

Exhibit Design 3

TRADE SHOW GRAPHICS



**ROBERT B.
KONIKOW**

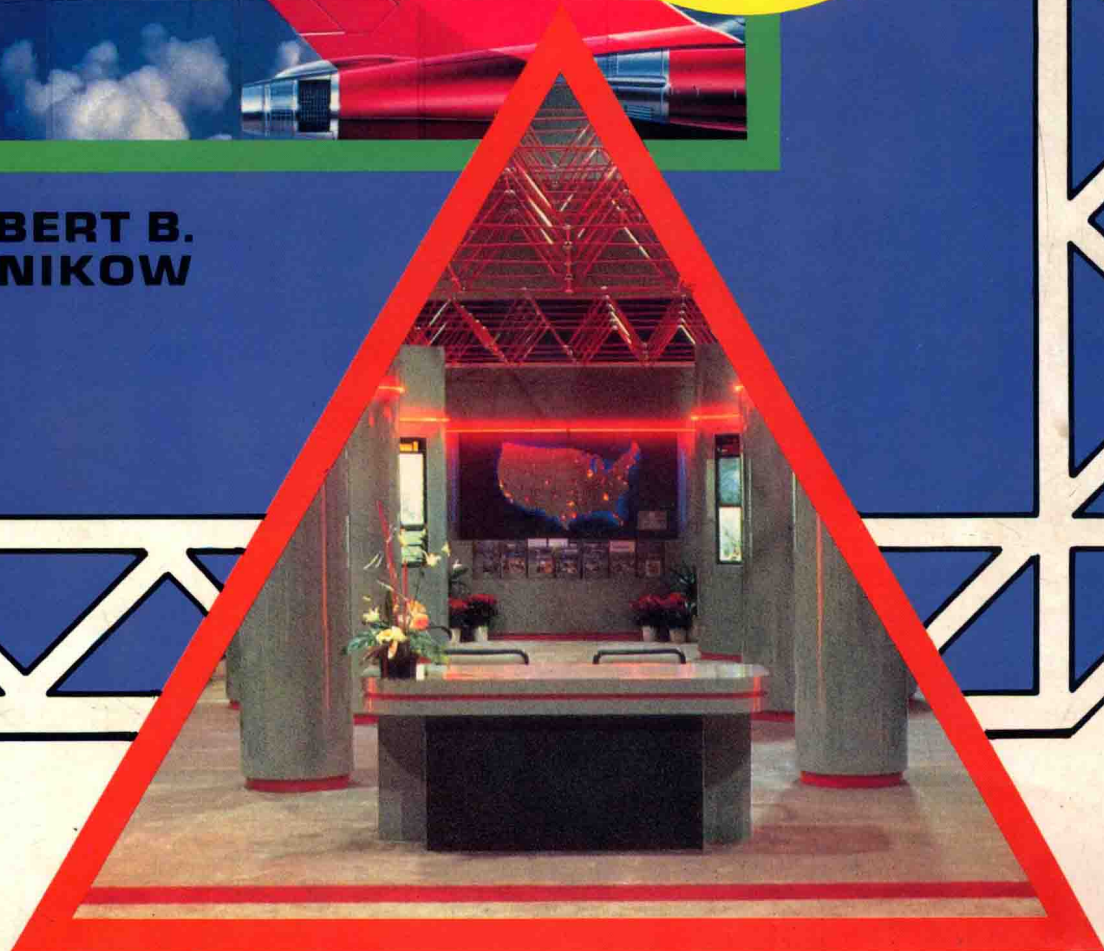


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Rizzoli International Publications, Inc.
597 Fifth Avenue
New York, NY 10017

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Glen Cove, NY 11542.

Library of Congress Cataloging-in-Publication Data

Konikow, Robert B.

Exhibit design 3.

