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## Display, a Tool of Selling

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DISPLAY, A TOOL OF SELLING

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A Thesis  
Presented to  
the Graduate Faculty  
Central Washington State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education

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by  
I. Cecil Terk  
August, 1969

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## TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION . . . . .	1
The Problem . . . . .	2
Statement of the problem . . . . .	2
Need for the study . . . . .	2
Delimitations of the Teaching Unit . . . . .	3
Definition of Terms . . . . .	3
Audio-visual material . . . . .	3
Display . . . . .	4
Elements of design . . . . .	4
Impulse buying . . . . .	4
Interior display . . . . .	4
Point-of-purchase display material . . . . .	4
Principles of design . . . . .	4
Self-selection . . . . .	5
Self-service . . . . .	5
Slides . . . . .	5
Still pictures . . . . .	5
Suggestive selling . . . . .	5
II. REVIEW OF LITERATURE . . . . .	6
Literature on the Use of Still Pictures in Education . . . . .	6

CHAPTER	PAGE
Literature on the Use of Teaching Units . . . . .	9
Literature on the Use of Display . . . . .	14
Literature Dealing with Audio-visual Studies	
Intended as Supplementary Teaching Aids . . . . .	29
III. THE PROCEDURE AND EVALUATION OF THE UNIT . . . . .	33
General Procedure . . . . .	33
Evaluation of the Unit . . . . .	34
IV. A TEACHING UNIT ON DISPLAY . . . . .	39
Introduction and Instructions to the Teacher . . . . .	39
Purpose and use . . . . .	39
Time . . . . .	40
Materials . . . . .	41
Preparation . . . . .	41
Overview and suggested learning . . . . .	42
Instructions for presenting unit . . . . .	43
Table of Contents . . . . .	43
Part A. The selling role . . . . .	43
Part B. The technical aspects of display . . . . .	44
Part C. Dressing and pinning a mannequin . . . . .	44
Slides and Dialogue . . . . .	45
Part A. The selling role . . . . .	45
Store exteriors . . . . .	45
Window displays . . . . .	47
Interior displays . . . . .	55

CHAPTER	PAGE
Part B. The technical aspects of display . . . .	68
The display workroom . . . . .	68
Display composition . . . . .	70
Part C. Dressing and pinning a mannequin . . . .	77
Discussion Questions . . . . .	80
Evaluation of the Students . . . . .	81
V. SUMMARY AND RECOMMENDATIONS . . . . .	83
Summary . . . . .	83
Recommendations . . . . .	87
BIBLIOGRAPHY . . . . .	88
APPENDIX A. A Guide for the Teaching Unit <u>Display, A</u> <u>Tool of Selling</u> . . . . .	93
APPENDIX B. Form for Evaluation of the Slide Presenta- tion <u>Display, A Tool of Selling</u> . . . . .	96
APPENDIX C. Frequency of Panel of Experts' Response to Slide Evaluation . . . . .	98
APPENDIX D. Frequency of 24 Distributive Education Students' Response to the Slide Presentation	101
APPENDIX E. Frequency of 20 Non-distributive Education Students' Response to the Slide Presenta- tion . . . . .	105



## CHAPTER I

### INTRODUCTION

Few retailers would question that the selling effort is becoming more complicated. The advent of self-service techniques, new fixtures, better lighting, late-store openings and consumer demand for convenience have all contributed to increasing competition among merchandisers.

In deciding on appropriate selling techniques, imaginative merchants have had to consider all aspects of the selling experience; including, appropriateness of decor, opportunities for display, originality in presentation, and the display fixture.

To provide dynamic business leaders, students of distributive education should be exposed to each of these facets of merchandising before they enter the business community. It is difficult, however, to convey the role of display in the movement of goods from the retailer to the ultimate consumer through the traditional avenue of textbook and lecture alone. This aspect of selling can, however, be illustrated by visual media that enable us to study in detail and accomplish learnings that have proved difficult by more traditional methods.

## I. THE PROBLEM

Statement of the problem. The purpose of this study was to prepare an audio-visual teaching unit that would emphasize and illustrate the role of display in moving goods from the retailer to the consumer including the technical aspects of creating a display.

Customer patronage and sales are affected by the exterior appearance of the business establishment, the window displays and the interior displays. The study proposed to examine the role of each of these three areas and prepare a teaching unit that could be used to supplement the more traditional methods of teaching display in various distributive education courses; specifically, retailing, marketing, salesmanship, and the display course itself.

Need for the study. There is a need for projected illustrations to aid the instructor in teaching display, since very little material was available for such use at the time of the study. An important problem in teaching display is the presentation of appropriately chosen samples of display units. Textbook examples of display as a tool of selling are limited and often outdated. In order to make the study of display techniques most meaningful, it is highly desirable that each student view and appraise current examples of this selling device.

Many business students need to know the technical aspects of creating a display. All students of distributive education should, however, understand the role played by display in selling merchandise. This study was done to fill both of these needs.

## II. DELIMITATIONS OF THE TEACHING UNIT

This teaching unit did not attempt to cover every aspect of display with a slide, or slides, for each. By their very nature several areas of display were excluded. Displays that attract attention and interest by mechanical devices are considered very effective, but it was difficult to effectively illustrate motion by a still picture. Texture is an effective means of illustrating contrast, but hard to distinguish in a slide.

The teaching unit did not intend to give detailed instruction in the use of display for specific businesses or for professional display people. The unit did intend to give generalized instruction to the business student and to develop his awareness of the vital role that display plays in the merchandising world.

## III. DEFINITION OF TERMS

Audio-visual material. This includes all tools of learning which aid in enriching education through the sense of hearing and/or the sense of sight.

Display. The method of spreading something out so it may be most completely and favorably seen is known as display.

Elements of design. The lines, shapes, sizes, textures, weights, and colors used in display to create a feeling of direction and movement, and to impart various emotions and moods are known as the elements of design.

Impulse buying. Impulse buying refers to articles that are quite frequently bought on the basis of unplanned, spur-of-the-moment decisions. In addition, the goods are of moderate or low unit value; generally governed by fashion, and are not usually described as staples or necessities.

Interior display. The method of exposing merchandise to customers within the store so as to facilitate observation, examination and selection.

Point-of-purchase display material. Those sales aids which are usually provided by manufacturers as a means of advertising their products. They may be found in any form from window decals to display shipping cartons set up in an area of floor selling space.

Principles of design. Certain principles are used to organize the elements of design into a desirable effect. The most basic principles are those concerning repetition, harmony, contrast, dominance, balance, and proportion.

Self-selection. Merchandise is so displayed and arranged that the customer can make his selection without the aid of a salesperson. Once the selection is made, the merchandise is usually handed to a nearby salesperson, who takes the further steps necessary to complete the sale.

Self-service. Merchandise is so displayed and arranged that the customer can make his selection without the aid of a salesperson. Once the selection is made the customer is responsible for taking the goods he proposes to buy to a check-out stand, where he makes payment and his purchase is wrapped.

Slides. Slides, for the purpose of this study, were the 2 X 2 inch size that can be projected.

Still pictures. A visual static representation of persons, objects, or views; to be distinguished from the motion picture in that no effort is made to portray ongoing motion, although the feeling of action may be suggested. Still pictures can be distinguished from graphic representation in that the aim is to present objective reality rather than symbolism or interpretations.

Suggestive selling. The manner of displaying related or associated items so that the customer will be induced to make additional purchases.

## CHAPTER II

### REVIEW OF LITERATURE

#### I. LITERATURE ON THE USE OF STILL PICTURES IN EDUCATION

A technical discussion of nearly any subject is understood only by those who have had training in that field. The same discussion, presented in the usual language of most people, might become clear and understandable if a few pertinent illustrative materials were used. Individuals recognize symbols and think only in terms of past experience. Accordingly, it is imperative that our educational procedure includes the maximum number of those things, or representations of things, which aid in clarifying thought (4:2-3).

Slides have been commended to educators for many reasons. Wittich and Schuler reported that still projections make possible group examination of individual pictures and illustrative material for as long as the teaching purpose requires. It also has the attention-focusing power of any projected image. Together these advantages make for a powerful and effective teaching medium when motion is not essential to comprehension (31:348-50). James S. Kinder stated:

Pupils interest in projected pictures is high for three reasons: (1) there is a uniqueness about projected pictures, (2) they vary the recitation procedure, and

(3) every member of the class sees and discusses the same thing (16:159).

He further stated:

Their greatest advantage is to be found in the fact that slides may be examined at length by the class. Any amount of time may be used for observation and analysis of the picture, with questions and discussions going on simultaneously. It is also easy to refer back to any picture which has been shown previously (16:169).

Pictures usually save time in making clear that which must be explained by the teacher and understood by the learners. Weaver and Bollinger, in stressing the economy of teaching and learning time, stated that because of the visual method, time is saved through faster, clearer and longer-lasting impressions. The following were among the reasons they presented in stressing the economy of time through the use of projected pictures:

1. The student can neither "read ahead" when the teacher dwells on a point nor "look back" at other pictures.
2. Projected pictures permit not only rapid but also numerous changes. In some cases, they may be easily and quickly made to meet the changing demands of the subject matter and curriculum.
3. Learning and teaching time is reduced by attracting immediate attention (30:182).

Thrall and Reeder offered the following addition to the general assumption that pictures make a valuable contribution to learning:

The use of pictures is one of the economical mediums for the conveyance of ideas. It economizes both time and effort. . . . It [the picture] brings the required

idea into the pupil's consciousness at once, just as the actual experience does. As a result, the ideas of images secured are more accurate (17:81).

The specific values of audio-visual materials as shown by educational research was reported in the Secondary Curriculum Publication of the Pasadena, California City Schools:

1. Audio-visual materials serve as an effective means of presenting all kinds of factual materials.
2. Audio-visual materials make learning more permanent.
3. Audio-visual materials have a definite effect on attitudes and behavior responses.
4. Audio-visual materials stimulate thinking and can be used to teach the ability to think.
5. Audio-visual materials are powerful means of gaining and holding the interest of the learner and of compelling attention.
6. Audio-visual materials can be of help in the development of habits and skills.
7. Audio-visual materials are a means of bridging inequalities of pupil experiences and to a limited extent, pupil ability.
8. Audio-visual materials in certain subjects can effectively teach large groups of learners at the same time.
9. Audio-visual materials in the long run are less expensive than many other kinds of instructional materials and supplies.
10. Audio-visual materials increase the amount of voluntary reading (22:9-13).

Educators, if they can be judged by their books on methods in various subject-matter fields, were generally in



agreement upon the value of audio-visual aids in instruction. Also among all aids mentioned, pictures ranked high in availability, in ease of use, and in effective teaching.

Since visual media can contribute so much to the educational process, it is important to note that a general disadvantage of slides is that some teachers use too many and too much verbal accompaniment (16:169-170).

## II. LITERATURE ON THE USE OF TEACHING UNITS

"A unit is any division of subject written, large or small, that, when mastered, gives one an insight into, an appreciation of, or a mastery over, some aspect of life" (21:67).

Traditional teaching practices are gradually being replaced by unit teaching because of problems encountered, with traditional methods, in attaining the goals of education. In addition, unit teaching has provided a way of organizing materials and methods in closer agreement with modern principles of learning (15:215).

John Nuttall stated that:

The incidental learning effect of experience is real and vital, but is piecemeal and unorganized. The subject matter often presented for teaching in schools is well organized in course of study outlines and textbooks, but lacks the vitality incident to relationship to life itself. Because much of the material used is thus already organized into recorded units, its mastery is so obviously implied that subject matter learning may seem to be the goal in teaching (21:65).

The concept of unit teaching has, from the start, emphasized the improvement of response patterns of the individual in life situations; that is, it stresses adapting what the individual has learned in the past to solving whatever situation is facing him at present. The unit was introduced around 1926 as an alternative to the prevailing method of teaching which was the assign-study-recite procedure. It was hoped that the unit method of teaching would unite skills, habits, attitudes, and understanding so that the student might master a situation, or at least think within a context; to make thinking part of himself, not just part of his mind (11:402-403). The unit was not to be used for rote memorization of subject matter, but for deriving desirable understandings and appreciations on the part of students (2:408).

The type of unit used by a teacher should be determined by the maturity, experience, and needs of the learner in relation to desirable social goals. Two preliminary activities must, however, precede the development of a unit. First, the characteristics of the individual learners and of the group must be studied. Second, the teacher must make himself acquainted with all available resources pertaining to the subject (2:416).

Burton reports that outlines are merely guides to unit planning and that teachers should not be required to

follow them. The following is a suggested outline for guiding the teacher in planning a unit:

### Title

The title should be as attractive as possible to teacher and pupils. The wording should be brief and unambiguous. Avoid both too narrow restriction and vague generality.

#### I. The Overview

The overview is a brief statement of the nature and scope of the unit. Some writers include also a justification of the unit and an explanation of its place in the total course of study, but the majority of unit makers rely upon the complete titling and the statement of objectives to make these points clear. A few writers omit the overview.

