

EDITORS' CHOICE



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PACKAGING

Sampling and Promotional

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Accessor-Eyes, Kiss du jour, and Miss Behavin'

by *Bourjois Paris*



Accessor-Eyes, Kiss du jour, and Miss Behavin' promotional kits are colorful and informative introductions to Bourjois Paris's mascara and lip gloss products. The high-end retail kits offer both application instruction and something special. For instance, Kiss du jour and Miss Behavin' packages include a tank top and a pair of fishnet stockings, respectively.

"Who wouldn't want an extra item for free in a kit," notes panelist Linda Treska, product development manager for Vincent Longo Cosmetics. Impressed with the packaging, Treska finds the kits "very cool."

The kits were produced by IBC Shell Packaging (Lake Success, NY). The firm handled manufacturing, which included vacuum forming the trays for holding the cosmetics and the giveaways; offset printing and hot stamping; and assembly and fulfillment. "Bourjois came to us with some ideas and their cosmetic components, and we sat with them to help figure out the design," explains Norman Kay, president of IBC Shell.

Nancy Tarantola of Bourjois

explains that the kits, which were available during the 2004 holiday season, needed to be simple, yet have visual impact. "Since there are many visual stimulations during the holidays, the kits needed to grab consumers' attention," she says. "They needed to be whimsical and to make an emotional connection, being feminine and fun without being too junior."

IBC Shell suggested using vacuum-formed inserts placed inside thick paperboard bases and topped with printed lids. "The graphics demanded tight printing registration and multiple web passes," explains Kay.

Accessor-Eyes is impressive because of its print sophistication. The APET lid, which Kay also calls a leg tray because it folds over on all four sides and tucks into the kit's base without sealing, is printed in a way that balances both translucency and color, explains Kay. The high-resolution silk-screened print not only reproduces the fine print and the graphic of a woman's face with minimal dot patterns, it also casts color onto the tray inside, giving consumers the impression that the

white high-impact polystyrene tray itself is tinted.

For Miss Behavin', which includes knee-high stockings from Betsey Johnson, Kay reports that the lid features seven different color configurations. The APET lid was silk-screened on the web, with an additional pass for opacity. It was then hot stamped to produce the white copy and skirt image. The printed images and background perfectly outline the shape of a pair of stocking-clad legs as well as the cosmetic products themselves. The vacuum-formed insert that holds the cosmetics and stockings is a matte polystyrene, color matched to the lip gloss.

Kiss du jour's lid is also silk-screen printed in several colors. Kay says the challenge when printing in several colors and in multiple web passes is to hold the registration and to print each lid consistently, with uniform quality. "When you are running seven colors on a web, a lot can get muddy," he says. "We've been able to avoid that."

Tarantola feels that the packages tell each of the products' unique stories well, but still have visual unity overall, with pink backgrounds and bases and a similar layout.

These kits should add volume to more than just lashes. "They are eye-catching products," adds Treska. "When you see these kits you will want to go near them, and you will want to read them."



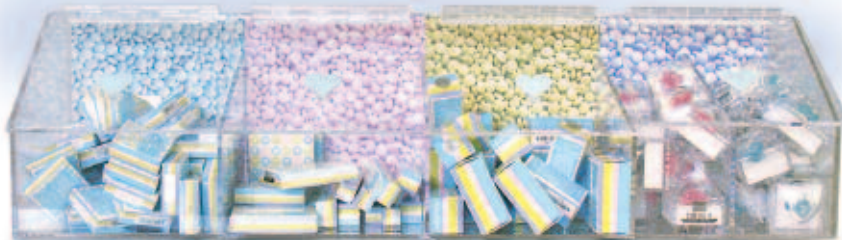
Candy Bin Point-of-Purchase Display *by Hard Candy LLC*

Hard Candy's Candy Bin point-of-purchase display may prove irresistible to customers. Designed to resemble bins in a candy store, the open-sell unit is meant to tempt customers to reach in and buy something satisfying.

