.2.10 SHADOW BOXES:

- A shadow box is a small, elevated window used for the close-up presentation of special merchandise or accessories represented in figure-62.
- The size varies, but it is usually about 3 feet by 5 feet, either “portrait”[vertical] or “landscape”[horizontal].
- Lighting is usually limited to a very few minispots or pinpoint spotlights.
- Some store, selling only small precious merchandise [jewelry, shoes, belts and ties, cosmetics, small leather goods.

FIGURE 62-SHADOW BOXES



3.5.2.11 SHOWROOM AND BOUTIQUE DISPLAY:

“Fashion should be important in our industry, even though it isn’t always. We are an extension of fashion into the home,” said Satya Tiwari, owner of Surya. Surya showcased the connection between furniture and fashion by creating a dress crafted entirely of their rug swatches. Displayed on a mannequin, the dress featured the latest styles that are found in women’s fashion apparel viewed figure 63.

FIGURE-63 SHOWROOM AND BOUTIQUE DISPLAY



“It is about connecting the dots for the consumer, and showing them the fashion behind a piece,” Satya added. “When a customer walks into your store and sees products that reflect the styles she is currently wearing, there is a subliminal connection to the fashion.”

An easy way to keep the latest styles in your store is by freshening up your accessories every season. Also talk to the customer about her fashion style and how she sees that style reflected in her home.

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UNIT-4

MANNEQUINS

4.1 INTRODUCTION:

A mannequin may be stores most valuable asset. It is a “silent sales person” keeping the clearest fashion message. A Mannequin may be a stores most valuable asset and its selection is one of the most important decision a display person can make and can be used singly or in groups. Stores used them in groups to strengthen specific fashion statement. Every mannequin should be given a “rest period” so as not to become too familiar to the customer.

4.2 PURPOSE OF MANNEQUINS:

- Mannequins are used to highlight the unique collections of the store.
- Mannequins display the latest trends in fashion and influence the customers to buy the particular merchandise.
- Mannequins attract the customers into the store and thus increase the revenue and profit.
- Mannequins are also responsible for up selling at the retail store.

4.3 SELECTION OF MANNEQUINS:

- Make sure the mannequin is not too heavy.
- The shape and size of the mannequin must be according to your target market.
- It should never be kept at the entrance or the exit door as it blocks the way of the potential buyers.
- The clothes should look properly fitted on the mannequin. Avoid using unnecessary pins.
- Carefully select what you want your mannequin to wear.
- Change the position of the mannequins frequently.
- The mannequins should not be dirty or have unwanted stains.
- The clothes on the mannequins should be according to the season and changed at regular intervals to avoid monotony in figure-64.



FIGURE-64 MANNEQUINS

4.4 USES AND APPLICATIONS OF MANNEQUINS:

- Mannequins are used to highlight the unique collections of the store.
- Mannequins display the latest trends in fashion and influence the customers to buy the particular merchandise.
- Mannequins attract the customers into the store and thus increase the revenue and profit.
- Mannequins are also responsible for up selling at the retail store.
- The mannequins help the customers to know about the latest trend the store offers.
- Mannequins can help people of all shapes and sizes see what clothes will look like on them.
- Mannequins can be used to create visually striking, unique displays that can enhance your business. Mannequins are incredibly useful in displaying a store's theme and attitude.

4.5 TYPES OF MANNEQUINS:

- 4.5.1 REALISTIC
- 4.5.2 SEMIREALISTIC
- 4.5.3 ABSTRACT
- 4.5.4 SEMI ABSTRACT
- 4.5.5 HEADLESS

4.5.1 REALISTIC MANNEQUIN:

More natural, more true to life, more animated and more identifiable as the people who shop the stores. Well made up and proportioned to wear a particular size, and well positioned to show off a certain group or style or merchandise represented in figure-65.



FIGURE-65 REALISTIC MANNEQUIN

4.5.2 SEMI REALISTIC MANNEQUIN:

Mannequins proportioned and sculpted like realistic mannequins, but with makeup that is neither natural nor realistic, but more decorative or stylized. The hair may be a part of the sculpture. It may not be changed or replaced or restyled in figure 66.



FIGURE-66 SEMI REALISTIC MANNEQUIN

4.5.3 ABSTRACT MANNEQUINS:

Represents the ultimate style and decoration. Create an overall effect rather than reproduce natural lines & proportions. Cross color & ethnic lines & know no age limits. Long life span. Varied price ranges. Casual wear to formal wear. Exaggerated untrue to human anatomy features. Usually white or black/smooth and egg shaped head/no sculptural definition figure-67.



FIGURE-67 ABSTRACT MANNEQUINS

4.5.4 SEMI ABSTRACT MANNEQUINS:

Even more stylized and decorative than the semi realistic mannequin. Its features may be painted on or merely suggested, such as bump for a nose or a hint of pursed lips. It will often have a hairstyle painted onto its otherwise smooth, egg-shaped head. This type of mannequin is doll-like and decorative and more popular- priced than elegant shown in figure 68.



FIGURE-68 SEMI ABSTRACT MANNEQUINS

4.5.5 HEADLESS MANNEQUINS:

A headless mannequin has a full size or semi realistic body with arms and legs but no head. It may be standing/sitting or reclining but offers no personality or image. Works well in a window where height is a problem. Since there is no head, makeup or wig, this type of form is considerably cheaper than realistic mannequin pointed in Figure 69.



FIGURE 69-HEADLESS MANNEQUINS

4.6 ALTERNATIVES TO MANNEQUINS:

- 4.6.1 Three-quarter forms
- 4.6.2 Soft- sculpted figures
- 4.6.3 Articulated artistic figures
- 4.6.4 Dress forms and suit forms
- 4.6.5 Hangers

4.6.1 THREE-QUARTER FORMS:

It is a three-dimensional representation of a part of the human anatomy, such as the torso, the bust or the area from shoulder to waist or from hips to ankles. Has an adjustable rod (located beneath the form or in the butt) and weighted base. It usually has a head. It is of three sizes represented in Figure-70.

- Full length
- Three – quarter length
- One-half length

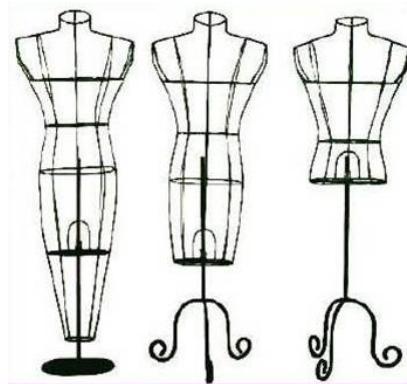


FIGURE-70 THREE-QUARTER FORMS

4.6.2 SOFT – SCULPTED FIGURES:

This is a life size doll, male or female or kid of all ages and are available covered in black, dark brown or of white, jersey like fabric with little or no facial details. The skeleton is soft, spongy, foam filler that holds its shape inside the jersey “skin” shown in figure-71.