#### II. The Teacher's Objectives

The objectives should be stated in complete declarative sentences, not in fragmentary phrases or single words.

#### III. The Approach

A brief account of the most probable introduction or approach. Two or three may be indicated, since various levels of maturity, interest, and ability must be motivated. The account will show either how the teacher plans to utilize pupil activities and purposes likely to be present, or how he will set the stage to motivate the learners. The point is that the teacher will here make clear just how he plans to get the particular teaching-learning situation under way.

#### IV. The Pupil's Aim or Objective

The major objective which it is hoped the learners will develop or accept is stated here.

## V. The Planning and Working Period

The teacher will indicate here how he hopes to develop initial planning out of the approach. He will then indicate in some detail how he plans to keep the situation going once it is under way.

## VI. Education Techniques

The teacher will show with illustrations how he proposes to gather evidence showing that the objectives of the unit have been developed, and to what degree. Most important of all, he will show clearly how he develops continuous, participatory evaluation, leading to self-evaluation by learners. Any and all kinds of instruments may be used.

## VII. Bibliographies

A. Books useful to the teacher in planning the unit. (Not all outlines require this).

B. Books useful to the learners. This list must often be classified in two ways: by parts of the unit; by levels of maturity within the learning group.

## VIII. Audio-visual materials, and other instructional aids, with sources.

Films, film strips, still pictures; exhibits and models, tools, relia of any kind which are available in school or community, together with location of source (2:451-453).

Nuttall stated the process of forming units in a somewhat different manner. His recommendations were as follows:

1. Formulate the desired outcomes in terms of a general objective.
2. Outline the pupil's specific difficulties to be overcome in achieving this objective, such as, skills needed, fact knowledge needed, technical terms and related concepts to be used, personal needs of the children.

3. Select from all sources subject matter to be applied to each of these.
4. Organize the learning procedure completely in order to achieve the aim. Keep all subject matter related to the aim. The teaching methods will be adapted to the types of learning required at each point in process (21:68).

No teaching unit would be complete without some method of evaluating the effectiveness of the unit. The criteria of a good unit should cite evidence that the unit:

1. Is closely related to the typical interests and needs likely to be found in the on-going life of the learners.
2. Will bring learners into contact with aspects of life which are of both immediate and continuing social significance.
3. Is appropriate to the maturity levels within the group; is challenging without being too difficult; will be revealing to pupils of their own unique capacities and limitations.
4. Is possible within the available resources of the school, the immediate community, and the accessible environment (direct experience).
5. Will provide naturally for use of materials dealing with other places, other peoples, other times (vicarious experience).
6. Will provide naturally for a great variety of individual and cooperative group activities-- physical, mental, emotional, and social; thinking-feeling-doing.
7. Will lead (as far as can ever be foretold) to socially desirable learning outcomes; understandings and insights, attitudes, appreciations and values, skills, and behavior patterns which will very likely be used by citizens generally.

8. Will stimulate (as far as can ever be foretold) critical thinking and evaluation of the learner's own procedure in selecting purposes, in planning means of achieving them, in selecting materials and processes, in accepting outcomes.
9. Will lead to other desirable learning experiences.
10. Is of such length as to be comprehensible as a unit by the level of maturity involved; that is, is of such length that the pupil can have insight into it.
11. Is related to the general course of study goals and framework (2:454-455).

### III. LITERATURE ON THE USE OF DISPLAY

Potentially, display is one of the most powerful sales promotion forces at the retailer's disposal. Display was the first and, at one time, the only form of nonpersonal promotional effort. It sells from the merchandise itself, and it makes contact with the customer at the store where its message can stimulate immediate and definite action (6:657).

Samson listed five steps of selling through display:

1. Attract attention. Getting the customer's attention is an important function of both advertising and display; unless this function is adequately performed, none of the other steps will follow.
2. Arouse interest. Merely attracting attention is not enough. The display must hold the viewer's attention long enough to develop an interest in the merchandise. Something in the display must act as a focal point. From this point, the viewer will visually follow through the display, covering the points the display is designed to transmit.

3. Create desire. In the process of viewing the display, the viewer should receive stimulation for buying the merchandise. The advantages and features of the merchandise should come through clearly.
4. Build confidence. The display should give a feeling of reliability and prestige. The viewer should feel confident that he can depend upon what he sees.
5. Direct action. If the first four steps have accomplished their purpose, buying action should be a normal result. The display should sid the viewer in taking this last step (24:50).

It is imperative to remember that these steps of selling through display can only be successful if and when the right merchandise is offered at the appropriate time and at competitive prices (24:51).

Even the most attractive display will fail to perform the selling steps if the store's exterior does not invite customers to enter the store or if the interior does not encourage them to linger in the store. There is no doubt that customer patronage is affected by the appearance of the business establishment. Both the outside and inside appearance of a store can add to or detract from the acceptance of that business by those who patronize it (24:51).

Samson further stated that the public, including potential customers, is impressed with and frequently judges a business by its exterior appearance. If the impression is favorable, the business will gain customers; if the impression is unfavorable, customers will be lost. To preclude the loss

of customers, Samson offered the following suggestions: Make sure that the outside is clean and well-painted. The sidewalks, parking facilities, and surroundings should be kept in good condition. The display windows should be attractive, and the store entrance should be wide, friendly and inviting (24:51).

Mauger stated that whatever the type of store, its sidewalk appearance or front will fall into one of three general classes:

1. The straight front: The basic rudiment of store frontage is the straight front. This type of structure parallels the sidewalk, with only entrances to break the monotony. The entrances may be recessed into the main floor area, but all lines are characteristically identical.
2. The angled front: The second classification of store front types, the angled front, is much like the straight front in that it follows a true line, but the monotony is relieved by angles away from the sidewalk contour. Angled fronts may be symmetric or off-center in design with regard to windows or doors. They tend to lead the passerby towards the entrance and often have deep lobbies which allow traffic to slow down without being shoved or pushed.
3. The arcade front: Arcade fronts are usually quite spacious. This frontage type allows the window shopper to amble around the outside of the store, off the sidewalk, and scrutinize merchandise more closely. Arcade fronts may be very open in sweep or more complex with island-type windows placed amid their expanse. They seem to be more relaxing to the shopper and often take on highly surrealistic shapes with concave or slanted panes of glass and beautifully decorated windows. Windows are the eyes of any store, and they deserve careful consideration (19:15).



Store windows act as magnets to attract people into a store. Windows proclaim the character of the store and the merchandise for sale. Good window displays make people stop and look. Looking often arouses the desire to possess, and this brings people into the store (7:538). Windows are the introduction to a store, the links between the outside and inside.

Duncan and Phillips quoted the following from Wright and Warner:

Store windows act as magnets to attract people into a store. Windows proclaim the character of the store and the merchandise for sale. Good displays make people stop and look. Looking arouses desire to possess and this brings people into the store (7:538).

In addition, window displays encourage the sale of specific merchandise and create prestige for the store. The end result is that sales are increased and profit possibilities are enhanced (7:538).

Reports show that in case after case, window displays have increased sales dramatically. For instance, one research organization that conducted exhaustive tests asserted that 23 per cent of store shoppers buy because of the direct effect of window displays (24:65). Shilt and Wilson, commenting on the same topic, stated that stores have estimated increases of from 30 to 50 per cent in the sale of items when they were effectively displayed in windows (27:350). Another illustration of the importance of window displays is the case of the

druggist who kept his windows empty for three weeks. At the end of that time, the results were a 32 per cent drop in candy sales, a 14 per cent drop in soda sales, and an 18 per cent drop in toilet goods sales (24:65).

To estimate the importance of his window displays, a merchant should consider the displays in terms of:

1. The number of customers they attract.
2. The square footage value of the space they occupy.
3. Sales increases due to displaying goods in the windows.

Only with an actual survey can a business determine the number of people who are attracted by its windows. Most businessmen don't have time to count how many people the displays cause to stop, then enter the store; they simply measure the display's effectiveness in dollar sales of the displayed merchandise. However, some studies have been made, and they confirm the fact that window displays are tremendously valuable sales aids (24:65).

One study made of 47 window displays in ten cities showed that circulation or traffic by the windows was 4,300,000 during the test period. The windows attracted 2,400,000 of this number as viewers (24:65).

Another estimate of normal window circulation during an average weekday starting at 8 a.m. and ending at 11 p.m. presented these figures:

<u>Size of Town</u>	<u>Daily Circulation</u>
10,000 to 15,000	3,200
35,000 to 40,000	8,800
55,000 to 60,000	11,000
100,000 to 150,000	18,500

These figures were merely estimates. They will vary widely from town to town, but they do give an idea of the customer-exposure possibilities for window displays (24:65).

The most important figures for determining the effectiveness and importance of windows are those figures that disclose the percentage of sales increases traceable to the display (24:66).

One test conducted for the Point-of-purchase Advertising Institute showed what can happen in just two short weeks if window displays are used in connection with nationally advertised products. A study of the following table indicates how big a difference window display made in sales:

	% Sales Increase (Display Period over Base Period)
Wildroot Cream Oil	41%
Squibb Dental Cream	97%
Lustre Creme	98%
Dr. West Toothbrush	51%
Yale & Towne Products	113%
Johnson's Wax Products	27%
G. E. Lamps	20%
Kem-Tone	57%

This test also indicated that the power of window display is such that there is rather consistent carry-over of

increased sales. That is, after the displays were taken down, sales of the displayed items continued higher than normal (24:66).

No window, regardless of how attractive it is, should be allowed to remain unchanged for long periods of time. Schilt and Wilson expressed the following view on this topic. Window displays should be changed frequently; if the displays are not changed frequently, the passers-by become tired of looking at the same exhibits. Furthermore, the merchandise eventually becomes soiled (24:354).

Samson listed seven reasons why window displays should be changed frequently:

1. Many of the same people pass the windows every day; they soon lose interest in the store if they see the same displays day after day.
2. Windows are the most conspicuous part of a store; they should be kept interesting and fresh.
3. People like to see new and different things.
4. People become better acquainted with the varied stock the store carries if the displays are changed often.
5. Everything in the store worth showing should have its chance in the window.
6. Displays should be tied up with the selling and advertising programs, which are constantly changing.
7. Goods left in the window too long become faded, soiled, or otherwise depreciated. Shopworn merchandise cannot be sold as first-quality goods (24:79).

Davidson and Doody reported that the need for frequent changes of window displays is more pressing in Neighborhood stores since a relatively high percentage of the exposed traffic is made up of the same people (6:659).

Display men must be knowledgeable about the placement of price figures within a display window. Research studies indicated that: (1) the great majority of people prefer prices in window displays and that retailers who leave out prices for prestige reasons may be gaining prestige but losing sales, and (2) that the absence of price figures discourages many passersby from finding out more about the products displayed in a window (24:76).

Building trends in recent years have often shown a noticeable decline in the physical space allotted to display windows. Although Duncan and Phillips, quoting a recent survey by the National Association of Display Industries, reported that most display money is still allocated to windows, 55 per cent of display budgets being used in this manner as compared with 40 per cent for interior display and 5 per cent for other purposes (7:538). Some retailers believe that window displays are rapidly losing their former significance. For example, Sears, Roebuck and Co. executives made the following statement:

Shop windows to display merchandise were justified when people rode buses and streetcars. Now most of our customers come by automobile. They enter the stores

through the rear parking lot. Advertising, not display windows, bring them in (26:185).

As a result, except in downtown areas where foot traffic is heavy, his company is replacing display windows with visual fronts. This type of front has no formal window; instead, the customer looks through glass directly to the store's interior displays, thereby achieving an increase in valuable selling space (19:185).

Mauger reported the same trend when she stated:

Many suburban stores with off-the-street parking lots are giving less and less attention to display windows along their frontage. The explanation is that their shoppers park in the first vacant space and seek the nearest entrance. Many such stores overcome this lack of ability to influence the individual with window displays by placing huge display areas directly inside the entrances or where there is heavy traffic, such as near the elevators or escalators (19:15-16).

For most retailers, however, display windows are still vital to successful operation and it is unfortunate that they neglect to plan them properly, to "dress" them effectively, and to change them frequently (7:539).

Window displays are usually classified into three general types. Duncan and Phillips identified these types and their use as follows:

1. The open background, which permits the passerby to see into the store, commonly found in grocery stores, candy stores, and florist shops.
2. The semiclosed background, with a partition extending to a height below the line of vision, sometimes found in drugstores and hardware stores.

3. The closed background, which shuts off the window completely, found in the large majority of department stores and in specialty stores handling men's and women's wearing apparel (7:129).

Open backed windows expose much of a store's interior to the passerby, thus acquainting him with the entire offerings of the establishment. Retailers who prefer the closed or semiclosed background claim that they focus attention upon displays, provide attractive settings for the merchandise shown, and permit more effective illumination (7:129).

