WHAT IS THE PURPOSE OF PACKAGE DESIGN?

If you saw an attractive package on display in a store, would you pick it up? An appealing package design can seduce you into purchasing a brand, at least once. Well-designed packaging can make a commodity (think tea, coffee, rice, eggs) look special. Conversely, poorly designed packaging can make a superior product look inferior. Poorly engineered packaging can infuriate the customer just as well-engineered packaging can facilitate the use of a product and increase brand loyalty.

Besides promoting a brand, packaging is functional; it encases and allows access to a product by means of a pour spout, flap, clasp, drawstring, or other device. Package design involves the complete strategic planning and designing of the form, structure, and appearance of a product’s package, which functions as casing, promotes a brand, presents information, and becomes a brand experience. It is a specialized area of graphic design, since package designers must be knowledgeable about a range of construction and technical factors. Familiarity with and knowledge of materials and their qualities—such as glass, plastic, paperboard, paper, and metal—and with manufacturing, safety, display, recycling, regulatory management, and quality standards, as well as printing, are necessary. Package designers work in collaboration with brand identity designers, marketing executives, product developers, manufacturers, industrial designers, and packaging engineers. Designers may also work as part of a group to develop the basic shape of the package, materials, and structure.

PROJECT SCOPE AND KIND: PACKAGE DESIGN, BRANDING, AND PRODUCT DEVELOPMENT

Most often, package design is one part of an integrated branding program whose marketing strategy may feature a variety of marketing initiatives, including promotions, product launches, and advertising. Think of a sub-brand for Pepsi (such as Diet Pepsi), General Mills (such as Cheerios), and 3M (such as Scotch) and you can understand how the package design is part of an entire branding program from logo to mobile apps.

When package design is part of a brand identity program, other formats may include logo, visual identity, signage, gift cards, van graphics, and more, as shown in Case Study: All Seasons Wild Bird Store.

In Figure 15-1, Wal-Mart wanted to “up the style-quotient” of No Boundaries, its chief youth brand. The project’s scope included naming, identity, style guidelines, and packaging.

For Liz Earle Naturally Active Skincare (Figure 15-2), Turner Duckworth, London, designed an identity and several products under the brand. “The idea contained within the identity is that the logo combines a plant that turns into a flower made up of molecular diagrams to communicate the meeting of nature with science,” explains Turner Duckworth.
"The Challenge: As part of a broad strategic effort to combat fashion-friendly retailers like Target and Kohl’s, Wal-Mart wanted to up the style-quotient of its flagship youth brand, No Boundaries.

"The Solution: We recommended a graphic shorthand of the No Boundaries name—NoBo—and designed a clean, high-impact identity. The NoBo nickname extends a friendly ‘insider’ invitation to style-conscious shoppers, creating an identity with more personality and universal appeal. A playful evolution of the original brand, the new look-and-feel elevates No Boundaries’s cool-factor while leveraging its existing brand equity. To accommodate the retail giant’s mass production challenges, we also developed a system of packaging templates that ensure ease of implementation across a diverse range of products, media, and global manufacturers.

"The Result: The NoBo brand has been rolled out successfully across Wal-Mart stores internationally and supported line extensions into lucrative new market segments from accessories to housewares.”

—MiresBall

Liz Earle Naturally Active Skincare is a range of beauty products. The redesign created an umbrella identity under which the four ranges, with their naturally active ingredients, are clearly differentiated:

Daily Essentials—Facial skincare
Body—Body washes, moisturizers
Treatments—Serums, tonics, masks
Suncare—Sun shade, sunscreens, and after-sun balms
If package design is part of a broader branding program, the design team meets with the brand identity designers or design director to ensure everyone works from the same core strategic platform. In addition, a package design project may be one in a line of products (think carbonated beverages in several flavors, diet and regular, caffeinated and caffeine-free). Thus, the team needs to examine the brand architecture, form/flavor differentiation, and identity standards. For most types of packaging, mandatory information—such as nutritional information or ingredients—must be included and considered when designing to comply with industry and federal regulations. Other issues, such as printing specs, structural specs, functional data (usage, durability, tamper resistance, and more), sustainable design, and copy are all addressed at the outset.

Typically, a design company must leverage the brand equity of an established brand. Other times, design companies are involved with the launch of a business. IDEO describes just such an opportunity. “When IDEO was presented with a yet-to-be marketed technology for a nontoxic, alcohol-free hand sanitizer and cleaning product, the business case was undeniable. . . . To bring this patented technology—now known as Ingenium—to market, IDEO began building a business from the ground up using principles of design thinking” (see Figure 15-3).

“In a culture that is at once increasingly vigilant about germs and the value of natural ingredients, an herb-based antimicrobial that is lab-proven to kill 99.9 percent of harmful germs would fulfill unmet user needs. Additionally, the opportunity tied in closely with IDEO’s approach to market validation of innovation and disruptive brands and technologies.

