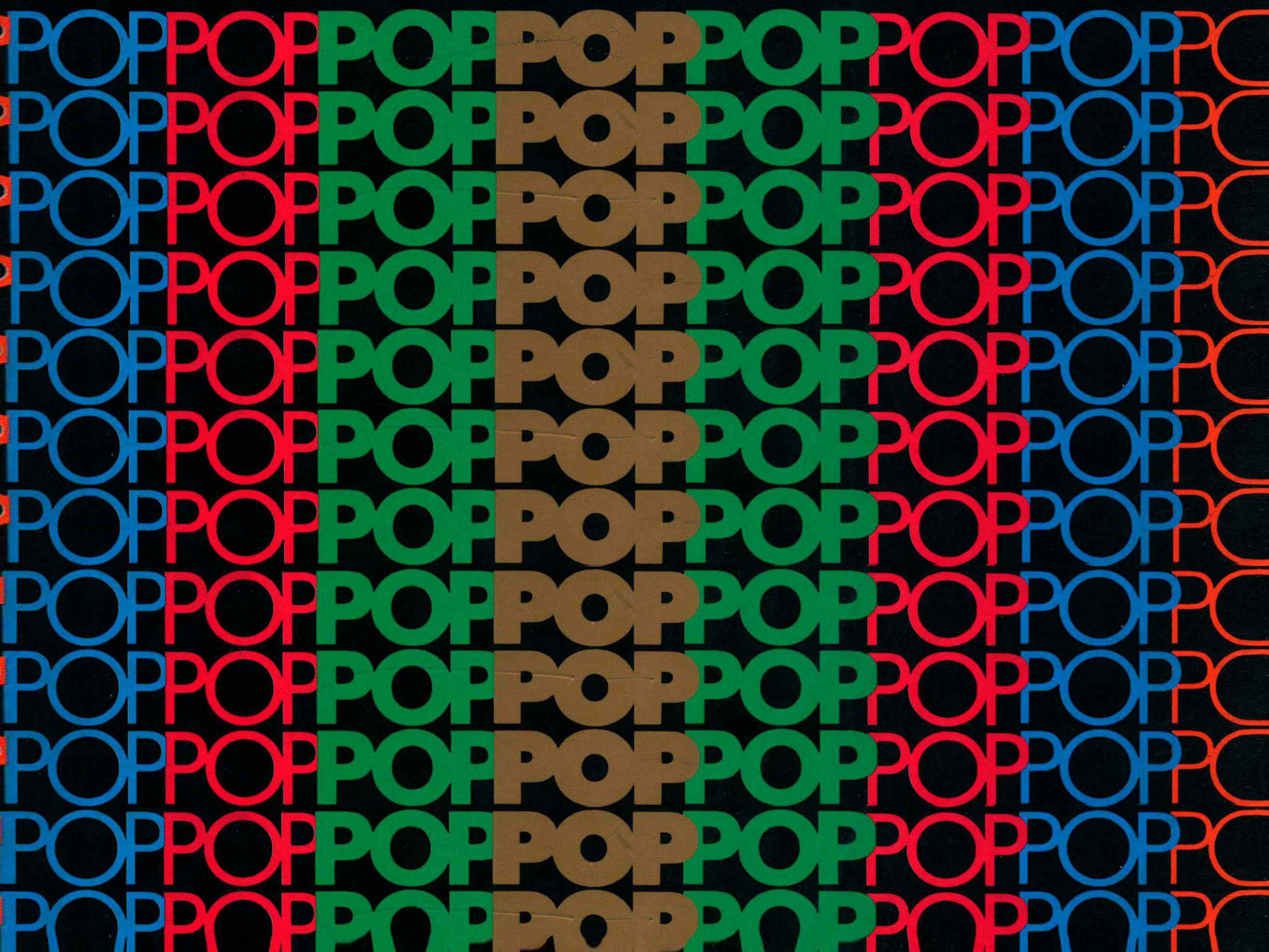


Point of Purchase DESIGN

The Graphics of Merchandise Display

Robert B. Konikow



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**The Graphics of
Merchandise Display**