FIGURE-71 SOFT – SCULPTED FIGURES

4.6.3 ARTICULATED ARTISTIC FIGURES:

These life sized figures are based on small wooden miniatures used by artists and designers to get correct anatomical proportions and poses for figure drawing when a live model is not available. Movable joints can be swiveled or turned into new positions. They are usually made of wood or white plastic shown in figure-72.



FIGURE-72 ARTICULATED ARTISTIC FIGURES

4.6.4 DRESS FORMS AND SUIT FORMS

Dress form has come out of the designer work shop and in to plain sight on ledges, stand on platforms in front of designer boutiques, and in windows completely dressed and accessorized. The old metal basket and roll around cast iron base is often reproduced today to look as it did a century ago to enhance the old fashioned, crafted and designer look of the garment. The dress form actually provides an image to the garment.

A recent addition to the dress/suit form design is the off-centered supporting rod. The rod extends up not to the center of the form but to one side of it and makes it possible for the display person to dress the form and even pull up a pair of pants with the rod hidden in one leg while the other hangs free or can be posed to suggest some style or animation. It does look somewhat lopsided or cantilevered when the off-centered rod is not hidden by the trouser leg, but it looks great when dressed in figure 73.



FIGURE-73 DRESS FORMS AND SUIT FORMS

4.6.5 HANGERS:

A simple hanger can be an alternative to the mannequin, but without taste or talent it can also look like something that was pulled out of stock or off the track without fuss, bother or presentation shown in figure 74.

Some of the types of hangers are,

- Blouse or dress hanger
- Scarf or tie hanger

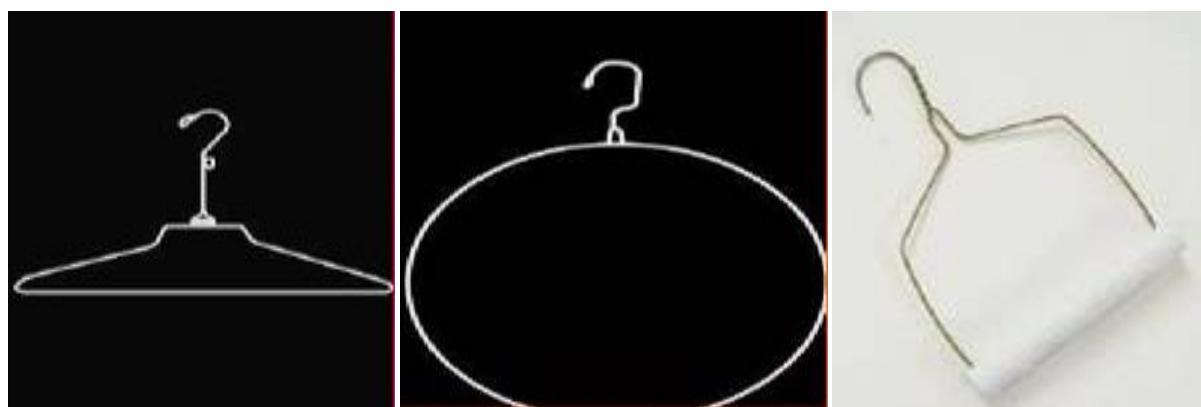


FIGURE-74 HANGERS

INFLATES:

Life size balloons that stimulate parts of human anatomy. Mostly lower half of the body.

DRAPER:

Shaped hanger set atop a vertical rod that is supported by a base.

4.7 DRESSING UP OF MANNEQUINS:

- The first thing you'll want to do is dismantle the mannequin. The arms, hands, legs, torso and base should all be separated and placed carefully on a soft surface.
- Begin dressing the mannequin with any undergarments you might want to use and follow with the pants. You'll find it easier to put them on with the feet sticking up and the waist on the ground.
- Put torso on the legs without the arms and dress it with whatever you've picked out.
- Next, one at a time, thread the arms through the neck into the sleeve wrist first (without the hands) and attached them to the upper body. This can be an awkward task and often very frustrating depending on how many layers you're using and how tight the garments are.
- The final touch is "finishing" the mannequin and it can be an art in itself. If needed, put on the wig and make sure it's styled. Take a look at outfit and see if it needs any more steaming.

4.8 ATTENTION DRAWING DEVICES

INTRODUCTION:

The basic concept of a display is to show and to see what is shown. Many devices that can be used to attract the shopper's attention are colour, lighting, line and composition, scale, contrast, repetition, humor, mirrors etc in figure-75.

COLOUR:

Color is what eyes see first. Color is still the big attraction. An all black and white windows make a really strong statement even though the colors are neutral.



FIGURE-75 COLOUR

LIGHTING:

Effective lighting can catch the eye and lead it to the product. Lighting can be used in window and interior display as represented in figure-76.



FIGURE-76 LIGHTING

LINES:

Different types of lines such as vertical, horizontal and diagonal can arrest attention for merchandise presentation in Figure -77.



FIGURE -77 LINES

COMPOSITION:

Composition is the arrangement of visual elements to achieve unity.

SCALE:

Change of proportion, an abnormal size relationship or relationship between the known objects and a known figure as shown in figure-78.

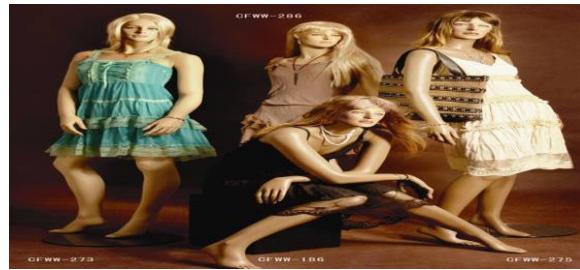


FIGURE-78 SCALE

CONTRAST:

Uses light and color to attract the eye. As represented in Figure -79.



FIGURE -79 CONTRAST

REPETITION:

It is an idea over and over again will make an impact in three different mannequins wearing the same garment with different hairstyles, make-up, can be an attention-getter shown in figure-80.



FIGURE-80 REPETITION:

HUMOR:

A smiling shopper can be converted into a customer much sooner and with much less effort

MIRRORS:

Mirrors add depth, width and height to a display, they must be used carefully, so as not to show anything at a disadvantage as shown in figure 81.



