

NEWTALK

bds

British Display Society

Recognising Excellence

Established 1947

Representing
the Visual Merchandising
profession



Meet The BDS Team

Professionals who have worked in the Visual Merchandising industry for many years run and manage the BDS. It is our passion and enthusiasm for VM and Store Presentation that drives us to ensure that Visual Merchandising is not a dying art.

Director & Chair: Iain Kimmins FBDS

Iain is a creative Visual Merchandising Executive within the Display & Visual Merchandising Industry with over twenty years' experience. He has worked for London's top department stores including Harrods and Selfridges as well as Tangs in Singapore. Having studied with the BDS he started his career as a Junior VM progressing up to Head of Visual Merchandising. He has worked on several freelance projects in New York, China and Saudi Arabia and now runs a Visual Merchandising Consultancy called Creative Download.

His passion and enthusiasm for retail is not only about being creative with all kinds of merchandise, concepts, brands, events and merchandise but being commercially aware for the retail sector. creative-download.co.uk



Director & Vice Chairman: Helen Goodwin FBDS

Helen studied with the British Display Society in the heart of London's West End back in the early 1980's. Her first job was as part of the display team for DH Evans in Oxford Street handling a wide range of merchandise in the windows & interiors. Following this she started her own Visual Design Consultancy in London, then moved the business to York continuing to design & install window displays up and down the country.

Due to a demand for display training Helen created 'Made You Look!' where she passes on her knowledge and experience to those wishing to learn the basic skills of display. Alongside Janet they work with Business Improvement Districts, Councils, Independent retailers and various other groups helping businesses to look their best at all times. madeyoulookmadeyoustare.co.uk



Director & Senior Course Tutor (Former Chairman): Alan Springall FBDS

Not quite born in a trunk at the back of the prop room but it almost seems like that. Alan has enjoyed the variety and camaraderie of working in display, VM, exhibitions and prop making since he was 16. Subsequently he has become a Further Education lecturer on BDS and BTEC display & exhibition courses which have enabled him to pass on his enthusiasm for the industry to the uninitiated. He joined the BDS in 1976 and has been involved in its operation ever since, and in 2015 was elected to be Chairman of the Society.



Deputy Treasurer: David Anthony FBDS

David Anthony has been a Visual Merchandiser for 30 years and begun his career in Adelaide and Sydney, Australia. His former background is fashion and homewares where he learnt the art of Visual Merchandising and Styling through department stores and boutiques across the globe. Moving into the world of independent theatre and cable television he is now London based working freelance in the café, food & retail lifestyle sector as well as the world of fashion and homewares.



Nigel Fisher ABDS

An IT professional since 1979 Nigel has for the last 20 years been producing web sites and shopping carts for small businesses. It is his belief that the use of web sites for sales moves the internet firmly into the VM and POS arenas. The BDS should be promoting excellence within web sites as well as on the shop floor, enabling the BDS to address the entire sales material of any retailer. Nigel also engages in developing exhibition stands for his own business and in connection with his hobbies.

Having for many years hosted the BDS web sites and supported and developed the internal systems Nigel joined the council in 2013 intent on further supporting the BDS as a whole.



Janet Billings FBDS

Janet studied with the British Display Society back in the early 1980's. Janet started working for a company designing and building props for use in window displays for Debenhams, Selfridges and Harrods. In 1985 she set up her own Display Company offering a full service, from design through to installation of exhibition stands and window displays.

Janet has worked for an extensive range of clients from small independent retailers to large national companies both in the UK and abroad, Wedgwood & Portmeirion being just two of them. She works alongside Helen in 'Made You Look!' with BIDs, Councils, Independent retailers and various other groups helping businesses to look their best at all times.



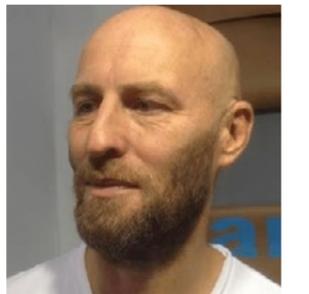
Liz Johnston FBDS

Liz has worked in the Visual Merchandising industry for almost 40 years and has been a freelance stylist since 1982. She studied at the College for the Distributive Trades in London from 1975 gaining her qualification through the BDS. She went on to work for Russell and Bromley in the West End, Simpson's of Piccadilly, and Heal's gaining a wealth of experience and enabling her to take her skills in to retail shops and exhibitions. She is passionate about bright colours and detail, and helping the local high street retailers by using her vast experience in guiding them to achieve the results they seek. liz@strictlyvisualdisplay.co.uk



Edward Stammers MA, PG Cert

Edward is the Course Leader of BA (Hons) Fashion Visual Merchandising and Branding at the London College of Fashion and has an MA in Fashion Merchandise Management and PG Cert in Education. He has worked in the visual merchandising industry for twenty-five years, managing global visual merchandising and marketing campaigns as Design and Project Manager for Rootstein Display Mannequins. His research interests centre on the function and perception of the mannequin form and the challenges to the mannequin that are developing from the increased use of digital technology within the fashion retail environment.



Paris Tsoulfas FBDS

Paris is a passionate and professional VM working in luxury retail and has over 15 years experience in the watch and jewellery industry. With a background in interior design he attended the University of the Arts and studied their Display and Presentation course. He has an ongoing passion for in-store customer service and specialises with display lighting.

For one particular jewellery brand he had the responsibility for the U.K. and Ireland stores. He also collaborated with all the major department stores (Harrods, Selfridges, Fenwick and House of Fraser) on their indoor displays and window dressing too as well as organised many marketing and press events. He has also created many set-up projects in France, Germany and Italy.



BDS 2018 AGM



Sarah Wilson
with Chairman; Iain Kimmins FBDS

The BDS 46th Annual General Meeting 2018, was held at the CBI, London, in September.

Pages 2-3 give you the opportunity to meet the newly elected Council and find out about each of their talents and experience which they contribute to the team.

It was a combination of celebration and goodbyes at the meeting.

Presentations were made to Cliff Messiter and Michael Waller for their services to the BDS. Cliff Messiter, having been a member of the BDS for over 25 years, has also given service as Council member, Treasurer, Chairman and President. Michael Waller, with over 30 years' service has also served as a Council member. On behalf of the BDS, the newly elected chairman Iain Kimmins, thanked them both sincerely for their dedication to the BDS and presented engraved pens as thank-you gifts.

Sarah Wilson, a BDS distance learning student, was presented with her certificate, by the Chairman, for which she attained distinction. Congratulations Sarah!



Michael Waller FBDS



Cliff Messiter FBDS

BDS Membership



Individual Membership

Membership has the following benefits:

- Membership has the following benefits:
- The opportunity to network with other VM Members
- Your details will be added onto the BDS database if you are seeking "freelance work"
- A right to attend and vote at the BDS Annual General Meeting
- The opportunity to join the BDS National Council
- The opportunity to have your work published in the News Talk magazine
- The opportunity to have your work published on our Facebook page
- Enhance your professional standing with letters after your name!
- Use of the BDS Logo on your CV and in your Portfolio

Benefits of Corporate Membership

- Having the endorsement of The British Display Society, increasing your company's credibility
- Your name will be associated with our work in education, centres of excellence and our prestigious history
- Use of the BDS Corporate membership logo on your stationery and publicity material
- Listing on the BDS website with a link to your website
- The opportunity for contact with other corporate members and the ability to network with them
- A right to attend and vote at the BDS AGM
- The opportunity of applying to join the BDS National Council
- Offering the opportunity to contribute to editorial or free advertising within our 'NewsTalk' Magazine
- The opportunity for your directors and staff to apply for individual membership which awards personal affixes
- The opportunity to advertise on our Facebook page and our Instagram Page.



www.britishdisplaysociety.co.uk

BRITISH DISPLAY SOCIETY EMAIL: enquiries@britishdisplaysociety.co.uk



DUBLIN SCHOOL OF CREATIVE ARTS

Industry evening

Conceptualised and realised by our third year students. Industry partners such as IKEA, Harvey Norman, Brown Thomas, Arnotts, Debenhams, Avoca etc... were invited. The idea was to create a Dover St Market vibe using only recycled materials to create props.