Robert B. Konikow



PBC International, Inc., New York, New York

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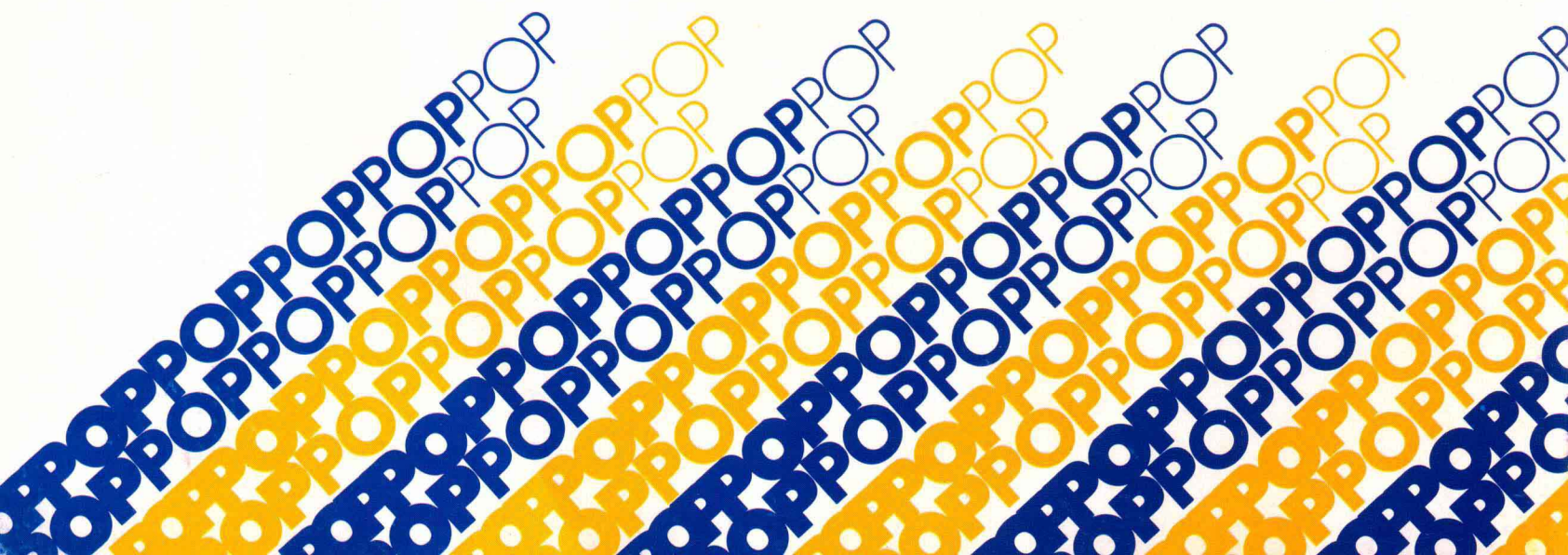
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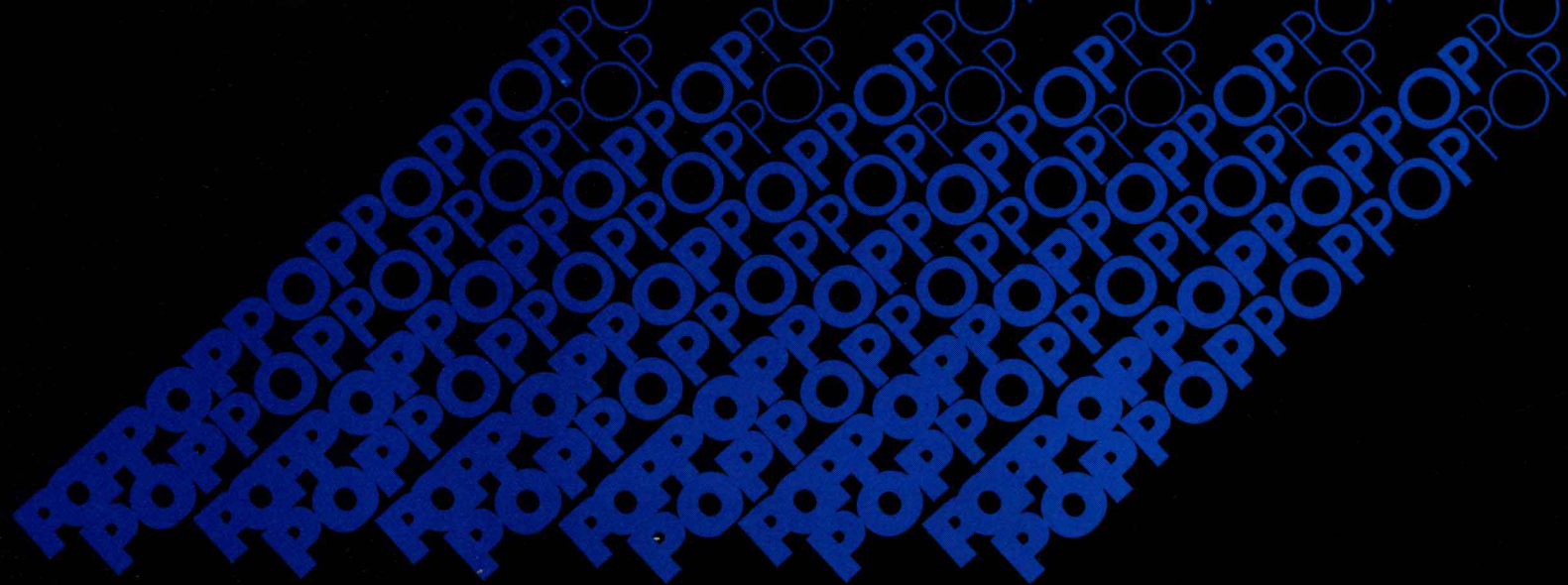
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10 9 8 7 6 5 4 3 2 1