“Working with Dr. Larry Weiss, a scientist and physician with expertise in natural products, chemistry, and infection control, and a set of strategic capital partners, IDEO helped found the CleanWell brand of Ingenium products. The first FDA- and EPA-approved all-natural antimicrobial, Ingenium is the effective ingredient in CleanWell hand sanitizer and hand wash, currently available at select independent pharmacy, grocery, and specialty retailers across the United States as well as many Whole Foods markets. As a nontoxic, alcohol-free alternative to competing hand sanitizers, CleanWell stands out as a school- and child-friendly solution.

“In addition to helping to build CleanWell’s operational and manufacturing capabilities, IDEO designed the packaging and graphics for the brand’s line of sprays and skin towelettes. After going from concept to market in less than two years, CleanWell distribution continues to expand.”

—IDEO
**National Brands versus Store Brands**

National brands are products and services that are promoted and distributed nationally and often globally. If we examine one category—the beverage category—some national brand companies include Coca-Cola, Pepsi, and Cadbury Schweppes. Wallace Church was called on to “revitalize the Ocean Spray brand positioning, redesign its entire family of beverages, and launch an entirely new sub-brand, Juice & Tea.” Not only was it tasked with retaining all of the brand’s positive equities and visual cues, but Ocean Spray also desired to see significant changes in shelf impact, appetite appeal, and form/flavor differentiation. In the Case Study: Ocean Spray Juices, you can see how the package design looked before Wallace Church’s redesign.

Besides carrying national brands and boutique labels, retail store chains often offer their own branded products, called store brands, retailer brands, and private label brands. The model for store brands usually is either a *house of brands*, where each product is named and branded individually, or a *branded house*, where all products fall under one name, such as Waitrose supermarkets in England, Scotland, and Wales. Turner Duckworth wanted its designs to reflect Waitrose’s values: “Effective, with style. Sales with wit. Originality with relevance” (Figure 15-4).

**Package Design Process**

Five Phases of the Design Process:

- **Orientation**
- **Analysis**
- **Conception**
- **Design**
- **Implementation**

During the first two phases of the design process, the client and design team define the problem, establish goals, and determine the project scope (project may include several brand extensions or sub-brands). They conduct any necessary research, including marketing and competitive audits, scrutinizing the competition, and understanding the target audience, which may include focus groups, interviews, in-store observations, any other market research, and market interceptions (speaking to consumers in stores at the shelves). The team clarifies brand positioning (functional and emotional benefits, brand personality, specific features) and set strategy.

**Conceptual Design**

The concept underlying the package design solution must be relevant to the audience, on strategy with the broader brand identity. Any concept, visualization, and composition for a package design solution must make sense for the product category as well as be appealing and compelling to its audience, make an emotional connection with people, and of course, have on-shelf impact. Can the package design for a floor care appliance make an emotional connection with people? Interpret the sound of falling snow? Yes. BVD’s solution for Electrolux (Figure 15-5) helped create demand with a waiting list for this limited edition vacuum cleaner.

**The Psychology of Package Design**

People are often drawn to package design for emotional rather than rational reasons, such as price or ingredients. In *The Culture Code*, Clotaire Rapaille offers startling insights into how Americans feel about products and why they buy as they do. For example, Rapaille theorizes Americans equate coffee with home, where perhaps as children they awoke to the aroma of morning coffee brewing. Therefore, following this argument, one should incorporate the concept of home into coffee package design, branding, and advertising. As you will see by the examples in this chapter, there are many routes for developing a solid design concept for package design.

According to Louis Cheskin, a mid-twentieth-century marketing innovator, people “transfer their perception of a package to the product it contains,” which he termed “sensation transfer.” That is, “The package is the product.” The aesthetics of the package design greatly affect our perception of the product’s value.
TURNER DUCKWORTH, LONDON AND SAN FRANCISCO

- Creative Directors: David Turner, Bruce Duckworth
- Client: Waitrose Limited

**PREMIUM DRIED FRUIT RANGE**
- Designer: Christian Eager
- Photographer: Steve Baxter
- Retoucher: Peter Ruane

"Redesign of Waitrose’s range of premium dried fruits: Targeted at Waitrose core consumers, these packs use evocative close-up photography of individual fruits in all their perfection. Product titles further emphasize the provenance and care with which the fruits have been selected."

**WAITROSE COOKIES**
- Designer: Sam Lachlan
- Photographer: Steve Baxter
- Retoucher: Peter Ruane

"Our brief from Waitrose was to create clarity of choice for consumers within their own brand biscuit range. The biscuit category was becoming increasingly difficult to shop, as product had been refreshed on an ad hoc basis, which, in turn, had created a fragmented range in store.

"The Cookie design needed a premium edge versus the everyday range of biscuits (custard creams, digestives, etc.) but not so special that consumers would feel that they were only for Sunday afternoons. Our solution uses ingredient color-coded mugs and product titles as well as close-up photography to communicate yumminess, all set off by the dark backgrounds. Just right for coffee and a chat with the girls!"