FIGURE-81 MIRRORS

NOSTALGIC PROPS:

These props are a pleasant remainder of the “good old days” to the viewer shown in figure 82.

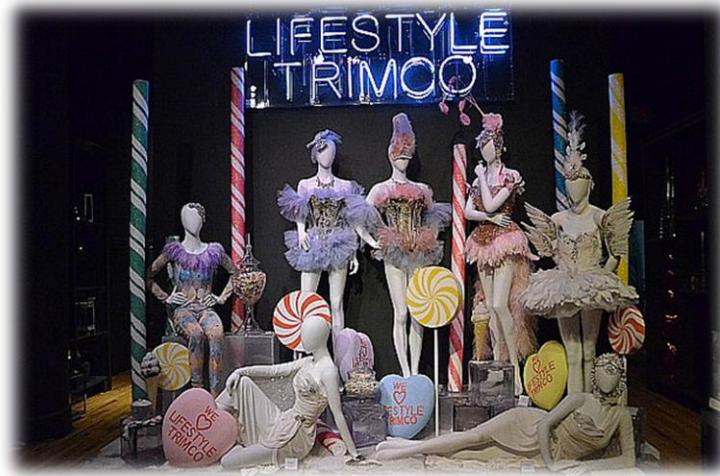


FIGURE – 82 NOSTALGIC PROPS

MOVEMENT (MOTION):

Movement within a display area will get attention.

SURPRISE AND SHOCK:

A table broken and above it a mannequin standing on the top of a chair to escape from a mouse that looks like escaped in surface.

PROPS:

Props can be brought, borrowed from whatever is a hand shown in Figure-83.



FIGURE-83 PROPS

4.9 MERCHANDISE DISPLAY

4.9.1 INTRODUCTION:

Merchandise displays are special presentations of a store's products used to attract and entice the buying public views in figure 84. The nature of these displays may vary somewhat from industry to industry, but all merchandise displays are predicated on basic principles designed to increase product purchases. Indeed, merchandise displays are an integral element of the overall merchandising concept, which seeks to promote product sales by coordinating marketing, advertising, and sales strategies.

FIGURE-84 MERCHANDISE DISPLAY



4.9.2 OBJECTIVES:

Objective of merchandise display is a desire to attract customers to a place of business in order to sell the merchandise. It is offered to the customer through exterior and interior presentations. The evolution from the customer perspective should start from exterior and work completely through the interior of the store. To sum up visual merchandising helps in maintaining the overall image of a retail store in “consumers” mind. Apart from retail identity

building visual merchandising is regarded as a powerful tool in shaping consumers final decision to buy in store. Visual merchandising focuses on various aspects of consumer which include sensory pleasure, affective pleasure and cognitive pleasure.

4.9.3 PLANNING A DISPLAY:

The following is a suggested checklist for installing a display be it part of a major promotion or a regularly scheduled display change:

- Merchandise
- Mannequins
- Lights
- Props, fixtures, and backgrounds
- signs

The merchandise to be installed is given a final check- wrinkles, loose threads and buttons, uneven hems, mismatched patterns and so on.The tool kit is completely fitted and all the necessary tools and accessories are in it.The lights are clean and working.The windows and floors have been cleaned.

4.9.4 VISUAL MERCHANTISER IN STORE PROMOTION:

- Big promotion and big sale events need advance preparation time.
- They should be developed for possible themes, concepts, slogans, and directions in cooperation with retailers and the promotion and advertising staffs.
- It is a good idea to find out if an extra budget allowance exists for some of these promotions.
- The display person should start searching among his/her regular suppliers as well as elsewhere for props and device to be used in the coming store promotion.
- The visual merchandiser should also be question if he/she does not already know how much lead time is necessary to ensure the on-time delivery of props, backgrounds and accessories for the promotion.
- It is then visual merchandiser's responsibility to get the go-ahead and if necessary the additional funds to get these items into the store and windows on time.
- However the display person or a member of the display staff must wander through the store, requisition book in hand, writing out requests or receipts for shoes from one department, scarves from another, jewelry from still another area and so on.
- Some stores or fashion coordinators will bring in special merchandise to enhance their display presentation. This is called showpiece buying.

4.9.5 SCHEDULING THE PROMOTION:

- Three months before the promotion breaks the display person will order whatever props and backgrounds are necessary from an outside supplier.
- He/she will then begin scheduling those parts of the display presentation to be done in the display studio of the store.(e.g. covering the floor and wall panels, signs, posters, mounted blowups.)
- A week or two before “P-day”, the display person and buyer should check that the promotional merchandise is in or on its way and that everything is set to go as planned.

4.9.6 Conclusion:

Remember that when trying to optimize your square footage for the most amount of sales, a scientific approach of formulating a hypothesis, executing on your idea, and then testing for results will put you in the routine of trying out new ideas and sticking with what works.

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UNIT V

Related areas of visual merchandising and display

5.1introduction

Visual merchandising is a perception of sellers guiding them to arrange his merchandise look more attractive for a customer. The job on visual merchandising is make the store attractive for customers. Eighty percent of our impressions are created by sight that is why one picture is worth thousand words. Each customer has a mental image of its store and merchandise. A store should have an inviting appearance that makes the customer feel comfortable and eager to buy. Visual merchandising focuses on various aspects of consumer which include sensory pleasure, affective pleasure and cognitive pleasure.

5.2 Familiar symbols

- ✖ Anniversaries
- ✖ Back-to-school
- ✖ Bridal
- ✖ Career fashions
- ✖ Charismas

- ✖ Clearance sales
- ✖ Easter
- ✖ Father's day
- ✖ Formals
- ✖ Mother's day
- ✖ Spring
- ✖ Valentine,s day

5.2.1 Anniversaries

- ✖ It can be symbolized by anything old or antique, from bicycles , from brass ,hand boards etc figured 86
- ✖ Wedding cakes, many candled, say “Anniversaries” as do wedding bells and old fashioned bells and costumes and fashion drawing. Red, pink colors are used



FIGURE-86 ANNIVERSARIES

5.2.2 Back – to- school

- Symbols of back-to-school also include owls, foxes, and squirrels storing up knowledge, and blackboard, chalkboards, and mortarboards shown in figure 87
- It is the little red school house complete with a smiling sun
- Don't forget pencils, pens, rulers and creaser's nursery rhymes and easy-to-read readers.
- green,black,blue....