To assure good window displays, the National Cash Register Company suggests the following:

1. Make the windows advertise the merchandise to be sold as well as the character of the store.
2. Put human interest into displays.
3. Suggest the use of the articles displayed.
4. Mark prices plainly.
5. Display related articles together.
6. Display seasonal goods; tie in displays with local events and needs.
7. Group merchandise; don't scatter it.
8. Tie in displays with advertising.
9. Don't crowd the windows.
10. Make displays simple.
11. Plan displays ahead.
12. Get together everything needed before starting to work in the window.

13. Improve the window lighting
14. Study and use harmonious color combinations.
15. Don't expose to sunlight merchandise that will be harmed by it.
16. Change displays frequently.
17. Keep the windows and displays spotlessly clean inside and outside.
18. Make the displays sell merchandise (27:354).

Davidson and Doody, using research reported in the July, 1958, issue of "Progressive Grocer", stated that the sales promotion power of special interior displays is especially strong in self-service stores. Davidson and Doody reported:

In a group of supermarkets, which have greater traffic exposure to displays than do drug stores, special test displays were prepared for 20 items in each store over a 12-week period. On the average it was found that sales from displays amounted to 5.5 times normal rates of sales for the same items from shelf positions. It was concluded in this study that additional sales from special displays can easily increase grocery department sales by 7% to 8% (as compared to operation without special display emphasis) (6:661).

Here are the results of several tests made of different items in different kinds of stores to determine how effective interior displays are in increasing sales:

1. Based on research in drugstores, a leading research organization has made a flat statement that: "Display increases sales 41 per cent; nondisplay decreases sales 24%." The research company explained that the druggist not tied in with national advertising campaigns on leading sellers risks an individual loss of 24 per cent or stands to gain 41 per cent in his sales by display attention to such items.



2. A test of dog food sales conducted in grocery stores across the country showed that full interior displays created an average sales increase of 126 1/2 per cent in stores. The largest gain was 700 per cent.
3. A 100 per cent increase in sales for nationally known merchandise was reported in a ten-city study on the effects of interior display in department stores.
4. A check of 200,000 customer reactions in department stores, made by the National Retail Merchants Association indicated that the average departmental display attracted 20 lookers and 10 shoppers per 100 persons. Improved displays attracted as many as 60 lookers and 33 shoppers per 100 persons (24:84).

Several surveys and studies have reported the dynamic effect of a display upon the sale of merchandise. Among the surveys and studies are the following:

1. A Cluett, Peabody Survey was made of sales resulting from an ensembled display of related merchandise compared with the sales when that merchandise was shown alone and unrelated. Men's ties and handkerchiefs were shown on counters and tables in separate areas. On studying the buying habits of the customers, it was found that 4 to 9 per cent of the tie buyers also bought handkerchiefs from another counter. Then the ties and handkerchiefs were displayed together on the same counter--a matching handkerchief for each tie. When the two items were shown together, 57 per cent of the tie buyers also bought handkerchiefs.
2. Another study considered ties and shirts shown separately and together. Only 2 out of 10 shirt buyers bought ties when the merchandise was segregated in different areas. However, when the ties and shirts were shown together and related, 7 out of 10 shirt buyers purchased ties.

3. A Display Research Survey presented several pairs of men's shoes placed casually on a counter area, and the behavior of the traffic exposed to the display was observed. It was found that 32 per cent of the passers-by looked at the display and 35 per cent of these lookers prolonged their interest to a definite stop at the display, thus giving the salesperson near the counter an opportunity to speak to a number of customers.

A second type of display was substituted for the first one, and customer behavior was studied. The second display employed only the shoe for the right foot shown under a hanging creased trouser cuff of appropriate worsted. Of the customer traffic exposed to the second display, 37 per cent looked--the display reached 5 per cent more of the people exposed--and 44 per cent of the lookers prolonged their interest by stopping at the display. With the use of an associative piece of merchandise, the salesperson was afforded 9 per cent more opportunity to approach the customer.

4. Traffic response to a window display was studied in another survey at one of the Broadway windows of Macy's, New York. The window was first curtained off, and the behavior of pedestrians was noted. For easier comparison, the sample size was set at 100,000. In this survey, 70,000 women and 30,000 men passed the designated, curtained window; 1,300-1,600 women and 700 men actually looked at the window when passing it.

Then an appropriate display of merchandise was installed and the window was opened to view. Now 39,000 of the 70,000 women who passed looked at the window, and 8,400 of the 30,000 men passing glanced at the window display. By drawing the curtain and exposing the passerby to attractively placed merchandise, it was demonstrated that 7,800 additional men and 38,000 additional women became aware of merchandise offered for sale.

5. A visual merchandising research report studied the total number of sales of given items in three distinct counter situations. Each area was first considered with the merchandise shown flat or in a disorderly fashion. Then arrangement of the merchandise was altered and a display setting was introduced.
  - A. The original display of jewelry boxes sold a total of 27 per cent of the items during a test period. Revised display techniques sold 73 per cent of the total items offered during a test period.
  - B. A revised display of cake pans showed an increase in sales of 18 percent.
  - C. A revised display of razor blades disposal pieces showed an increase of 74 per cent in units sold.
6. A Gilbert Youth Survey studied the buying habits of boys and girls throughout America, comparing their potentialities and influences upon the spending quotas of the American family. These researchers found that over 50 per cent of the youth market--ages 8 to 20 years--earn extra money of their own by part-time work.

It was found that the age group of 11 to 20 exerts a tremendous influence on family buying. Forty-eight per cent of the girls shop entirely by themselves and make their own selections. Sixty-four per cent of the boys from ages 13 to 15 said their idea of what to wear came from what others wear; 30 per cent got their ideas from magazines; 22 per cent from the recommendations of their favorite store; and 14 per cent from the movies. (Total equals more than 100 per cent due to multiple sources of ideas.)

The researchers found that fashion shows, milk or coke bars and special promotions tend to increase sales in youth markets and make these age groups feel at home in their departments of a store. Correlated displays yield more business in these departments.

These surveys and studies concretely prove that when display techniques are employed realistically in the small store as well as the large urban or suburban selling center, sales figures show a marked upward swing (19:65-66).

One reason why interior display is being given more attention these days than formerly is that today more is known about how people buy. It is known, for instance, that a high number of purchases are made on impulse. To give an "impulse" to buy an item he hadn't planned to buy before entering the store means the store must (1) make the merchandise visible, (2) make it accessible, and (3) make it attractive (24:84-85).

The importance of impulse buying to the retailer is indicated in the following figures Samson picked at random from various sources. Not all the figures agreed with each other, but all emphasized that impulse buying is important. Here's what the various studies found:

1. About two-thirds of the shoppers in grocery, department, and limited-price chain stores buy something they had not planned to buy. More than 75 per cent of all impulse purchases are made because the items are on display.
2. One-fifth of all department store sales are caused by impulse buying, and 92 per cent of the buyers make such purchases because the items are on display.
3. Sixty-six per cent of all grocery store sales are impulse sales. Seventy per cent of the women, when asked why they bought the unplanned items, said: "We saw them on display."

4. Fifty-seven per cent of store shoppers buy as a direct result of interior displays, and 55 per cent of all purchases are made by shoppers who had no previous intention of buying any such merchandise.

It can be seen that researchers have different ideas about percentages, but not about the importance of impulse buying and the value of display in causing such buying (24:85-86).

The literature has shown both the value of audio-visual material as a teaching technique and the value of display in the movement of merchandise. Therefore, an audio-visual teaching unit on display is presented in Chapter III. Slides and a synchronized narrative tape are designed to be used as a supplementary teaching unit when the instructor is discussing the role of display in the movement of goods from the retailer to the consumer, or in discussing the technical aspects of creating a display.

#### IV. LITERATURE DEALING WITH AUDIO-VISUAL STUDIES INTENDED AS SUPPLEMENTARY TEACHING AIDS

Teachers continuously seek resource material that will make the study of a teaching unit more meaningful to students. Theses have been done that provide the teacher with audio-visual resource material. In several theses the resource material was not a teaching unit, but, rather, a supplementary teaching aid to assist in organizing or presenting a

teaching unit. Larrabee does, however, refer to her thesis as a teaching unit.

Larrabee had a double purpose in preparing and writing her thesis.

One purpose was to meet the needs of the teachers and pupils of North Central Washington for materials to be used in carrying out local units in the social subjects fields.

A second purpose was to provide for the interests that children have in other cultures, such as the study of American Indian life; of information and data concerning pioneer life; and to foster an appreciation of what the generation before has done to make life in North Central Washington what it is today (18:1).

To help decrease the difficulties of gathering material to be used in a local social studies unit, a sequence of changes in different fields of life in North Central Washington has been arranged. This can be used in parts or as a whole in the lower intermediate (third) grades or in the upper intermediate (sixth) grades or in grades between as the need arises. Any unit taught concerning the social, educational, or industrial growth in North Central Washington can make use of some of this material (18:4).

Each chapter was comprised of slides made from old scrapbooks, albums, and photographs owned by pioneer families. Dialogue was written to accompany the hundred and twenty-five slides. The information for the dialogue came from many sources. The people who owned the original pictures from which the slides were made were interviewed and the resultant information became the basis for much of the dialogue. Old newspapers, clippings, diaries, and letters concerning the pictures were also used. Government, state and county records

were consulted as well. Information was verified with written records whenever possible (18:8-9).

Moody produced a filmstrip and manual appropriate for informing people about the methods of forest fire control employed in the Western United States. It was Moody's stated purpose to provide a manual that "will explain the filmstrip captions and pictures in detail and will be of assistance in organizing a teaching unit on forest conservation" (20:2). He stressed in his conclusions that the manual was not a teaching unit when he stated, "The manual provides current information that may assist the teacher in organizing a teaching unit on forest conservation" (20:13).

## CHAPTER III

### THE PROCEDURE AND EVALUATION OF THE UNIT

#### I. GENERAL PROCEDURE

Information for this study was obtained from books and periodicals found in the Yakima Valley Regional Library, Yakima Valley College Library, Central Washington State College Library, and from Yakima business establishments. Basically, the procedure involved a survey of the literature concerning the display of merchandise, the value of audio-visual material, and the use of teaching units, as well as the development of a slide unit on display.

The slides were taken of business firms within the city of Yakima after a determination was made of the merchandising firms and the subjects to be photographed for the study. The display sources were chosen to assure a representation of firms stressing full-service, self-selection and self-service in their approach to marketing. In each instance permission was secured to photograph the display areas of the desired business firms.

Experimental shooting of film to determine the proper light exposure and the capacity of the camera to perform the task revealed the need for a polarizer filter to eliminate reflective glare from the window displays. Even with a



polarizer filter, however, the window displays had to be photographed after dark to reduce reflection and glare. The sequential development of a display was obtained by accompanying and photographing members of the display department as they performed their duties.

Slides to meet the purpose of the teaching unit were selected using several criteria; namely, clarity of the slide, detail shown, and the suitability to the maturity and interests of community college students. Dialogue was written to identify, clarify or explain each slide, and the dialogue was taped and synchronized with each slide.

A form for evaluating the teaching unit was devised and submitted to a community college psychology instructor (testing officer) for review and recommendations. A copy of the evaluation form is provided in Appendix B, page 96.

To conform with suggestions from the testing officer, a legend was incorporated into the evaluation form to help assure a uniform definition for rating each item. The teaching unit was then presented for previewing and criticism to the director of a community college audio-visual department, to the division chairman of a community college business administration department, and to the director of the display department in a major department store.

The teaching unit was next shown to a group of twenty-four community college distributive education students

to test the time element of the unit and to determine the reaction of the students to the slides (Appendix D, page 101).

After reviewing the student evaluation, revisions were made and the revised teaching unit was shown to a second group comprised of twenty community college students. The members of that group were not students of distribution. The evaluation of the unit by this group was reviewed and final revisions to the unit were made.

The final revisions included the addition of a guide to the unit and the preparation and inclusion of slides to enable the projection of discussion questions should the instructor so wish. The slides were prepared by the Audio-visual Department at Central Washington State College.

## II. EVALUATION OF THE UNIT

The teaching unit in this study was pretested and evaluated by three different groups. Each group was asked to rate both the technical aspects and the content of the unit. The following are the results of the evaluation:

A particularly favorable response was given to the teaching unit by a panel comprised of the director of a community college audio-visual department, the division chairman of a community college business administration department, and the director of the display department in a major department store (Appendix C, page 99).

The unanimous rating of all items on the form as "excellent" or "good" indicated that they, the panel, considered the teaching unit acceptable for use in the classroom without modification. The panel also unanimously indicated that they would recommend the slide presentation for future use and that they felt the continuity of the slides and dialogue was "excellent".

The panel was also in agreement when they rated the quality of the color and photography "good." The same "good" response was given unanimously when the panel was asked to rate the ability of the slide unit to present information they were unaware of prior to the slide showing. Another item the panel unanimously agreed upon was a rating of "good" for the slide presentation contribution to experiences beyond those contributed by materials now used.