**WAITROSE CANNED VEGETABLES AND PULSES**
- Designer: Sarah Moffat
- Photographer: Andy Grimshaw
- Retoucher: Peter Ruane
- Artwork: Reuben James

"Waitrose asked us to refresh their canned vegetable and pulses ranges. Store cupboard staples for most consumers, the ranges had not been looked at in their entirety for a number of years resulting in a fixture that had become confused and difficult to shop.

"Our solution focused on using the vegetables and pulses to create graphic panels of the products shot against complementary backgrounds that would allow consumers to not only stock up on their favorites but also find new ingredients, too. Typographic style was kept as simple as possible to further aid communication."

**WAITROSE FRUIT CRUSHES**
- Designer: Sarah Moffat
- Illustrator: Jacques Fabre
- Retoucher: Reuben James

"When Waitrose wanted to create a point of difference between their own range of fruit crushes and the competition, they briefed us to single-mindedly communicate ‘FRUIT’.

"We rose to the challenge by putting fruit quite literally at the heart of the design, with luscious illustrations of ripe, juicy fruit. The product titles further supported refreshment cues with provenanced fruits such as Sicilian Lemons and Alphonso Mangoes, etc. Just the drink for a hot summer’s day."
Fig 15-5 /// ULTRASILENCER

BVD, STOCKHOLM

- Creative Director: Susanna Nygren Barrett
- Client: Electrolux Floor Care and Light Appliances

"Assignment: Name, logo, packaging design, PR (Public Relations) material, tote bag, and store presentation for Ultrasilencer Special Edition Pia Wallén. Scandinavia, Europe"

"Challenge: Electrolux needed a graphic identity and packaging solution for the Ultrasilencer Special Edition Pia Wallén. It needed to mirror Pia Wallén’s own interpretation of the product, inspired by the quiet sound of falling snow."

"Solution: A typographically based identity was created and applied directly onto the vacuum in a light gray tone. The packaging was turned ‘inside-out.’ The interior has a white, glossy surface, encazing the vacuum, and the exterior is brown, natural cardboard. ‘Ultrasilencer Special Edition Pia Wallén’ was screen-printed on the outside of the package in white and orange in order to create an industrial expression in contrast with the white perfectionism of the vacuum."

"Result: Ultrasilencer Special Edition Pia Wallén for Electrolux premiered at the design store Asplunds. The product was produced in a limited edition of 5,000, 500 of which were designated for Sweden, and sold very well. There was a 20 percent increase in production costs, but because of the quality of the design, the consumer price was raised by 60 percent, increasing the overall margins for the product. An impressive PR campaign created ‘hype,’ and there is now a waiting list for this limited edition."

—BVD

Bene FiTs

There are both functional and emotional benefits of any package design. The functional benefits are part of the structure: how it holds the product, the materials, the weight, and how easy (or difficult) it is to use. If you think about condiment sauce packaging, you might consider packaging benefits, such as excellent valve performance and a reliable dispensing closure. Those are definitely worth considering when so many

Creating a desired perception of the product requires detailed attention to not only the package’s looks but also how it feels in the hand and even the sounds it makes. The package’s sensory cues are an enormously important contributor to the consumer’s experience of the product. A package design is a tangible brand experience.
people complain about ease of squeeze or leaky dispensers. That type of functional attribute appeals to us on a rational level, whereas color, visuals, and texture appeal to us on an emotional level.

The shape of most soda bottles makes holding and pouring easier. However, for each brand or product, subtle shaping distinctions have more to do with emotional than functional benefits. The form of a soda bottle, shampoo bottle, box of tea, individual tea bag, box of cereal, or candy mint container each contributes to its brand personality, appeal, sensuality/tactility, and ultimately, to the relationship to the user. Do you think you could identify the shape or form of certain distinctive packaging without any of the graphics?

All that a package is—visuals, form, color, typography, materials, and textures—will be understood as a total unit by each person. Almost every shopper who looks at a package sees the complete package rather than the separate visual or tactile elements. However, each visual component has more of an effect on the individual than one realizes. Some visual components “cue” the viewer more than others.

Color plays a major role in cueing people as to flavor, scent, type, and contents of a particular product packaging. Color can also send a signal about status and quality. With only seconds (or a couple of minutes at most) to make a purchasing decision in a supermarket or drugstore, color, visuals, and type must all work together to communicate brand essence and information. Dan Olson, creative director at Duffy & Partners, Minneapolis, says: “So much of food packaging is about appetite appeal. We don’t want our potatoes green or our ketchup blue, and the package shouldn’t mislead the experience of the product by incorporating inappropriate colors.”

