



WALDRON'S VISUAL MERCHANDISING PROJECT

Valerie Waldron

BUF 2203 – Visual Merchandising

Prof. Robert Woods

December 8th, 2022

“When you don’t dress like everybody else you don’t need to think like everybody else”

- Iris Apfel

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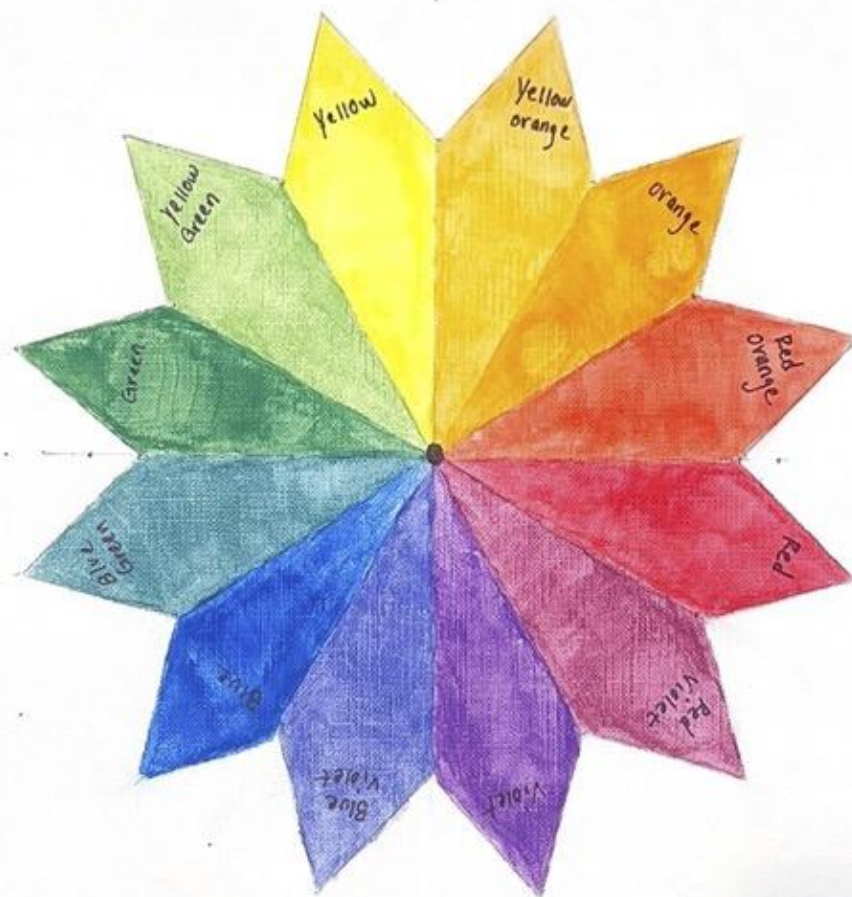
Abstract

Visual merchandising is a topic in fashion that is very much useful in navigating the fashion industry. When you're able to identify and understand the main reason why visual merchandisers do the job that they do to be able to effectively showcase a window in such a display that could sell almost anything is the main seller to why visualizers do what they do; the study of color and how when they come together it creates such an appealing turn out to the owners who own physical storefronts and also those who don't still get to benefit from learning the fundamentals of what visual merchandising truly means in its pure essence. My fall semester of 2022 I had the pleasure to take this class and get to explore myself what visual merchandising really entailed; my color wheel, value chart, and museum project are the three examples in which I got to have hands-on experience and use the terminology that I learned in class in my museum project at the Met.

My color wheel was to mix colors and understand the three basic attributes of the primary colors, secondary colors, complementary and so forth. The value chart was to use white, black, and a primary color to be able to figure out the lightness and the darkest a color can get while you mix them together to form the lightest to the darkest hues in the chart. Finally, the museum project entailed me to compare and contrast a window display and compare it to a painting from the met museum all in while using the terminology that we used in class. The purpose of this

project is to showcase where I started to where I am when it comes to my knowledge of Visual merchandising and where I intend to be in the fashion industry when I graduate from city tech.