Two of the panel members did not comment or make recommendations on their evaluation forms; however, the display manager did indicate by a comment recorded in Appendix C, page 98, that he found it disconcerting to see a slide of a store with a prestigious image followed by a slide of a discount store.

A favorable response to the slide presentation was also received from a group of distributive education students (Appendix D, page 101). The twenty-four students were unanimous in recommending the slide presentation for future use.

Student comments and recommendations were both favorable and unfavorable as indicated in Appendix D, page 101. The unfavorable comments indicated that some students felt the unit could be improved. Particularly significant among these comments was a concern for the technical aspects of the taped dialogue. It was indicated that the teaching unit could be improved by adding an introduction to the tape and by correcting patterns of speech.

In response to these comments and introduction and summary were written for each part of the teaching unit and the dialogue was retaped before showing it to the third group. Special emphasis was directed toward pacing the dialogue and toward voice and speech patterns on the new tape.

The third group to pretest and evaluate the unit was comprised of twenty non-distributive education students (Appendix E, page 105). A majority of these students, or 90 per cent, marked all items either "excellent" or "good" on the evaluation form. Nineteen of the students recommended the slide presentation for future use; however, one student indicated it should not be used.

Since this group saw the teaching unit after the dialogue had been retaped it seemed significant to note the evaluation given by this group to the quality of the sound and the quality of the voice. Ninety per cent of the students in this group rated these two qualities either "excellent"

or "good," thereby indicating they found the sound and voice acceptable without modification. Seventy-five per cent of this group indicated that the pacing of the dialogue needed no modification.

The comments and recommendations of the non-distributive education students are in Appendix E, page 105. An unfavorable comment that appeared on the evaluation form indicated a tendency toward repetition within the teaching unit. Another student indicated that the first section of the unit was too long, and yet another student indicated that some of the slides were too dark.

As a result of pretesting and evaluation of the teaching unit, the following changes were made:

1. As previously indicated, an introduction and summary to each part of the unit was written and these additions were incorporated when the dialogue was retaped.
2. To further improve the study, a guide was prepared for the teaching unit (Appendix A, page 93). The guide was intended to facilitate the teacher in determining the suitability of the unit to his needs.
3. In addition to the guide, slides were added to the unit to allow the instructor to project discussion questions should he so desire. Slides were also prepared to introduce each part of the teaching unit.
4. To further improve the unit, the slides were reviewed and whenever feasible, poorly lighted slides were replaced. It was not, however, possible to replace all poorly lighted slides. In many cases no current example of the display depicted by the slide was exhibited by the Yakima stores.

Notice was taken of the comment pertaining to excessive viewing time; however, though the pretest group continuously viewed the unit for two fifty-minute periods, the teaching unit was designed in such a manner that a more leisurely and flexible schedule could be used by the instructor.

## CHAPTER IV

### A TEACHING UNIT ON DISPLAY

#### I. INTRODUCTION AND INSTRUCTIONS TO THE TEACHER

##### Purpose and Use

Retailing has undergone vast changes since the days of the "general store." Today's merchant faces a tremendous challenge in selling his merchandise. The job of creating a unique personality or store image is much more complicated than it was in the past. The advent of discount houses and supermarkets with their emphasis on self-service has made traditional stores place greater concentration on displays.

The purpose of this unit is to make the student of distribution aware of the role played by display in selling merchandise, and to illustrate the technical aspects of creating a display. It is difficult to convey a clear picture of these two areas within the classroom through the standard textbooks and lecture method of teaching. The business teacher, therefore, may use this unit to illustrate, within the classroom, the role of display in the movement of goods from the retailer to the consumer.

The teaching unit has been divided into three parts. Specifically, Part A covers three areas of display--the exterior of the building, the window display and the interior

display. Part B illustrates the technical aspects of display. Part C presents a sequential development of dressing and pinning a mannequin.

Educators seeking a teaching aid to illustrate the selling role of display in such courses as marketing, retailing, and salesmanship should confine their attention to Part A of the teaching unit. The entire unit, however, may be used in a display course. Though this unit was prepared with the community college student in mind, it could be used with students of different educational and ability levels. Teachers of both high school and adult education classes may find this teaching unit of value. The unit should, however, be previewed to be sure it meets curriculum requirements.

### Time

A minimum of three 50-minute class sessions should be allowed for this unit. The program requires two 50-minute sessions if seen from start to finish without interruption. A third session should be scheduled for class discussion. The instructor may wish to vary this procedure, however, and pause for discussion after any slide or group of slides. If testing is considered desirable, an additional session should be added to the schedule. An alternative to this would be to use the unit without the tape. This would permit a more flexible use of the slides throughout the entirety of a course.



## Materials

The following materials are suggested:

1. Any standard projector that will project 2" x 2" slides.
2. A viewing screen.
3. A tape recorder.
4. A mimeographed sheet of questions to direct class discussion (see page 80).

## Preparation

Suitable reference materials should be read prior to previewing this unit. This assignment will vary with each instructor; however, the following readings on display are among the sources available:

1. Buckely, Jim. The Drama of Display. New York: Pellegrini and Cudahy, 1953.
2. Castro, Nestor. Handbook of Window Display. New York: Architectural Book Publishing Co., Inc., 1954.
3. Davidson, William R., and Alton F. Doody. Retailing Management. New York: The Ronald Press, 1966. pp. 657-662.
4. Duncan, Delbert J., and Charles F. Phillips. Retailing Principles and Methods. Homewood, Illinois: Richard D. Irwin, Inc., 1967. pp. 538-543.
5. Gardner and Heller. Exhibitions and Displays. New York: McGraw-Hill Publishing Co., 1960.
6. Mauger, Emily M. Modern Display Techniques. New York: Fairchild Publications, 1967.

7. Samson, Harland E. Advertising and Displaying Merchandise. Cincinnati: South-Western Publishing Company, 1967. pp. 50-94.
8. Talmadge, R. H. Point of Sale Display. New York: Studio Limited, 1958.

### Overview and Suggested Learnings

There are two objectives to this unit: (1) To develop the student's awareness of the role display plays in moving goods from the retailer to the consumer, and (2) to develop the student's awareness of the technical aspects of creating a display. Pupils should be informed that in this era of increasing self-service, merchandising displays are often the silent salesmen that remind customers of their needs and provide them with an inducement to buy. In viewing this unit, the student should look for evidence that displays do something more than merely expose merchandise. In general a good display will be simple so that the display message can be quickly received and understood. The good display will not be overcrowded or contain too many different items as this tends to confuse the shopper.

The student should also look for evidence of cleanliness. Soiled merchandise and shabby or dirty floors and surroundings lessen the value of any display. To be effective, good displays should be distinctive and appropriate, and, as a general rule, there should be a dominant theme whenever practical; such as, Christmas, Mother's Day, or

Independence Day. If the student is instructed to look for these characteristics of good display, the program should be more meaningful to him.

### Instructions for Presenting Unit

1. Before starting the slide program, connect the projector and the tape recorder and allow them to warm up.
2. Each slide is chronologically numbered. The number of each slide appears in the upper right-hand corner. Each slide should be inserted in the projector sequentially, beginning with number one.
3. Project the first slide and then start the tape recorder.
4. Change the slide when the buzzer sounds. Should the instructor wish to prolong the viewing of any particular slide, the tape recorder may be stopped. When the tape recorder is restarted, the program will resume.

## II. TABLE OF CONTENTS

TYPE	SLIDE NUMBER	PAGE
PART A. THE SELLING ROLE		
Store Exteriors		
Arcade front	1A - 2A	40
Straight front	3A - 6A	41
Angled front	7A	42
Window Displays		
Window trends	8A - 12A	42
Open-backed windows	13A - 14A	44
Closed-backed windows	15A - 16A	45
Shadow box windows	17A - 18A	46
Related goods window	19A	46

TYPE	SLIDE NUMBER	PAGE
Windows featuring price cards	20A	46
Theme windows	21A - 22A	47
Non-theme windows	23A	47
Mass windows	24A - 30A	48

#### Interior Displays

Open display	31A - 57A	50
Closed display	58A - 59A	59
Decorative display	60A - 61A	60
Ledge display	62A - 64A	60
Wall display	65A - 67A	61
Interior display as advertising	68A - 71A	62

### PART B. THE TECHNICAL ASPECTS OF DISPLAY

#### The Display Workroom

Planning area	1B	63
Storage area	2B	64
Mannequin storage area	3B	64
Painting area	4B	65
Printing area	5B	65

#### Display Composition

Formal balance	6B - 7B	65
Informal balance	8B - 9B	66
Depth	10B	67
Repetition	11B	67
Dominance	12B	67
Contrast	13B - 14B	67
Proportion	15B - 16B	68
Rhythm	17B	68
Line	18B - 19B	69
Color Schemes	20B	69
Psychology of color	21B	70
Color symbolism	22B	70
Seasonal colors	23B	70
Symbolism	24B	70
Lighting	25B	71
Display scrapbook	26B	71

### PART C. DRESSING AND PINNING A MANNEQUIN

Merchandise selection	1C	72
Timeliness of display	2C	72

TYPE	SLIDE NUMBER	PAGE
Dressing a mannequin	3C - 10C	72
Cleanliness	11C	74
Arrangement of display	12C - 13C	74

### III. SLIDES AND DIALOGUE

#### Part A. The Selling Role

##### Store Exteriors

Slide Number 1A. (Arcade Front) To an increasing degree during the last three decades, retailers have recognized that well-designed stores are essential to profitable operation. Since "the front often sells the store," increasing attention is now being devoted to this part of the building. The exterior of the store should give the impression of a going concern and reflect neither stagnation nor decline; it should typify the spirit of the organization and the nature of the activity within. By suggesting stability and performance, the front and exterior create confidence and good will. The extensive use of white marble and the traditional canopy on this building give this impression. Note that this store is an example of the arcade front. The lobby is recessed from the sidewalk, allowing shoppers to examine the windows without being shoved or pushed.

Slide Number 2A. (Arcade Front) Another example of the arcade front is illustrated in this slide. This type of frontage seems to be relaxing to the customer and encourages him to give more attention to the merchandise displayed. A clean, attractive exterior with well-decorated display windows and a convenient entrance that is always free of obstructions and adequate for the traffic flow is essential for business success. Post World War II building trends have established the "modern" architecture reflected by this store--simple, functional and reflective of contemporary life and merchandising methods.

Slide Number 3A. (Straight Front) The exterior of this men's clothing store gives the impression of an enterprise with a long established heritage. Careful planning is reflected in the facade. Note the tasteful combination of stained shingles, bricks, paned windows, gas light and Old English Script lettering--all suggestive of a store offering clothes and service in the best of conservative taste and tradition. This store is an example of the straight front exterior. A great deal of variety can be exhibited in this type of front as illustrated by the next three slides.

Slide Number 4A. (Straight Front) This furniture store is easily distinguished from the store illustrated in Slide Number 3A, though both are examples of the straight

front exterior. A colorful canopy and recently planted trees give this store a distinctive appearance.

Slide Number 5A. (Straight Front) A distinctive appearance was achieved by this decorator shop during a recent remodeling project. Though the structure parallels the sidewalk in the manner of all straight front exteriors, it is indicative of the sophisticated service and merchandise offered by this store.

Slide Number 6A. (Straight Front) It has been said that a store's personality is shown by the way it chooses to display itself. The rustic wooden exterior of this store clearly identifies it as headquarters for "western gear." Note the slanting panes of glass. Glare and reflection are reduced by this device.

Slide Number 7A. (Angled Front) The third classification of store front type, the angled front, differs from the straight front in that it angles away from the sidewalk. Note that this tends to lead customers toward the entrance.

### Window Displays

Slide Number 8A. (Window Trends) Windows are the eyes of any store and they deserve careful consideration; however, the view of this store reflects the recent tendency to de-emphasize display windows among large stores that generate

most of their own shopping traffic. Significant consideration favoring this de-emphasis includes the cost of making and maintaining displays, alternative selling area uses of window display space, and limited exposure to pedestrian traffic.

Slide Number 9A. (Window Trends) An even more dramatic example of the trend to minimal display windows in stores that generate their own traffic is illustrated by this virtually windowless store. The store's customers park in the first vacant space and seek the nearest entrance. Many such stores overcome this lack of ability to influence the individual with window displays by placing huge display areas directly inside the entrances or where there is heavy traffic, such as near elevators or escalators.

Slide Number 10A. (Window Trends) Not all suburban stores have felt it advisable to minimize display windows as evidenced by this slide. Here the displays and windows are most influential upon the passer-by in his selection of a store to shop and patronize. Although each individual store in a shopping center benefits from the traffic generated by all the others, each merchant must make his store stand out among the group. Window displays provide the opportunity.