FIGURE-87 BACK – TO- SCHOOL

5.2.3 BRIDAL

- ✖ White roses and lilies, bridal bouquets flowing with ribbons and streamers.
- ✖ A petal-strewn carpet leads the way and is outlined with woven baskets, billowing over with floral and foliage cascades, heroic sized candles in gleaming golden candle sticks, lattice work.
- ✖ Red, Pink, Green, figure 88



FIGURE 88 BRIDAL

5.2.4 Career fashions

- ✖ This is the world of “9-5”, of getting to work, coffee breaks, of lunch time, personal and business calls, and dinner dates.
- ✖ It is filled with desks, chairs, files, computer, and a cluster around a water cooler.
- ✖ Career fashion can appear at an conference table for the chairperson of the board
- ✖ Black,white represented in figure-89



FIGURE-89 CAREER FASHIONS

5.2.5 Christmas

- ✖ Christmas list is endless. It starts with Santa Claus, a sleigh, elves and deer, and then continues with tree, garlands, swags and drops of evergreen sprinkled with snow and “diamond dust” or glittering with ornaments, paper chains, or strings of cranberries and popcorn.
- ✖ It is cakes and cookies, boys and girls and little houses all iced and sugarcoated.
- ✖ Green, white, yellow, golden colors ,figure 90



FIGURE 90 CHRISTMAS

5.2.6 Clearance sales

- ✖ The posters says, “And away it goes” or “gone with the wind”, but not necessarily with antebellum houses and magnolia tree.
- ✖ The cleanup of a clearance sale can be represented by brooms, mops, pails, shovels, big plastic bags, oversized crates and cartons, wrapping papers and twines.

5.2.7 Easter

- ✖ Easter would be without soft, cuddly, pastel plush bunnies, decorated eggs in a rainbow of colors, or stately, elegant and pristine white lilies on slender stalks shown in figure 91.

It is also fluffy yellow chicks, ducklings, and other baby denizens of the farm and forest



FIGURE 91- EASTER

5.2.8 Father's day

- ✖ Make it a celebration for George, “fathers of his country”, or to that “great guy”, dad, pop, pappa, pater, or father.
- ✖ Familiar symbols associated with father’s day are: chess pieces, oversized playing cards, trophies, awards, citations, and certificates for years for years of service and years of giving.
- ✖ It can be remembered by making the day on a calendar or in an appointment book.

black, blue shown in Figure-92



FIGURE 92 FATHER'S DAY

5.2.9 Formals

- ✖ Dressing up can be classy and classic or fun and funky. It can be an elegant, smart, and sophisticated dinner party complete with crystal, silver, lace table cloth, candle light, centerpieces of rosebuds and baby's breath, and potted palms in the back ground.
- ✖ Formals could mean a night at the opera or ballet, charity concert, a fund raising celebrations
- ✖ Black,white Figure 93



FIGURE 93 FORMALS

5.2.10 Mother's day

- ✖ Pink carnations may say it all, but it can also said with pink roses, ribbons, ruffles, laces, lavender.
- ✖ It is represented by cameo lockets, velvet covered albums, tintypes, an ornate, rococo frames.
- ✖ Pink, sky blue-cool colors, shown in figure 94



FIGURE 94 MOTHER'S DAY

5.2.11 Spring

- ✖ Green is busting out all over, and the early bloomers are daffodils, jonquils, crocuses, tulips, and hyacinths.
- ✖ Trees are budding and ready to bloom.
- ✖ April showers and may flowers, and may poles.
- ✖ Baby birds appear in nests, and bunnies hop onto the scene.
- ✖ It could be represented by a clock made of branches, flowers, and ribbons.

5.2.12 Valentine's Day

- ✖ After red hearts, pink hearts, and cerise heart.
- ✖ Perfect for hearts and for well-known sweethearts such as Romeo and Juliet, Tristan and Isolde. Red, pink, white, gold colors are used as shown in Figure 95



Figure 95 Valentine's Day

5.3 Masking and Proscenia

- Window is accomplished by painting out part of the window
- Covered by panels set against the glass inside the window, creating a shadow box.

- It is helpful when working with a large window and a small merchandise presentation represented in Figure 96

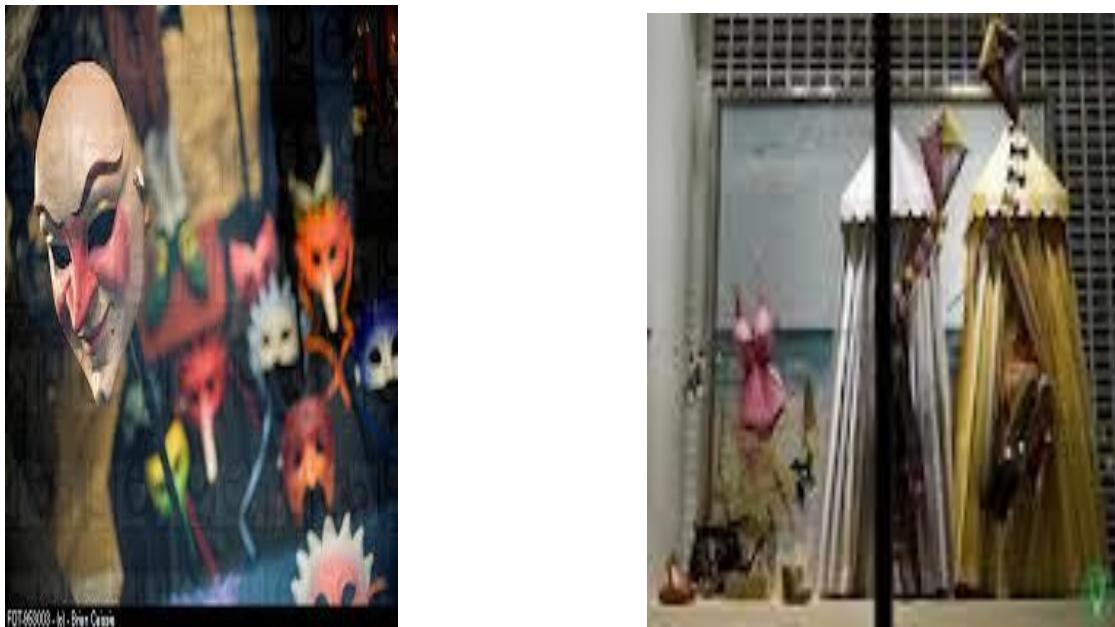


Figure- 96 Masking and Proscenia

Proscenia

- Proscenia is the structured arch, often seen in a theater surrounding the curtains

5.4 Graphics and signage

- Graphics, as used in today's store design and display
- Refers to the use of oversized photographs, blowups, light box art, artwork, sketches and enlarged prints shown in figure-97



Figure-97 Graphics and signage

Paper or card board

- The usual size to which a board or card can be cut is called stock size, figure 98.



