

**POS
POINT OF SALE
1849-2013**

ADMINISTRATIVE AND BIOGRAPHICAL HISTORY

C & J Clark was founded in Street, Somerset, in 1825 by Cyrus Clark (1801-1866), as a sheepskin rugmaking business. In 1833 Cyrus went into partnership with his younger brother James (1811-1906), who started making slippers from offcuts in 1828/1829. Shoemaking quickly became the main focus of the business, with the company becoming one of the largest shoemaking firms in the UK.

Clarks used Point of Sale material as a means of advertising their brand and wares within the independent shoe retailers which sold their products across the UK and beyond. POS was used in order to encourage customers to enter a shop and to purchase products. This can vary from large shop window banners to small price tickets for individual shoes within a particular range. Little POS material survives from the 19th century, with POS being generated in large quantities from the 1930s onwards as part of a nationwide campaign to promote the firm vigorously, accompanied in part by the introduction of the Clarks logo in 1937 alongside the emergence of the Peter Lord chain of shoeshops. The development of POS to accompany a particular range of shoes would be influenced by socio-economic influences (such as best-sellers or particular consumer types), as well as trends in popular culture and fashion. The POS collection offers a unique insight into the marketing and advertising of shoes and their customers.

Advertising and POS at Clarks

For many years, Clarks used its own model-making workshop and printers in Glastonbury to produce POS material on a seasonal basis (spring/summer and autumn/winter each year) and by popular range and gender. In particular, Hugh Bryan Clark (1887-1977) helped to develop POS as a key marketing tool. As well as recruiting well-regarded illustrators, he also commissioned photographic endorsements from popular British and American actresses and dancers during the 1940s, many photographed by Clark family member John Hinde (1916-1998). Hugh Clark was succeeded as Sales and Marketing Manager by John Anthony 'Tony' Clark (1908-1985) in the post WW2 period.

Stanley Berry also played a key role in developing POS. He joined Clarks as an office boy on leaving school in Street and came from a local family who had worked for the company. He set up the Advertising Department from 1931 and became Head of Advertising in the 1950s. In Apr 1972 he retired as Advertising Director after more than 50 years with the business. Richard Clark and Glyn Owen Hughes took oversight of the department before the appointment of Michael Fiennes as Marketing Director, with Robert Wallace as Advertising Manager.

Trends and fashion in Clarks POS

Very little POS material survives the pre-WW2 era, although quantities do begin to survive from the late 1920s and 1930s. During this period, POS typically focuses on the Tor and Wessex ranges of shoes, with an emphasis on quality and fit.

The limited availability of provision of POS for WW2 suggests that POS was produced in reduced quantities during this period of paper shortages and reduced shoe-making capacity (shoe catalogues during this period were also reduced in length, colour and richness of illustrations). Instead, POS emphasis was laid on shoe rationing coupons and using them as an investment into a pair of shoes which would last into the long-term. Innovative changes in the POS designs ensured that different POS images could be easily slotted into the supporting frames, helping to save paper.

In the post-war period from 1948, the Skyline range of high quality dress shoes for women consistently generated considerable POS attention. It was illustrated by the Frenchman Jacques Demachy (b 1898) who developed the character of the 'Skyline lady' throughout the 1950s and 1960s. The Skyline POS sets were consistently grand, focusing on fashion-forward shoe styles as well as the available 4 width fittings. The POS sets contained multiple pieces often including a large showcard or display miniature featuring lace, velvet, tulle or paper flowers to enhance its femininity. Numerous smaller display cards showed the typical 'Skyline' woman in different scenarios, with display and price tickets often bringing the total number of pieces in a set to 80. Demachy illustrated the Skyline range from 1948 onwards. Once display and price tickets are included, each set could contain up to 80 pieces. The Serenity range of wider-fitting shoes for women was also introduced in the late 1940s, alongside Clippers.

Three dimensional showcards and display miniatures were particularly popular in the 1950s and embodied the spirit of the story told in the advertising campaign. These were predominantly used for women's shoe styles and ranges, but display miniatures were also popular for children's shoes during this period. Women's ranges for Clippers, County Club, Coronellas and Sailmakers were popular during this decade. Men's POS focused on the Chupplee sandals and the Flotilla ranges, expanding considerably in scope and diversity during the 1960s with the use of Hardy Amies as a style consultant in a range of popular formal men's shoes.