The bin ties in perfectly with the brand's candy-themed image, product flavors, and packages. The concept was developed by the designers at Hard Candy. "We felt that the original Hard Candy displays weren't evocative of what the brand was really about," says Wende Zomnir, executive creative director of Hard Candy LLC and Urban Decay Cosmetics (Costa Mesa, CA). "We wanted to do something that really played off the candy aspect of the brand because, as we all know, makeup is like candy for grown women."

"Our product names relate to candy so we thought it would be nice to tie merchandising into that as well," adds Debra Broccardo, Hard Candy's senior merchandising manager. "This is the first time we have created a display of this nature. We have been really pleased with its success and functionality. It speaks 'Hard Candy'."

The bin was initially developed for Sephora stores. "We needed to update our focus units—the displays that house our new seasonal items," says Broccardo. "Sephora wanted to see us use a candy theme if possible and thus, the candy bins were born."



Broccardo and her staff visited numerous candy stores to study the designs of typical candy bins. In some Sephora stores, a panel with product testers was installed in front of the Hard Candy bin.

The acrylic bin was molded by Acrylics Plus Inc. (Pompano Beach, FL), Hard Candy's main supplier of point-of-purchase displays. Although the Candy Bin was one of the less-complicated displays that Acrylics Plus has created for Hard Candy, it did present several challenges. "I had to go to Sephora stores to measure the space in their gondolas to make sure the bins would fit in the allotted space," says Mike Irvine, sales manager for Acrylics Plus. "Also, getting the lids to open and close flush was not easy to do. We had to create jigs to hold the pieces as we glued them together."

Unlike most point-of-purchase units, the Candy Bin does not feature compartments to hold products. Instead, products are meant to be thrown in loosely. "A lot of stores will stack the products up neatly," says Zomnir. "However, we've actually found that they sell better when they are thrown in like real candy."

The bin's hinged lids were accent-

ed with Hard Candy's signature pastel-blue heart icon using an auto-CAD cutting machine. To give the candy bins a more authentic look, inserts printed with photographs of colorful candy were placed in a thin pocket located on the back wall of each unit. "For the candy visual, we ordered bags of candy and [Hard Candy's] Heather Shaw photographed the candy," says Broccardo. "She did an amazing job of changing the colors to reflect Hard Candy's signature colors."

The first candy bins appeared in Sephora stores in February 2004. Hard Candy will continue to use them to showcase its latest products. Broccardo says that the graphics on the printed inserts will get updated each year. "The bin has worked so much better than other focus units we've had before," says Zomnir. "It's been really successful."

Industry professionals are impressed as well. Panelist George Kress, vice president of corporate packaging innovation for Estée Lauder, says, "I think this kind of fun presentation really draws people into coming over and seeing what the products are all about."



Fragrance Sample Vials

by *Bond No. 9 New York*

For most fragrance brands, packaging fragrance samples in glass vials is pretty standard. That is unless your company is Bond No. 9. Customers may catch themselves doing a double take upon first seeing the brand's fragrance sample vials. Wrapped like candy in colorful foil, the vials look good enough to eat.

Bond No. 9's president Laurice Rahmé says that many customers do often at first mistake the samples for candy—a reaction that couldn't please her more. "I purposely wanted the samples to feel like pieces of candy," she says. "I was inspired by the candy wrappers from the French confectionary brands—especially those by Fauchon Paris. Their candies are always beautifully wrapped this way in colorful foil." Panelists Essie Weingarten, president of Essie Cosmetics, and Linda Treska, product development manager for Vincent Longo, appreciated the concept. "They reminded me of a type of gum I loved as a child growing up in Europe," says Treska. Weingarten adds, "The foil makes you want to unwrap the vials and find out what's inside."

Rahmé came up with the idea for the foil-wrapped vials in February 2003, when the first Bond No. 9 fragrances launched. "I wanted to be more creative than doing what

the rest of the industry does, which is to attach a vial to a card," says Rahmé. "I couldn't afford a custom-molded sampler so I had to find a way to customize a standard vial."