1. Exhibitions.

I. Title.

T396.5.K652 1988

659.1'52

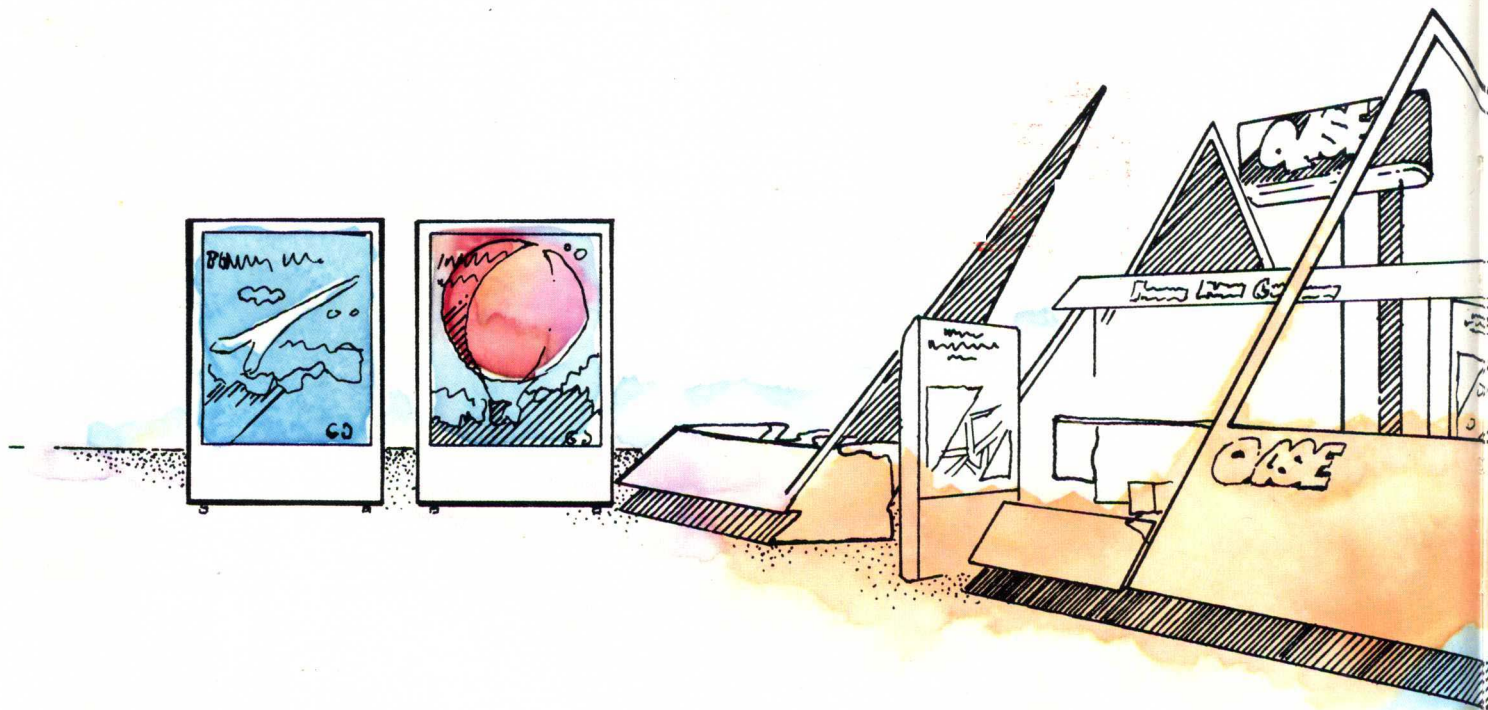
87-32755

ISBN 0-86636-058-1

Color separation, printing, and binding by
Toppan Printing Co. (H.K.) Ltd. Hong Kong
Typesetting by Comart Graphics Inc.
Printed in Hong Kong
10 9 8 7 6 5 4 3 2 1