The Liberty Christmas Story

Liberty London has unveiled the highly anticipated Christmas windows that illustrate this year's theme: The Liberty Christmas Story.

'The Liberty Christmas Story' sees the Liberty animals that are intricately carved in to the panels and pillars of the iconic building come to life via print, verse and display. Liberty Fabric print designer, Ffion Griffith and emerging poet, Gabrielle Djanogly worked closely together to create the enchanted world of our yule-tide creatures. Hand drawn by Ffion in Liberty's London based design studio, the animals have been reimagined to create a series of Christmas prints, whilst Gabrielle's 'A Liberty Christmas' joyously describes the antics of our magical friends at night and how they help and hinder Christmas preparations.

**"Ship's timbers gave us Liberty,
In nineteen twenty-four.
An ark of vast discovery,
With treasure on every floor.
There's magic in them salty beams,
Carved animals wake at night –
A ravenous bear, a frog on the stair
And a fair-feathered owl in flight!
A flurry of paws set the Christmas scene,
Under a starry glow.
And festive cheer swells up to the roof,
Where the sails of the Mayflower blow."**

Taken straight from the Christmas print itself, the Liberty animals spring in to action within the store's ten Great Marlborough Street windows. The black and white 2-D animals are displayed against richly decorated home-scenes surrounded by an assortment of gifts. Cheeky monkeys are seen swinging from the ceiling, guffawing elephants sit at the head of dinner tables and lions relax by the fireside.

The store's central atrium features a dramatic levitating hot air balloon that is visible from



Liberty London unveils their 2018 Christmas Windows each balcony. Adorned in the Christmas print, the 2-D animals scurry around the store, filling the balloon's basket with gifts. Preserved green furs and Christmas trees dressed with eucalyptus sit alongside oversized wreaths have been created to create an immersive sensory experience, drawing inspiration from fragrant winter forests.



Customers can enjoy The 'Liberty Christmas' print via an array of limited edition exclusive products in our Liberty silk and signature Tana Lawn Cotton. Liberty London silk scarves, pyjamas, bow ties and ties will be available for adults, whilst children can enjoy shirts, dresses, bibs and Christmas stockings in our printed silk-like cotton. The Liberty community will also be able to add colour to the story, with the 'Christmas at Liberty' colouring book, published by Harper Collins.



A LIBERTY CHRISTMAS

7 poems by Gabrielle Djanogly

A LIBERTY CHRISTMAS

Ship's timbers gave us Liberty, In nineteen
twenty-four.

An ark of vast discovery, With treasure on
every floor.

There's magic in them salty beams, Carved
animals wake at night –

A ravenous bear, a frog on the stair And a
fair-feathered owl in flight!

A flurry of paws set the Christmas scene,
Under a starry glow.

And festive cheer swells up to the roof, Where
the sails of the Mayflower blow.

THE OWL

I've never liked the rain or snow, I'm
frightened of the dark.

It's why I'm perched at Liberty And not at
Regents Park!

The third floor suits me to a tee, There's space
to stretch my wings. And every year with
Christmas near, The stars are hung on strings!

THE FROG

It's true I'm not the fairest, The mirrors all
agree,

But when I wear my paper crown I'm happy
as can be.

Though I confess a lurking fear, A tale that
makes me wince –

A kiss can turn cold blood to hot And make a
frog a prince!

So I propose a simple rule, To keep my figure
fair:

**NO MISTELTOE AT LIBERTY – NO
KISSING ON THE STAIR!**

THE ELEPHANT

I'm piling presents to the roof, One trunk-full
at a time.

The timbers shake beneath my weight, The
stairs creak as I climb.

A wish list of discoveries, Surprises by the
ton,

Tusk-loaded boxes tied with bows, A gift for
everyone!

THE BEAR

I've cravings for the finest foods, The belly of
a beast.

I'm sneaking through the atrium, To pick my
midnight feast!

A greedy paw of Christmas pud, A chocolate
coin – or two,

I'll eat my fill of hamper treats, But leave a
bite for you!

THE MONKEY

Who pulled the Liberty crackers? And
tangled the lights on the tree?

Who bowled a strike with the baubles?

I promise that it wasn't me!

Who swung trapeze on the tinsel? And
danced on the beams in a hat? Who left a
trail, with a glittery tail?

I swear I would never do that!

THE LION

My orders rumble through wood panelled
halls, At Christmas I'm so highly strung!

I'm most unimpressed that the windows aren't
dressed And not one decoration is hung!

Now fetch me that box full of stockings! Then
find me a wreath for the door! All paws on
deck for a fairy light check

And a roaring success in the store!





Not more decorating!

Christmas comes around so quickly, I hear you say. As with many Visual Merchandisers, by the time it comes to decorating your own house for Christmas you are tired of seeing Christmas. And how many times have people said to you "You must dress your house so beautifully at Christmas?"

You make the trip into the attic to dig out those decorations that you may have had for several years but feel you need to give your house a new look for 2018.

As we all know a good Visual Merchandiser can turn their hand to anything, or rather create something out of nothing.

Here are some Festive ideas to give your house that talking point with friends and neighbours. Ditch the Christmas tree this year and make a Festive Tailors Dummy as a focal point to any room. Finish off with Christmas floral arrangements, not forgetting the stairs which are a feature in any hallway.



You can still remain in the Festive spirit after Christmas lunch, while you do the dishes!



In the same week as visiting Hertford Regional College in Ware in October, our Chairman gave a talk to the 1st Year Visual Merchandising Students at **The London College of Fashion**. They enjoyed the presentation about working in the VM industry and about The British Display



Our recently elected Chairman, Iain Kimmins, had the opportunity to visit **Hertford Regional College** in Ware in October. This was a great opportunity to give a presentation to the 1st Year Visual Merchandising Students about the working in the VM industry and to give them a talk about The British Display Society and the benefits of joining.

The students were proud to show their merchandise handling skills. Working with merchandise and props from their store room, this was good experience at product styling/groupings. Excellent work from the students who were only 6 weeks into their course.