The brand has used the foil-wrapped samplers ever since. In 2004, four new Bond No. 9 fragrances were launched—Eau de New York, Little Italy, Wall Street, and New Haarlem. Each fragrance has its own sampler.

Le Papillon (New Brunswick, NJ) provided both the vials and the foil wrappers. Perfecting the custom-colored wrappers, which are applied to the vials by hand, was challenging. Different-colored wrappers had to be created for each of Bond No. 9's 22 fragrances because each scent has its own trademark color. "It took a lot of time to get the colors right because we were working with foil, not paper," says Rahmé.

Bond No. 9 is quite generous when it comes to giving out the samples. "Sometimes people go to stores and have to almost beg for a sample," says Rahmé. "I wanted to make sure our customers got a lot of samples. I know it costs a lot of money—and believe me, it does—but it's the least we can do. Today's customers aren't necessarily loyal. They have a lot of options when it comes to fragrances. So I'd

rather keep them loyal to Bond. Giving out samples builds brand loyalty at a good price."

Bond No. 9 distributes the samples in several ways. "Every time customers purchase something from us, we give them a fragrance sample—perhaps of something they liked but didn't buy," Rahmé says. "We try to give them a fragrance from their favorite fragrance family—a floral scent, for instance, if they bought a floral perfume, or a citrus one if they like citrus. We also send thank you notes to customers along with three different fragrance samples. Also, if you are a member of the Bond No. 9 club, we keep sending you samples of our newly launched fragrances." To ship the samples to customers, Rahmé commissioned Le Papillon to custom create a deluxe mailer that holds three samples each.

The wrapped vials are a concept that's simple, effective, and most importantly, says Rahmé, whimsical. In fact, they are so unusual that Rahmé says consumer magazines have featured them. "What I really like about the vials is their fun factor," she says. "People are delighted when they see them. They laugh. It's like when you give candy to a child—it makes them very happy."

Panelist Deborah Fine, CEO of Victoria's Secret's Pink brand, says, "These samples had a wit and a whimsy that really differentiated them. I thought the company took a standard sampling technique and executed it in a way that really made you pay attention to the products."





H₂O Plus's Store Design by H₂O Plus

Packaging and in-store displays work together to achieve the same goal—to capture a consumer's attention within a few seconds. Without the right retail environment, even the best products might end up just sitting on shelves unnoticed. The experts at H₂O Plus understand this concept and partnered with The Royal Promotion Group (New York City) to completely transform the look of its stores.

H₂O Plus is a unique, prestige product line consisting of skincare, spa, and body products. Products are sold in the brand's own stores worldwide, with 25 stores in North America. In May 2004, the brand launched a new color cosmetics collection. To introduce the line in its stores, H₂O Plus wanted to install new store displays and fixtures to highlight this new collection.

"To appeal to today's consumer, we need to continually evolve and innovate," says Cindy Melk, CEO and founder of H₂O Plus. "We chose The Royal Promotion Group because of its proven experience with prestige brands, its attention to quality and detail, and its ability to successfully translate brand 'vibes' for retail selling environments."

H₂O Plus's in-store displays were designed to reflect the image of the brand and its packaging. Since all of the brand's products are based upon the idea of using water for moisturizing and incorporating ingredients



derived from the sea, the color blue is prominent in all the brand's packaging. The brand's message is "simple, modern, and fresh," which is what the look of the stores needed to convey to the consumer.

The Royal Promotion Group designed and manufactured an open-sell wall and a mobile fixture that they call a play station. Bruce Teitelbaum, president of The Royal Promotion Group, says, "We emphasized the already existing attributes of the brand. Lighting is important to the environment of H₂O Plus's stores. We used the brand's own design cues, but modernized its approach."

The open-sell wall is a separate unit that is affixed to the wall of the

store. Lighting was used behind it to create the appearance that it is free-floating. It is made of white, powder-coated steel, with thick, clear acrylic sleeves and removable templates. Made with metal and Corian, the play station is a mobile counter that displays the entire makeup line within easy reach of the consumer. A potential customer can look into the station's mirror and sample the line on her own or be assisted by a makeup artist.