Photography or illustrations on packaging play two important roles: they are cues that convey information and create an emotional connection. Visual language can communicate product attributes, such as “refreshment” or “taste” as well as emotional benefits, such as “exhilaration” or “satisfaction.” For example, a spry woman depicted on a nutritional supplement signals “health” or the image of a ski slope on an oral hygiene product signals “fresh.”

Package copy includes brand name, product name, pertinent and required information, and a tag line or descriptor, which communicates the emotional and functional benefit of the brand. The typography communicates on a denotative and connotative level, ideally working with all the visual elements to establish the appropriate message.

CLARITY OF IDENTIFICATION AND INFORMATION

With so many brands on a store shelf, how will a shopper find a particular one? First, a package design needs to be interesting enough for someone to notice it. Sound familiar? This is true for most graphic design. Usually, when someone notices a package, he or she also is considering other products in the category, on the same shelf, or in the same aisle and giving roughly twenty seconds to all in consideration. Then, if the package holds the person’s interest, the shopper begins to scan it for information.

Many eye-tracking studies have been conducted on how people “read” a package. A clear visual hierarchy with a dominant visual or typographic treatment as the entry point will draw you into the composition. Then your eyes will go to the next element of emphasis in hierarchical order and so on. Orchestrating flow and rhythm will aid the composition and hierarchy. The clearer the cues and the more coherent the organization, the easier it will be to read the composition. Psychologically, people tend to be attracted most by imagery. As mentioned earlier, people often project all of the visual attributes of the package onto the value of the product.

The visual hierarchy should not only ensure order, it should ensure a logical order. Some information is more immediately
critical to a shopper in the few seconds in front of a shelf, and the designer must understand that communication hierarchy, referred to as package architecture. As a shopper yourself, you know that you hunt for particular information on packaging, such as flavor, scent, size, quantity, or compatibility. If someone isn’t shopping for a specific brand but scanning for a product descriptor such as flavor, form, or variety, how will he or she notice that information? How will someone be able to distinguish among brand extensions, between flavors, ingredients, or choices within a category such as tea, motor oil, or baby food?

Number 17 uses two main cues to identify HOMEMADE BABY’s new line of organic baby food for their identity/package design shown in Figure 15-6. The dominant, bold, and playful visual denoting the food as well as the name of the food, such as Just Apples, which is directly under the logo. As you see here, to ensure a positive brand experience, information should be clear and consistent across packages, similar to the positioning of elements on a website, so that people know where to look and can easily find information on each pack-
Color is an important design element in the packaging of products like food, toiletries, and beverages, often conjuring up key associations and used to designate flavor or fragrance choices. Color differentiates choices (such as flavor or scent) and can also unify a product line.

When the Dial Corporation needed to bring a unique experience to market, they engaged Wallace Church to “help separate the men from the boys by making a more sophisticated statement on shelf. Wallace Church’s design was inspired by the elements that are critical to a young man’s active lifestyle—electronics, sports, energy drinks, and first impressions” (Figure 15-7). The male body spray category had already exploded onto the scene, so to differentiate the fragrances, color is used both on the pump and below the logo as the background for the fragrance name.

In the store or at home, in a couple of seconds, consumers should be able to decipher and comprehend product information. For example, Turner Duckworth’s brief for Homebase “was to create a range of packaging that communicated the breadth of their range of lawn seeds” (Figure 15-8). Consumer research had identified a need for benefit-led communication so that self-selection in the store would result in the right product being purchased. Their design solution “uses photographic imagery to highlight both the problem and solution using turf cut into shapes that consumers could identify with the needs of their lawn. For example, Lawn Revival uses a cross to indicate care: Lawn Feed, a heart.”

Imagery in Figure 15-10 is used creatively with purpose.

The Amazing Food Wine Company delivers a unique experience with a line of wines designed to pair specifically with everyday foods Americans prepare and enjoy at home.
“The twelve Savory Minis pictured on the box create an active frame for the brand name, product name, and flavor. For the Multigrain Chips, the photograph of a field of grain moves back creating an illusion of space, yet pushing the chips closer to the viewer, tempting us to reach for one.

“Wallace Church revolutionized the Sesmark line of products from the top down. We took what was a very dated and fragmented brand, and created a sophisticated and unified design architecture, with a bold new logo. To further enhance the brand’s wholesome and healthful attributes, we used beautiful duotone background illustrations to establish a sense of heritage and place. Having established the design for the existing line of crackers, we then extended the design to a new line of multigrain chips in bags.”

—Wallace Church

"The name, ‘Wine That Loves,’ combined with contemporary packaging graphics effectively conveys the brand essence and stands out in a sea of traditional labels.

‘Wine That Loves’ is in high demand by consumers and has been recognized as an innovation in the wine category for its unique positioning, product quality, and strong brand presence. The packaging design has captured the attention of major retailers and has been featured in numerous publications.”

—Lippincott
Lippincott was chosen to help name, design, and launch this new brand that breaks conventional perceptions of wine appreciation and usage occasions. Referencing food as the primary source of information rather than grape varietals and vintage, “Wine That Loves” makes good wine accessible for everyday enjoyment.