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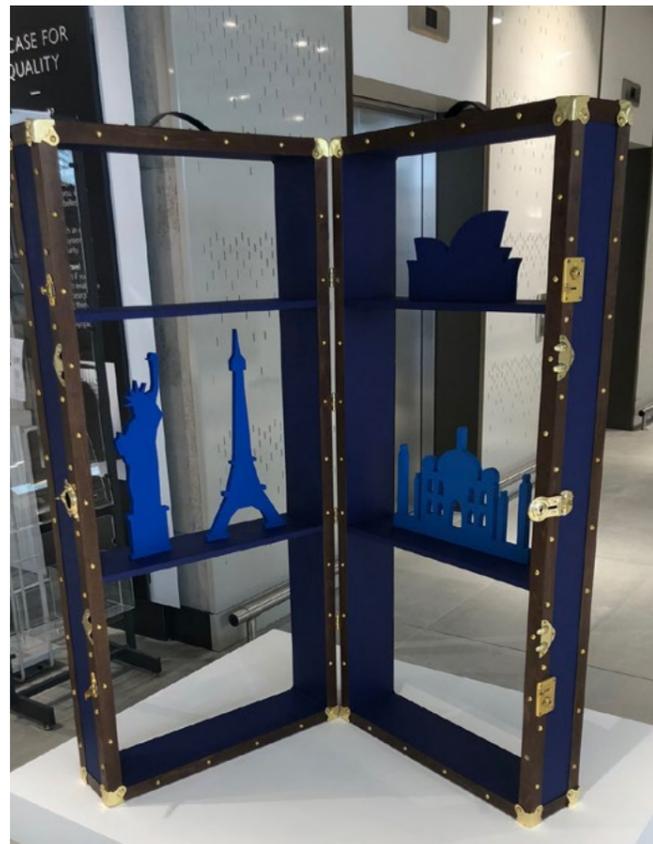
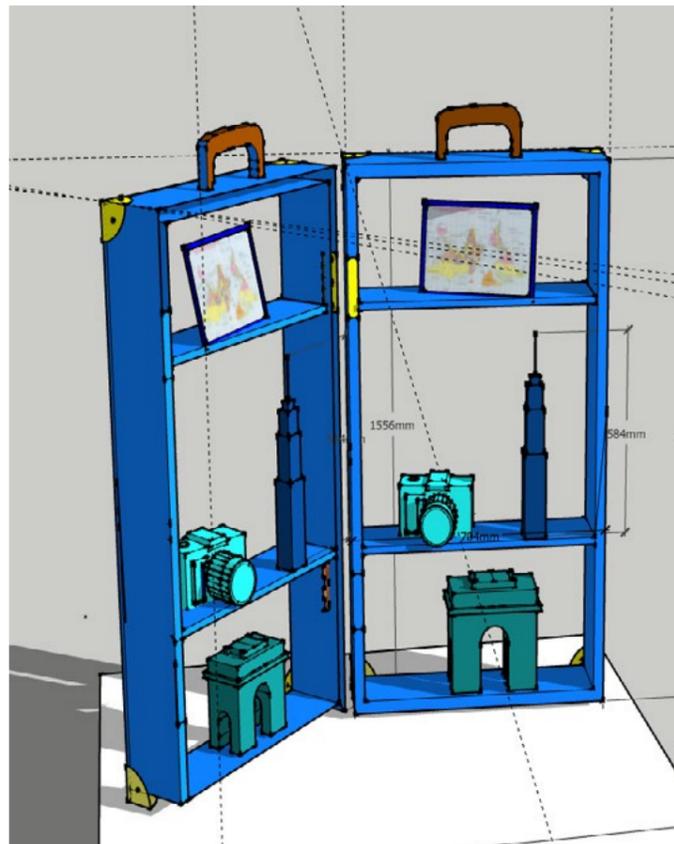
store props for the new John Lewis Cheltenham store

MAKE-it specialise in design, fabrication and installation of bespoke creative projects including; hand crafted props, visual mechanise design, art fabrication and window display management. Richard Graham, founder and creative force behind Make-it tells us about a recent project.

We recently worked on an exciting project with John Lewis for their new store opening in Cheltenham. We designed, fabricated and installed several in-store props for the launch. Working in the fridge and freezer areas we made hundreds of geometric shapes in different sizes to create a stylish yet striking back drop for products.

Elements of the brief cited the River Chelt so we used a palette of blue and grey tones throughout. In the travel goods area, we designed, laser cut and sprayed iconic buildings using the same colours. We built a vintage style oversized trunk to create a shelving unit and fun freestanding prop for the luggage area.

'it looks really good!' Karen Pugh , VM Concept team @ John Lewis



Visual Merchandising

Visual Merchandising is still a very unknown term for many, although it has been in the retail industry for decades. Visual Merchandising is a commercial presentation of products, it is a silent salesperson that attracts the customer to explore the range, eases shopping and inspires the customer. Visual Merchandising is one of the most important customer service and sales promotion tools in the online and offline store. Many are investing in marketing and acquiring new customers in social media, talking about multi-channel and building marketing funnels. However, very often, marketing agencies forget the role of the store as a part of this multi-channel client path. Retail consultants and professionals are talking a lot about the importance of experiences, Visual Merchandising is the key component in creating experiences, using VM tactics it is possible to build an entertaining AND commercial store environment for the customer.

However, as it is with any business activity, one must measure the productivity of each activity performed. The same goes for Visual Merchandising. The productivity and functionality of Visual Merchandising must be measured to be able to constantly develop it. I teach Visual Merchandising students and retailers, how to measure the effectiveness and profitability of Visual Merchandising, how it affects the productivity and sales.

Properly implemented Visual Merchandising can double sales, how?

The effect of Visual Merchandising on increasing the sales is fairly easy to measure. It is enough to have basic indicators such as the Basket Size and Hit Rate (shop conversion). The purpose of the in-store displays are to inspire the customer and to ease the purchasing, ie one



EXAMPLE STORE:

TURNOVER:
200 000 € / YEAR
HIT RATE: 20%
BS: 25 €

Number of sales: 8 000
Store visitors: 40 000

of the most important aspects of Visual Merchandising is to increase the value and quantity of the shopping cart as well as the Hit Rate. This naturally plays a big role in properly budgeted and planned purchases, so

that the Visual Merchandiser has the right products at the right time in the store.

Let's look at the example calculations to see how increasing the Hit Rate and Basket Size effects on revenue growth. The example company's annual turnover is 200,000 euros. Hit rate is 20% and BS 25 euros. This means that the store has annually 40,000 potential and 8,000 paying customers.

According to surveys, about 10% of passers-by enters the shop (Visual Merchandisers Toolbox, 2009, Annika Hirvi & Sanne Nyholm). Thus, 400,000 people passes-by our example store over the year. The wise merchant would decide to lay down on a tidy facade as well as commercial and impressive window displays.

ON AVERAGE 10% OF THE PASSERBY ENTERS THE STORE
(ANNIKA HIRVI VISUAL MERCHANDISER)

There is 400 000 potential customers passing by our example store.



What is the increase in sales if 1% more visitors enters the store?

How much would sales be increased if attractive windows and facades would have 11% passers-by, that is, 1% more passers-by to get into the store? With 20% Hit Rate, it means 44,000 potential customers and 8,800 paying customers. Net sales would increase by 20,000 euros, it means 10% growth.

IF 11% OF PARSSERBY WOULD ENTER THE STORE, HIT RATE AND BS STAYING THE SAME 20% AND 25€



11% x 400 000 = 44 000 POTENTIAL CUSTOMERS
20% x 44 000 = 8 800 PAYING CUSTOMERS
TURNOVER:
25€ x 8 800 = 220 000 EUROS



How much more would the retailer earn by increasing the Hit Rate by just 5%?

What would be the increase in sales if the merchant decided to focus on increasing the Hit Rate alone by five percent. The number of visitors would be 10% and a shopping cart worth 25 euros. The facade and the display windows would not be changed, the shopkeeper would only look at the visual appearance of the store, presenting sets, having good add-on products, planned themes and campaigns, without forgetting great customer service. With these, Hit Rate would be raised from 20% to 25%. The result would be 10,000 paying customers, with a 25 euro BS, turnover would increase by 50,000 euros! This is a 25% increase.

TARGET HIT RATE 25%
BS SAME 25€ VISITORS SAME 40 000



25% x 40 000 = 10 000 PAYING CUSTOMERS
TURNOVER:
25€ x 10 000 = 250 000 EUROS



What is the impact on sales if the value of Shopping Cart is increased by 10 euros?

The importance of the add-on products and connection products is undeniable in increasing the value and turnover of the shopping cart. For example, our merchant will decide to focus only on increasing the value of the shopping cart by 10 euros, Hit Rate and the number of visitors will not change. Auxiliary sales require that the merchant has the right kind of connection products that can be used to build commercial and attractive displays. The additional sales of ten euros will increase net sales by 80,000 euros, which means 40% growth.

TARGET BS 35€
HIT RATE 20% STORE VISITORS 40 000
NUMBER OF SALES 8 000



TURNOVER:
35€ x 8 000 = 280 000 EUROS



Properly implemented Visual Merchandising can double sales!

What would be the impact on sales if a merchant decided to raise all of the above figures, that is, the number of

visitors 1%, Hit Rate 5% and Shopping Cart Value 10 euros? Net sales would be almost doubled, if you were to raise figures by investing in really appealing window displays, an excellent visual look and merchandising at the store. Of course not forgetting significant customer

TARGET BS 35€
HIT RATE 25% VISITORS 11% (44 000) OF PASSERBY



25% x 44 000 = 11 000 PAYING CUSTOMERS
TURNOVER:
35€ x 11 000 = 385 000 EUROS



service! 11% of passers-by to the store means 44,000 visitors a year, which means with 25% Hit Rate 11,000 paying customers. With a BS of 35 euros, the turnover would be 185,000 euros more, or 92.5% growth!