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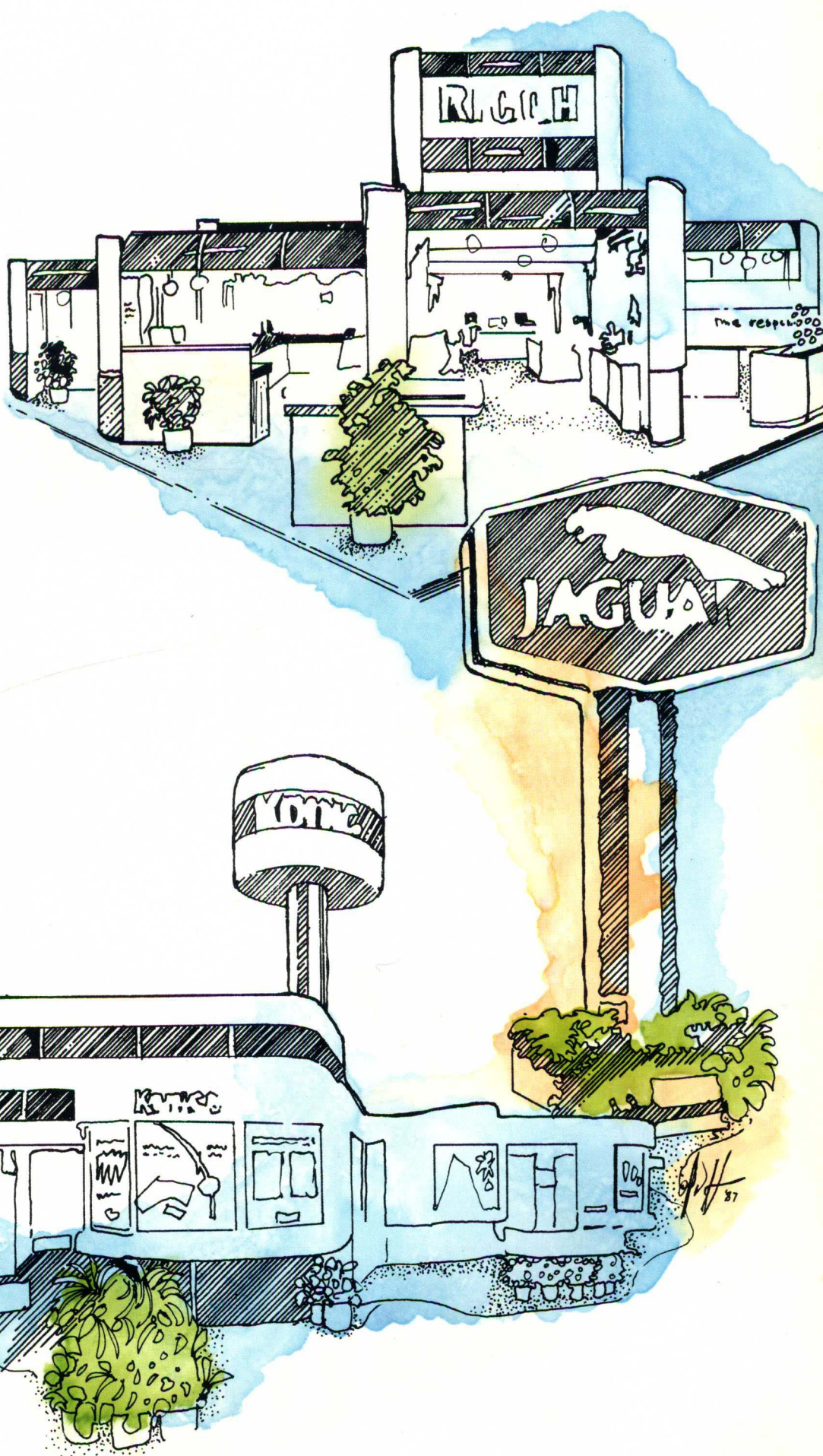