Paper Source Window Display Proposal

FIGURE 98- PAPER OR CARD BOARD

Graphics

- Life style graphics-photo blowups are an effective selling tool.
- Graphics-short and simple
- More effective
- Colorful
- Avoid overkill
- Art work such as croquis (fashion sketch),figure-99
- Contrasting colours can create a vibration
- Metallic ink becomes almost invisible or glare when lights strikes



Figure-99 Graphics

Signage

- Variety of signs may be used to inform customers
 - Counter signs
 - Posters
 - Hanging signs
 - Banners
 - Flags
 - Elevator cards
- Might include prices, sizes, styles, features, store logo, etc.

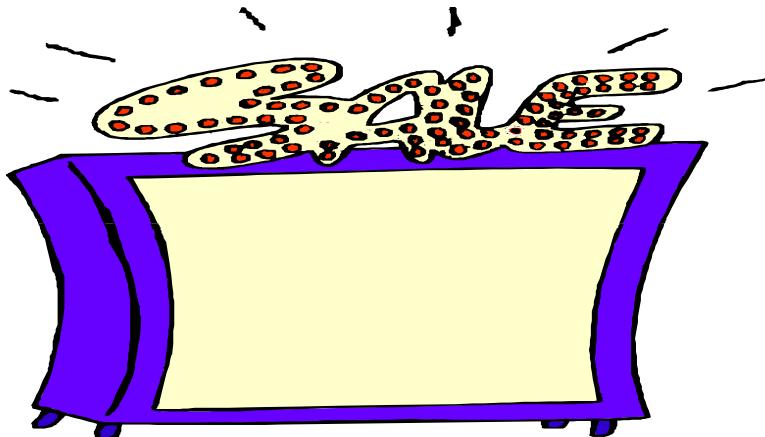


FIGURE-100 SIGNAGE

Includes individual letters and complete signs. Often on some kind of holder.

- Can tell a story about the goods.
- Should try to answer customer's questions as shown in figure 100.
- Should be informative and concise.

Can include prices, sizes, department location

5.5 Light and lighting

- Lighting is one of the most important elements of display. If properly used it will aid in selling merchandise and thereby add the profit of the store
- Pulls customer eyes to the merchandise and encourages them to buy
- Natural and artificial light

- Artificial -can be fluorescent or HID lighting(high -intensity discharge lighting),Figure 101.



FIGURE 101-LIGHT AND LIGHTING

5.5.1 OPEN –BACK WINDOW

- Lighting up front must be strong enough to attract the consumers.
- Avoid lighting up on the mannequin's face as shown in Figure 102
- Chest lighting is preferred technique, it shows off detailing the design
- Reflected light enhances the mannequin's makes it seem more “human”



FIGURE 102 -OPEN –BACK WINDOW

5.5.2 CLOSE BACK WINDOW

- Creates a display using colored lights, **Figure 103**
- Magical lighting effect on three walls, floor and ceiling
- Most effective sources for window display lighting are incandescent lighting and MRI6s



FIGURE 103 CLOSE BACK WINDOW

5.5.3 STORE INTERIOR LIGHTING

- A variety of light sources and lamps can be used to create a particular interior lighting “palette”.
- Light means “seeing”.
- Human nature is to walk towards the area where the light is highest Figure 104
- Different types of lights and lamps are used for effective and attractive store lighting plan.



FIGURE 104 STORE INTERIOR LIGHTING

5.5.4 GENERAL OR PRIMARY LIGHTING

- It does not include the decorative lighting, **FIGURE 105**
- Inadequate for the specialized showing of merchandise
- Primary lighting is the overall ceiling light of a selling area



FIGURE 105 GENERAL OR PRIMARY LIGHTING

5.5.5 SECONDARY LIGHTING

- It is the decorative lighting, indirect lighting, spot lights and lights. **FIGURE 106**
- Brightening the shelves, the cases, the counters and the merchandise.



FIGURE 106 SECONDARY LIGHTING

5.5.6 FLUORESCENT LIGHTING

- Least expensive and most efficient
- The tubes are available in a wide range of “white” light, from cool bluish to warm white
- Smaller tubes can be used in show cases, under shelves and walls. **Figure 107**



FIGURE 107 FLUORESCENT LIGHTING

5.5.7 INCANDESCENT LIGHTING

- Small stores and in special areas (or) closed-off departments, incandescent light bulbs can be used.
- More expensive, more heat and more energy as shown in Figure 108
- Incandescent spot lights are high voltage lights are called PAR bulbs

- PAR bulb can burn for 3000 hours (or)longer
- Alternate to the PAR bulb is the R (or) reflector bulb , which is lower in 150 watts.
- The reflector bulb does not burn as long as PAR bulb



FIGURE 108 INCANDESCENT LIGHTING

5.5.8 HIDS

- High-Intensity discharge lighting are relatively small in size
- Used in shadow boxes **FIGURE 109**
- Inexpensive light
- Color improved for use inside the store



FIGURE 109 HIDS

5.5.9 ACCENT LIGHTING

- Incandescent bulbs, complexion bulbs, reflector type bulbs are used
- Appears sharper and more brilliant **FIGURE 110**

- Different light sources can be used on the same selling floor



FIGURE 110 ACCENT LIGHTING

5.5.10 MRLB and MR11

- Newest and popular accent currently in use
- Inexpensive ,compact and low voltage **FIGURE 111**
- Produce much less heat than the incandescent lamps
- Cooler and do not harm the merchandise
- Long life and very efficient



FIGURE 111 MRLB and MR11

5.5.11 Color lights and filters

- The primary colors of light are red, blue and green **FIGURE 112**
- The secondary colors of light are magenta, cyan and amber



FIGURE 112 COLOR LIGHTS AND FILTERS

5.6 Fixtures

Fixturing is the furniture that holds and displays the majority of our merchandise. It is one of the more difficult subjects to address because every store has different needs to show its merchandise.