Slide Number 11A. (Window Trends) Corner windows are often considered the most important areas of any store



frontage. They are the central viewing point of converging traffic and are consequently the very best of merchandising areas. It is believed the average pedestrian will notice a corner window and its contents much more readily than he would a side street window.

Slide Number 12A. (Window Trends) The desirability of display windows varies with the degree to which the store is exposed to passing traffic in addition to that generated by its own attraction power. Ideally, display windows serve the following functions: (1) identification of the character of the store and the kind of merchandise it carries, (2) inducement to approach the premises, (3) display of merchandise in a manner that permits customers to form value judgments, and (4) an invitation to enter the premises through creating the desire to buy. As the slide indicates, this store used this display window effectively in performing each function.

Slide Number 13A. (Open-backed Windows) A recent survey by the National Association of Display Industries reported that "most display money is still allocated to windows; 55 per cent of display budgets being used in this manner, as compared to 40 per cent for interior display and 5 per cent for other purposes." It is important that display windows be attractive. Windows are the introduction to a store, the links between the outside and inside. The open-backed

windows shown in this slide reflect a trend that started after World War II. Many retailers have found that open-backed windows stimulate and invite the passerby to come in and look around. In effect, the interior of the store becomes part of the window display.

Slide Number 14A. (Open-backed Windows) Open-backed windows enable the person outside the store to see the entire interior of the store. The passer-by is thus acquainted with the entire offerings of the establishment. It also allows considerable natural light to enter the store during the day. Modern department stores, grocery stores, florist shops, and automobile showrooms are examples of businesses that frequently use this type of window background.

Slide Number 15A. (Closed-backed Windows) Closed-backed windows aid the customer in concentrating on the goods displayed. There is no view of the interior of the store to distract the attention of the window shopper in this type of display.

Slide Number 16A. (Closed-backed Windows) Many retailers who prefer closed-backed windows claim that they focus attention upon the displays, provide attractive settings for the merchandise shown, and permit more effective illumination. The imaginative use of coat hangers makes this shoe display inexpensive, eye catching, and attractive.

Slide Number 17A. (Shadow Box Windows) The shadow box window affords an effective display area for small merchandise, as evidenced by the jewelry store window shown in this slide. The institutional quality of this window should be noted. The civic-minded "Fun in the Sun" banner sells no merchandise, but it adds prestige to the store.

Slide Number 18A. (Shadow Box Windows) The shadow box window display in this slide illustrates the way a shoe store utilized space in front of a pillar for additional display purposes. Note the attention stimulating power of three odd shoes and dynamic color.

Slide Number 19A. (Related Goods Window) Display in related groupings constantly reminds the buyer of his need for more than the central item. This is called suggestive selling. Today more and more selling is of this type. The display shown in this picture suggests not only a suit; but shirt, tie, belt, socks, shoes, and toiletries, as well.

Slide Number 20A. (Windows Featuring Price Cards) Plainly marked prices on merchandise help customers make up their minds to buy. The absence of price figures frequently discourages window viewers from finding out more about the products displayed. Displaymen, however, must be careful with price figures in prestige windows, such as the window

shown in this slide. Small cards give price information without jarring the refined mood of the window. The cards do not dominate the window, yet the price of each item is clearly identified.

Slide Number 21A. (Theme Windows) The retailer should not forget that a good window display can usually convey only one message effectively. This message, of course, may relate to any one of a number of ideas--the variety of values offered, the fashion leadership of the store, or the tie-in with holidays or special occasions; such as, Easter, Independence Day, Thanksgiving, Christmas, or Mothers' Day. This window effectively identifies the store as a source of gifts for the June bride.

Slide Number 22A. (Theme Windows) It is generally desirable to relate display windows to the seasons of the year. This theme gives freshness to the displays and hopefully spurs sales. The display depicted in this slide heralds the coming of summer with an interesting arrangement.

Slide Number 23A. (A Non-theme Window) This window portrays related merchandise not in theme; that is, the items are all related, but are not tied together by any central theme. Non-theme windows often do a better job of selling than do the windows with a theme. Theme windows sometimes do

such a good job of theme building that they fail to sell the individual items.

Slide Number 24A. (Mass Windows) This 88¢ store window illustrates that too many items, cards and signs tend to confuse the customer viewing the display. Such a display does not direct the eye toward any specific item.

Slide Number 25A. (Mass Windows) Some store owners feel compelled to stack, pile and place as much merchandise as possible in their windows. They either seem afraid the passer-by will not be shown every item in the store or they wish to use the display area for a stockroom. It is not necessary to display a gross of any item to get the message across to the customer. Focused attention on one item is much more powerful than on a dozen items. In this slide, blankets are clearly featured and identified with price cards. Price banners are used to encourage additional sales.

Slide Number 26A. (Mass Windows) The thought behind "mass" window display is that the profusion of items will create a feeling of merchandising excitement. A great variety of items were put in this window without any particular pattern. Unfortunately, this kind of window does not direct the eye; displaymen feel its formless jumble lessens its ability to bring in business.

Slide Number 27A. (Mass Windows) The picnic baskets shown in this window provide little attention-holding value. No window card or price card identifies the item and there is certainly very little eye appeal. The sales value of this window is highly questionable.

Slide Number 28A. (Mass Windows) In contrast to the preceding examples of mass display, this store has created a strong effect by putting many units of a single item in the same window. This mass display of a single item has great visual impact. Price figures and window cards are effective and in keeping with the mass merchandising image of the store.

Slide Number 29A. (Mass Windows) This variety store, a firm believer in mass display, has nevertheless brought orderliness to this attractive window. Its usefulness, however, is limited to a short period of time. Once a display becomes familiar to shoppers it ceases to attract their attention or interest.

Slide Number 30A. (Mass Windows) No matter how attractive a window may appear, it must be changed frequently. The following points stress this need: (1) many of the same people pass the windows every day; they soon lose interest in the store if the same displays are shown day after day, (2)

windows are the most conspicuous part of a store; they should be kept interesting and fresh, (3) people like to see new and different things, (4) people become better acquainted with the varied stock the store carries if the displays are changed often, (5) everything in the store worth showing should have its chance in the window, (6) displays should be tied with the selling and advertising programs, which are constantly changing, and (7) goods left in the window too long become faded or soiled; shopworn merchandise cannot be sold as first-quality goods.

### Interior Displays

Slide Number 31A. (Open Display) Window display will hold the individual and invite him to turn in at the front door, but good display does not end at the nearest entrance. The interior of the store must continue the impression that the front windows and advertising have created. No matter how good a product is, it will not sell unless presented properly, dramatically, and in a way which inspires the individual to buy. The speciality shop in this slide, stressing the "natural look" in men's clothing, offers items and services geared to both the young executive and the college student. Gifts which double as display fixtures include the "King's Men" head, upper left; mugs, cannons, wine racks, toiletries, belts, and colorful shirts. Note that three types

of open display are illustrated--table tops, racks, and shelves.

Slide Number 32A. (Open Display) Displays inside and outside a store should be related. The combination of window and interior display is a powerful force for the promotion of sales. Note how effectively the window of this speciality store becomes the background of the interior display.

Slide Number 33A. (Open Display) Another view of the same store illustrates the dramatic use of color to create a unique display. The red and green canopy distinctly delimits the wall area allocated to the display of sweaters. Color is said to attract people, stimulate the movement of traffic, and sell merchandise wherever it is applied with reason and purpose.

Slide Number 34A. (Open Display) Still another view of this store illustrates the sales counter. Note that this area too has been clearly defined by the use of an all red canopy. Bricks and panelled walls add to the tasteful decor. This, and the preceding slides of the store, reflect the image of a well co-ordinated interior display conducive to the sale of tasteful and fashionable merchandise.



Slide Number 35A. (Open Display) When a customer enters a store, the general appearance of the interior makes a strong impression. If the store seems dark and gloomy because of insufficient light, an unfavorable impression is immediately received by the customer. Since lighting makes it possible for customers to see and select the merchandise, merchants must give special care in its selection. Lighting should not call attention to itself. Display lighting in the selling areas of a store should make the merchandise stand out. In this store, the customer is seldom aware of the lighting fixtures recessed in the ceiling, though this is the primary source of light. The lighting from chandeliers is essentially decorative.

Slide Number 36A. (Open Display) The store that wants to appeal to the modern shopper has found it profitable to group related wearing apparel and accessories in separate departments known as boutiques. Polynesian decor and fish netting create an atmosphere conducive to the sale of beach wear. Mannequins atop the swimsuit racks have been wisely used to attract attention to the department.

Slide Number 37A. (Open Display) A great many sales are realized through the influence of silent and attractive reminders in the form of interior and counter displays. The top of this blouse rack is effectively used to provoke

impulse buying. The mannequin, you will note, is very life-like. It is posed in a relaxed but realistic manner to reflect the casual clothes it features.

Slide Number 38A. (Open Display) To encourage the sale of straw handbags, a department store used this dramatic top of the counter display, made of straw, on the main floor aisle near the entrance. Displays such as this require a coordinated theme throughout the store so that the store will appear unified. By coordinating the theme in all departments of a store, the customer is not continually asked to change his thinking pattern.

Slide Number 39A. (Open Display) The weather and the season are said to have a profound effect upon the individual whether he realizes it or not. The Independence Day theme displayed by this grocery store is intended to stimulate the sale of picnic and party foods. Prior to July 4, this display should accomplish its purpose. Negative results may occur, however, if this theme is not removed after the holiday.

Slide Number 40A. (Open Display) Island areas are display places amid the pattern of shelves and counters which constitute the principle selling space of a store. Islands are forceful merchandising agents when placed near elevators

or near entrances to departments, in that they attract the customer's attention to the featured items.

Slide Number 41A. (Open Display) Areas around the prescription counter are top merchandise spots where displays can serve as reminders to customers or as promoters of impulse items. To encourage self-selection and impulse buying, this department, which normally generates its own traffic, is located toward the rear of the store. Note that the "prescriptions" sign is both large and easily read from a great distance.

Slide Number 42A. (Open Display) Another area where displays can serve as reminders to customers or as promoters of impulse items is the checkout counter. Merchandise, selected by the customer, is brought to this point in the store in baskets similar to those found in supermarkets. Convenience to the shopper is an essential feature in the operation of any successful store.

Slide Number 43A. (Open Display) To give a shopper an "impulse" to buy an item he hadn't planned to buy before entering the store means the store must: (1) make the merchandise visible, (2) make it attractive, and (3) make it accessible. The shoe department of this store has met this criteria. Note that the use of color commands attention and attracts the eye to the general display.

Slide Number 44A. (Open Display) One of the most important functions of point-of-purchase display stems from its ability to overcome competition and substitution. The prospective customer finds the national advertising of the article repeated and reinforced by the display. It is then hard for him to yield to the substitution argument for a competing article.

Slide Number 45A. (Open Display) During the 1950's and 1960's there have been increasing pressures upon retailers to adopt self-service methods. As retailers sought new avenues of competition, they were naturally attracted by any method that would lower selling costs. Self-service selling, aided by interior displays, places the buying burden upon the customer. Less effort on the part of salesmen is needed, and handling costs on merchandise are reduced. The signposts aid customers in locating the merchandise of their choice.

Slide Number 46A. (Open Display) Signs do more than tell where the goods are located in the store. In this self-selection discount store signs perform a valuable function. As a silent salesman, the "Men's" sign tells the customer where the goods are located in the store. The "sport shirt" sign is used to tell of special features and values. To be effective signs must be easily read, since customers cannot be expected to give more than a second or so to the message.

Slide Number 47A. (Open Display) Self-selection represents a middle course between full-service and self-service. When self-selection prevails, the customer has the option of obtaining sales help when he deems it desirable. An example of self-selection is shown in this dress department. Customers can receive assistance from clearly identified salespersons, or do their shopping without any assistance at all, if that is their wish. Note the wide aisles which encourage the flow of customer traffic. The display racks and self-explanatory signs both are conducive to self-selection shopping.

Slide Number 48A. (Open Display) Scrambled merchandising and self-service are both illustrated in this picture. Scrambled merchandising, the tendency of stores to increase their variety offering by adding more and more lines, is made possible in this discount operation by a policy of self-service. Prescription drugs, however, receive full service selling. Note the wide diversity of products offered for sale and the use of signposts to identify each display area.

Slide Number 49A. (Open Display) Getting customers to stop by a display will put them much closer to the sale. To accomplish this requires more than just putting the goods out on shelves, tables or racks. Traffic must be directed to the display by easily read signs as shown in this slide.

Slide Number 50A. (Open Display) The discount department pictured here has paid little attention to the incongruity of this display. Note that the tire section is immediately adjacent to stacks of soft drinks. In utilizing self-service displays, care should be taken to limit the height of the display. Displays above the eye level prohibit store wide vision. Additional sales are encouraged when the merchandise is made visible.