"This is a 180-degree turn for H₂O Plus. It is fantastic," says panelist Essie Weingarten, president of Essie Cosmetics. "The displays and fixtures seem to invite the consumer in, to try the products."

Teitelbaum says that what drives The Royal Promotion Group's designs is the goal of selling product. "Design, development, and manufacturing are intrinsically connected," he says. "Our main priority is to showcase a product. If a product doesn't sell, what's the point of having a beautiful display?" Panelist Linda Treska, product development manager for Vincent Longo, agrees, and adds an important point: "The longer you stay in a store, the more likely you are to spend money," she says. "This looks like such a relaxing environment—[so relaxing] that I would want to spend a long time in it."



Jean Paul Gaultier Classique Temptation Canister

by Beauté Prestige International

In Fall 2004, Jean Paul Gaultier Parfums (New York City) launched a limited-edition promotional canister to house its signature Classique fragrance. Called Classique Temptation, the cylindrical canister captures the unique design elements of the designer's worldwide boudoir-inspired boutiques.

In 2004, the Jean Paul Gaultier boutiques got a makeover courtesy of designer Philippe Starck. The boutiques' walls were covered with satiny pink tufted upholstery reminiscent of a luxurious satin quilt. As a result, the boutiques have the feminine, elegant feeling of a boudoir.

The upholstered walls inspired the design of the Classique Temptation canister. The canister comprises a clear cylindrical PCTA lid and a pedestal on which the bottle sits. The pedestal was designed with a well to hug the bottle's base. To support the back of the bottle, a curved panel was attached vertically to the back half of the pedestal. The pedestal's vertical panel was molded in two pieces: a front and a back panel that were snapped together and attached to the base using two antirotation pins. All components of the canister were produced by Dapy Paris (New York City).

"The design was a collaboration between the Jean Paul Gaultier Parfums development team at Beauté Prestige International in Paris and



Dapy Paris," says Jonathan Leacock, brand manager for Jean Paul Gaultier Parfums.

The canister's most notable feature is the textured finish on the pedestal. Though the pedestal and its wall were molded from polypropylene, Dapy Paris was able to create them with the texture of pillowy silk. To create the texture, Dapy Paris scanned an image of the upholstery used on the boutiques' walls and replicated its texture on the injection mold for the pedestal. The front and the back vertical panels feature the same textured, silk-like finish. However, the front panel also features the tufted finish that matches the boutiques' walls.

Pierre-Yves Azuelos, president of Dapy Paris, says that the biggest challenge was trying to replicate the textile feel of satin on the plastic. "The initial model the Jean Paul Gaultier designers presented to us was made with fabric and foam, so

that it looked like real pillows," says Azuelos. "For cost-efficiency, we decided to use polypropylene. However, polypropylene is a very inexpensive material and it can look very cheap. So figuring out how to use an inexpensive material and make it luxurious was the challenge."

To further replicate the look of the pink silk used in the stores, the polypropylene for all the pieces was colored a custom pink. "Perfecting the color was another challenge," says Azuelos. "Pink is a color that can easily look too girly or inexpensive. So we had to find a shade that looked very refined." Finally, the pieces were finished with a satiny, iridescent lacquer. The pedestal was also silk-screened with the brand's logo.

Two versions of the box were created—one to hold the 30-ml fragrance bottle, and one to hold the 75-ml size. As an added luxury, the canister's base can be reused to display the bottle on a woman's dressing table or bathroom counter. Panelist Gary Korba, COO of MG New York, says, "It's nice that when customers spend their money on something this deluxe, they can reuse the packaging."

"I think the outer packaging suits the bottle very well," says panelist Wende Zomnir, executive creative director for Urban Decay and Hard Candy Cosmetics. "It displays the bottle beautifully. It's all over the top, but that is what Gaultier is about."