5.6.1 Types of fixtures

There are certain basic fixtures used in window display that may also be used in the interior of the store on ledges or on the selling floor. They include

Stands

Platforms and

Elevations

5.6.2 HANGING FIXTURES

- Bars, stands, and racks are implements of retail salesmanship designed to provide wearing apparel with a vertical hang.
- items can be easily seen and touched as shown in figure 113



FIGURE 113 HANGING FIXTURES

5.6.3 T-stand

- The T-stand is used to advertised merchandise
- T-stands are placed to the customer the types of merchandise found in the area and what some of the new fashion statements are
- T-stand helps emphasized the merchandise
- It is effective when located next to a mannequin where shoppers can see merchandise in three dimensions
- Use of one style and one color makes a very strong fashion statement. Although more than one color can be used effectively, too many colors create a choppy appearance. Represented in figure 114



FIGURE 114 T-STAND

5.6.4 Quadra – racks or four ways:

Quadra – racks rank next to t-stands in appropriateness for telling a fashion story. Like the t-stand, Quadra – racks should be arranged near the front of the department. For greater interest their heights should be varied. Fixtures with lowest height should be nearest the front of the department. Structurally, the Quadra – racks is a four armed fixture with arms extending from the middle. Arms can either be straight or slanted to create a waterfall impression. In this four way configuration tops should be placed on the waterfall. Coordinate skirts and pants are best shown on the side arms.

The waterfall should face the aisle with the first garment completely accessorized. This arrangement allows shoppers to see a simultaneous front and shoulder view of the merchandise on display.

The Quadra – racks holds twice as much merchandise as the t-stand. In addition it provides four face out views of the latest fashion statement. For this reason, it is an excellent choice for the display of coordinate groups. Four different pieces – blouse, jacket, skirt and pants can be displayed, giving the department an impressive showing of a complete ensemble. Usually, merchandise on a four way is presented by colour, by style and by size on each arm.

5.6.5 Six ways

It has six adjustable arms which can be a combination of straight and slanted

The six way is effective for larger groups of merchandise including several colors of coordinate with a choice in styles of the various pieces

Because of its large size the six way should be placed towards the middle of the department where it will not create a barrier to incoming customer traffic

5.6.6 Round racks

- Round racks, or rounder's are the “workhorses” of merchandise
- Ability to hold large quantities of merchandise
- The round rack is a circular rod, usually 32 to 42 inches in diameter that can be raised or lowered to suit the merchandise
- Hold many items

5.7 Fashion accessories

5.7.1 INTRODUCTION:

Fashion accessories are the things that mean a lot. It complete an outfit. It add color where there was no color. The accessories like shoes, bag, gloves, belt, hat, and the costume or jewelers. The best way to show fashion accessories is as part of a look – part of a total costume. It helps the dress as much as being shown with the accessory by providing a background. It creates a sense of, place, occasion, place and a look. Shows in figure-115



Figure-115 Fashion accessories

5.8 Career opportunities in Visual merchandising

5.8.1 Introduction

If you love making things look good & like being creative, this could be perfect for you. They create eye-catching product displays & design to attract customers & encourage them to buy.

5.8.2 Skills & Qualifications

A good sense of design

Imagination an awareness of current trends

Ability to work well as part of team & as alone

Good drawing skills & good IT skills

Should know about props

5.8.3 Opportunities

Most jobs are available in stores, departments & homeware.

Can also find jobs in museums, tourist attraction, airports & hotels.

Jobs may be advertised in the local & national press & also in trade magazines & retail websites.

5.8.4 Work

Producing design ideas for display & developing floor plans.

Creating special display to promote a specific products.

Drawing designs using hand or computer.

Deciding how to use space & lightening.

Dressing dummies or mannequins

Arranging screens, fabrics & posters.

Making sure about prices & other requirements

Cleaning of old displays

5.8.5 Time

If its full time work you would work 37 to 40 hrs a week.

It may also include late evenings in order to set up displays when stores are closed.

Putting up displays would mean spending lot of times on your feet as well as lifting, carrying & climbing ladders.

5.8.6 Entry Requirements

You would normally become a visual merchandiser or display designer in 1 of the 2 ways

By completing a retail qualification at college.

By moving from an instore sales assistant role to a trainee visual merchandiser post.

5.8.7 Training & Development

There are many institutions for training
Large retail companies often have in-house training programs for their display



5.9 Exhibits and Trade

- *Exhibitors promote their products and services, reach new customers generate new sales create networks with other people in the industry.
- *Visitors have opportunity to find out about the products and services on display.
- *Some common types of displays available in today are pop up displays, modular exhibits, panel displays, truss systems, and banner stands.

5.9.1 Types of exhibits

- *Table top Exhibits -where space is limited or where there is a limited number of exhibitors.
- *Area Exhibits -assigned a specific floor space for displaying large, tall equipment or two-tier displays.
- *Booth Exhibits: (usually 10 feet by 10 feet) occupied by an exhibitor..
- *Booth types: standard, perimeter, peninsula, island.

Why companies exhibits

- *Generate qualified sales leads
- *Intensify awareness of company or products
- *Introduce a new product or service

- *Create a preference for products and company
- *Find new distributors for their goods
- *Provide dealer support
- *Test prototypes and judge reactions to new products
- *Find new applications for existing goods
- *Recruit sales representatives

5.9.2 Exhibiting at trade shows

*One of the biggest events during the year for any and all apparel and/or accessories manufacturers is the trade show.

*This is where you send out your secret weapon: the marketing pros. This is one of the most exhausting, exhilarating, and perhaps the most rewarding event(s) throughout the selling process.

5.9.3 Research. Establish goals. Plan to succeed.

TIP 1: KNOW THE MARKET

TIP 2: Choose The Right Show.

TIP 3: Know Your Goals And Stay Focused.

Generating leads. Building contact lists. Maintaining your image and contact with customers. Introducing new products. Creating and establishing an image and relationship with new customers. Evaluating competition. Attract potential staff and reps. And...make SALES Develop A Budget.

Marketing to buyers before the show, at the show, and after the show; booth rental, travel, food and lodging for yourself and employees, shipping costs, marketing materials, wages, promotional items, booth display and manufacturing expenses.

Pre-Show Marketing.

Contacting buyers and setting up appointments BEFORE a tradeshow was cited as one of the top ways to ensure a successful trade show.

5.9.4 ELEMENTS OF TRADE SHOW STRATEGY

1. MARKETING OBJECTIVES
2. SHOW OBJECTIVES
3. SHOW SELECTION
4. THEME
5. BOOTH DESIGN
6. STAFFING
7. PRE-SHOW PROMOTION
8. POST-SHOW FOLLOW-UP
9. EVALUATION SYSTEM

WHAT HAPPENS AT THE SHOW?

