

## **ANSWER KEY TO ACCOMPANY:**

*Visual Merchandising* 3rd edition by Tony Morgan

Prepared by Anne Cecil

The material below provides the answers to the test questions prepared by Professor Anne Cecil.

### **Section One: The History of Visual Merchandising**

#### Multiple-choice

1. (p. 11) **b. plate glass pane construction**
2. (p. 12) **c. Le Bon Marché**
3. (pp. 12-13) **d. all of the above**
4. (p. 16) **c. communicate a fundamental message to the public**
5. (p. 17) **a. the Internet**
6. (p. 17) **a. to sell merchandise and ensure a positive overall experience**

#### Short answer

1. Discuss the importance of Terence Conran in visual merchandising. (pp. 14-16)

#### Essay/discussion

1. Discuss the changes in visual merchandising since the 1990s. How have super-brands influenced display practices? What techniques are used? How has the influence disseminated through all levels of retail? (pp. 16-17)

### **Section Two: The Role of a Visual Merchandiser**

#### Multiple-choice

1. (p. 20) **b. attracting shoppers into the store through the power of the window display**
2. (p. 20) **a. long hours, opinionated colleagues and public, tight deadlines**
3. (p. 23) **d. all of the above**
4. (p. 24) **a. creative team and visual merchandising team**
5. (p. 27) **b. the head office**
6. (p. 27) **c. the placing together of specific merchandise to create an entire look**
7. (p. 28) **c. freelancers**
8. (p. 29) **b. develop a structured, achievable plan within budget constraints**

#### Fill in the blank

1. (p. 24) **Props** are an essential ingredient in an eye-catching window.
2. (p. 25) An **online visual merchandiser** will liaise with the buying teams to ensure that the latest products are easily identifiable at the click of a mouse.

#### Essay/discussion

1. Discuss the typical department store visual merchandising career path. What are the responsibilities at each level? Who supports the visual merchandising team in a department store model? (pp. 24-25)
2. Compare and contrast the role of the visual merchandiser in department stores and multiple chain stores. (pp. 23-27)

### **Section Three: Store Design**

#### Multiple-choice

1. (p. 32) **a. visual merchandiser, interior designer, architect**
2. (p. 33) **c. Selfridges**
3. (p. 33) **c. a larger budget for window displays**
4. (p. 37) **b. a shop that appears for a limited time in a temporary space**
5. (p. 40) **e. Japan**
6. (p. 45) **c. lighting**

### Fill in the blank

1. (p. 33) The design of a store can help support **brand image** as well as underpin a successful **retail strategy**.
2. (p. 44) According to Rebecca Farrar-Hockley of Kurt Geiger shoes: Good fixtures **blend into the background**, allowing the products to **stand out**.

### Essay/discussion

1. Discuss the role and process of the architect in store design. (pp. 34-36)
2. Discuss design innovations at the following: the Sony Centre in Tokyo, Japan; Bathing Ape in Japan; Burberry in Regent Street, London; Corsa Como in Milan, Italy. (p. 40)

## **Section Four: Windows**

### Multiple-choice

1. (p. 48) **b. multiple chain store**
2. (p. 53) **c. a ceiling grid**
3. (p. 60) **b. graphics/signage**
4. (p. 68) **a.  $\frac{2}{3}$ ,  $\frac{1}{3}$**
5. (p. 76) **c. just below eye-level and off-centre**
6. (p. 89) **a. brighter or darker**
7. (p. 100) **c. eye-level from the street**
8. (p. 103) **d. all of the above**
9. (p. 110) **c. once a day in the early morning and at the end of the day**

### Matching

- n shade** 1. A colour with black added to it to make it darker. (p. 85)  
**e informal balance** 2. Asymmetry, various objects create even optical weight. (p. 77)  
**a arcade window** 3. Store entry door is set back from the windows. (p. 52)  
**g theme** 4. The topic of a window. (p. 60)  
**h tint** 5. A colour with white added to it to make it lighter. (p. 85)  
**b scheme** 6. A theme adapted so each window is different. (p. 60)  
**m open-back window** 7. A window with no back wall, but it may have side walls. (p. 50)  
**i props** 8. Objects that visually support the products for sale. (p. 68)  
**d chromatic** 9. High colour density. (p. 85)  
**c formal balance** 10. Symmetry, objects create a mirror image. (p. 77)  
**k showcase window** 11. Miniature windows placed at eye-level. (p. 52)  
**j value** 12. The darkness or lightness of a colour. (p. 85)  
**f closed window** 13. A large pane of glass at front with side walls, a back and a door. (p. 60)  
**o achromatic** 14. Low colour density. (p. 85)  
**l hue** 15. A name for pure colour. (p. 85)