This is a simplified example, and retail is not simple. You have to know your customers and be careful with purchasing and inventory management. But, by using regularly Visual Merchandising services in the store the retailer might be able to raise it sales. So all of the retailers should think about creating a marketing budget from where one part is reserved for Visual Merchandising. It is an investment that will definitely pay for itself.



Anna Juusela, a Finnish "Retail Whisperer" Teaches Visual Merchandisers on how to calculate and measure the effectiveness of VM and ecommerce merchandising, and lectures for retailers about profitable VM online/offline, purchase planning and stock control. Her company Yanca Oy Ltd offers services for small and medium-sized retail companies in the field of VM online and offline, purchase planning, stock management and financial administration. She also is a founder of Retail Tips by Yanca, a Website that shares interesting retail related information, and blog articles about VM. Anna is also an Associate Member of British Display Society.

Images: ©Yanca Oy Ltd

VERO MODA

With more than 25 years 'hands-on' upon international market experience, Nuno Rosa is a highly tenacious and solution-driven business leader



with work achieved in 3 Continents. Adaptable, self-driven, self-managed, partnership oriented and process-driven, he has been privileged to work with some of the most iconic global brands. Nuno Rosa has a strong understanding of brand DNA, visual brand presentation, bespoke press day's setups, creative windows concept's, furniture store layout and overall displays, planogram implementation, product display, fashion styling, trends and visual concept strategy with the ability to translate that creatively and drive business performance across multi -site channels globally.

VERO MODA AW18 will have several apparel collections that reflect the spirit of the Fashion trends for the season, with clean silhouette cuts and sex lines that enhance the body with different textures and prints.



The 1st Group are titled Ebony Ivory (black & whites) and Amber Sapphire (In-house design ephemeral print with touches of yellow and blue)

EBONY IVORY - When ebony and ivory are laid together, its perfect harmony. This collection explores the time an immemorial classic combination of the contrasting black and white in clean sartorial shapes and detail oriented range with cord adorned.(TONAL CORD EMBROIDERY • COLOR BLOCKING • LUXE TAILORING)

AMBER SAPPHIRE - This collection is inspired by precious gems. Mined gems are in crude asymmetry

and that's how the silhouettes will follow. the garments will be dressy and flowy (JEWEL TONES • BOLD OPPULANCE • TAILORING)



For this 1st group of bespoke apparel collections, we create a window concept that reflects the essence of a musical score that has an authentic DNA of black and white embedded and the same scheme would rotate with this two Fashion Collections

32 Selected stores of VERO MODA and SIS have received these collections and will also get the remaining ones that have been planned for this season, with National Launch being scheduled for this month and by the end of November, that will be in line with the festive season



The window scheme that has been designed by myself, has the main function to highlight and enhance the collections designed by our Head of Design Mrs Nidhi Katarayia and along with an elegant collection of Black and White, a musical score takes the main stage in our windows.



The materials used on the music score is an acrylic base printed with a flowy design with music notes, given a movement on a static ambience along with our mannequins. The support structure is a metal stand that carries the music score at an eye level. The treble clef has been enlarged adding drama and a higher visual impact on all customers that behold our windows giving them a clear understanding that we are on for musical festival, with elegance and glamour as the same is clearly visible by the collections in display in the mannequins



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Taking into consideration that our windows floors have a grey and darker flooring I've added a simple white base of white tiles, that can be assembled in all our stores no matter what window size they have to obtain a stronger highlight of the full window and adding value to the full composition

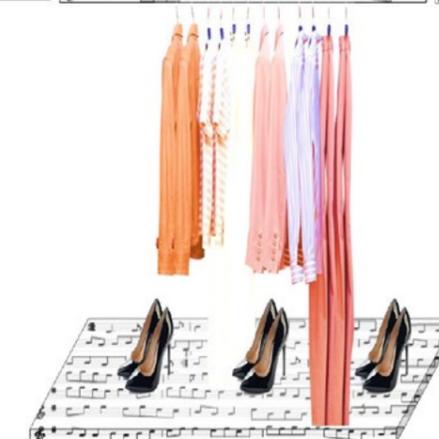
To identify the Marquee collection among the different windows and main collection of VERO MODA, an acrylic logo has been added on the floor base with an oblique direction in black and gold

To finalize and frame the display area, a black border in acrylic has been added for EBONY IVORY and a blue for AMBER SAPPHIRE .

Instore display

Cover paper shelves have been added with a print of a music score, so customers could identify the collection in display and relate for what they have seen in the windows.

3D single music notes in acrylic along with the standing brand logo, were added to give some animation for the boutique layout wall display that we created.



The 1718 Silk Patchwork Coverlet

Three hundred years ago this amazing piece of patchwork was finished. Visually stunning, technically accomplished and today recognised as internationally significant in the history of patchwork and quilting. It is one of the oldest known dated British patchworks in existence today. It is a truly inspirational piece with its complex shapes, individual blocks and wonderful silks – and even more remarkable when you realise this was hand-made 300 years ago before the invention of the tools that make sewing so much easier today.



For those of you who are unfamiliar with quilting terms, a Quilt has three layers, and a Coverlet has two. The precious Coverlet measures 67in x 73in (yes, the quilting world still works in inches to this day!). It is constructed of 182 silk blocks, incorporating 69 different designs, and the backing is made from patches of recycled linen. This method of mosaic patchwork, also known as English Paper Piecing -EPP, is the technique of folding fabric over paper templates to keep the fabric in shape as it is hand sewn together.

The blocks give a clue to the maker's life and things that were familiar to her, including images of swans, dogs, cat, hearts, hens, flowers, fleurs-de-lys, acorns and even an archery target.

So who made it? Finding clues to the identity of the maker is compelling, all we know is the 'E H' embroidered on the Coverlet together with the with the date of completion - 1718. Incredibly, soft X-Rays

carried out by the Department of Archaeological Studies and University of Bradford, have exposed 300-year-old text on the paper templates beneath the silks referring to Lord Haversham's speech in 1707. Suddenly we question how this speech came to be in the Quilter's possession and did she have views on the union between England and Scotland? They also found papers in, typical 17th century style writing, which appear to be from accounts recording payments. Who said recycling was new!

The Quilters' Guild bought the Coverlet at auction on 2000. Before that, it was in the possession of the Brown Family in Aldebourne, Wiltshire. It has been lovingly restored and due to its age, is only displayed on very special occasions. Normally it is kept in controlled conditions to prevent further decay and displaying it brings more challenges than other pieces in The Quilters' Guild Collection. The Quilters' Guild Curator, Heather Audin, along with the Collections Committee, are tasked with carefully considering the risks and benefits for every location

for display. At traditional museums these can be easier to address compared to an event such as the 2018 Festival of Quilts at the NEC Birmingham where I was fortunate to see the Coverlet exhibition myself. It was exhibited in an enclosed gallery, in a specially built glass case, with controlled lighting, heat and air conditions. The area had a controlled entrance and exit to ensure optimum viewing for all visitors and there were many boards giving facts and information about the Coverlet to look at whilst you were queuing! And yes, the festival of Quilts attracts people from all over the world – thousands queued to see it.

The Coverlet has inspired so many groups to create their own version, recording familiar things in their lives. And 2nd year students at York St John University collaborated with the Quilters' Guild to use the Coverlet as source material in their Illustration



The 1718 Silk Patchwork Coverlet

degree. Their work was also displayed at the 2018 festival of Quilts – such a great opportunity for these students.

So when you next work on a display, just think of all the preparation, problems with conservation and the actual display of this object that the Quilters' Guild had to overcome. But they did, and it was an excellent exhibition.

But most of all – never forget to name your work. I'm convinced 'EH' could never have imagined that her work would become a national treasure

and such an important piece in textile history. I feel privileged, as a member of the Quilters' Guild, to see it on this occasion and be associated with so many talented quilters. Next time it is on display, its well worth a visit – particularly as you now know how many artists this Coverlet has inspired!