Color wheel



Valerie Waldron
10/21/2022
BuF 2203 - Visual merchandising

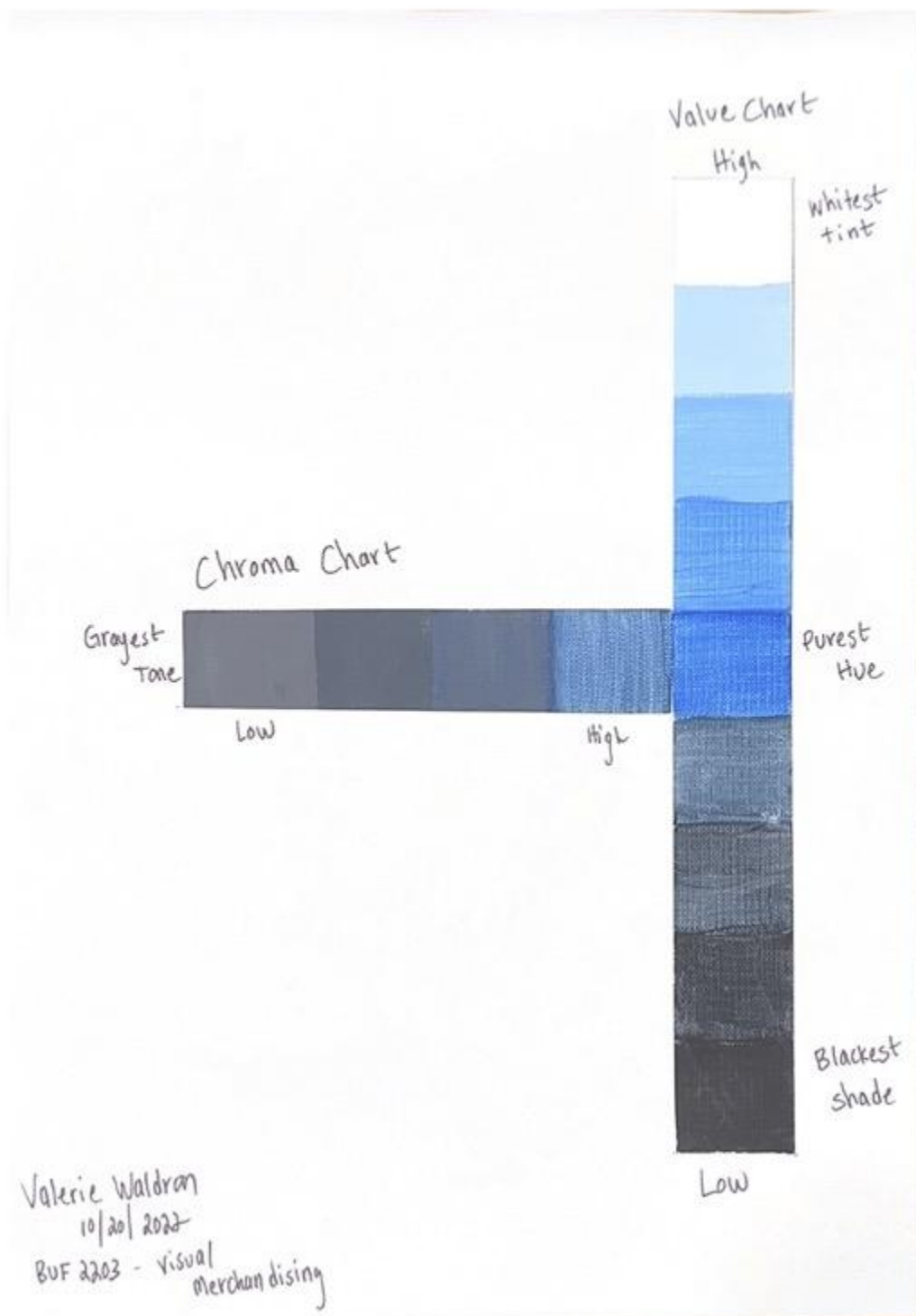
My Color Wheel

Color Wheel Objective

The purpose of why the color wheel was essential to our learning of color in the visual merchandising course and why it mattered so much was because color has a lot to do with how color coordinate certain colors to one another and if we don't know what our primary colors, secondary colors, and other nuisance colors is because then we wouldn't truly be visual merchandisers. We have to truly understand how color is used in merchandising to be able to sell a product in an effective way; what color compliments with what. Color is the most critical design element, relationships between colors can be shown on a color wheel, color combinations may be based on primary, secondary, or tertiary relationships (Bell & Turnus, 2017). We could utilize color as a tool to better enhance the window or store displays that we want to sell our merchandise in. In this project, I was able to put the techniques of complimentary, split complementary, double complementary, monochrome, analogous, and triadic to be able to try it in my color wheel.