Seminars - on trends in the industry, new technologies, legal issues, and professional development

Exhibits - of companies' new products

Press Conferences - called by companies to introduce new products, new marketing programs, or new personnel

Hospitality Functions - from breakfast to a night on the town, companies entertain clients; trade associations sponsor hospitality functions for their members, too

WHAT HAPPENS AT THE BOOTH?

Salespeople meet potential prospects

Current customers can see what's new as well as resolve any current issues

Executives can meet with potential distributors, suppliers, or partners

Members of the press see new products, interview staff

Competitors gather information from each other

SALES VERSUS PROMOTION GOALS

Trade shows around

- ◎ [The Great Bridal Expo-Philadelphia](#)

29 - 29 September, 2013 | Philadelphia, United States Of America

- ◎ [International Lingerie Show-Las Vegas](#)

23 - 25 September, 2013 | Las Vegas, United States Of America

- ◎ [Milano Moda Donna](#)

18 - 24 September, 2013 | Milano, Italy

- ◎ [APLF Fashion Access](#)

25 - 27 September, 2013 | Hong Kong, China (Hong Kong S.A.R.)

- ◎ [Roma Sposa](#)

26 - 29 September, 2013 | Rome, Italy

[FEMMINA PRET-A-PORTER](#)

20 - 23 September, 2013 | Athens, Greece

5.10 Fashion show

5.10.1 Introduction

Fashion is a style, in clothing, footwear, accessories, make up, body piercing. Fashion refers newest creations of textile designers. **Fashion show** is an occasion where people can see new designs of clothes worn by fashion models. A **fashion show** is an event put on by a fashion designer to showcase upcoming line of clothing. Fashion shows has every season like summer, spring, fall and winter seasons. This is the latest fashion trends are made. As represented in Figure 116.



Figure 116- Fashion show

5.10.2 Advantages of Fashion show

Wearing stylish,

Men tend to be liked more by women when they are well groomed.

Having a personal style that is unique, yet fashionable can give a person more confidence.

Trendily dressed people tend to attract more positive attention.

Dressing age appropriately causes people to respect you more.

Dressing in certain ways can give a woman a more flattering (usually slim hourglass)

Sillouette.Those who enjoy fashion consider it a form of art.

5.10.3 Disadvantages Of Fashion show

Among girls and young women, ridiculing each other's outfits and appearances can be a form of bullying.

The appearances of the homeless can keep people from offering them jobs.

Fashion *models* tend to be skinny to the extent that it is extremely unhealthy.

People may feel uncomfortable physically because of peer pressure not to wear a "dorky" coat or to wear uncomfortable shoes.

Fashion can consume money and resources that could be put to uses that help society more.

People may support stores that use sweatshop labour because their priority is finding clothes that are "cute & cheap" or they think that the clothes from fair-trade stores are "hippie clothes."

5.11 Trade organisation and Trade show

5.11.1 Trade organisation-Introduction

*Though visual merchandisers are often artists and craft persons involved in aesthetics and the arts, they are also essentially business people.

* They are in the business of presentation, and their purpose is to sell the store and the merchandise within it.

* The trade organizations to be discussed here were formed specifically for the creators and/or the end users of the mannequins, fixtures, props, decorative, foliage, point-of-purchase (POP) displays and displayers, store furniture and so on.

* Most of the organizations sponsor trade shows once or twice a year.

* The trade show is an exhibit of basic products as well as the new products Conceived by designers who are employed by the manufacturers.

*These shows are generally scheduled for those times of the year that are Convenient for the supplier and the buyer, while still allowing the end user Sufficient time to order for an upcoming season, a store opening, or a new Promotional year.

* Very often, buying offices, resident buyers, and fashion forecasters will Plan group meeting for these show times.

* Visual merchandisers and their staffs as well as store planners will be invited to attend these industry meeting in the same city, at the same time.

* These meeting add another dimension to the trade show and make attendance even more worthwhile.

5.11.2 MAJOR ORGANIZATIONS:

Here some of the major organizations that is essential to the craft and profession of visual merchandising.

- * Association for Retail Environments (ARE)
- * National Association of Display Industries (NADI)
- * Planning and Visual Education Partnership (PAVE)
- * Retail Design Institute (RDI)
- * Point-of-Purchase Advertising Institute (POPPI)
- * Institute of Store Planners (ISP)

5.11.2.1 ASSOCIATION FOR RETAIL ENVIRONMENTS (ARE):

* The Association for Retail Environments (A.R.E.) is an international non-profit trade association representing the retail environments industry shown in figure 117

* A.R.E. is sponsor of Global Shop, the annual industry trade show, and producer of Retail Design Collective, the annual industry howroom event in New York City.

* It was 650+ member companies from around the globe include store fixture suppliers, retail design firms, suppliers of visual merchandising products, and suppliers of materials and equipment for the retail environments industry.

* Member capabilities include importing, exporting, consolidating, installing, project management, engineering, design, and more.

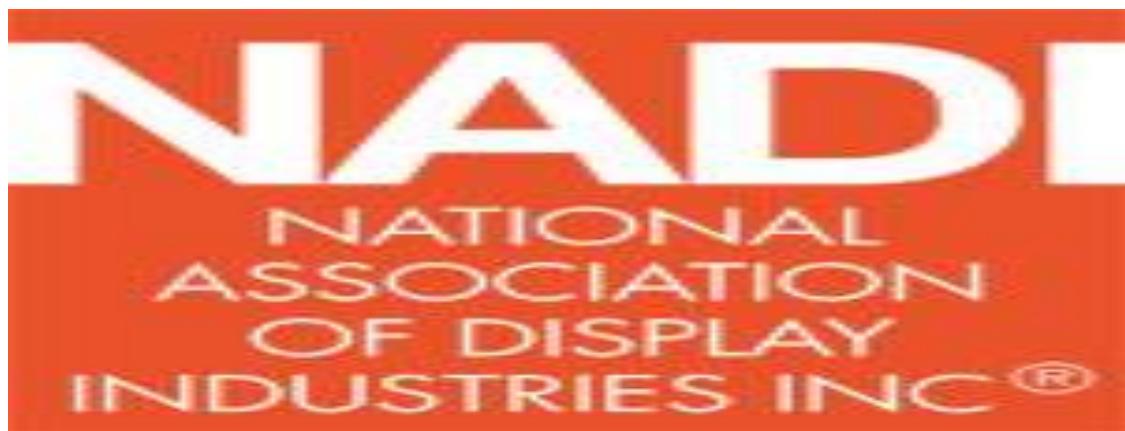


FIGURE 117 ARE LOGO

5.11.2.2 NATIONAL ASSOCIATION OF DISPLAY INDUSTRIES (NADI):

- The National Association of Display Industries (NADI), also Headquartered in New York City.
- It was organized in 1942 by leading manufacturers, designers, Distributors and importers in the visual merchandising field.
- Twice a year, traditionally in June and December, NADI sponsors a “Market” or trade show held in New York, which attracts thousands of display persons and store planners from all over the world.
- The June market is referred to as the “Christmas show,” and the December show is known as the “spring show”.
- An Education Advisory Board works closely with schools that Offer visual merchandising curricula.
- There are scholarships and grants as well as a cooperative work plan Designed to foster closer relations between manufacturers and the Future display persons.