Elaine Fisher HONS ABDS

PHOTOS FROM TODAY'S QUILTER 300TH ANNIVERSARY SUPPLEMENT

Future Proof Retail - Visual Merchandising

The last major shakeup in the retail display world was in the early 80's when there was a severe global economic recession. Window display artists were no longer accountable just for the windows but, also absorbed the responsibility for merchandising the shop floor. That is when our industry name changed to Visual Merchandising (VM).

Personally, I am a great believer in change. It makes us realise that we need to think and react differently in order to survive before we come too complacent. Not only that but it forces us to keep learning and problem solving using new tools and resources.

The world VM is facing another change which will make us relevant in the retail work place (just like it did in the 80's) and that's to be Omnichannel Visual Merchandisers (OVMs). Online shopping in 2018 is predicted to reach a staggering \$1.5 trillion in annual sales to business to customer ecommerce worldwide. However, as the market catches up to meet demand, growth will level out, ultimately hovering around \$2.5 trillion mark.

OVM skills now need to go beyond the traditional stores and retail touchpoints. OVMs need to understand how the customer's visual journey will start and end whilst maintaining the brand's identity.

I appreciate other retail departments may find VM a dark art. How we make decisions may be based on our own formulas and methods which have no financial basis. But, as we become more analytical we can start homing in on the true numbers which I am sure the accountants will welcome!

Here are my top three suggestions to staying future proof in the world of OVM

Data

Customers who shop online can be tracked to which page they visited, on which device and for how long. But, is the page layout easy to navigate and does the search option drill deep enough so

that the browsing experience is faster? OVM should be part of the online team. We can add to the business by;

- Suggesting where add on sales should be positioned in relation to the key products to generate impulse buying.
- Style the merchandise in a similar way to instore for a consistent look across the brand.
- Advise on the product placement on the pages. Should it be the focal point, in balance and in harmony or off centred or have space around it so, that the merchandise can breathe with less clutter around it.

Store layouts and fixtures are part of our top five priorities that we take into consideration on a regular basis. To move the shop floor fixtures around breaks up the monotony for staff and customers alike and it gives products the opportunity to shine.

Using traffic counting technology to follow customers' movements around the store will assist VM (for example) in the following:

- Where the stock should be position during it's life cycle?
- Location of fixtures for ease of use?
- Do price points have an effect on the location of products on the shop floor?

If a retailer opens a new store and starts planning the fixtures' layout, there is now a wealth of data, produced over time from existing stores to maximise sales per metre.

Storytelling

Most people like a good, interesting story. Many brands focus on brand heritage but, how about these ideas....

- Talk about the people behind the product.
- The sales person's journey from being recruitment, through customer training to day to day life on the shop floor.
- What happens to the product once it has been bought, and what impact/benefits has it had on the customer's daily life?

How can you as a retailer make an emotional connection with the customers?

This tale can be told through window displays, internal signage, digital displays in changing rooms, e-commerce sites and flash media. Call centres and sales personnel can relay the same story.

Visuals

83% of human information is obtained visually. In order to take full advantage, the use of high-definition (HD) photography means customers can zoom in, rotate the product and inspect every detail when they are shopping online. This should help reduce the return rate and lower operational costs.

Internally the OVM can share their vision of how the shop floor will look by using these images.

In summary, OVMs need to be better at analysing numbers. However applying classic visual merchandising principles to omnichannel presence, and lead to an increased in-store and e-commerce sales.



Clair Stuart-Menteth
CEO & Founder - Sticky Red

Clair Stuart-Menteth is the founder of Sticky Red which was established started in 2009 and is a Visual Merchandising business assisting SME to large retailers within the Middle East region. Clair studied Visual Merchandising with the British Display Society in England. Her first position was with Harrods in London where she spent 5 years handing a wide variety of merchandising and her last position was managing the front windows. Clair moved to the Middle East in 2004 and had worked with a variety of retailers. In 2017 Clair was made a Fellow of the Society from the British Display Society.

Paris Tsoulfas

Display and Presentation Solutions



Annabel's in Berkeley Square, Mayfair, London



Housed in a Grade-I-listed Georgian townhouse at 46 Berkeley Square in Mayfair, this elegant private club with starlit dance floor for the famous, the dressed-up and the well-heeled. This enormous club spreads over four floors covers an area of over 26,000 square feet. There are restaurants, bars, private dining rooms, a garden terrace, a cigar salon and even a spa.

For Christmas the frontage to this townhouse is dressed out resplendently with garland, red baubles and wrapped gift boxes, complete with candy cane's over the main entrance.

This is certainly a stunning installation and creates that 'wow' factor in Berkeley Square.



St Christopher's Place, Oxford Street, London



Next time you walk down St Christopher's Place, look up and see the stunning Christmas lights. The Piazza and the surrounding streets just off Oxford Street are lit up by 14 glittering free-spirited figures, dressed in shimmering snowflakes. Designed by James Glancy Design, these reflective, spherical Christmas lights with suspended mannequins certainly give impact.

Fortnum & Mason at The Royal Exchange



Fortnum & Mason are proud to open up our newest outpost at one of the world's most iconic centres of trade, The Royal Exchange. First founded in 1571 and opened by Queen Elizabeth I, The Royal Exchange has almost a century and a half on us, although over its long history, it has had the misfortune to burn down not once, but twice. The magnificent building as it stands today was re-opened in 1844 by Queen Victoria.

Along with the new store, The Royal Exchange's majestic central courtyard welcomes guests somewhere very special: The Fortnum's Bar & Restaurant, where breakfast, lunch, and dinner will be served. Guests in the courtyard's stunning al-fresco style surroundings can enjoy produce fresh from our famous Food Halls, including caviar, shellfish, and smoked salmon – hand-carved at the bar counter – along with light, raw, and vegan offerings. Food is served alongside an extensive and curated wine and Champagne list.



Mount Street in Mayfair

Christmas has certainly arrived in Mount Street in Mayfair as you walk along this well appointed road. Whether you are browsing the boutiques, buying some gorgeous food from The Mount Street Deli or enjoying a coffee at Scotts while enjoying a spot of people or car watching, you cannot miss the sumptuous garlands on the exterior of these businesses. From real foliage garlands with berries, and eucalyptus to colour blocked baubles on the garland over the door way at the local estate agents. Here are just a few examples of how stunning this little road is.





ANN  ENGLISH
CREATE INTRIGUE

The Hand Dyed Shoe Co. Pop-up Shop Wins Awards

Ann English ABDS, Creative Consultant at Create Intrigue, first met Simon Bourne when he was looking to grow The Hand Dyed Shoe Company, whilst working full time in his retail management position. He wanted to create a unique brand experience and needed a plan of how to turn his ideas into reality.

Simon commissioned Ann's #IdeasMapping Programme to explore ideas, discuss possibilities and come up with creative solutions. This empowered and enabled Simon to gain clarity and focus to move forward with a clear vision and purpose. Everything was captured on an #IdeasMap which Simon framed as part of the company's history; proudly displaying it in the new premises, situated in the heart of the Ushaw Estate, he'd visualised during the process.

One critical area identified during #IdeasMapping was how Simon presents his brand, products and services; Simon's mission is to change the way the world buys shoes. To achieve this he has developed a unique experience, where customers are able to design and customise the perfect pair of bespoke handmade men's leather shoes.

In addition to offering a personalised visit to The Hand Dyed Shoe Company near Durham, or ordering via the online design tool, it was decided that an effective way to deliver this experience, engage with customers and build brand awareness, was through the use of pop-up shops.

With several exhibitions and events booked in the run up to Christmas to launch the new ultimate gift vouchers, Simon utilised Ann's professional skills, knowledge and over thirty year's visual merchandising experience to build a pop-up display that creates intrigue.