We we're instructed to use tempera paint and paint brushes to create our own color wheel on our own; we were able to use any shape that we wanted as long as we covered the primary, secondary, and intermediate color groups on the color wheel. The assignment will be graded primarily on neatness, ability to follow directions, and ability to match colors (Woods, 2022). This was a tough assignment being that I needed to make sure that I was neat and I had

underestimated that I had to do a couple of them to be able to get the desired wheel that I was satisfied with.



My Value Chart

Value Chart Objective

The purpose for this assignment was to use monochromatic schemes, analogous schemes, and complementary schemes to use it on the value chart. Monochromatic schemes consist of a single color in different values and intensities. Analogous schemes consist of two or more colors that are next to each other (adjacent) on the color wheel and complementary schemes consist of two colors that are directly opposite each other on the color wheel. We were instructed to use one primary color, black, and white to create our value chart to be able to put the schemes we learned in our lecture as a hands-on project. It was hard for me to do because it required me to focus and not try not to mess up too much with colors that were so deep and dark. So, staying in between the lines was difficult to do. Our value chart was challenging to do because also we had to be able to mix the color for it to fit into the color as a darker not a lighter.

Our instructor has instructed us to pick a hue, paint in the swatches, and place the purest hue on the spot of the chroma/ value chart. We had to complete the chart with tints, tones, and shades of our hue. Color as a merchandising strategy, shade is the darkening of a color by the addition of black or gray, tints are created by adding white to a basic color to make it lighter in appearance, and hue is another word or the name of a color family. (Bell & Turnus, 2017).

Museum Promotional Project

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BUF 2203 – Visual Merchandising

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December 10th, 2022



Henry VIII, Ca 1540, Workshop of Hans Holbein the Younger (metmuseum.org)

Polo Ralph Lauren Store Window, 867 Madison Ave (2022) (Pictured Right)

Art is one of those attributes that are part of our everyday lives and finding the nuances between art and fashion that just go hand in hand seamlessly. Luckily, I live off 5th and Madison so I'm constantly in the presence of fashion like people who are big on stylish clothes, the advertisements that are posted on mass transit, and the luxurious storefront windows that are heavily detailed on Madison Avenue. I chose my favorite store in New York City which is the Ralph Lauren flagship store; they own two blocks across from each other, one is for women/children and the location across the street is solely for menswear. Every season I look forward to seeing their storefronts because they come up with these super creative visually appealing store windows that are breathtaking. So, I was excited to do this project because I'm constantly observing what people are wearing and you can simply tell what's next in a season by just witnessing the store windows as you pass by because they're a good telltale of what people are planning to buy for the upcoming season or what's current.

Once I took my pictures from the store window at Ralph Lauren, I made my way to the Met Museum to take pictures of the art. I stumbled upon a new exhibit that was at the museum and it was called "The Tudors: Art and Majesty in Renaissance England" that is where I got the picture with the man called "Henry VIII, workshop of Hans Holbein the Younger" and I took notice of how both have similarities and differences using the design elements/principles of design. Firstly, I was astonished by the colors and how much they played with the reds, browns, beiges, grays, and golds, and how both pictures complement each other in a way that gives the spectator a feeling of luxury; the placement of where the colors are and how intense the colors

are pronounced with the artist who painted Henry VIII and Ralph Lauren's version of using clothing to showcase these colors. The texture is present by how it appears that it might be touched because in the polo photo the curtain has flower embroidery, the blue sweater has patterns, the red sweater draped around the gray suit, the wool tweeded pillow, and the blanket is held by the pillow on the chair which has texture because it can be made from wool. Also, the painting appears to have some texture present whereas the attire that Henry has is the coat red with gold linear patterns around the shoulders, the curtain has a texture to it where it has embroidery too, and the carpet has a texture with flower patterns, which shows in the polo window photo. The gray suits that are shown have layers and the pants have vertical creases to show how crisp and clean they are without the customer touching the pants physically.

Proportion is the relationship between the apparent size, mass, scale, or optical weight of two or more objects (Bell & Ternus, 2017). This is present in both images; the polo window display has two mannequins and a statue in the middle which shows that both sides have proportion because it is balanced. Also, proportion exists in the art piece because Henry VIII is stationed in the middle of the frame which shows that what's behind him is balanced between the left side of his shoulder and his right shoulder. Optical weight is shown in both images where in the painting the gold curtain appears to be a thick heavy curtain and the polo window display has a statue that seems to be heavy because usually those statues are made out of stone from the Greek/ Roman era. Repetition is present in the polo image because the frames that are in the top left corner, the top left center, and the two frames that are all rectangular show repetition. Repetition is shown in the painting by the jewelry that Henry is wearing the diamond, the red

rectangular shapes coming down his arms, the jewels on his chest, he's got rings which are two on his left hand, and as well as his right hand.