Slide Number 51A. (Open Display) The self-service display illustrated in this picture permits the merchant to follow the retail principle, "First-in-first-out;" that is, the oldest merchandise is removed by the customer first. Also, this type of display permits the aisle to remain unobstructed during the stocking operation since all bins are replenished from behind the display.

Slide Number 52A. (Open Display) Another example of a display that encourages the sale of older merchandise first is illustrated in this picture. Refrigeration reduces the danger of spoilage in perishable dairy products; however, it is imperative that the oldest stock be sold first, before it has a chance to spoil. To accomplish this goal, display fixtures of the type shown here have doors in the back of each case. Dairy products that have been on display are continually moved toward the front of each case while the freshest milk

produce is placed toward the back of the case, inconvenient to the customer's reach.

Slide Number 53A. (Open Display) Center-of-the-aisle displays are commonly used in supermarkets to promote the sale of impulse items. It is estimated that 66 per cent of all grocery store sales are impulse sales.

Slide Number 54A. (Open Display) The mass display fixture shown here contains the complete range of one company's manicure implements. This type of rack is often used where there are many small items to be sold, or where the product is sold in many sizes, shapes, or shades of colors. One disadvantage of the permanent or semi-permanent display pieces is the fact that when they have been emptied and are left to the retailer to refill, he may be tempted to use them for products of another company.

Slide Number 55A. (Open Display) Another view of a mass display fixture is shown here. Two advantages are claimed for this type of rack in addition to the facilitation of self-service merchandising: (1) it is flexible with respect to possible layout changes, and (2) it is compact and utilizes very little floor space. Most important to the sale of merchandise, however, the rack does not divert the customer's attention from the merchandise. A fixture that calls

attention to itself, rather than to the merchandise it displays, is not a good sales instrument.

Slide Number 56A. (Open Display) The jumbled basket type of display, from which the customer is encouraged to serve himself, will often sell more goods than the display in which goods are presented in a regular manner. The prospective purchaser often hesitates to disturb a set piece.

Slide Number 57A. (Open Display) A variation of the "jumbled basket" type of display is shown by this bargain table. Unlike the preceding gum display, the shoes shown here require periodic resorting because of the size element.

Slide Number 58A. (Closed Display) With some goods, such as costly jewelry, there is no choice of display; goods must be covered for protection from theft. This method of display does, however, add prestige to the merchandise and consequently another selling point has been added.

Slide Number 59A. (Closed Display) This slide illustrates the element of prestige created by a closed display. Note that an intimate sales arena has been created in this jewelry store. Two chairs and a secluded corner are provided for the couple selecting her engagement or wedding ring. The glass encased rings seem to acquire a tangible value by this display treatment.



Slide Number 60A. (Decorative Display) Furniture placed in a decorative setting gives added attractiveness to the articles displayed and improves the general appearance of the store. Note the use of dishes, stem ware, chandelier and carpet to achieve this purpose. Customers who often lack imagination are better able to visualize the furniture as it would appear in their home.

Slide Number 61A. (Decorative Display) Another example of a decorative setting is illustrated in this slide. The "Carleton House" sign is a silent salesman provided by the manufacturer. It identifies the Early American furnishings in this display with a nationally advertised product. National advertising can generate strong desire for, or curiosity about, the promoted merchandise. If the display doesn't go along with the advertising, the customer in many cases may have to sell himself.

Slide Number 62A. (Ledge Display) Ledge displays are often used to take advantage of wasted space. This type of display is generally used for merchandise that does not need to be closely examined by the customer. This slide and the slide immediately following are used to illustrate an important facet of display. A considerable amount of care has been given to this front view of the display. The display attracts the eye to merchandise that is featured throughout the store.

Slide Number 63A. (Ledge Display) Equally important is the back of this display. It, too, attracts attention to the merchandise being featured and permits the customer to satisfy her curiosity by viewing the total garment.

Slide Number 64A. (Ledge Display) Ledge areas may be made very attractive with the addition of decorative pieces for seasonal promotions. Since this type of display can be seen from both the front and back, constant care must be exercised in the placement of merchandise. Unsightly portions of certain merchandise, such as shoe soles, must be camouflaged with decorative effects. Display in related groupings constantly reminds the buyer of his need for more than the central item. This is called suggestive selling.

Slide Number 65A. (Wall Display) Many stores have sought ways to sell, almost literally, "off the wall." The carpet samples shown here are easily examined and isolated by the customer. Note the use of color in directing the eye toward the name of the manufacturer.

Slide Number 66A. (Wall Display) A very real advantage of wall units is that very little valuable floor space is needed to both stack and display the merchandise. Note that the display area only exhibits the merchandise. Sales clerks must obtain the selected items from the storage areas

behind the sliding doors. As is often true with costly or prestigious items, self-service has been excluded.

Slide Number 67A. (Wall Display) Another example of wall display is shown in this hardware department. Peg-board permits the flexible display of merchandise at eye level. Items of unusual size or shape such as the fireplace bellows seen in this slide are difficult to display in standard display fixtures. Wall space, an area many stores neglect, can be a highly productive sales stimulant.

Slide Number 68A. (Interior Display as Advertising) Better than average markups are usually available when full service is provided the customer. This clearly defined cosmetic counter provides custom-made powders. This type of service enhances the store's overall selling performance. Note that colorful and attractive chairs are a part of this display counter. The customer is more inclined to linger and buy if she can be made comfortable.

Slide Number 69A. (Interior Display as Advertising) Under appropriate conditions, additional sales can be obtained by a promotion that holds out to the customer the promise of something for nothing. The department store illustrated in this slide is offering "free" ice cream with a minimum purchase. The display calls attention to this

promotion through the use of signs, colorful flowers, and ice cream cartons, an unexpected product in this store.

Slide Number 70A. (Interior Display as Advertising)  
Price comparisons have been so freely used and so freely abused that no advantage can be obtained by advertising a "dollar value" unless there is real evidence that the value is there. The sign displayed in this slide announces that this store "just won't be undersold." The customer has no reason to postpone his purchase because of price, knowing that should an identical item be found elsewhere for less, the store will refund the difference.

Slide Number 71A. (Interior Display as Advertising)  
Many retailers are beginning to realize they can help their selling effort by providing their customers with a means of entertaining the children while they shop. Stores find customers very appreciative, the kids seem satisfied, and sales reflect the good will.

### Part B. The Technical Aspects of Display

#### The Display Workroom

Slide Number 1B. (Planning Area) The creation of an attractive and effective display depends heavily upon good planning. A display man selects the merchandise to be displayed in connection with the season's colors, sports,

holidays and activities of a particular month. A schedule such as the one shown in this slide provides the basis for planning and coordinating. Once the activities for the month have been scheduled, sketches are drawn, the color scheme is determined and the lighting effect is planned. This done, the display man proceeds to collect the material needed for each display.

Slide Number 2B. (Storage Area) The first requirement of an efficient display department is an orderly, clean, well-lighted workshop. Adequate space must be provided not only for planning but also for storing and building props. Ideally, a separate compartment is provided for each prop or fixture. Note the storage arrangement shown here is both practical and inexpensive, however the compartments must be cleaned regularly to prevent soiling.

Slide Number 3B. (Mannequin Storage) The storage of mannequins is facilitated by removable arms, hands and wigs. However, storage by age and sex saves space and makes it easy to find the needed mannequin without loss of time. Though there has been a tendency in recent years to replace mannequins with abstract clothing forms and flexible wire fixtures, nothing can really replace a mannequin for showing how a garment will look when it is on.

Slide Number 4B. (Painting Area) To provide the desired color scheme for a display it is often necessary to paint existing fixtures and props. Note the inexpensive but effective spray booth provided by this old packing case. It should be noted, however, that no attempt should be made to paint in an area that does not have proper ventilation.

Slide Number 5B. (Printing Area) A sign of some sort is essential in almost every display. As silent salesmen, signs are able to answer a customer's questions about both price and features. Whether signs are prepared on a store's own machine or not, they should look professional. When preparing signs, the following points should be remembered: (1) signs should be informative but brief, (2) they should not be used if they become marred or soiled, and (3) they should stress customer benefits and give reason-to-buy information.

### Display Composition

Slide Number 6B. (Formal Balance) One of the most important elements of a successful display composition is balance. By drawing an imaginary vertical line through the center of the display space, two equal display areas are created, one to the left, one to the right of the line. It is the display man's responsibility to tie these two areas together into a unified display. The display illustrated in

this slide is an example of "formal balance." Note that equally "weighted" elements are on either side of the center. The effect is conservative and lends dignity to the merchandise.

Slide Number 7B. (Formal Balance) Another example of "formal balance" is shown here. Note that a visual center is provided by the dress in the forefront and that the display space is divided into two equal parts by the use of yardage. The dresses on either side provide complete balance.

Slide Number 8B. (Informal Balance) "Informal balance" is achieved when the two sides of the display area balance but are not the same. To counterbalance the size of the figure on the right, color, texture and variety have been added on the left to provide additional "weight." Informal balance has been said to be based on the same principle as a child's teeter-totter. A large load on one side can be balanced by a small load farther from the center on the other side.

Slide Number 9B. (Informal Balance) Another example of "informal balance" is reflected in this display. Because it is less conservative than "formal balance", the display man has a greater opportunity to express his imagination and creative abilities. Consequently, the customer is generally

exposed to a more interesting arrangement. Note that a visual divider has been provided by the tree.

Slide Number 10B. (Depth) Placing the display elements at different distances from the viewer instead of in a straight line adds interest to any window. Note an even greater illusion of depth has been created in this display by overlapping the shirts on the left.

Slide Number 11B. (Repetition) Repetition is a technique for tying a display together. The same item, in this case shirts, repeated throughout the display has strong attention-compelling power. The display is made more interesting and avoids monotony by varying the position of the two shirts shown on the right.

Slide Number 12B. (Dominance) One element should dominate the display. The dominating element acts as a focal point to draw the customer's eye to a place of particular interest in the display. Note in the display that the mannequin serves as a focal point from which the eye may travel through the display. There may be more than one center of interest, but generally there should be no more than three.

Slide Number 13B. (Contrast) Unexpected or clever elements are often combined to draw attention to the display. Contrast can add excitement and a chance to exercise one's



imagination in display as indicated by this arrangement that heralds the coming of spring.

Slide Number 14B. (Contrast) Attention and interest are drawn to this display by the principle of contrast. Not only does the white shirt contrast with the vibrantly colored background, but the customer's attention is immediately arrested by the eye patch of "the man in a Hathaway Shirt."

Slide Number 15B. (Proportion) Small items can be lost in a large display area unless careful attention is paid to proportion. The shoes in the display have been distributed throughout this window in such a manner that the space seems properly filled--neither crowded nor empty. Note that this has been achieved by filling the space from floor to ceiling.

Slide Number 16B. (Proportion) In contrast to the preceding slide, note the disharmony in this display. The space does not appear fully utilized and the effect is that of a nearly empty window. Height and proportion could be added to this display by so simple a device as a banner or sign.

Slide Number 17B. (Rhythm) Staggering the height of a display gives "stopping power" to this attractive window. The principle of design illustrated by this display is known

as rhythm. Rhythm in design is achieved by alternating repeated items, such as these shirts, in space of position. By varying their position the display man has reduced what could have been a monotonous repetition of shirts.

Slide Number 18B. (Line) The use of lines, another principle of design, is illustrated by this display. When creating a window it is important that a means be provided to induce eye movement from object to object. Diagonal lines serve that purpose as illustrated by the trousers and body form in this display.

Slide Number 19B. (Line) Another illustration of the use of diagonal lines is presented in this display. The eye moves easily and freely from object to object, encouraged by both the diagonal placement of the forms and by the use of yardage as a background.

Slide Number 20B. (Color Scheme) Color is one of the more important factors in creating a display. Used effectively, color will focus attention on the merchandise. Color used improperly, however, may result in confusion and a window that will offend the eye rather than attract and please. In a unified color scheme one color predominates, but harmonizing or contrasting colors may be included.

Slide Number 21B. (Psychology of Color) Since it is felt color affects people differently at different times of the year, the following is a rule that should generally be followed by display men: In warm weather, use "cool" colors such as blue, gray, green and white. If the weather is cold, use "hot" colors such as orange, yellow and red.

Slide Number 22B. (Color Symbolism) Display men must be aware of the symbolic role of color in the American culture, so that he may use them to express ideas in display. The following are a few of the more generally accepted associations: pink for femininity, red for danger, black for death, white for purity and innocence.

Slide Number 23B. (Seasonal Colors) Timely displays are closely associated with the holidays and seasons of the year. St. Valentines Day is symbolically illustrated in this display by red and by hearts. Among other holidays symbolically represented by color are the green shamrock of St. Patricks Day; the red, white and blue flag of Independence Day; the orange and black of Halloween; and the traditional red and green of Christmas.

Slide Number 24B. (Symbolism) Attention and interest are drawn to this Easter display by another example of symbolism. Since the primary purpose of a display is to stimulate

interest in the merchandise, the display man must be certain that the device used to gain attention does not overshadow the merchandise.