Aesthetics are particularly important when the target audience is sophisticated, as in the target audience for The Gracious Gourmet, an identity and package design solution for a boutique condiment company (Figure 15-11). Here the kind of condiment is denoted in the same color across the product line; however, the color of the flavor/ingredient name changes along with the visual background.

**Package Design Basics**

What makes you notice any particular packaging on a store shelf amid numerous others? Take the walk-down-the-supermarket-aisle test to see which package design stands out among the competition. Once a package design stands out, is it well identified and is the information clear?

Most packaging is displayed on shelves in multiples, where we see the cumulative effect of several packages lined up next to one another as well as how one brand looks competitively against another. (Online shopping may change how we view and react to packaging. However, once it is delivered to our homes, we then interact with it.) How will a design look stacked on the shelf? Will each individual package make any implied visual connections with the next? Will any patterns emerge? Connections?

Packaging on a shelf is in visual competition with the products all around it. It must be attractive, legible, and appropriate for its audience and positioning in the marketplace.

**The 2D and 3D of Package Design**

Package design is a merging of two- and three-dimensional design, promotional design, information design, and engineering. The casing aspect of package design is three-dimensional—it’s the structural design. It is a form (think carton, bottle, can, jar, tin, wrapper, bag, etc.) made out of materials and substrates (glass, metal, plastic, paper, etc.) possibly
involving special finishes. Your project may require designing a new structural form or be for an existing form (think carbonated soda can). On the shelf, packaging is seen from a frontal or 2D point of view. Once taken off the shelf, all sides count; the form is a three-dimensional solution, and each plane of the form relates to every other. When designing the graphics (all the type and images), all surfaces and sides of a package must be considered. Environmental context must be taken into account—for example, light falling on the package’s form in a setting. As with any design, it is best practice to solve the graphics and structural form design aspects at the same time, which would make for the most organic solution.

For packaging, if the form is new, then a prototype(s) needs to be constructed. If the form exists, you could start by sketching the face panels, with 2D sketches, and position them in a photo-editing program on a form. Does information cross panels? Do planes line up when next to another on the shelf? Can you create any visual connections among the panels/planes of the three-dimensional form?

As always, the design is based on a concept. You may have to determine how your design concept will work for an entire line of products and how you can differentiate the products (think shampoo, conditioner, and body wash), make their functions clear through type, color, and cues, create visual interest, and make sure they are unified as a series.

**SUSTAINABILITY**

All visual communication professionals should make an earnest attempt to practice sustainable design—design that incorporates environmental matters; it is also called eco-design, green design, or design for the environment. Chen Design Associates used materials with high percentages of postconsumer content and environmentally friendly inks for The North Face (Figure 15-12). A variety of materials are used to produce packaging, which warrants investigating how materials and processes impact the environment and troubleshooting for potential hazards and wastefulness. Consider how materials affect (deplete, pollute, add unnecessary refuse to) the environment. We can make choices to use environmentally friendlier materials and inks as well as encourage clients to reduce packaging materials to essentials. (See the sidebar Eco-Friendly Design Concerns.)

Pangea Organics, a Boulder, Colorado–based organic body care company (Figure 15-13), was reaching the four-year mark when founder and CEO Joshua Onysko approached IDEO to help redefine its brand expression. Small in size and with limited distribution, Pangea Organics was in need of an identity and brand language that would increase demand while

---

**ECO-FRIENDLY DESIGN CONCERNS**

- Materials: utilize recyclable materials and compostable organic materials
- Energy: manufacturing processes and facilities should use renewable energy sources
- Pollution: manufacturing processes and materials should be nontoxic to air, water, and the earth

---

**CHEN DESIGN ASSOCIATES, SAN FRANCISCO**

- **Creative Director:** Joshua C. Chen
- **Art Directors:** Joshua C. Chen, Laurie Carrigan
- **Designer:** Kathrin Blatter
- **Client:** The North Face

“To communicate the company’s technological leadership in the outdoor industry and demonstrate its efforts toward greater environmental sustainability, Chen Design Associates was brought aboard to redesign The North Face’s entire global packaging system. Materials with high percentages of post-consumer content and environmentally friendly inks were used. Four languages were incorporated.”

—Chen Design Associates
CHEN DESIGN ASSOCIATES HELPED THE NORTH FACE LAUNCH A GLOBAL REDESIGN OF A NEW PRODUCT HANG TAG AND PACKAGING SYSTEM. NOT ONLY DOES THIS NEW SYSTEM BETTER COMMUNICATE TECHNOLOGICAL LEADERSHIP, IT ALSO SOLIDIFIES THE NORTH FACE'S DESIRE TO STRIVE FOR GREATER ENVIRONMENTAL SUSTAINABILITY.
embracing the sustainability and organic living philosophies upon which the company was founded. IDEO explains their approach to this project:

To learn more about Pangea Organics, IDEO visited the company’s facilities, where the team spoke with multiple stakeholders, from an herbalist to production staff to board members. They also observed the company’s sustainable process for crafting 100 percent organic soaps, lotions, and facial care products. A workshop followed the visit to promote brainstorming and idea sharing between the two companies. From the workshop, the IDEO team took inspiration from Pangea Organics’s dedication to sustainability and wellness, embodied in Pangea Organics’s products, practices, and emerging nonprofit—the Pangea Institute—to which 25 percent of the company’s profits go to support sustainability research and education.