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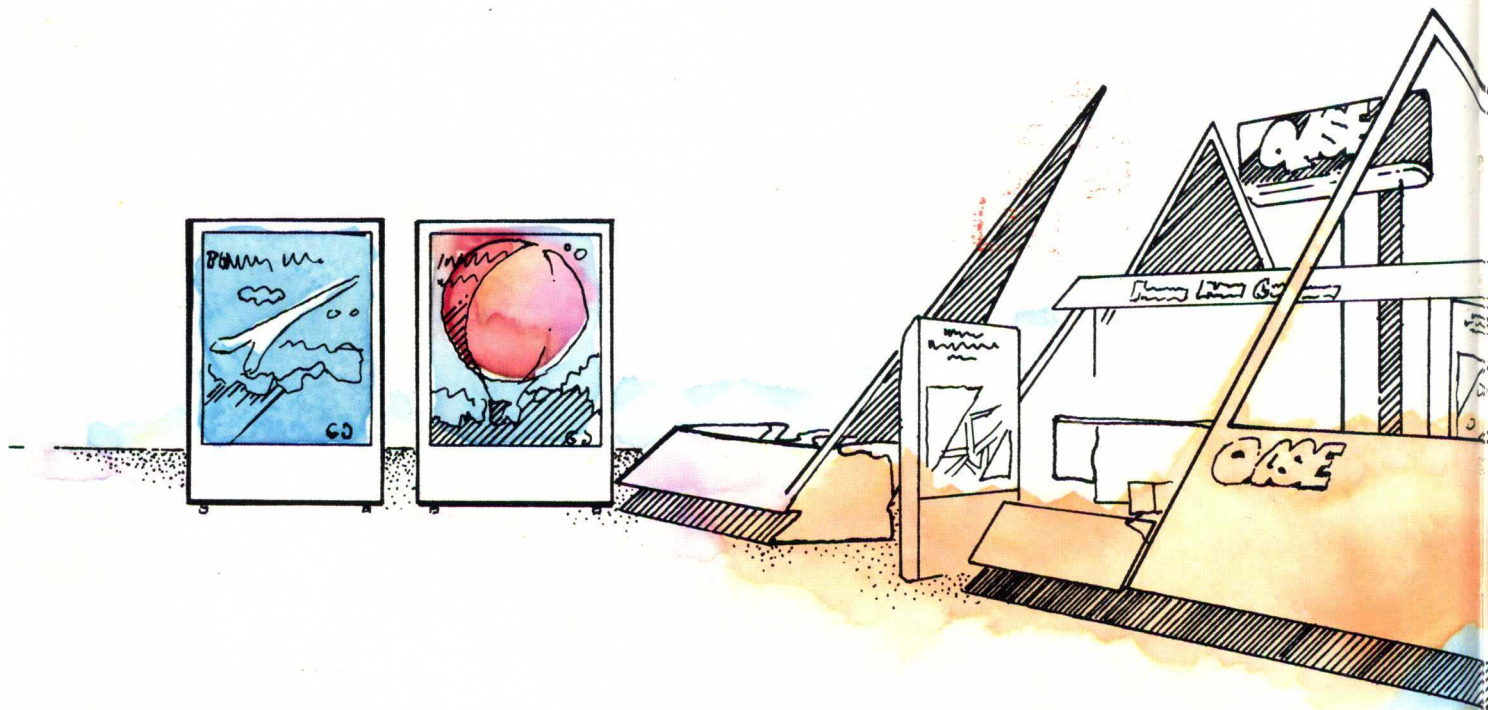
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Printed in Hong Kong
10 9 8 7 6 5 4 3 2 1

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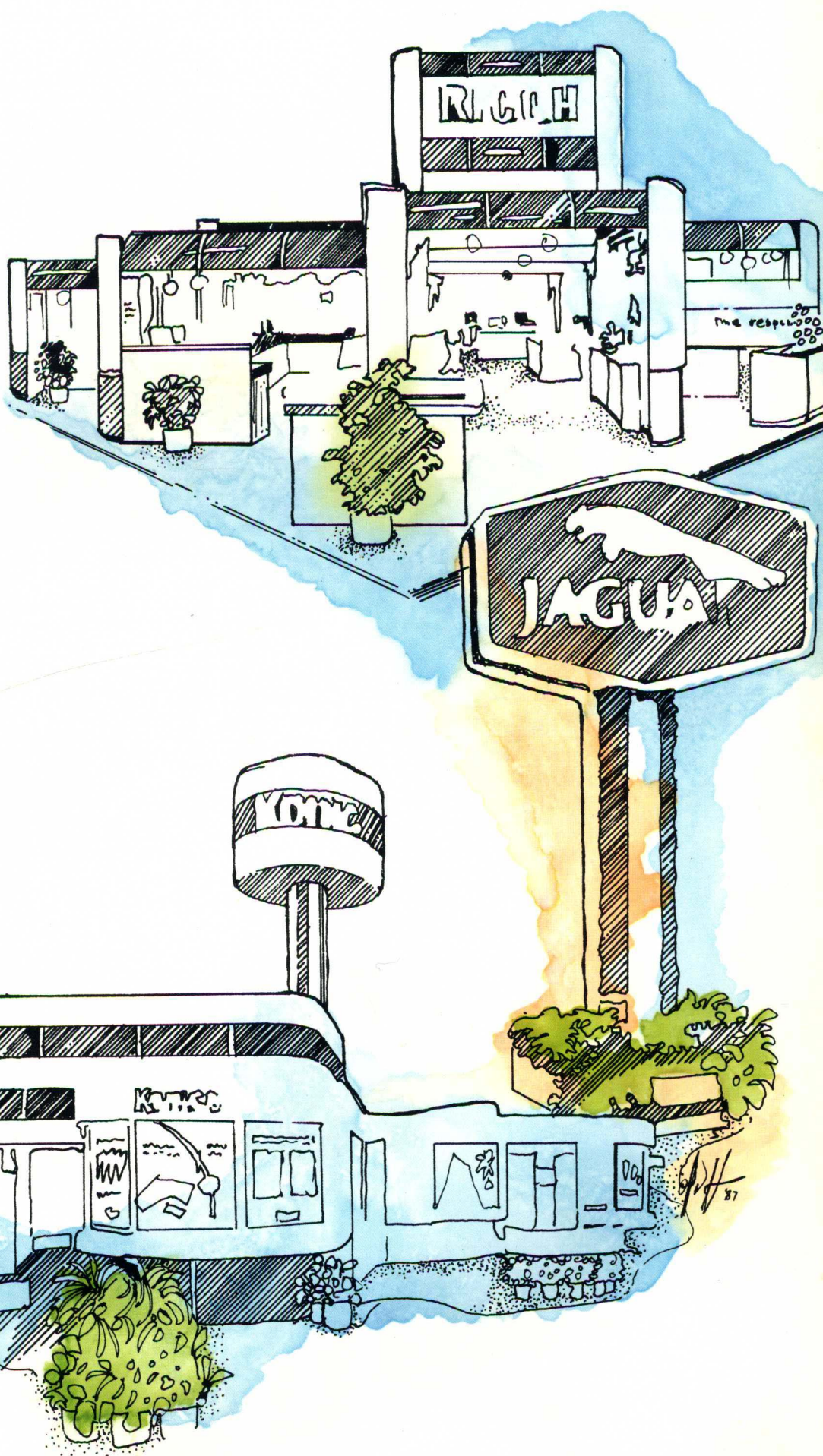