The rhythm is like repetition which exists in both images whereas in the painting the rhythm is shown through Henry's chest with the jewels and the pattern that matches his shoes and his dress. Also, the window display shows how the two mannequins have rhythm since they're both gray. They show rhythm because even though they have a different color layer they still have the foundation of gray and the eye travels along the paths of the repeated items. Emphasis is a special attention or emphasis positioned on an item to be highlighted in the presentation. This is achieved by contrast, color, lighting, placement, repetition and so on. (Bell & Ternus, 2017). Emphasis is present in both of these subjects because in the painting the artist chose to use a cool gray to have as the foundation which lightens the person. In the painting; he was clever in doing this because he was able to show off the details within the painting by using lighting in front of so much dark. Also, the window display shows emphasis because the visual merchandiser used lighting such as two lamps and the overhead lights towards the two mannequins because that's what the store is trying to sell to the customer. Harmony is when the art elements create visible unity; both images show harmony in their own similar ways (Bell & Turnus, 2017). For example, the window storefront shows how the visual merchandiser was able to carefully pick and choose which compliments what to each other which allows it to cohesively come together as one it is pleasing to the viewer.

Whereas, in the painting, the artist too was able to pick and choose what colors would complement the subject so that the person doesn't look drowned out and it to not be overwhelming but just right. Unity is what the visual merchandiser for the storefront and the painter for the painting was able to achieve, where the elements of the presentation combine to make a balanced, harmonious, complete whole of the masterpieces.

The element of size is when proportion, ratio, mass, or scale are used that could alter the apparent size of a product on display. For example, The fact that in the window display there was a sense of proportion because what you see on the left side of the window there is something that is complimenting on the right side too. What's apparent in the painting of Henry VIII is how his size is almost taking up the whole frame; the artist did this on purpose because it shows that he was important in what he did and that he was wealthy. So, the artist wanted to emphasize his size as he appeared bold and big in size to depict his stature by showing off his clothing and the detail that he had on.

Another element that these two images share is Balance which in the window display it shows the equality of optical weight and relative importance that creates a unified presentation because they both are framed; the polo window display mimicked a painting like it was painted by someone just like the painting from the museum. So, I found that to be clever that the visual merchandiser decided to imitate art with life. The balance that is present in the painting from the museum is how Henry VIII was shown to be balanced in optical weight and that it isn't being under/overwhelmed with the amount of detail and being able to still achieve balance within the painting by it all coming together harmoniously. Informal balance is something that the two

images have similarities in because in both images the items are positioned in an asymmetrical way it seems that everything would show to be balanced.

When it comes to formal balance there are some differences; in the window display, the formal balance is that the two items which are, in this case, the two mannequins are equidistant from the center point which happens to be the statue. Formal balance isn't an element that is present in the painting because there aren't items of equal size or optical weight that are equidistant from one another which would provide symmetry. Another element that is different in both images is that in the window display there's a surprise one that would be a traffic-stopping effect in the window display for Ralph Lauren. The statue would be out of the ordinary; you usually don't see statues on windows very often without it being found in a museum. On the other hand, the painting doesn't have a surprising element in terms of something in the portrait that is out of the ordinary; it is a classic in terms of what the artist was depicting. The sequence must be done when a particular order is established in terms of viewing; these two images have differences because they both don't have a gradation of items from too large, they are both just one size just like the painting which is showing just one size. Tension is when an arrangement of elements causes the viewer to wonder whether opposing forces would disturb the balance in a display. For example, tension is only present in the window display with the blanket tucked under the pillow on the leather seat; this would have the viewer question whether the blanket would slip down. On the other hand, the painting doesn't show an example of tension because everything in the painting has a home like his sword isn't going to fall from his hand because he has a string holding it on his clothes.