Children's POS materials favoured elements of fun until the 1960s, featuring eye-catching and brightly coloured designs aimed at the unisex child consumer including dancing crocodiles and children at play. These designs ran alongside POS aimed at parents which focused on the expertise of the firm in foot hygiene, foot fitting and gauges. From the 1960s, the parental emphasis was developed further through POS and public safety posters addressing the dangers of children wearing ill-fitting shoes through the use of tag lines such as 'Only a mother cares as much Clarks'. Much emphasis was laid on First Shoes, Sandals and Back to School ranges. Gender specification became more prominent in the 1970s and 1980s through the introduction of ranges such as Commandos, Hardware, Magic Steps and GeoTech.

From the 1970s, more emphasis was given in the POS to the technical aspects of the shoe ranges. In particular, the Nature Trek and Polyveldt men's ranges were innovative in highlighting the comfort of the shoe on the foot and the introduction of flexible new sole types using new composite plastics. A collaboration with Levi's from 1976 to 1986 across all three genders generated significant quantities of POS, alongside the cross-gender range Movers in the early 1980s.

In the late 20th century, CICA sport's shoes were introduced across the genders in the mid 1990s, alongside a popular and long-running unisex school range Bootleg and the Doodles range of canvas children's shoes which all inspired large quantities of POS.

Key POS illustrators

From the early 20th century, Clarks has regularly commissioned POS artwork from well-regarded international artists. These commissions were generated sometimes through personal family contacts and acquaintances, such as Mela Koehler (1885-1960) and E H New (1871-1931) who created POS for Clarks during the 1910s and 1920s. Other major commercial illustrators of this period and into the 1930s include Fred Taylor (1875-1963), Edward McKnight Kauffer (1890-1954), Lillian Hocknell (c 1891-1977), Dora M Batty (1900-1966), Bruce Angrave (1914-1983) and Freda Beard (fl 1920s), many of whom worked for other British firms and institutions such as London Transport and the railway companies, or as independent artists and book illustrators in their own right.

Little is known of POS illustration during the 1940s, although G R Morris (fl 1941-1947) and Laura Foster both undertook work for Clarks. In the 1950s, illustration remained a popular method of presenting POS material to the customer. Aubrey Rix (1915-2002) and Alistair Michie (1921-2008) both undertook commissions from Clarks from the early 1950s, with Rix eventually partially superseded by Frenchman Jacques Francois Demachy (1898-fl 1968) who was a well known fashion illustrator who introduced numerous French themes into his development of the Skyline character during the 1950s and 1960s.

With the advent of alternative printing methods and computerised design technologies, illustration became less popular during the 1960s and 1970s. Collaboration with external creative agencies such as fashion designers and photographers became popular both for product and POS generation by Clarks, including popular advertising campaigns photographed by David Bailey (b 1938) and Helmut Newton (1920-2004) featuring shoe designs by Hardy Amies (1909-2003) and modelled by Jean Shrimpton (b 1942), as well as the Originals' range including the men's Desert Boot. Clarks head graphic designer Ian Wills (dates) also designed prolifically over a prolonged period from/to, often producing original illustrations as part of his output. However, some traditional-style commercial illustrators were also used during the 1970s (such as Alan Cracknell (b 1937)) and throughout the 1980s, such as Syd Brak (fl 1970s-) and Rene Gruau (1909-2004).

EXTENT

Approx. 18,000 pieces (arranged in approx. 2,600 sets).

NAME OF CREATOR / MAKER

C & J Clark Ltd, shoemakers, Street, Somerset, and selected other UK shoe firms.

ARCHIVAL HISTORY

Much of this collection was established by Laurence Barber, who established the company's shoe museum at 40 High Street, Street, in 1950. As individual retailers and shops were sent new POS material on a seasonal basis, copies were also sent to the museum/archive. This tradition has continued almost continuously since the 1950s, ensuring that the POS collection is remarkably complete and up-to-date

(exceptions include part of the 1990s). Coverage for the pre-1950 remains patchy, reflecting the smaller quantities of POS material being generated during the 19th century and early 20th century. The collection has been housed in various locations around Street, including at Shepton Mallet and Castle Cary, before being relocated to the Grange in 2013.

DESCRIPTION

The Clarks POS collection contains a mixture of 2D and 3D items, many contained in boxed sets which relate to a specific shoe or range of shoes for a particular season.