Equipped with a deep understanding of Pangea Organics’s core values, IDEO defined the company’s brand principles. These were translated into a full identity guideline and brand story, which were then used in sustainable packaging design for 35 products—including a compostable bar soap box inspired by egg cartons and made from 100 percent post-consumer content—a point of purchase display, a tradeshow booth, a product guidebook, and customer collateral.

AUDIO PACKAGE DESIGN

For many people, listening to a CD at home involves contemplating the cover, reading the inside booklet and lyrics, and looking at the photographs of a favorite recording artist such as Willie Nelson (Figure 15-14). We may glance at a superbly designed shampoo bottle with appreciation, but we study a CD cover intently. Looking at a CD cover becomes part of the listening experience. Audio package design can draw in a new listener as well as engage a fan.

People feel very strongly about the music they enjoy and the recording artists they prefer. Audio package design absolutely must reflect the recording artist’s or group’s sensibility—no equivocations. The package design must express the unique quality of the artist or group, while inviting the person browsing to consider and purchase it. People’s listening choices are different. A designer must not only address the recording artist, but the audience must be addressed as well. Designing for a Broadway audience, as in Figure 15-15 for the musical Sweeney Todd, is different from designing for David Byrne’s audience, as in Figure 15-16. “This round-cornered Feelings CD packaging features happy, angry, sad, and content David Byrne dolls. The
Segura creates a full experience—an environmental feel—for the viewer/listener in this CD design.

Type was actually made as a model and then photographed,” says Stefan Sagmeister. One of the art directors working on this CD was the recording artist himself, David Byrne.

Special manufacturing techniques can help render an imaginative concept a reality, as shown in the CD packaging for The Rolling Stones (Figure 15-17), which is why it is important for package designers to work collaboratively with packaging engineers and printers. Sagmeister expresses the nature of the recording group through his design concept, while utilizing materials to an optimum for Skeleton Key (Figure 15-18).

“All type on the Imaginary Day cover for the Pat Metheny Group has been replaced by code. The images connect to the songs and mood of the album and can be decoded by using the diagram printed onto the CD itself,” says Stefan Sagmeister of his innovative design solution (Figure 15-19).
Fig. 15-15 /// DELUXE SLIPCASE WITH NINETY-TWO-PAGE BOOKLET FOR DOUBLE CD SET: SWEENEY TODD

THINK STUDIO, NEW YORK

- Design: John Clifford, Herb Thornby
- "Nice and bloody for a musical."
- —John Clifford

Fig. 15-16 /// CD PACKAGE DESIGN: DAVID BYRNE, FEELINGS

SAGMEISTER INC., NEW YORK

- Art Directors: Stefan Sagmeister, David Byrne
- Designers: Stefan Sagmeister, Hjalti Karlsson
- Photography: Tom Schierlitz
- Doll Models: Yuji Yoshimoto
- Color Advice: Anni Kuan
- Client: Luaka Bop/Warner Brothers Music Inc.

"The packaging includes a sophisticated, color-coded ‘David Byrne Mood Computer’ (printed on and under the CD disc) that lets you determine your current feelings."
- —Stefan Sagmeister
Fig. 15-17 /// CD PACKAGE DESIGN: THE ROLLING STONES, BRIDGES TO BABYLON

SAGMEISTER INC., NEW YORK

- **Art Director:** Stefan Sagmeister
- **Designers:** Stefan Sagmeister, Hjalti Karlsson
- **Photography:** Max Vadukul
- **Illustration:** Kevin Murphy, Gerard Howland (Floating Company), Alan Ayers
- **Client:** Promtone B.V.

"The Bridges to Babylon cover for The Rolling Stones CD features an Assyrian lion embedded into a specially manufactured filigree slipcase. The interior reveals a long strip of desert to fit the accompanying tour/stage design."

—Stefan Sagmeister

Fig. 15-18 /// CD PACKAGE DESIGN: SKELETON KEY, FANTASTIC SPIKES THROUGH BALLOON

SAGMEISTER INC., NEW YORK

- **Art Director:** Stefan Sagmeister
- **Designers:** Stefan Sagmeister, Hjalti Karlsson
- **Photography:** Tom Schierlitz
- **Client:** Capitol Records

"True to the album title, Fantastic Spikes Through Balloon, we photographed all the balloon-like objects we could think of (sausage, fart cushion, blowfish, etc.), and punched a lot of holes through them. Simple.