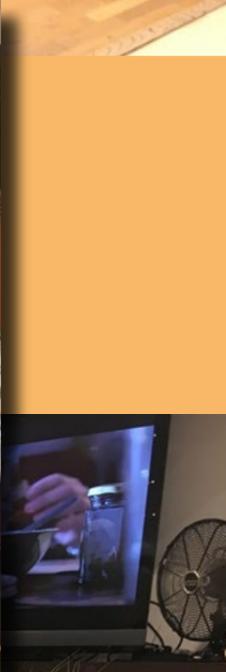
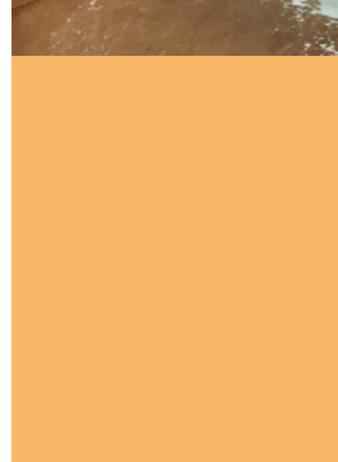
The Hand Dyed Shoe Company's pop-up shop certainly attracted attention with live demonstrations that engaged visitors and generated sales. This successful collaboration was highlighted when the company won best stand out of 268 pop-up shops at Living North's Christmas Fair, the North East's biggest seasonal shopping event.

On the back of this and other awards the press began to show interest, with superbrand, House of Fraser, inviting Simon into their stores for short terms expos. As well as taking the Hand Dyed Shoe Company experience to Shoreditch, London before securing permanent residency.

The pop-up shop strategy has proven to be successful for retailers looking to extend the experiential marketing strategy and introduce new products. This is something Simon is keen to explore in 2019 with other major department store's creative teams.



Find out more about The Hand Dyed Shoe Company at www.handdyedshoeco.com and Ann English ABDS at www.annenglish.co.uk



Cape Union Mart Group

The Cape Union Mart Group is based in the coastal city of Cape Town in South Africa and currently houses five major retail chains which includes outdoor, footwear, fashion, kidswear and homeware stores, as well as a corporate wear uniform division.

The fashion division consists of, amongst others, Old Khaki, an aspirational fashion brand, and Poetry, a lifestyle concept store for women. Currently, Old Khaki and Poetry have stores across South Africa and neighbouring African countries, including Namibia and Botswana.

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Nicola's time spent as the Visual Merchandiser for local and international luxury fashion retailers has taught her that that simplicity, patience and compassion is key to making it as a creative in this cut-throat industry.

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Annamé's most recent window design for Poetry was inspired by the lifestyle brand's festive campaign, called Festive Streets. This campaign narrative is based on the age-old tradition of family and friends coming together to spend precious time with one another.

As the South African Festive Season also falls within the summer season, families often feast outside under trees, beautifully decorated with handmade decorations like bunting, balloons and of course, tassels.

Anname opted for tassels as the main window decoration as these can be made to look lush and gorgeous, with just enough of a handmade feel to give the display an organic feel.

The tassels were handmade by a local craftswoman



and her lovely team of ladies from surrounding areas.

At the end of all campaign, the displays are donated to schools, orphanages and children's hospitals to brighten their days.

Tiffany George, 28 Cape Union Mart Creative Visual Merchandiser

Born and bred in the mother city of Cape Town, Tiffany is a no nonsense straight to the point hard working millennial. It takes a specific creative to drive a technical brand when it comes to window displays and Tiffany fits the bill.

Tiffany graduated with a diploma in Business management from Rosebank College in Cape Town, to broaden her knowledge of the retail industry, she found herself shifting towards merchandising and consumer behaviour which naturally added to her knowledge for the business and technical side of what she was about to venture into.

The objective for the Cape Union Mart Festive window was to create a gift and gadget destination through a collaboration with Green Pop Foundation, the window creative was built around the "making a greener future initiative".

She finds her inspiration through creating an impactful display with the selected product category and communicating the technical aspect to the consumer creating a look and feel that will capture your attention for the famous 3 seconds.

Caroline Bam 40 Keedo Creative Visual Merchandiser

Caroline was born and bred in the Mother City, Cape Town, and happily still calls this beautiful city home. Sharing her life with a boisterous 6 year old son assists with gaining knowledge of what appeals to children, thereby giving her some fun ideas for window concepts for the children's brand. A background in Interior Design as well as a natural artistic flair also played a huge role in getting her where she is today. Many childhood weekends were spent



creating plays with the neighbourhood children, along with the set-up of the stage and décor, boosting her creativity along the way.

The Keedo Festive range, Swan Lake under the Stars, has been brought to life with beautiful props, made by local businesses, ensuring that Keedo remains true to their ethos of job creation and giving back to the community. As this is a kiddies brand, at back of mind when creating the windows needs to be the thought – will this appeal to children and encourage them to want to come into our store?

The little mannequin appears to reach for the stars by climbing up a wooden rope ladder, while a beautiful Star Light adds some additional light to this window, tying in with the Festive season. A gorgeous Swan, complete with sparkling crown and eyelashes, brings the print to life.



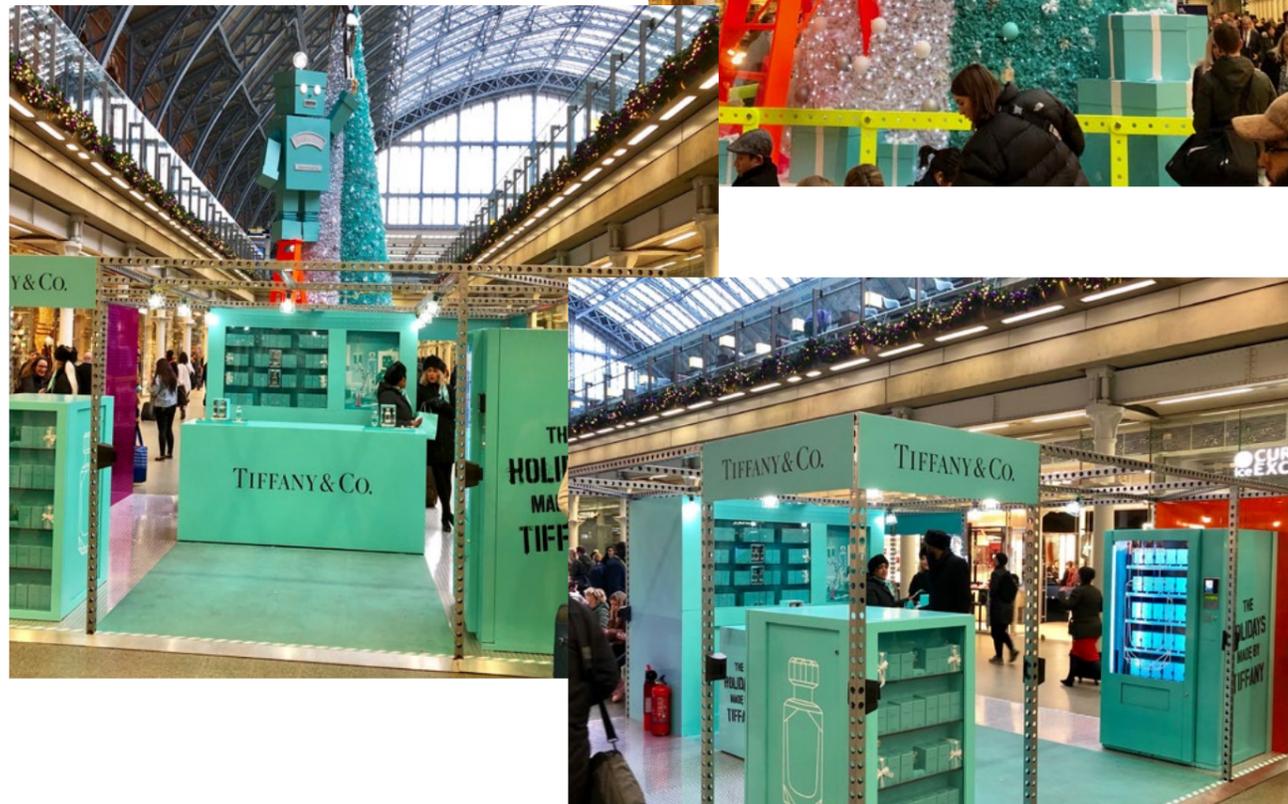
A 43ft Christmas tree, scented with Tiffany & Co.'s Signature Eau de Parfum fragrance, takes centre stage at London St Pancras International

The innovative tree design brings to life the magic of Tiffany's holiday advertising campaign, 'The Holidays Made by Tiffany'.