Slide Number 25B. (Lighting) To be truly effective, a display must be properly lighted. Reflections on display window glass reduce visibility, and prohibit a clear view of the merchandise. To avoid reflections on display window glass, there must be more light inside the window than outside. Note the lights in this display are recessed into the ceiling. The source of light does not compete with the merchandise for the viewers' attention.

Slide Number 26B. (Display Scrapbook) For a display window to remain interesting it must be changed frequently. People like to see new and different things. Their attention is lost when the display becomes familiar. To determine if a promotion is worth repeating the following year, some attempt should be made to evaluate each display. If possible a scrapbook should be maintained with a picture or description of the display, the date it was installed, the date it was removed, and if possible the number of items sold while the display was in place. The display man who will prosper is the person who does not leave the growth of his store to chance.

### Part C: Dressing and Pinning a Mannequin

Slide Number 1C. Selecting merchandise for a display is done after careful planning and sketching. The item selected for display should be a "best seller," an item with heavy customer demand. Displays must be able to attract the customer's attention. Slow moving items do not have that power. Select an item that will have the greatest sales appeal to the greatest number of people who will see the display.

Slide Number 2C. All displays must be timely. With spring approaching the arrangement currently displayed must be dismantled and the new display assembled as quickly as possible. Though still attractive and eye-arresting, the winter display theme shown here must give way to the new season. Buying lethargy can often be reversed by encouraging people to plan and buy for the future.

Slide Number 3C. Though the winter clothing must be removed, never try to pull a garment over the wig. Either remove the wig or cover it with a plastic bag. The wig is a fragile and expensive element. It should be groomed and styled to correspond with current fashion. Traditionally made with horsehair, wigs are now made of nylon and other synthetics. Generally, a wig is interchangeable and can be used on any female mannequin.

Slide Number 4C. Mannequins are an expensive but versatile display fixture. Once made of papier mache and wax, the majority of mannequins produced today are of plastic. Lightweight and resistant to scuffing, they are relatively easy to assemble and disassemble.

Slide Number 5C. Pants are easily removed or applied if the lower torso is inverted and held firmly between the knees. This method not only facilitates dressing the mannequin, it also reduces wrinkling the merchandise.

Slide Number 6C. Note there are six component parts of this mannequin. The upper and lower torso, two arms, and two hands. Removable parts not only facilitate dressing the mannequins, but also reduce damage during storage. Fixtures may be used for several years if carefully handled and neatly stored when not in use. Should damage occur, replacement parts are available.

Slide Number 7C. Mannequins are frequently equipped with a rod and base to make them stand. The stand is usually made of metal and can be distracting in an otherwise attractive display. Newer mannequins, both male and female, are available without stands. They are fitted with an adjustable bolt in the heels to maintain their balance.

Slide Number 8C. Clothes must be adapted to each mannequin. The display man generally has a choice of either pins or staples. Since pins are least likely to cause damage to the merchandise, they are generally favored.

Slide Number 9C. As merchandise is groomed for display, tickets must be concealed from view. Whenever possible they should be tucked or pinned to the garment to prevent loss.

Slide Number 10C. Placement of the wig does not complete the mannequin. It must still be placed within the display area. Positioning of the arms and final draping of the garment will be done at that time to stress the most important selling points of the garment.

Slide Number 11C. Cleanliness of the display area is a responsibility of the display man. Nothing must be allowed to detract attention from the merchandise.

Slide Number 12C. Note that mannequins are designed to simulate the stance of a real person. They should be placed in a manner that exposes the most sales appealing points of the garment to the customer. If the garment has any excess fabric, the folds should be turned away from the line of sight. Lighting should be focused upon the garment, not the mannequin. Nothing should distract from the merchandise.

Slide Number 13C. The completed display is a blending of background, merchandise, lighting and the sales message. Once a person has acquired a basic understanding of the fundamentals of display, judgement and experience will permit him to present effective selling arrangements. It is probable that by attracting buyer attention to the store's merchandise, sales will be favorably affected.

#### IV. DISCUSSION QUESTIONS

The following questions may be used to stimulate class discussion after the unit has been viewed. They are only offered as suggested questions. Each instructor may wish to tailor the discussion to his own needs. He may, consequently, use all, some, or none of these questions.

1. What type of business do you expect to enter?
2. What type of items do you expect to sell?
3. Why is display an essential part of selling?
4. What type of display do you feel would be most effective for your business?
5. Which displays appealed to you most? Why?
6. Which displays appealed to you least? Why?
7. Why is simplicity important in display?
8. Why is a theme important in display?
9. Why is cleanliness important in display?



10. How does display aid self-service selling?
11. How does display aid self-selection selling?
12. How does display create a desire to buy?
13. What role does color play in creating a desire to buy?
14. When would you use formal balance in a display?  
Why?
15. When would you use informal balance in a display?  
Why?
16. It has been said that there should be at least one dominant item in a display. Do you agree?  
Why?
17. It has been said that showcards or price cards should appear with a display. Do you agree?  
Why?
18. Do you favor use of mannequins or do you favor abstract forms in creating a display?  
Why?
19. Is there any merit in maintaining a scrapbook of successful displays? Why?
20. Is there any merit in maintaining a scrapbook of unsuccessful displays? Why?

#### V. EVALUATION OF THE STUDENTS

After presenting the preceding display resource unit, or a portion of it, to the students, the instructor may wish to use the following method of evaluation. The instructor should select two or three slides from among those marked "Group D." To evaluate the student, project the slides before

the students and require them to give a critical evaluation of each slide stating both positive and negative values. To accomplish this the instructor should pose the following question: "What has been done well in this display?" or "What has been done poorly in this display?"

For the instructor who wishes to establish criteria for evaluation, the following list suggests concepts or knowledges the student should have acquired by viewing the unit. The instructor may use all, some, or none of these questions.

1. How does the display attract attention?
2. Are the colors appropriate? Explain!
3. Does the eye travel naturally throughout the display? Explain!
4. Is there a theme? What?
5. Is the display timely? Why?
6. Is the lighting appropriate? Why?
7. Is there a dominant item? What?
8. Are showcards or price cards appropriate?
9. Are the props appropriate or do they distract from the merchandise? How?
10. Is the arrangement too crowded or too empty? Explain!
11. Is the balance "formal" or "informal"? Explain!
12. Does the display create a desire to buy? How?

## CHAPTER V

### SUMMARY AND RECOMMENDATIONS

#### I. SUMMARY

This study aimed at providing the business teacher with resource material that would illustrate the sales role assigned to display. Very little material was available for illustrative purposes when this study was undertaken, and what was available was often outdated. In order to make a study of the selling power of display most meaningful, however, it is highly desirable that each student view and appraise current examples of this selling device.

This study was designed to illustrate the role played by display in moving merchandise from the retailer to the ultimate consumer. A store's exterior appearance and the forcefulness of its window and interior displays were of prime concern. A further purpose of this study was to present the technical aspects of creating a display. The teaching unit was designed as supplementary material for such distributive education courses as Retailing, Marketing, Salesmanship, and the display course itself.

The procedure in conducting this study and preparing the teaching unit included a review of the literature

concerning the display of merchandise, the use of teaching units, and the value of audio-visual material. This was followed by a determination of the merchandising firms and subjects to be photographed for the study. Approval was then obtained from the business firms and the subjects were photographed. The decision on the inclusion of the various slides used was based on several criteria; namely, clarity of the slide, detail shown, and the suitability to maturity and interests of community college students. Dialogue was written to accompany each slide and the narrative was then taped. The teaching unit was then shown to three different groups to pretest and evaluate the unit. The first group was comprised of a professional displayman, the director of a community college audio-visual department and the division chairman of a community college business administration department. The second and third groups were comprised of community college students. The evaluation made by each group were reviewed and the teaching unit was revised.

The teaching unit is a step by step guide for the teacher to use in order to fully utilize the audio-visual materials without having to do individual research. Therefore, the teaching unit developed in this study consisted of the following:

1. A definition of the purpose and use of the teaching unit.

2. A statement of the time to allocate in presenting the unit.
3. A list of the materials needed to complete the presentation.
4. A list of suggested readings to be assigned prior to the presentation.
5. An overview of the unit and suggested learning experiences that should be presented to the student.
6. Instructions for presenting the unit to the class.
7. A table of contents to facilitate the identification of slides.
8. A written transcript of the narrative.
9. A suggested list of discussion questions to be used following the audio-visual presentation. They are intended to reinforce the learning experience.
10. Questions and slides that may be used to evaluate the students are provided for the instructor's convenience.

To facilitate instruction the teaching unit has been divided into three parts. Part A, which consists of three sections covers the selling role of display, emphasizing the role display plays in moving goods from the retailer to the consumer and utilizing illustrations of store exteriors, window displays and the interior displays of a store. The advantages of three types of store exteriors, arcade fronts, straight fronts, and angled fronts, are examined in the first section of Part A. The second section of Part A portrays various types of window displays and the role each plays in

the sale of merchandise. This section of the teaching unit examines and illustrates the current trend in display windows, as well as the proper method of utilizing open-backed windows, closed-back windows, and shadow box windows. Theme and non-theme windows, mass windows, and windows featuring price cards and related goods are also illustrated in this section. The third section of Part A illustrates interior displays. Both open and closed, and ledge and wall displays are examined in this section.

Part B of the teaching unit consists of two sections covering the technical aspects of display. The various planning, storage, and working areas required to create a display are illustrated in the first section. The second section of Part B deals with the display composition. The use of line, shape and color in display to create a feeling of direction and movement, and to impart various emotions and moods is illustrated in this section, with the basic design principles of repetition, contrast, dominance, balance and proportion.

The final section of the teaching unit, Part C, illustrates the sequential development of dressing and pinning a mannequin, focusing on the completed display as a blending of background, merchandise, lighting and sales message.

This study has presented one way that pictures can be used to supplement standard classroom material when discussing either the selling power of display or the technical aspects

of creating a display. It is hoped the selection of slides will provide business teachers with a resource for making a unit on display more meaningful to students.

## II. RECOMMENDATIONS

As a result of this study, the following recommendations are suggested:

1. It is recommended that a future unit be created that would illustrate the technique of creating displays for specific businesses such as hardware stores, drug stores, and furniture stores.
2. It is recommended that additional studies be created using other media such as motion pictures and film strips to portray the sales role assigned to display.
3. It is recommended that an audio-visual teaching unit be created stressing the effectiveness of sales promotions when advertising and display are correlated.
4. It is recommended that audio-visual teaching aids be adopted, whenever feasible, as supplementary teaching material in the classroom.
5. It is recommended that a course in display be a part of the curriculum of community college distributive education programs.
6. It is recommended that a cooperative work-study program be utilized in training students of display.
7. It is recommended that the role of display as a tool of selling be stressed in consumer education courses.

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## APPENDICES

## APPENDIX A

### A GUIDE FOR THE TEACHING UNIT

#### DISPLAY, A TOOL OF SELLING

By I. Cecil Terk

#### SLIDE FACTS

Subject Area: Distributive education courses such as marketing, retailing, salesmanship, and display.

Grade Level: High School, Junior College, Adult.

Viewing Time: Two 50-minute sessions. The teacher may vary the viewing time by selecting segments of the unit for classroom presentation.

Length: 120 slides. Taped dialogue to accompany each.

#### RELATED READING

Buckley, Jim. The Drama of Display. New York: Pelligrini and Cudahy, 1953.

Castro, Nestor. The Handbook of Window Display. New York: Architectural Book Publishing Company, 1954.

Gardner, James, and Caroline Heller. Exhibition and Display. New York: F. W. Dodge Corporation, 1960.

Mauger, Emily M. Modern Display Techniques. New York: Fairchild Publications, Inc., 1967.

Rowe, Frank A. Display Fundamentals. Cincinnati: The Display Publishing Company, 1965.

Samson, Harland E. Advertising and Displaying Merchandise. Cincinnati: South-Western Publishing Co., 1967.

Talmadge, R. H. Point of Sale Display. New York: Studio Publications, 1958.

### PURPOSE OF THE TEACHING UNIT

The purpose of this unit is to provide the student of distribution with an awareness of the role played by display in selling merchandise, and to develop the student's awareness of the technical aspects of creating a display.

### SYNOPSIS

Display, A Tool of Selling is divided into three parts. Part A, which consists of three sections, covers the selling role of display, emphasizing the role display plays in moving goods from the retailer to the consumer and utilizing illustrations of store exteriors, window displays and the interior displays of a store. The advantages of three types of store exteriors, arcade fronts, straight fronts and angled fronts, are examined in the first section of Part A. The second section of Part A portrays various types of window displays and the role each plays in the sale of merchandise. This section of the slide presentation examines and illustrates the current trend in display windows, as well as the proper method of utilizing open-backed windows, closed-backed windows, and shadow-box windows. Theme and non-theme windows, mass windows, and windows featuring price cards and related goods are also illustrated in this section. The third section of Part A illustrates interior displays. Both open and closed, and ledge and wall displays are examined in this section.