"Since the band did not want their audience to read the lyrics while listening to the music ['this is not a poetry affair'], the words to the songs are printed flipped so they are only readable when seen reflected in the mirror of the CD."

—Stefan Sagmeister
Often, images of recording artists are featured on CD covers. When that solution isn’t the best or most creative route, just as with any graphic design problem, you can visualize and compose a concept in a variety of compelling ways. In Figure 15-20, John Clifford notes, “The repetition of the texture of the pen line, along with the line’s endpoints as edges, make a unique CD cover for this band.”

About Figure 15-21, Alfalfa comments,

This trio of CD and DVD designs for the single “Cocoon,” from Björk’s Vespertine album was inspired by the sensuality of the music video, directed by Eiko Ishioka. In the video, Björk is gradually becoming wrapped in a cocoon of red threads. We digitally manipulated video stills and enhanced them with custom typography. Originally, Björk and her record company intended to select one cover, but in the end, they thought using all three proposed designs would be more effective. The collection works as a series and individually, and is an intriguing example of Björk’s image as a groundbreaking, avant-garde artist.

---

**Fig. 15-19 /// CD PACKAGE DESIGN: PAT METHENY GROUP, IMAGINARY DAY**

**SAGMEISTER INC., NEW YORK**

- **Art Director:** Stefan Sagmeister
- **Mechanicals:** Mathias Kern
- **Designers:** Stefan Sagmeister, Hjalti Karlsson
- **Photography:** Tom Schierlitz, Stock
- **Client:** Warner Jazz
CD PACKAGE DESIGN: APPLES OF DISCORD CD

THINK STUDIO, NEW YORK

- Design: John Clifford, Herb Thornby

CD AND DVD PACKAGE DESIGN: BJÖRK COCOON

ALFALFA, EIKO DESIGN INC.

- Creative Director: Eiko Ishioka
- Designer: Rafael Esquer
- CG Artist: Tim Wilder
- Client: Björk, One Little Indian Records
Case Study

All Seasons Wild Bird Store IMAGEHAUS, Inc.

LOGO AND IDENTITY SYSTEM

The client needed a logo that would speak to its name and create a consistent, compelling brand around it. The logo is vintage modern inspired and the design reinforces the name of the brand incorporating the “All Seasons.”

STORE GIFT CARDS

The objective of this project was to elevate the brand. The audience is bird lovers and those shopping for bird lovers. The challenge was to increase perceived value of the Wild Bird Store gift card program. Unique gift card designs allow customers to make a personal choice. The gift card holders also create a nice presentation and increase perceived value.

SHOPPING BAGS

The purpose of this work was to create shopping bags that reflected the Wild Bird Store’s new identity. The solution is simple and fresh using the Wild Bird Store’s graphic elements and vibrant colors.

STORE BAGS

The objective was to create unique packaging for the Wild Bird Store’s private label birdseed, which was unique but followed the new look and feel we had created. Bird lovers needed to be drawn in by the design and then purchase for the quality. These designs convey the Wild Bird Store brand while linking to the “seasonal” aspect of the product through a distinct color palette. These are displayed in a retail environment at All Seasons Wild Bird Store.

—IMAGEHAUS, Inc.

CASE STUDY: ALL SEASONS WILD BIRD STORE / IMAGEHAUS, INC.

IMAGEHAUS, INC., MINNEAPOLIS

• Creative Director: Jay Miller
• Designer: Colleen Meyer
• Client: All Seasons Wild Bird Store
DESIGN PROBLEM
The exponential growth of the beverage market in recent years had expanded Ocean Spray’s competitive set well beyond breakfast juice drinks to include carbonated beverages and even bottled water. Accompanying this growth were dramatic changes in the visual language used by leading brands to communicate emotional benefits and product attributes such as “taste,” “refreshment,” and “premium.” While the Ocean Spray identity and package design remained familiar to its core audience (sophisticated moms), its emotional relevance, appetite appeal, and shopability were beginning to wane.

Wallace Church was called on to revitalize the Ocean Spray brand positioning, redesign its entire family of beverage SKUs [stock-keeping units] (Base Cranberry, Cranberry Light, 100% Premium Juice, Ruby, and White Cranberry), and launch an entirely new sub-brand, Juice & Tea. The challenge: retain all of the brand’s positive equities and visual cues while significantly increasing shelf impact, appetite appeal, and form/flavor differentiation.

MAIN COMMUNICATIONS OBJECTIVE
The signature “wave” at the bottom of the labels has been retained and updated to leverage the product’s refreshment cues. To this end, a soft, gradated blue sky has been added to the background as well. The top of each bottle features the familiar Ocean Spray logo while the bold, luscious fruit illustrations have been evolved significantly to better express the product’s intense flavor and increase appetite appeal. A system of curved banners, consistently placed on every label, is used to segment sub-brands and flavors (the new Juice & Tea sub-brand is positioned slightly differently, with a gradated green background and green banner).