A graphic design featuring the word "POPP" repeated in a grid pattern. The letters are arranged in a staggered, overlapping fashion. The first and third letters are white, while the second and fourth letters are red. This creates a visual pun on the word "pop". The background is a solid black.

publisher:
project director:
editors:

art director:
art associates:

Herb Taylor
Cora S. Taylor
Carol Denby
Linda Weinraub
Richard Liu
Charlene Sison
Dan Kouw

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Foreword

Literally hundreds of books have been written about the communications business. Books about advertising, books about sales promotion, books about direct mail, books about premiums—with special segments within the many disciplines accounting for many more. Very few have been published about one of our most dynamic mediums—Point of Purchase—and I know of none dedicated to the design of P.O.P.

Bob Konikow has put together such a book. It has been a monumental task because the medium is so diverse. That very diversity is what makes this book of immense value to all of us engaged in the business of selling our wares where the majority of buying decisions are really made—at the point of purchase.

The word “design” includes so many elements it is difficult, if not impossible, to define. We know it includes vital input from the advertiser. It may be necessary to incorporate elements from print or electronic campaigns to create that all-important synergistic impact. Budgets always impose limitations. Placement locations, channels, and methods of distribution play a part. All these factors influence the choice of materials and engineering and reproduction techniques which are applicable within the budget.

It has always been my premise that any damn fool can be creative on an unlimited budget. Real creativity is only evidenced when a superior point-of-purchase product is produced in the quantity required—and within the budget.

Good design is, of course, based on knowledge and experience. And that is not

the limited knowledge that one individual can accumulate even in a lifetime in the business — it is the knowledge that we gain in observing the good works of our peers and adapting good ideas, good graphics, good construction and material utilization, good engineering, and good common sense to meet our objectives.

Creativity is 95 percent memory. Some may object to this statement, but nearly 40 years in the business make me believe it.

This is really what *Point of Purchase Design* is all about. It's a collection of displays and signage—of design—that has worked. It provides an immediate opportunity and a continuing source of information, of review, and of comparison for almost every conceivable utilization of the point-of-purchase medium. It's a daily memory jogger for creativity.

Point of Purchase Design is a valuable addition to the library of almost everyone engaged in marketing communications. Advertisers and agencies alike will benefit from looking and learning.

J. J. BURLINGAME

Director of Sales Promotion
Dow Chemical USA
Midland Michigan



It is difficult to generalize about this dynamic medium. If you were to leaf through this book without prior experience with the medium, you would probably find it difficult to decide what these hundreds of objects have in common, and what it is they share that make them eligible for inclusion.

The key lies in its name. What all of the units pictured here have in common is that they are designed to be used at the point where the purchase can be made, where interest in the product can be turned immediately into action, where desire can be changed into fulfillment, and where the end result is satisfaction.

Because point-of-purchase advertising is so flexible and so varied, its producers are free to experiment. A newspaper or magazine ad must be designed to fit the limitations of the printing press; a television ad ends up on film or tape; but point-of-purchase advertising, since it is self-contained, is limited only by the

ingenuity of its designer and by the economics of the market. Of all the media, it is the first to be able to adopt new technological advances.