Part B of Display, A Tool of Selling consists of two sections covering the technical aspects of display. The various planning, storage, and working areas required to create a display are illustrated in the first section. The second section of Part B deals with the display composition. The use of line, shape, and color in display to create a feeling of direction and movement, and to impart various emotions and moods is illustrated in this section, with the basic design principles of repetition, contrast, dominance, balance and proportion.

The final section of Display, A Tool of Selling, Part C, illustrates the sequential development of dressing and pinning a mannequin, focusing on the completed display as a blending of background, merchandise, lighting and sales message.

#### SUGGESTED POST-SHOWING ACTIVITIES

1. Discuss with the class some of the points shown in this slide presentation. Questions are provided in the teaching unit for this purpose. Slides of these questions are included in the unit.
2. Make a field trip to the display department of a local business.
3. Require that each student observe a display window within the business community. Students may make either an oral or written report on their observations.

APPENDIX B

FORM FOR EVALUATION OF THE SLIDE PRESENTATION

DISPLAY, A TOOL OF SELLING

Please complete the following evaluation by circling the answer of your choice, using the following criteria:

Excellent - Outstanding, needs no modification.

Good - Acceptable for classroom, no modification required.

Fair - Acceptable for classroom, needs some modification.

Poor - Unacceptable for classroom, unless modified.

Additional comments may be made in the space provided.

TECHNICAL EVALUATION

- |  |           |      |      |      |
|--|-----------|------|------|------|
| 1. Quality of Sound<br>Comment:                      | Excellent | Good | Fair | Poor |
| 2. Quality of Voice<br>Comment:                      | Excellent | Good | Fair | Poor |
| 3. Organization of Content<br>Comment:               | Excellent | Good | Fair | Poor |
| 4. Quality of Color<br>Comment:                      | Excellent | Good | Fair | Poor |
| 5. Quality of Photography<br>Comment:                | Excellent | Good | Fair | Poor |
| 6. Coordination of pictures<br>and sound<br>Comment: | Excellent | Good | Fair | Poor |
| 7. Continuity of slides and<br>dialogue<br>Comment:  | Excellent | Good | Fair | Poor |



- |     |   |           |      |      |      |
|-----|---|-----------|------|------|------|
| 8.  | Pacing of the dialogue<br>Comment:              | Excellent | Good | Fair | Poor |
| 9.  | Viewing Time<br>Comment:                        | Excellent | Good | Fair | Poor |
| 10. | General rating of technical quality<br>Comment: | Excellent | Good | Fair | Poor |
| 11. | Recommendations:                                |           |      |      |      |

CONTENT EVALUATION

- |    |  |           |      |      |      |
|----|--|-----------|------|------|------|
| 1. | The slide presentation's ability to hold attention was<br>Comment:   | Excellent | Good | Fair | Poor |
| 2. | The completeness of the slide presentation without adding additional slides is<br>Comment:   | Excellent | Good | Fair | Poor |
| 3. | The completeness of the slide presentation without deleting slides is (are there any slides in the presentation you would delete?)<br>Comment: | Excellent | Good | Fair | Poor |
| 4. | The sequence or order of the slide presentation is<br>Comment:   | Excellent | Good | Fair | Poor |
| 5. | Since viewing the presentation your awareness of the role display plays in selling merchandise is<br>Comment:                                  | Excellent | Good | Fair | Poor |

6. Since viewing the presentation your awareness of the technical aspects of creating a display is  
 Comment: Excellent Good Fair Poor
7. The ability of the slide unit to present information that you were unaware of prior to the slide showing is  
 Comment: Excellent Good Fair Poor
8. The slide presentation's relevancy to you as a student of distribution is  
 Comment: Excellent Good Fair Poor
9. The presentation's ability to hold your interest was  
 Comment: Excellent Good Fair Poor
10. Your understanding of the material that was presented is  
 Comment: Excellent Good Fair Poor
11. The slide presentation's contribution to experiences that are beyond those contributed by materials now used is  
 Comment: Excellent Good Fair Poor
12. General Rating  
 Comment: Excellent Good Fair Poor
13. Would you recommend this slide presentation for future use?  
 Comment: Yes No
14. Recommendations:

APPENDIX C

FREQUENCY OF PANEL OF EXPERTS' RESPONSE

TO SLIDE EVALUATION

<u>Technical Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
Quality of Sound	1	2	0	0	0
Quality of Voice	1	2	0	0	0
Organization of Content	2	1	0	0	0
Quality of Color	0	3	0	0	0
Quality of Photography	0	3	0	0	0
Coordination of pictures & sound	2	1	0	0	0
Continuity of slides & dialogue	3	0	0	0	0
Pacing of dialogue	2	1	0	0	0
Viewing Time	2	1	0	0	0
General rating of technical quality	1	2	0	0	0
<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>Response</u>
The slide presentation's ability to hold attention was	1	2	0	0	0
The completeness of the slide presentation without adding additional slides was	2	1	0	0	0

LEGEND

- Excellent - Outstanding, needs no modification.
- Good - Acceptable for classroom, needs no modification.
- Fair - Acceptable for classroom, needs some modification.
- Poor - Unacceptable for classroom, unless modified.

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
The completeness of the slide presentation without deleting slides is	1	2	0	0	0
The sequence or order of the slide presentation is	1	2	0	0	0
Since viewing the presentation your awareness of the role display plays in selling merchandise is	2	1	0	0	0
Since viewing the presentation your awareness of the technical aspects of creating a display is	1	2	0	0	0
The ability of the slide unit to present information that you were unaware of prior to the slide showing is	0	3	0	0	0
The slide presentation's relevancy to you as a student of distribution is	2	1	0	0	0
The presentation's ability to hold your interest was	2	1	0	0	0
Your understanding of the material that was presented is	1	2	0	0	0
The slide presentation's contribution to experiences that are beyond those contributed by materials now used is	0	3	0	0	0

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
General Rating	2	1	0	0	0
Would you recommend this slide presentation for future use?			<u>Yes</u>	<u>No</u>	
			3	0	

#### PANEL OF EXPERTS' COMMENTS

The following comment appeared on the evaluation:

"Possible segregation of more esthetic presentations or displays from price line categories less concerned with appearance."

APPENDIX D

FREQUENCY OF 24 DISTRIBUTIVE EDUCATION STUDENTS'

RESPONSE TO THE SLIDE PRESENTATION

<u>Technical Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
Quality of Sound	0	22	2	0	0
Quality of Voice	0	18	6	0	0
Organization of content	15	7	1	0	1
Quality of Color	12	9	3	0	0
Quality of Photography	8	12	4	0	0
Coordination of picture & sound	10	14	0	0	0
Continuity of slides & dialogue	8	12	2	0	2
Pacing of the dialogue	6	14	4	0	0
Viewing Time	5	15	4	0	0
General rating of technical quality	4	16	3	0	1
<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
The slide presentation's ability to hold attention was	7	15	2	0	0

LEGEND

- Excellent - Outstanding, needs no modification.
- Good - Acceptable for classroom, needs no modification.
- Fair - Acceptable for classroom, needs some modification.
- Poor - Unacceptable for classroom, unless modified.

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
The completeness of the slide presentation without adding additional slides is	7	15	2	0	0
The completeness of the slide presentation without deleting slides is	3	18	2	0	1
The sequence or order of the slide presentation is	4	20	0	0	0
Since viewing the presentation, your awareness of the role display plays in selling merchandise is	6	15	3	0	0
Since viewing the presentation your awareness of the technical aspects of creating a display is	2	18	4	0	0
The ability of the slide unit to present information that you were unaware of prior to the slide showing is	7	17	0	0	0
The slide presentation's relevancy to you as a student of distribution is	5	18	1	0	0
The presentation's ability to hold your interest was	6	15	3	0	0

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
Your understanding of the material that was presented is	4	19	1	0	0
The slide presentation's contribution to experiences that are beyond those contributed by materials now used is	4	17	2	0	1
General Rating	9	14	1	0	0
Would you recommend this slide presentation for future use?			<u>Yes</u>	<u>No</u>	
			24	0	

DISTRIBUTIVE EDUCATION STUDENTS' COMMENTS  
AND RECOMMENDATIONS

The following are some favorable student comments that appeared on the evaluation form:

"Very good coverage of subject."

"I would recommend it to all B.A. classes."

"I learned quite a lot about displays from this presentation."

"Goes good with display section in selling class."

"Photography very clear and concise."

"Good slides to put on the market. Make some extra coins."

"Interesting material, new facts presented."

"Overall an excellent presentation based on the fact that if a person knew nothing at all about display before



viewing, he would be familiar with the overall purpose of display after. Easy to retain important points of display because of the way presented in slides."

"These are very interesting and are of real value to all consumers and B.A. students. Too bad you couldn't show displays in other types of businesses."

"Good slides. Good color."

Quality of photography, "Very good."

The following were some unfavorable comments that appeared on the evaluation form:

"Would like to know if a different technique is used in other cities."

"Leave bell out next time! The ringing of the bell after each slide is a little distractful."

"Needs introduction to area."

"A good series except for a few slides that were too dark and hard to see."

"Re-do tape, try to get better tone in voice."

"Pacing a little too slow."

"Voice is a monotone."

"Viewing time a little shorter."

"Could have some change--need a louder voice."

"Need someone with a dynamic type voice. A voice that makes the listener keep his interest."

"Possibly remove or lighten the color in the slides that were dark. The organization was good."

APPENDIX E

FREQUENCY OF 20 NON-DISTRIBUTIVE EDUCATION STUDENTS'

RESPONSE TO THE SLIDE PRESENTATION

<u>Technical Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No* Response</u>
Quality of Sound	12	6	1	0	1
Quality of Voice	7	11	1	0	1
Organization of content	11	8	0	0	1
Quality of Color	7	9	3	0	1
Quality of Photography	2	11	6	0	1
Coordination of pic- ture and sound	15	2	2	0	1
Continuity of slides and dialogue	10	7	2	0	1
Pacing of dialogue	8	7	4	0	1
Viewing Time	6	12	0	1	1
General Rating	7	13	0	0	0

\*No response columns influenced by failure of one student to obtain a complete evaluation form.

LEGEND

Excellent - Outstanding, needs no modification.

Good - Acceptable for classroom, needs no modification.

Fair - Acceptable for classroom, needs some modification.

Poor - Unacceptable for classroom, unless modified.

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
The slide presentation's ability to hold attention was	8	10	1	1	0
The completeness of the slide presentation without adding additional slides is	8	12	0	0	0
The completeness of the slide presentation without deleting slides is	6	11	2	1	0
The sequence or order of the slide presentation is	9	10	1	0	0
Since viewing the presentation your awareness of the role display plays in selling merchandise is	9	10	1	0	0
Since viewing the presentation your awareness of the technical aspects of creating a display is	11	8	1	0	0
The ability of the slide unit to present information that you were unaware of prior to the slide showing is	17	3	0	0	0
The slide presentation's relevancy to you as a student of distribution is	8	8	3	0	1
The presentation's ability to hold your interest is	8	8	3	0	1

<u>Content Evaluation</u>	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Poor</u>	<u>No Response</u>
Your understanding of the material that was presented is	7	12	1	0	0
The slide presentation's contribution to experiences that are beyond those contributed by materials now used is	1	17	0	0	2
General Rating	11	9	0	0	0
Would you recommend this slide presentation for future use?			<u>Yes</u>	<u>No</u>	
			19	1	

#### NON-DISTRIBUTIVE EDUCATION STUDENTS'

#### COMMENTS AND RECOMMENDATIONS

The following are some favorable student comments that appeared on the evaluation form:

"I thought presentation was very well organized and interesting. It was paced just right. If you were taking notes, you should have no problems because of slow pace. Very good!"

"Show it to all business classes."

"For just the ordinary person it gives him an insight and something to look for when viewing a display."

"Since the slides and dialogue were easy to comprehend, I was able to understand and remember most of what was on the slides. I found myself criticizing and evaluating many points of displays I saw downtown last night."

"I think a lot could be learned by seeing this over again."

"It would be a good introductory tool for interested students in merchandising. Might also be used in department stores for people who are not professional display clerks."

"Even if not going into an area of display, the presentation is very interesting and informative."

"Excellent coverage of the material as a whole. Good slides."

"Clearly presented."

The following were some unfavorable student comments that appeared on the evaluation form:

"I thought that some parts were repeated."

"Some parts are so simplified that it is an insult to the listener's intellect. The material given is very good."

"There was never any examples of a bad display so there was no comparison."

"Some of the pictures were a little too dark and the time could have been speeded up a little bit."

"Didn't interest me."

"First section was a little bit too long in my opinion."

"I would add automatic slide projector."

"A few lesser speech qualities."

"I'm not sure I would be able to set up a display."

Recommended "for only students who were majoring in display."