Finally, to perceptually distinguish the brand from the competition, Wallace Church sought to communicate Ocean Spray’s authentic New England heritage. The addition of the lighthouse logo at the top of each banner neatly captures the spirit of Cape Cod and provides the brand with a sense of place. The new brand design gives more than 100 SKUs, of varying sizes and shapes, one cohesive identity, while clearly differentiating all sub-brands and flavors.

—Wallace Church
BEFORE

AFTER

OCEAN SPRAY JUICES

WALLACE CHURCH, NEW YORK

- Creative Director: Stan Church
- Design Director/Designer: Wendy Church
- Client: Ocean Spray Juices, Ocean Spray Cranberries, Inc.
Case Study

Rounder Records  Visual Dialogue

PROBLEM
Rounder Records is an independent label specializing in music ranging from reggae to bluegrass, blues to folk, and a few genres that defy categorization. With every release it’s important to have the design reflect the character of the featured artist and the music they create.

SOLUTION
Visual Dialogue looks at these CD covers as basically 4¾ inch square ads. Using just a few elements—photo, artist’s name, and title—we create covers that engage the desired audience while also giving a sense of the music. The end result is a visually distinctive and memorable identity that lasts for years.

—Fritz Klaetke
CD PACKAGE DESIGN:
MISSISSIPPI JOHN HURT, LEGEND
RIDERS IN THE SKY, ALWAYS DRINK UPSTREAM FROM THE HERD
SLEEPY LABEEF, I'LL NEVER LAY MY GUITAR DOWN
BOOZOO CHAVIS, DOWN HOME ON DOG HILL

VISUAL DIALOGUE, BOSTON
- **Designers:** Fritz Klaetke, Ian Varrassi, Christian Palino
- **Client:** Rounder Records
Exercises and Projects
Go to GDSOnline for more exercises and projects.

Exercise 15-1
Color
Did you know that ancient civilizations may have held the belief that chocolate has magical powers? When was sugar first added to chocolate? Does chocolate have medicinal benefits? Research the history of chocolate.

Create three different color palettes that would be appropriate for a Chocolate Café identity aimed at women ages 15–54. At least one of the palettes should not be based on the actual color of chocolate.

Project 15-1
Chocolate Café Brand Identity
Design Brief
→ Project: Chocolate Café Brand Identity and Package Design
→ Product: Crème Chocolate Café or Coco Café and Bookstore

01. What are we trying to accomplish?
   ◦ Create consumer awareness
   ◦ Create compelling and distinctive brand identity and package design

02. Who are we trying to influence?
   ◦ Women, ages 15–54
     ◦ who are chocolate lovers
     ◦ who enjoy coffee shop/café or bookstore café atmospheres
     ◦ who indulge in luxury brands

03. What do they think now?
   ◦ I love chocolate and I’m willing to pay luxury prices for it.
   ◦ I enjoy spending leisure time with friends in a café environment.

04. What do we want them to think?
   ◦ This is a great way to enjoy chocolate.

05. Why should they think this way?
   ◦ Because this chocolate café . . .
     ◦ has made eating chocolate more social.
     ◦ is bringing the same type of coffeehouse environment to chocolate.
     ◦ has a sophisticated looking brand identity.

06. How will this be communicated?
   ◦ Identity design and package design
   ◦ Formats: logo, signage, package design, store environment, uniforms

Note that this package design could include several components: cups, bags, takeout boxes, and packaged goods (such as chocolates, cookies, hot cocoa). Be aware of texture and color palette especially. Optional: Include seasonal packaging or specialty items beyond the basic group. Additionally, design the environment of the café.

07. What is the tonality of the communication?
   ◦ Chic; a rich food experience

If you have your own strategy, you may expand or change any of it, but you will need to rewrite the brief.
CHOCOLATE CAFÉ BRAND IDENTITY CONCEPT

Suggested point of departure for concept and art direction provided by Prof. Rose Gonnella, Executive Director of the Robert Busch School of Design, Kean University:

What approach will you take to communicate a sense of sophistication and richness (perhaps even of the exotic)? Think in terms of comparisons. For instance, make an association to ancient cultures that developed the use of cocoa, compare with European cultures that manufacture the world’s best, or simply relate to gold and the color of chocolate itself.

RESEARCH

Read about chocolate. Have a chocolate tasting party. Survey people about their chocolate tastes. Talk to friends about chocolate and see what leads they might give you.

ART

→ Color—select a palette of three or five colors that will communicate the idea of sophistication, richness, and/or the exotic. The color choices should be based on your research.

→ Texture—select a pattern/texture that will tactically compel the viewer. Chocolate is a sensory experience, and the identity should be as well.

→ Type—as always, the typeface(s) should be in an appropriate voice and complementary to the imagery.