- NADI feels that a strong industry organization will not only benefit The producers, but also strengthen and assist the visual merchandisers In their quest for stature and greater recognition in the retailing Industry. Figure 118.
- Display Awards (ADA's) to the most outstanding persons in the visual Merchandising industry.



LOGO

FIGURE 118- NATIONAL ASSOCIATION OF DISPLAY INDUSRIES (NADI)

5.11.2.3 THE PLANNING AND VISUAL EDUCATION PARTNERSHIP (PAVE):

* The Planning and Visual Education Partnership (PAVE), founded in 1992, has grown into the retail design, planning, and visual merchandising Industry's premier educational foundation, and a recognized advocate for Design students.

*These students are the future of the industry—PAVE's mission is to help them gain exposures and funds to further their educations, as well as their careers.

* Educators, retailers, and industry supplier's support PAVE through Active participation in the organization and generous financial contributions.

* In 1992, PAVE's founding board was comprised of educators, the media, Manufacturers, retailers, and representatives of, at that time, the leading Industry organizations, Figure 119.



FIGURE 119-PAVE LOGO

5.11.2.4 RETAIL DESIGN INSTITUTE (RDI):

* The Retail Design Institute promotes the advancement and collaborative practice of creating selling environments.

*The Retail Design Institute works with colleges and universities to develop retail design programs. Figure-120

* The Retail Design Institute promotes continuing education to improve the skill sets of working professionals.

*Each Chapter is required to hold at least four Continuing Education meetings each year.

* Most Chapters are AIA & IIDA CEU providers.

*The Retail Design Institute reaches out to the Retail Community at large

through workshops and seminars, highlighting new and noteworthy trends, and accomplishments in retailing and retail store design.



FIGURE-120 RDI

5.11.2.5 POINT OF PURCHASE ADVERTISING INSTITUTE (POPAI):

- The Point of Purchase Advertising Institute (POPAI, pronounced “Popeye”), headquartered in New York City, was formed as a nonprofit organization in 1938.
- It was created to serve those who make and utilize advertising and merchandising units used at the point where a sale is made, Figure -121.
- The institute’s membership includes the designers and producers of the displays and fixtures as well as the advertisers who order these pieces and the retailers who use them.
- POPAI is an international organization and one of the most active and aggressive trade associations in the marketing field.
- POPAI offers seminars and workshops dealing with problems and new trends; makes awards; maintains an information center; publishes

guidelines and bulletins; maintains a public relations program.



FIGURE-121 POPPI LOGO

5.11.2.6 INSTITUTE OF STORE PLANNERS (ISP):

- The Institute of Store Planners (ISP) was formed in 1961 to gain professional recognition for persons involved in the business of store planning and design.
- Professional membership is granted to persons twenty-five years of age or older who have been working a minimum of eight years as full-time store Planners, figure 122
- They are expected to be able to assemble and analyze merchandising data and be capable of applying this information to a working store plan.
- The store planner should be able to create and/or supervise the execution of the interior design: prepare the necessary drawings, establish budgets, and work with architects and engineers on the structural and mechanical elements of the job.
- ISP has an active education program sponsoring scholarships for students in store planning programs across the country; offer newsletters, publications, and many regional and joint meetings that are often combined with presentations by trade members.



The Institute of Store Planners

FIGURE 122- ISP LOGO

5.12 TRADE SHOW

5.12.1 INTRODUCTION

A trade show is an event held to bring together members of a particular industry to display, demonstrate, and discuss their latest products and services. Major trade shows usually take place in convention centers in larger cities and last several days. Local trade shows may be held at a local arena or hotel and allow businesses in the area to connect with prospects.

Since the purpose is to bring together members of the trade – or industry – most trade shows, which may also be referred to as trade fairs or expositions, only permit industry members to attend, figure 123.



FIGURE 123- TRADE SHOW

5.12.2 What Happens at Trade Shows

Trade shows often provide:

- Exhibit space
- Workshops or presentations
- Opportunities to interact with the media
- Evening networking events
- Private exhibitor events
- Awards presentations

Exhibitors participate in the hopes of connecting with potential new customers, reinforcing relationships with dealers and distributors, and networking with influencers and the media.

Attendees come to trade shows to become familiar with the latest products being introduced, to take advantage of special “show prices” from exhibitors, and to become better educated about their industry.

5.12.3 What it Costs to Participate

While the cost to exhibit at or attend a trade show varies greatly, typical expenses can run into the thousands of dollars and include:

5.12.4 Exhibitors

- Booth space rental
- Design and production of a professional display space
- Shipping of booth and equipment
- Costs to unload booth and move onto show flow, called drayage
- Travel and accommodations for staff manning the booth
- Marketing materials specific to the event
- Samples or promotional items handed out

5.12.5 Attendees

Attendees, on the other hand, still have expenses, but they are a fraction of what it costs to exhibit.

- Attendance fee
- Travel and accommodations for staff in attendance

For that reason, smaller companies often opt to simply attend a show and network with the captive exhibitors, rather than setting up their own booth.

5.12.6 Popular Trade Show Venues

Some of the largest convention centers in the U.S. include these top 10 locations:

- McCormick Place - Chicago, IL
- Orange County Convention Center - Orlando, FL
- Las Vegas Convention Center – Las Vegas, NV
- Georgia World Congress Center – Atlanta, GA
- Sands Expo and Convention Center – Las Vegas, NV
- Kentucky Exposition Center – Louisville, KY
- New Orleans Ernest N. Morial Convention Center – New Orleans, LA
- Reliant Park – Houston, TX
- International Exposition Center – Cleveland, OH
- Kay Bailey Hutchison Convention Center – Dallas, TX

A business should consider trade show participation successful if they returned from a show with a list of prospects, orders, media mentions, or connections, figure 124.



FIGURE 124 TRADE SHOWS

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