For that reason, it is considered a new, modern, medium. But in fact, it is one of the oldest media of commercial communication. As soon as society began to develop, as soon as specialists began to arrive on the scene, there developed a need for a way to let people know where they could obtain specific products. The division of labor forced the man who made shoes for a living to indicate that his house or shop was where others could come to trade their goods or services for his shoes. Perhaps the shoemaker first stationed somebody outside his door to call out his wares, but soon a sign, painted or carved, on the front of the house, told the same story at less cost. Since most people were illiterate, these signs used pictures to tell their message. A gloved hand for a glover, a bunch of grapes for a vintner, were typical. Signs like these were uncovered in the ruins of ancient Pompeii.

The next step was to paint these pictures on slabs of wood, and hang them at right angles to the wall, so they could be seen from a distance. Taverns in England used this kind of sign, often with very elaborate symbolism, and they are still in use. Other signs were three-dimensional. A carved boot or a fully shaped head of a hog made clear the nature of the business within. The Medici's coat of arms contained three golden balls, and this symbol, translated into three dimensions, still indicates a pawnbroker,

the inheritor of the Medici tradition. The red-and-white pole which we recognize as the sign of the barber derives from the early function of this tradesman, then a barber/surgeon whose main therapeutic technique was bloodletting.

In its physical aspects, point-of-purchase advertising is more varied than any other advertising medium.

Television, today's dominant medium if you measure dominance by money invested or by the number of impressions, offers an exciting combination of pictures that move, bright colors, music, voice, and sound effects, as well as a choice of photographic and animation techniques. It is a tremendously creative medium, with almost infinite possibilities, but it all ends up as a reel of motion picture film or videotape which appears on a rectangular screen in the home. And the production cost is high.

Newspaper and magazine ads offer great creative scope, too, but with few exceptions they end up as words and illustrations printed on a piece of flat paper and distributed as part of a publication.

Direct mail adds the possibility of unusual die-cutting and folding, as well as the use of three-dimensional objects, and can thus be more varied and often more exciting. But it must still conform to postal regulations and be suitable for these distribution channels.

Outdoor advertising, via billboards, is often used close to the point of purchase, but it is essentially flat, although some attempts at a third dimension have been attempted. Because of mechanical

limitations, it is used in a few standardized sets of dimensions.

Point-of-purchase advertising, however, is almost entirely free of physical limitations. It can cover the whole gamut of physical size from a small decal that goes on a store window to a massive rotating sign in a service station that requires a crane and a crew of construction workers for installation.

A point-of-purchase display can be flat, in bas-relief, or in full-round sculpture. It can be intended for use indoors or outdoors. It can be designed to stand on the floor, on a table or counter, attached to a wall, or hung from a ceiling. It can utilize every technique to reach people through any of their senses—color, light, motion, sound, touch, and even scent—to attract attention and to help convey its message.

The unifying factor that makes point-of-purchase a single entity, that gives it a unity, is simply its location. Any advertising medium that is placed at or near the place where the purchase is made automatically falls into the point-of-purchase category. Its placement is what counts, and the development of how to do this most effectively at this crucial point in the chain that leads to the buying decision is the factor which has brought together the wide variety of skills and crafts that may be seen at any of the annual POPAI exhibits, or the examples of the designers' skills represented in this volume.

The Role of the Designer

Behind every project shown in this book, or indeed, every project seen in the commercial world, there is at least one designer. Each of these structures—of varied materials, vivid colors, extraordinary conformations, and eye-catching impact—started out as an idea.

A client asks for a display that will accomplish a specific objective in relation to a specific product. He imposes certain conditions, including an estimate of the number needed and an approximate budget, and probably a time schedule. The designer then draws on his experience to develop a proposed display that will meet all the requirements.

Unfortunately, some of the requirements are contradictory. Certain features that might be included to increase the attention-value of a display, for example, may raise the unit cost beyond the level permitted by the budget. The time schedule may be too tight to permit the acquisition of a special material that is not readily available. Perhaps the cost can be reduced by using a stock extrusion rather than a custom one; if this is possible, would the change reduce the effectiveness of the finished display?

The designer must draw on his experience for the solutions to these problems. Utilizing what he has learned, he comes up first with a sketch, and later

with a working drawing, that will balance all these considerations, resulting in a display that helps the client achieve his objectives.