Common POS record types

- Advertisement (eg magazine ad, often similar to POS equivalent)
- Badge
- Banner, pelmet, wall hanging, transfer, border (for shop windows)
- Base and base unit; display unit
- Booklet
- Display board (slotted onto stand/unit), display card and showcard
- Display miniature (3D model)
- Display set (large, multi-part sets, esp. from the early 1950's)
- Display ticket – for the smaller pieces which often have a size of shoe model name
- Header (to display on shoe racks)
- Instructions for display and assembly
- Leaflet and letter (regarding new ranges/styles and/or how to merchandise)
- Magazine
- Order form
- Original box, envelope and packaging
- Photograph
- Postcard
- Poster
- Price stickers and tickets

Chronological overview

1849-1919

The first known and dateable Clarks Point of Sale is by John Aubrey Clark, son of Cyrus Clark, and is a showcard for 1849, featuring a stage/theatre scene in red and green. Point of Sale for this period is very rare, and the collection contains only approximately 50 pieces, many relating to Tor. Also popular was the Hygienic range, dating from the 1880s. Hamilton King's Dainty showcard showing a female dancer (c. 1905) was apparently thought too racy for the British market.

Styles/ranges: Tor; Hygienic

1910-1919

There is only a limited amount of Point of Sale from this period, most of which are later copies. The collection does include an original drawing by Fred Taylor (1913).

Styles/ranges: Tor; Dainty

1920-1929

Drawings and illustrations by Edward McKnight Kauffer (1924-1925), L Rowles (1925), Mela Koehler (1927-1929), Freda Beard (1928), and D Armstrong (1929).

Styles/ranges: Adonis; Everywhen; Tor; Wessex

1930-1939

Drawings and illustrations by unidentified artist identified by an orb symbol (1931), as well as D M Batty (1931), Lillian Hocknell (1931), F (1931), ? Eore (1934), Tod Draz (1934), Bruce Angrave (1937), Marshall Thompson (1937), Shep (1937), Southby (1938), Chandler (1939) and Roni (1939). Photography was used for first time in late 1930s. Includes Belgian example for Sylvia (1932) as well as first examples for Peter Lord shoe shops.

Styles/ranges: Everywhen; Tor; Wessex; Curator; 'Clarks American Fittings'

1940-1949

Drawings and illustrations by G R Morris (1941) and D M Batty (1946). Animal photography was used in POS from early 1940s as well as photographic actress endorsements created by John Hinde from 1941 onwards. These featured famous actresses of the day including: Helen Burke (1941), Margaret & Toots Lockwood (1946), Pamela Matthews (1946), Moira Lister (1947), Jean Simmons (1947), Margaret Lockwood (1947), Valerie Hobson (1947), Ann Todd (1946), Eve Ashley (1948), Philippa Hyatt (1948), Hazel Court (1948), Beatrice Campbell (1948), Helen Shingler (1948), Eileen Herlie (1949), Cecilia Colledge (1949), Glynis Johns (1949) and Dolores Gray (1949).

Styles/ranges: Skyline 'Clarks American Fitting Shoes' (1941-); Serenity (1946-); Sandals, Leisuals (1947-) and Clippers (1948-)

1950-1959

Drawings and illustrations by Alistair Michie for Country Club (1950-); Aubrey Rix for Clippers (1950-); Jacques Demachy for Skyline (1951-). Photographic actress endorsements: Margaret Laywood (1950), Pat Kirkwood (1951), Margaret Lockwood (1951-1952) and Yvonne Marsh (1951-1953).

Styles/ranges: Skyline (1950-), Country Club (1950-), Serenity (1950-), Joyance (1952-), Solite (1952), Chupplees (1952), Flotillas (1956), Torflex (1956), Coronellas (1956), Sailmakers (1958) and sandals

1960-1969

Includes photographs by David Bailey (featuring Jean Shrimpton as model) for Hardy Amies' range of formal men's shoes.

Styles/ranges: Igloos, Country Club, Skyline, Clippers, Wessex, Serenity, Desert Casuals, Junitor, Cumulair Soles, Play-ups, Pussyfoot Soles, Wessex Top Twenties (1960); Tormaster, (1961); Profile (1962); Lucky-Two-Shoe-Club (1963); Hardy Amies (1963-), Miss Skyline (1963)

1970-1979

Drawings and illustrations by Alan Cracknell (1971) for the Brotherhood Clarks boys' range of shoes.