The shape is a standard recognized spatial form like a circle or a triangle that helps the viewer identify various objects. The window display shows the rectangle being prominent where even the pillow has a rectangle shape, the frames are rectangular, the bookshelf shape is rectangular as well as the 4 books that are horizontal to keep that rectangle shape consistent throughout. The painting doesn't show elements of shape because it doesn't have a consistent shape; it is a self-painted portrait made by a painter. The contrast between the beige walls is countered by the dark browns, reds, and grays to showcase this cohesive window that just makes sense, which in turn the painting doesn't have contrast because the darks are just dark. The visual direction for both the storefront window and the painting is that the visual direction for this window is up and down because the painter achieved the viewer look back at Henry VIII and pay attention to his attire and how detailed it is. For example, the window display has this left and right kind of feel to it because as you're going left and right it is leading the shopper from one place to another without even moving their body but just their eyes. The line is an important element because this is responsible for leading the eye to a feature or element that sets a mood. For example, the visual display showcased this statue that when you look at it isn't hard for the viewer not to see it since the statue is in alignment with the two mannequins that create this horizontal kind of line that comes across and it sets the mood of luxury because the type of statue it is since we relate to it as luxury. Lastly, the painting doesn't have much of a line element going on since this portrait doesn't have a guide that sets a mood that is either calming or stable.

Having done this project and analyzing how art has different layers of what it entails between two subjects, the painting that I chose from the museum and the storefront window display at Polo Ralph Lauren was interesting because it allowed me to think outside of the box. Furthermore, I was able to put into practice and observe how actual visual merchandisers may get their inspiration from not just the clothing itself but more importantly what is around them. Using the design element tools and rules was challenging in some areas like trying to figure out the informal balance and what the formal balance may be by comparing them. The easiest part was figuring out which storefront to use because I already had in mind which one to choose. This experience gave me field experience rather than just learning it from the textbook and allowed me to put on my visual merchandising cap for this project.



Henry VIII, ca 1540 Workshop of Hans Holbein the Younger (1497/98-1543)

Pic 1

Henry VIII, ca. 1540

Workshop of Hans Holbein the Younger
(1497/98–1543)

Oil on panel

The full-length likenesses that Hans Holbein and his assistants and emulators produced of Henry VIII marked a major turning point in English royal portraiture, endowing it with an unprecedented aggression and scale. In this example, Henry plants his feet on an Islamic carpet, standing in front of walls paneled in precious stones. Displayed by high-ranking courtiers in their own residences, portraits of the king were a powerful statement of dynastic loyalty. The fact that none of the surviving full-length versions of this portrait can be attributed to Holbein himself reveals that subject matter likely outweighed authorship for these Tudor collectors.

Walker Art Gallery, National Museums Liverpool, United Kingdom

Information on the Painting of Henry VIII

Pic 2



Polo Ralph Lauren Zoomed in

Pic 3



Polo Ralph Lauren Zoomed out

Pic 4

Museum Promotional Project

The purpose of the museum promotional project was to use the elements of design to be able to go to the MET museum and pick an art piece that emits the window storefront that matches it. So, I got the pleasure to go to the museum and explore my time there by comparing and contrasting the minor differences between the window display and the art piece that I chose. We had to discuss the color of tones, shades, tints, and values which are more inclusive and most descriptive about color. We had to mention the texture or the appearance of how the painting looked compared to the window display which was heavily present in the subjects I chose. Each element of design should begin a new paragraph as it is a separate topic; illustration of windows/ and or art work must be printed in color and APA cited and references to avoid plagiarism (Woods, 2022).

Furthermore, this project was intended to challenge the elements of design that we have learned in class so that we could be able to go out into the real world and understand how these textbook definitions are played in the real world.

GUCCI Visual Merchandiser - Miami Design District

Gucci (part of Kering) 490 Reviews

New York, NY • Remote

\$52,004 - \$59,758 a year - Full-time

Job details

Salary

\$52,004 - \$59,758 a year

Job Type

Full-time

Remote

Full Job Description

Summary

Influential, innovative and progressive, Gucci is reinventing a wholly modern approach to fashion. Under the new vision of creative director Alessandro Michele, the House has redefined luxury for the 21st century, further reinforcing its position as one of the world's most desirable fashion houses. Eclectic, contemporary, romantic—Gucci products represent the pinnacle of Italian craftsmanship and are unsurpassed for their quality and attention to detail.

Gucci is part of the Kering Group, a world leader in apparel and accessories that owns a portfolio of powerful luxury and sport and lifestyle brands.

Job Description

Role Mission

The Visual Merchandiser – Miami Design District is responsible for implementing and maintaining all visual directives and standards for interior merchandising, windows, and in store special events which follow the worldwide guidelines for the Miami Design District store.