The designer is, of course, an artist. He must be able to have ideas and transfer them to paper. He must be able to present his concepts in a manner that is understandable to a client, who may very well have a limited visual imagination. He must understand enough of human nature to know how to add appeal to a design. He must have some background in the industry for which he is working, to know what is acceptable in each kind of outlet in which displays are used. As can be readily seen in the pages of this book, the type of display designed to sell food in a crowded supermarket would not be appropriate in a fine jewelry store. Displays, even for the identical product, must fit the environment for which they are intended. A lipstick display for a supermarket shelf would not be acceptable for the counter of a department store.

Finally, a designer must know his materials and their production limitations. He must know what can and cannot be done with paper and cardboard, with wood and plastic, with wire and metal extrusions. He must know how displays are shipped and assembled, and how to

estimate, from his early drawings, what the cost of production will be. He must know how to include light, motion, and other characteristics that will make his display compelling and unique.

Working with point-of-purchase displays is a challenge for a designer, since it is a constantly changing field. Not only are new materials continually becoming available, but price ratios are never constant. What was impractical yesterday is eminently within reach today. Yesterday's dreams are today's possibilities.

The Process of Creativity

Point-of-purchase advertising is a demanding medium, and it requires imagination and creativity from its very beginning. The client must start it off with a clear definition of his objective, and a realistic look at his position in the market and what is within reaching distance. He must remember that the use of a point-of-purchase display depends on its acceptance by the retailer, who must be convinced that the benefits he will realize by its use will outweigh his investment of time and money. He must be convinced that the display will add to his bottom line, and not merely shift sales from one brand to another.

After the objective, which must be defined by, or at least be acceptable to the client, comes the concept. This certainly includes the theme, and often the headline and the copy. This is usually supplied by the client's agency—occasionally his



advertising agency, often his sales promotion agency, frequently his point-of-purchase agency.

With this in hand, and backed up with a budget, the designer can go to work. Depending upon the way in which his company is structured, and on his own personal background and experience, he may be responsible for both the appearance and the physical structure of the display, but often the design is a collaborative effort.

It starts out as a sketch, sometimes a very elaborate and detailed one. Some clients need and demand a model. Once approval has been granted, it moves into finished artwork on one hand and production drawings on the other. In addition to cost restrictions, the designer is faced with the problem of ease of shipping and setting up. He may also be involved in preparing materials to help sell the display to retailers.

It sounds complicated, and it is, but it is a process that works well hundreds of times a year, as the displays included in this volume indicate. All the displays you see here have faced the real world, have achieved success, and have gained recognition from those who use this immediate marketing medium. We hope that their inclusion here will help the industry increase its efficiency.

A Note on OMA

A number of the displays included in this book include the note "OMA winner," and we owe the reader a word of explanation about OMA and what it means. The initials stand for "Outstanding Merchandising Award," which is given each year to display units in a competition sponsored by the Point-of-Purchase Advertising Institute, better known as POPAI (and which we would like to thank for its help in producing this volume).

The competition, the most prestigious in the industry, has been held annually since 1960, and although there have been minor changes in the procedures and categories, the most recent rules of the competition are remarkably like the earliest.

Most of the entries—and most years there have been between 1,000 and 2,000 of them!—are submitted by producer members of POPAI. Each is assigned to its industrial category, and the judging is done within these categories. Advertiser members of POPAI may enter any displays they have sponsored, whether or not they have been produced by a POPAI member.

For the final judging, the actual display is set up, so that the judges base their scoring on the real thing, not on a photograph or drawing of the unit. No judge is asked to score more than a fraction of the total entries, and producers of displays are not permitted to be on the

judging teams, each of which consists of three representatives from national and regional advertisers, judging outside their own industry. Producer members of POPAI are not permitted to serve on a judging team.

Four criteria are set out for the guidance of the judges:

1. Effectiveness of the unit as a solution to the requirements set forth in the case history.
2. Originality of concept
3. Quality of reproduction and/or manufacture.

Bronze OMA statuettes are awarded to the advertisers and producers of those displays which are judged outstanding in their merchandising categories. Silver awards are presented to the top-scoring entry in each type of point-of-purchase unit, ranging from floor stands and clocks to merchandisers and testers. Gold OMAs are presented to those displays receiving Best of Marketplace awards, for accomplishments in advertising, selling, merchandising, or incentive programs and promotions. And finally, a blue ribbon panel of marketing executives selects the Display-of-the-Year from the winners of the Gold OMA.