Commuters will be able to see the holiday hero, set against the backdrop of a whimsical holiday construction scene, and standing atop a 17-foot animatronic robot constructed from Tiffany Blue Boxes, helping to put the finishing touches on the tree.

All in all the tree includes 600 Tiffany & Co. perfume bottle replicas, 600 hand crafted paper Iris flowers, 600 elegantly designed white, silver and Tiffany Blue baubles; a 17ft mechanical robot brought to life via animatronics; and a 4ft Tiffany fragrance bottle, which serves as the tree topper.

In front of the Christmas Tree is the Tiffany Pop-Up Shop where you can buy their perfume or just collect a free sample as you pass by.



NORTHBANKS

As we approach the end of the year, we reflect upon the challenges and changes that appear to threaten retail. From a VM point of view, we want to see retail, in any form, continue to be visually stimulating, engaging and use VM effectively.

'Experiential marketing' seems to be a new buzz word but in my opinion, VM is the oldest profession. Whatever and whenever we wanted to sell something, it has always been in our nature to entice the buyer, make it look good, get them to choose us over another. Look at a street market anywhere in the world and you'll see the basics of VM going on.

It has now become easy and commonplace to shop in a very different way, without direct contact with the seller. We have new ways to gather information. Decisions are made where and when we want. Boundaries are blurring. It is harder for independent brands and shops to stand out and be noticed. Mega brands and online retailers seem to be taking over but humans have an intrinsic independent and rebellious spirit and love to explore and discover. The digital world seems to make things easy but lacks the personal touch, which in the end, we all crave. VM is the 'manifestor' of physical product interaction, the vital link in the chain from design board to shopping bag (or delivery box).

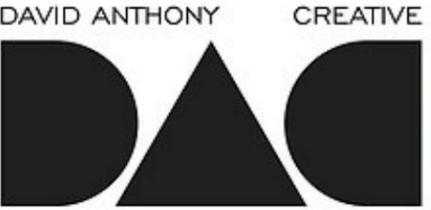
Old models of retail are disappearing fast, which is leaving high streets with empty shops but as with this change, opportunities are born.

Northbanks works with brands to help them get their foothold or increase their presence on the high street / department stores and are a new breed of retail design service provider. Experienced, capable and flexible, Northbanks pools talent when required to suit the client's needs and keep costs down. Retail is changing rapidly and requires a nimble agency to stay ahead. We're branching out from designing, manufacturing and installing retail fixtures, furniture and environments, and in particular we are excited by the 'pop-up' trend, which was said to be the future of retail and now it has arrived for good. It's amazing the impact short-term customer experiences can have in creating long-term lasting impressions with customers.

We work with both large and smaller brands and in particular, with independent or emerging brands who need help in building their retail brand identity or for established brands that need to communicate new products. We are about the manifestation of their physical presence. From finding a temporary location to providing bespoke fixturing, lighting, VM, logistics, install / de-rigging and nomadic pop-up cycles, we offer a comprehensive retail service that ensures our client's physical retail experiences are successful in communicating their brand and driving sales, wherever they may happen.

John's background:

Nearly 30 years of experience over 3 continents including brands; Ralph Lauren, Levi's and Alfred Dunhill. John then moved to Shanghai and started his own Retail Consulting agency, Topro Shanghai and worked with start-up retail agency, Design Overlay and was a Professor of Visual Merchandising Mod'Art. Moving back John started his own brand, Bluehanded and joined Northbanks www.northbanks.co.uk and Save the High Street's Advisory Board www.savethehighstreet.org to share his retail experience with new brands and independent retailers so they have the advantages that VM can bring to the retail landscape.



VISUAL MERCHANDISER | LONDON
CONSULTANCY | VISUAL MERCHANDISING
BRAND IDENTITY | STORE INTERIORS
PROP SOURCING | STYLING



AROUND TOWN ON Instagram



'HELLO I'M DAVID...I'LL MAKE YOUR SPACE LOOK GREAT, LET ME CAPTURE YOUR CUSTOMER... AND FOLLOW MY JOURNAL FOR INSPIRATIONAL STORIES, ARTY ADVENTURES AND CREATIVE IDEAS!'

CONSULTANCY
VISUAL MERCHANDISING
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I'm the Visual Merchandiser on [Modern Retail's editorial board](#)...an online resource for independent retailers.
This is an interview about my time in the industry, a catch up and my story about the VM & Display Show...
The INSPIRATION : [STORE SHOWCASE page](#) presents the best of London and beyond Brands and Stores!



MERCHANDISING & STORE LAYOUTS MADE EASY
I recently sat down with Soraya Lavery from Richmond & Wandsworth Foodies and Start Up in London to chat about Visual Merchandising for cafes and food retail.
You can watch the [YOU TUBE webinar HERE!](#)

ABOUT ME

I'm creative, spiritual, original and dynamic...I've been a Visual Merchandiser for 30 years and have always been before my time! I am London based although I began in Adelaide and Sydney, Australia. I'm well travelled throughout the UK, Europe, USA, Canada, Asia, Africa and Australia. I'm a Londoner at heart and love its energy, opportunity and creativity!

WHAT I'VE DONE

My former background is fashion and homewares where I learnt the art of Visual Merchandising and Styling... through department stores and boutiques into the world of independent theatre and cable television, I have a varied background and now freelance in the cafe, food and retail lifestyle sector and the world of fashion and homeware brands.

WHAT I DO

I create spaces and identify what's not working and how to make everything look great through the art of merchandising whilst maintaining brand values and ethics all with your customer profile in mind. I work from behind the scenes ensuring everything is in place along the customer journey from front of house. Let me help you capture your customer!

www.davidanthonycreative.com david@davidanthonycreative.com Mobile: 07814 820460



'David Anthony Creative has been working with new clients Crabtree & Evelyn a heritage beauty brand who are re-branding for a new young contemporary clientele, we recently set up a new concept store on Upper Street in Islington which will be home to their new product ranges and also an experience/ events space. We also had the privilege to work on Christmas installations with Amishi a fashion and accessories brand in Mayfair with baubles from DZD and Monica Vinader a jewellery brand alongside Saber Graphics installing garlands in four of their London stores'



Time for a change

Inspiration came from adapting the oversized 130cm high by 100cm wide original red retro clock that the gift wholesaler Heaven Sends sells to retailers. The clocks were adapted into a showcase by removing the clock face and recessing the back of the clock to allow room for dressing product, each clock decorated into a theme to support the product within.

The clocks became the showpiece and promoted the product that was on display inside, simple LED strip lighting attached inside to illuminate the display within.



These clocks have proved so successful that the company sold out of the actual clocks at the first presentation at Harrogate Gift Fair and The Spring Fair as wholesale buyers wanted to create the look and buy into the product, they have since sold out again after The Autumn fair and showroom presentations.

A simple contained display package that allows a prop to create attention wrapped round the product: supporting and giving the lifestyle that looks great in a window display or interior.

Janet Billings FBDS

MADE YOU LOOK!

One-Day practical workshop



For individuals or groups - at our place or yours

Let us show you the basic rules of Visual Display

York & London February 2019

www.madeyoulookmadeyoustare.co.uk

Take a look at this new paint!

Let me introduce a new, award winning spray paint that is perfect for the world of Visual Merchandising & Display! Easy to put on the glass & permanent until you want to remove it. You then apply a gel which breaks down the molecules & the paint starts to fall off! (see turquoise star) It's good for painting & re-painting props too without the build-up of layers, & because its removable you don't damage the original product. For example look at my boring white plate stand below which now disappears into the background - think of what else you could do with this paint!...including polystyrene!



ACTION PAINT



ACTION PAINT

For FREE carriage in the UK

Code: #RPBDS

(bespoke colours available)



MADE YOU LOOK!