Styles/ranges: Nature trek, Polyveldt, Cityveldt, Levis for Feet, Contura

1980-1989

Drawings and illustrations by Syd Brak (1986) and René Gruau (1986) for unspecified women's ranges. Photographs by Helmut Newton (1987) for Originals.
Styles/ranges: Magic steps, First class, Hardware, Big Grippa, Colour, Bootmakers, City, Softwear

1990-1999

Styles/ranges: Rangers, GeoTech, Footshoe, CICA, Megaware

2000-present

The post-2000 Point of Sale material has not yet been catalogued.

ACCRUALS

Accruals arrive on a regular basis for current POS from C & J Clark Ltd, on a seasonal basis (ie spring/summer and autumn/winter annually).

SYSTEM OF ARRANGEMENT

The collection is arranged in date order.

ACCESS CONDITIONS

A selection of items from the POS collection are on permanent display in the Shoe Museum, Street.

Access to the collection in store is arranged via advance appointment only. Access to some collections may be restricted due to Data Protection or other restrictions such as commercial sensitivity and intellectual property. Please check with the Archivist.

REPRODUCTION CONDITIONS

Usual Alfred Gillett Trust regulations apply. Permission from the Trust and/or owner of a collection is required before publication. Copyright permission is not always owned by C & J Clark Ltd in the case of photographic work undertaken by third parties. Copying of some items may be possible on a case by case basis – please check with the Archivist.

LANGUAGE

English, French, German, Spanish, Dutch.

PHYSICAL CHARACTERISTICS AND TECHNICAL REQUIREMENTS

Much of this collection is oversized and/or fragile.

FINDING AIDS

The majority of this collection was catalogued by Hannah Taylor, Karina Virahsawmy and Heather Bird, Aug 2013-Jan 2014. A word/excel list is available of all POS material up to 1999, with the exception of items on permanent display in the Shoe Museum. Material post-2000 has not yet been listed.

Non-Clarks items have not yet been listed eg Norvik, Lotus, K Shoes.

EXISTENCE AND LOCATION OF COPIES

There are many duplicates within the collection. In addition, a programme of digitisation will take place during 2014-2016 which will create digital surrogates of the entire collections.

RELATED UNITS OF DESCRIPTION

Clarks POS featuring in newspaper and magazine advertising is available elsewhere in the AGT's collections (eg Brand and Advertising). Some items of POS material relating to UK shoe firms other than Clarks are held by the Alfred Gillett Trust but are not yet catalogued (eg K Shoes, Norvik).

Papers relating to 1940s and 1950s actress endorsements are available in No. Two Collection (Hugh Bryan Clark's papers). Original framed actress endorsement POS are stored in No. Two Office. A collection of original Jacques Demachy (1898 fl 1968) illustrations (featuring the Skyline range, 1960s) is also held by the Trust.

Further information on Clarks retailing and use of POS in-store is available from *Clarks Comments*, 1939-1973.

Some items of Clarks POS material are held by the History of Advertising Trust Archive.

PUBLICATION NOTE

Many POS items are published in selected histories of C & J Clark Ltd:

- C & J Clark Ltd. 1925. *One hundred years' history of shoes and sheep-skin rugs at Street, Somerset: C & J Clark 1825-1925*. Street: C & J Clark Ltd
- [1950]. *Clarks of Street 1825-1950*. [Street: C & J Clark Ltd]
- [c 1986]. *C & J Clark Ltd*. [Street: C & J Clark Ltd]
- [2006]. *The story of Clarks*. [Street: C & J Clark Ltd]
- Clarks International. 2000. *The Clarks Desert Boot: 50 years of style. The amazing return of the brothel sneaker*. [Street: Clarks International]
- Fingers, Al. 2012. *Clarks in Jamaica*. London: One Love Books
- Lehane, Brendan. 1975. *C & J Clark 1825-1975*. Street: C & J Clark Ltd
- Palmer, Mark. 2013. *Made to last: the story of Britain's best-known shoe firm*. London: Profile Books

Items have also been published commercially by C & J Clark Ltd, and have appeared articles in *ARC (magazine of the Archives and Records Association)*, 2011 and 2013.