Key Accountabilities

- Follow all visual directives via photographs /company Visual Campaign Book when executing store set-ups. Adapt/substitute in a brand appropriate manner to make Visual Merchandising suitable to regional needs;
- Provide PowerPoint recaps from all store visits to be shared with Company Headquarters in Italy;
- Implement and maintain visual displays/merchandising to ensure maximize store business;
- Ongoing training of store associates in visual merchandising standards;

- Oversee windows, merchandising and special events in the Flagship DOS location;
- Maintain awareness of regional stores business and partner with Retail Regional Directors to best support business needs within region;
- Remain aware of the competition in retail/visual industry standards in the marketplace;
- Partner with regional/store managers, to effectively support current business trends with visual needs as they arise;
- Some Travel required throughout the Southeast market to support the team as needed.

Key Requirements

- 2+ years experience in Visual Merchandising;
- Multi store experience preferred but not required;
- Self motivated and detail oriented skill set needed;
- Excellent time management skills are necessary;
- Proficiency with PowerPoint and basic photography skills;
- Candidates must be open to very light travel within the larger LA market.

Key Behaviors

Explore

Considerate Thinker

- Sees the big picture and understands how own actions and decisions impact others and the organization as a whole

Solutions Developer

- Actively scans the environment for new approaches, blending different ideas to come with creative yet effective solutions

Deliver

Accountable Achiever

- Actively gets things done, raising the bar for performance and taking accountability for own actions

Agile Advocate

- Driven by the sense of urgency, promotes change and takes smart risks in pursuit of goals

Connect

Connection Builder

- Builds trust-based relationships across boundaries and encourages collaboration
- Adapts own style to communicate impactfully

Valerie Waldron

1214 5th Avenue, New York, NY 10029 917) 806-3879 valeriacheco@gmail.com

- Professional Summary-

An ambitious Fashion Marketing student seeking a position in the fashion industry to start a progressive journey into the fashion corporate world. Recognized for my time management and workability and occasional resourcefulness, I have diversified my basic knowledge in film and TV productions and request the opportunity to learn and experience more while earning my placement on your team.

—Education—

New York City College of Technology CUNY, Brooklyn, NY
Bachelor of Science: Business of Fashion Technology GPA 3.8/4.0

—Skills —

Bilingual:	Time	Adaptable	Public
Spanish/English	Management	Customer Service	Speaking
Proficient in		Multi-Tasker	Problem
Microsoft Suite			Solver
			Data Entry

—Professional Experience—

La Reina Del Barrio Productions **New York, NY** **06/2015- 01/2022**

Production Assistant

Assist with equipment assembly used by certified cinematographers

Responsible for organizing and documenting paperwork

Granted opportunity to assist Production Designer in between sets to design the look and feel of various scenes

Scenarios USA Productions ‘Cut in Half’ **Brooklyn, NY** **10/2016 -10/2016**

Background Production Assistant

Guided and secured the flow of up to 40 individuals to and from the sets.

Organized and Prepared release forms for Background Casts

Multi-Tasked and efficiently used walkie to get in contact with the production crew

Valerie Waldron

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New York, NY 10029
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December 9th, 2022

Dear Hiring Manager,

I was excited to come across the Visual Merchandising opportunity available at Gucci through my college's professional development center here at the New York City College of Technology (CUNY). Excited, that I got the opportunity to come across your job posting. If even by chance the stars and the universe align to have this position still available for me; I send you this invitation to view my resume and consider me as a suitable candidate for the position.

My name is Mrs. Valerie Waldron and I do believe that I may be able to fulfill the duties set for the role of visual merchandiser at Gucci. I've never held the position of a visual merchandiser before; however, while reading the requirements of the role, my years of experience as a production assistant for La Reina del Barrio productions may seem to translate well here. The responsibilities are quite similar. I worked both in person and remotely. While in person, I often networked alongside my employer and understood very well that as a member of her team, I represented the brand of the organization in such a way that my actions, my interactions, my use of language and the way I carried myself all reflected on the company. I was granted more responsibilities within the 6 years as PA and the requirement for workability was high. The additional tasks given to me now have me equipped to fulfill your checklist. I am also no stranger to working on a team nor am I for working on solo missions depending on the tasks.

Please, review my references and if it is confirmed that I may fit well for the position, let's talk and have an interview. If, however; it is that the position is certainly not available but you recognize intrinsic value in me, I'd love to be considered for that position in the future, or for another position if you deem me qualified.

Sincerely,
Valerie Waldron

References

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New York City College of Technology.