Visual Display Training



CREATIVE DOWNLOAD

VISUAL MERCHANDISING CONSULTANCY



In this tough market, retailers need to create the right shopping environment that reflects their Brand to ensure that all important customer experience. From shop fronts to window displays to interior visual merchandising, product layout and focal points around the store, Creative Download will ensure that creativity is balanced with the commercial requirements of your business.



Create retail theatre for your customers

Give your customers an excellent and memorable shopping experience

Encourage the customers to shop, experiment and interact with the product



www.creative-download.co.uk
hello@creative-download.co.uk

Creative Download was launched by Iain Kimmins; a Visual Merchandising professional with an outstanding history in the industry. His career includes the department stores Harrods and Selfridges in London and Tangs in Singapore. He has also worked on projects in Shanghai, New York, Saudi Arabia, and Switzerland.



Iain is the Chairman of The British Display Society and regular gives lectures to our Visual Merchandising students together with awards at various events.

WINDOW CONCEPT & PRODUCT STYLING

COACHING & TEACHING

VISUAL MERCHANDISING

STORE SET UP & OPENINGS

RETAIL DESIGN

VISUAL MERCHANDISING MANUALS & GUIDELINES

EXHIBITION STAND PRODUCT STYLING

INTERNATIONAL WORK

PHOTOGRAPHIC STYLING



STRICTLY VISUAL display

Retail Display • Point of Sale • Exhibition display design • Creative design

Liz Johnston FBDS



Come in-store to receive 20% off a pair of trainers when you purchase a full priced pair of school shoes



07775 725435
liz@strictlyvisualdisplay.co.uk



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Student Corner - Q&As

1.

Question

I hate the look of sale windows, why do they always have to be overstocked and tacky? Are there any other ways to advertise reduced prices? *P.Hughes, Monmouth*

I know what you mean, a sea of large red and white tickets, the haphazard piles of tired merchandise. This look conveys a message that the general public recognise but if every other retailer in the surrounding area is doing it then you are not going to attract much attention. Another problem, at present, is that "sales" are promoted at all times of the year and occasionally, with some retailers, for the whole year. This takes the edge off of what was previously a twice yearly event that had an atmosphere of urgency and survival of the fittest bargain bagger about it.

You don't need to conform to the overstocked stereotype, you can rarely show all of the lines on offer anyway, so, providing that you get the message across in an eye-catching way this should be sufficient to tempt the customer inside where they can browse through the whole range of bargains.

Some examples of a different approach to 'the sale' that I have seen are enormous white T-shirts produced, one was enough to fill the whole window when mounted on a pole threaded through the arm holes. This was printed with the word Sale in red across the front which attracted attention from a distance. Another scheme was to print Sale in large letters on brown wrapping paper and to obscure the whole window with it, but this did look like the company might have closed down or had the shop-fitters on site. One of my favourites was a symmetric line of white gloss painted male mannequins wearing only small round red Sale discs to cover their embarrassment.

John Lewis, of course, don't have Sales, just the more subtle "Clearance Bargains". This often gets a greater reaction from the public as they know there will be more genuine reductions and less "seconds" and specially bought-in lines which de-value other retailers' Sales.

Highlighting one or two unbelievable reductions which will be "loss leaders" can often generate publicity and might even cause a return to that traditional Sale phenomenon of people camping on the pavement overnight before they fight to get in when the doors are flung open by your commissionaire sporting a red carnation.

2.

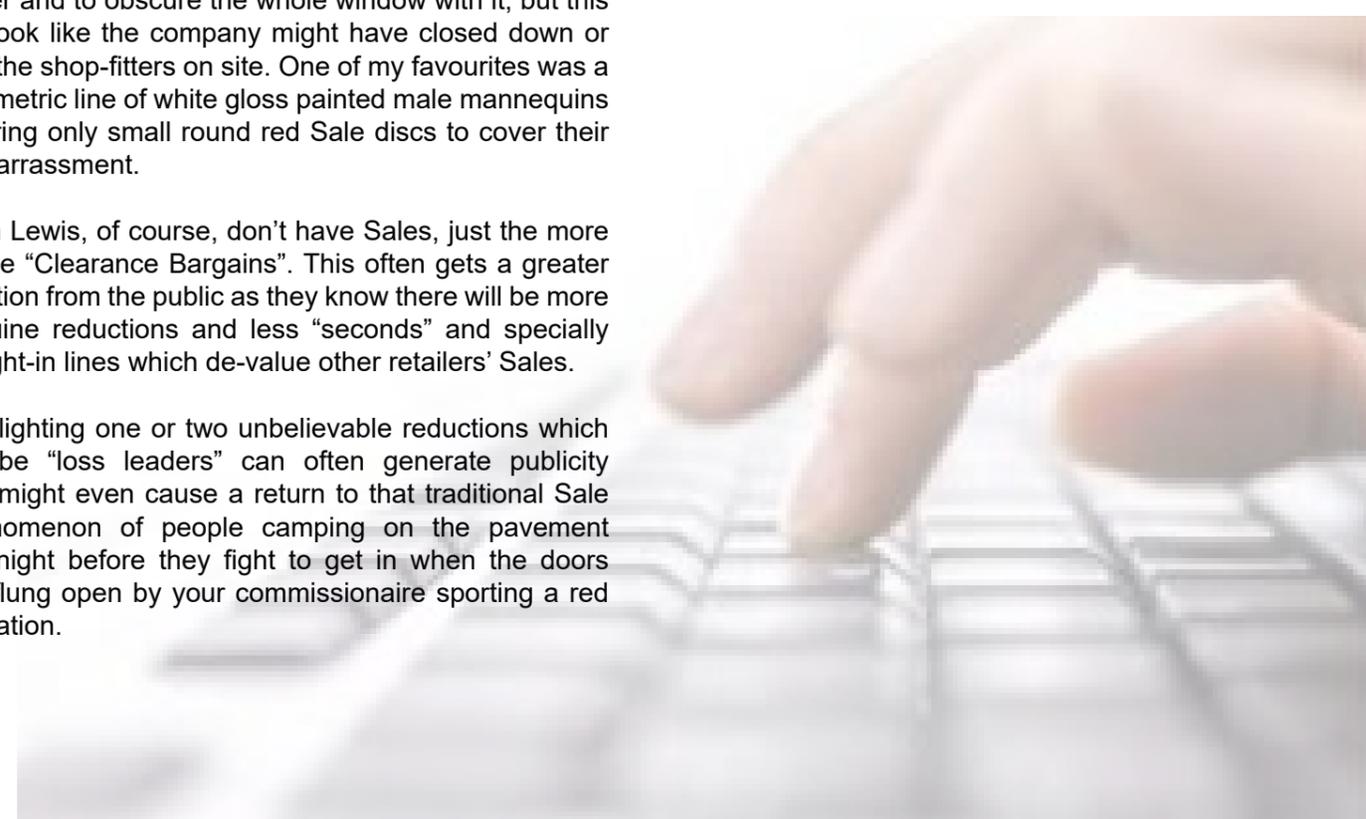
Question

I have noticed that some of the shops in our High Street don't include price tickets in their windows. Is this good practice or not? *S. Allen, Dunstable*

This has always been a grey area. I believe that Trading Standards require all items that are for sale in a window to show a price, but enforcement of this varies throughout the country. It is often judged on whether there might be cause for complaint or purely on the grounds of practicality. Imagine decorating a Christmas tree with decorations from stock and having to show a price on each one!

It is common practice for companies that sell merchandise for which price is not a vital selling point, not to include tickets. This is where the old saying "If you have to ask the price you probably can't afford it" comes from. In reality though, most people prefer to have an idea of the price range of the merchandise stocked before entering a shop as it prepares them for what to expect inside and whether they will feel comfortable shopping there.

I recommend a couple of general rules with which to work, large tickets mean large reductions and the higher the ticket is positioned within the display the lower tends to be the price.





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to the Visual Merchandising Industry

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Season's Greetings