### Essay/discussion

1. Discuss the factors involved in selecting a window theme. How are chain stores specifically affected? How do products and perceived store image affect selection? (pp. 62-63)
2. Name, define and discuss the six colour scheme variations. (p. 87)
3. Discuss the window installation process in detail. What sequence should the visual merchandiser follow? What tools are essential? How should the visual merchandiser compensate for various window types? (pp. 92-94)
4. Discuss window lighting. What factors must be taken into account? What tips are offered by Paul Symes in the text? (p. 98)
5. Discuss vinyl machine cut signs. Why are they an advance over handwritten signs? How are they applied? What are the pros and cons of their use? (p. 102)
6. Discuss graphics as a common visual merchandising tool. (p. 104)
7. Discuss the purpose and development of a window calendar. Why would one use a calendar? How long in

advance should planning occur? How should it be structured? (pp. 106-109)

### Section Five: In-store Visual Merchandising

#### Multiple-choice

1. (p. 118) **b. a successful floor layout**
2. (p. 120) **a. key brand and largest categories**
3. (p. 125) **c. to inspire the customer to browse**
4. (p. 126) **c. at the end of sight lines**
5. (p. 168) **d. all of the above**
6. (p. 175) **d. all of the above**
7. (p. 175) **a. through labels or seams**
8. (p. 179) **c. fluorescent strip lighting**
9. (p. 188) **b. the shopping experience now starts online**

#### Matching

- d banners** 1. Signs that are usually hung above walkways. (p. 174)  
**e virtual store** 2. A retail outlet computer modelled in 3 dimensions. (p. 193)  
**p gondola** 3. A fixture for home and food – rectangular with shelves on all sides. (p. 136)  
**c sight-lines** 4. Imaginary lines that lead the customer to certain areas of specific product. (p. 126)  
**m capacity rails** 5. A fixture designed to show many options of garments and large amounts of stock. (p. 144)  
**h hot shop** 6. A space that encourages a customer to shop topical products by trend or look. (p. 165)  
**n slat wall** 7. Panels of wood that are fixed directly on the wall for product display. (p. 146)  
**f add on sales** 8. Sales driven by sales staff. (p. 166)  
**g mid-floor fixtures** 9. A free-standing fixture. (p. 134)  
**b footfall** 10. The route a customer walks through the store. (p. 126)  
**i design directives** 11. Seasonal design guides sent to retailers to ensure brand consistency. (p. 193)  
**k vendor fixture** 12. A fixture supplied by the vendor as a branded product fixture. (p. 140)  
**a product adjacencies** 13. Which products sit next to each other. (p. 120)  
**j graphic** 14. A print incorporating both image and text. (p. 176)  
**o point of sales** 15. Items located at or near the sales till. (p. 166)  
**l concept shop** 16. A special shop design with specific product in mind, bespoke fixtures, and strong branding and graphics. (p. 140)

#### Essay/discussion

1. Define and discuss the platinum, gold, silver and bronze areas of the store. What items should be placed in each and why? (p. 125)
2. Compare and contrast the basic principles of product handling. (pp. 150-153)
3. Discuss the prepping of both fashion and non-fashion merchandise as presented in the text. (pp. 158-160)
4. Outline how, according to Tom Phelan of Colorset, modern technology is affecting the production of retail graphics. (pp. 170-173)
5. Discuss the components of setting overall ambience in a store. (pp. 184-185)
6. Discuss how retailers are using new technology in their stores to enhance the way customers shop. (pp. 186-189)

### Section Six: Mannequins

#### Multiple-choice

1. (p. 200) **c. mannequins**
2. (p. 204) **d. all of the above**
3. (p. 204) **d. 10**
4. (p. 213) **b. £80/\$130**

#### Essay/discussion

1. Discuss the development of the mannequin from the fifteenth century to the 1960s. (p. 200)

2. Trace the steps taken to dress a mannequin in menswear and womenswear. (p. 209)

### **Section Seven: The Visual Merchandiser's Studio**

#### Short answer

1. List the appropriate equipment which should be included in a visual merchandiser's studio. (p. 216)
2. List and define the tools which should be included in a visual merchandiser's tool box. (p. 217)
3. Discuss the health and safety checklist for windows, in-store displays and fixtures. (p. 218)