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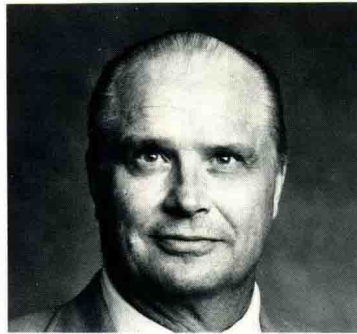
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Foreword



Dan Hartwig
Exhibit Designers & Producers Association

This is the third in a distinguished series of volumes, produced by Bob Konikow, illustrating design and graphics. There has been much written about the philosophy of design, the importance of objectives, and the filling of the clients' needs. Many of the examples shown here achieve some lofty goals and a few might even be considered works of art.

For necessity and clarity, nearly all of these photos document each exhibit without the important element of *people*. Yet, the real function of all exhibits is to attract an audience and to boost sales. Trade shows are a sales environment, and unless exhibits perform that important function—*marketing*—they might end up as an esthetic anachronism.

This book is important to our industry because it “freezes” for us an excellent cross-section of the state of the art. Time pressures, the hustle and bustle and the furor of a show opening are missing. If architecture is indeed “frozen music,” then perhaps exhibits without people might be called “frozen marketing.”

I hope that these examples are not looked on as just products, but as the culmination of intensive creative effort and skills. W.A. Foster put it aptly: “Quality is never an accident. It is always the result of high intention, sincere effort, intelligent direction, and skillful execution. It represents the wise choice of many alternatives, the cumulative experience of many masters of craftsmanship.”

Dan Hartwig
Exhibit Designers & Producers Association

Introduction

Going through the hundreds of entries that came to me during the process of putting together this book has been a fascinating experience, and I'd like to thank all those who helped make this experience possible. Making the final selection was not an easy task, because there are no simple criteria for measuring design creativity or design excellence. It is a matter of personal judgment, tempered by the desire to produce a variety of techniques and approaches in order to make the book more interesting and more useful to its readers.

Some interesting designs unfortunately had to be omitted because of the poor quality of the photographs. We realize how difficult it is to get good photos of exhibits, especially large ones, but there is certainly no excuse for photos that are fuzzy and out of focus. Other photos

are difficult to interpret and difficult to discern the exhibits they depict, because of confusing backgrounds, and especially those which are viewed through the center of the subject exhibit. Outlining can occasionally enhance such photos, but not always.

So here is the third collection of contemporary exhibit design, primarily for trade shows, but with some examples of exhibit builders' work in museums and show rooms. The captions are based largely on the descriptions given on the entry blanks,

but with some interpretation by the author. The credits, however, have been taken directly from the entries.

We would be very much interested in comments on this year's selection, on suggestions for future books in this series, and especially in description on how readers are using this book.

