

PACKAGING DESIGN

3

The Best of American and International Packaging Designs



by Cristina Gabetti and
the Editors of *ID Magazine*

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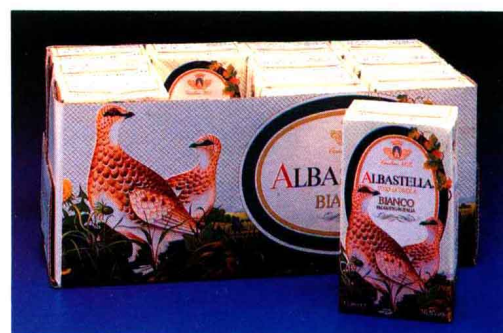
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FOODS 12

FROZEN ENTREES
CONDIMENTS
SEAFOODS
COOKIES
DAIRY PRODUCTS
DIET FOODS
HEALTH FOODS
BABY FOODS
CANDIES

2



BEVERAGES 84

BEER
LIQUORS AND LIQUEURS
SODAS
FRUIT DRINKS
MILK

3



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FACIAL TISSUES
SOAPS
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VITAMINS
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BAKEWARE
CUTLERY SETS
DETERGENTS
CHINA AND GLASSWARE
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5



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- GIFT BOXES
- DEPARTMENT STORES
- STATIONERY

6



BUSINESS PRODUCTS 182

- COMPUTER ACCESSORIES
- TELEPHONE ACCESSORIES
- BUSINESS ELECTRONIC ITEMS
- VIDEO EQUIPMENT

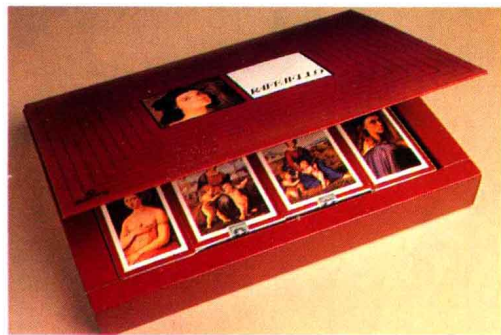
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HARDWARE AND SUPPLIES 194

- INSECTICIDES
- PET CARE PRODUCTS
- MOTOR OILS
- ELECTRONICS
- CAMERA SUPPLIES/ACCESSORIES
- ART SUPPLIES

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- WEARABLES
- CIGARETTES
- TOYS
- GAMES
- SPORTING GOODS
- JEWELRY



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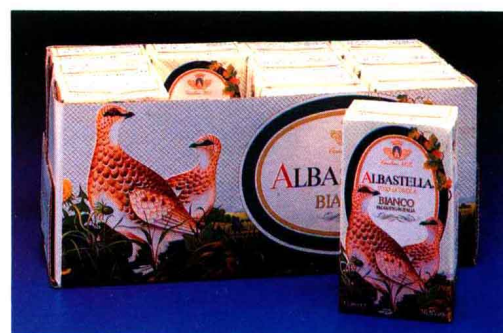
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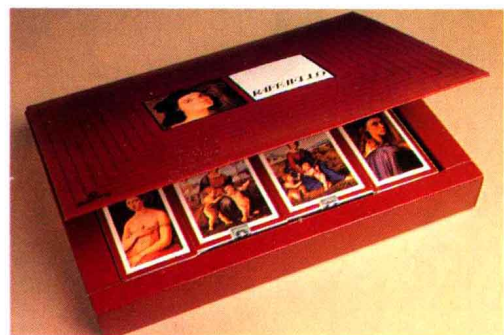
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FOREWORD

This is the third volume of *Packaging Design* in a series begun in 1984 by PBC International. *Packaging Design 3* marks the beginning of annual publication, a step we are taking to keep up with the fast-evolving packaging design discipline. A new dimension, however, has been added by Cristina Gabetti, whose experience in packaged goods advertising and marketing, both in the U.S. and in Italy, expands the series to include extraordinary designs from Europe. The expertise and resources brought to this volume by Ms. Gabetti and by the editors of *ID* magazine make *Packaging Design 3* by far the most complete and up-to-date

collection of the best in the field ever published. Not only did Ms. Gabetti tap into the European scene, but she was able to draw on the *ID Annual Design Review* entries as well as *ID's* regular contacts in the U.S.

Designing packaging is a tough assignment, for ideal solutions must meet so many different criteria and operate in all sorts of constraints. All of a designer's resources and skills must be tapped if he or she is to arrive at the best, most elegant design solution,

although reaching the final design is also a function of the sensitivity of the client, who almost always tends to be conservative and often must be pulled and pushed into making the best design choice. It is the intention of *Packaging Design 3* to serve as a resource of ideas and information that will help both design professionals and clients bring about effective, creative design solutions that achieve design excellence.

R. McA.
Publisher, *ID Magazine*



INTRODUCTION

Two trends make this third edition of *Packaging Design* stand apart from the previous two. First, there is “the disappearing retail clerk.” Second, there is *Eurostyle*.

The old cliché that packaging is the silent salesman is now true in a literal way. The cliché, of course, meant that a package, say, on a supermarket shelf had to “sell” the consumer in just a few seconds. Now, because department stores and mass merchandisers have greatly reduced the number of clerks behind their counters, the package must aspire to higher ambitions; it must describe the product, educate the consumer about the product, and promote the product’s benefits. This new requirement has led to the repackaging of thousands of products that were formerly displayed in shipping containers without graphic packaging. It has also forced designers to recall their most basic training in using a grid to organize relatively complex material for a package. And it has also meant that designer and copywriter must work together to shape the graphic message.

In addition, this merchandising need is related to the second major influence, *Eurostyle*, a catch-all word that essentially refers to the use of Swiss-developed techniques that result in a clean-lined, performance-inferring, and upscale look. There is an important practical side to *Eurostyle*, for it is the ideal grid-based technique for organizing the mass of information a consumer requires when there are no sales clerks

to answer questions. Also related to *Eurostyle* is the trend toward more structure in line packaging, an orderly and systematic approach which takes its cue from larger corporate identity programs. This umbrella approach also permits the smooth introduction of related items and line extensions, and helps both the consumer and the salesperson understand, from the package alone, the complicated full line of products.

The requirement to display masses of information has led to the introduction of an entire new range of outer packaging materials, paper, and printing and construction techniques that permit optimum graphic flexibility for designers. It also has given designers larger dimensions to work with and has permitted the extensive use of high-quality product photography on hard goods packages, providing more opportunities to illustrate end-use and multi-use.

Other lesser trends are also apparent in current packaging. One has to do with the comeback of a traditional type of packaging—in the name of naturalness and old-fashioned imagery. In the nineteenth century, American packages

were heavily decorated, gussied up jobs, with one material often substituting for another—faux metal, or faux wood—in the spirit of vinyl woodgrain. The decorated package is again being used—for gourmet foods and gift items, and just about anything called “old fashioned.” Its comeback has been inspired by the general interest in naturalness, and as a result, one might find foods wrapped in a package decorated with a woody or burlap sack motif.

Another lesser trend has to do with the application of the seductiveness seen in cosmetic packaging to other products. Cosmetic and fragrance packaging is a unique craft that endeavors to sell beauty, love, mystery, romance, sophistication, wealth and sex—all commodities hard to come by at one time or another in one’s life. The frankly seductive quality of this kind of package tests the imagination of designers. Now, the seductiveness of cosmetic packaging is being applied elsewhere to enhance the luxury factor, particularly in such gift categories as fine soft goods, accessories, and stationery, where super-high-quality packaging “justifies” much higher margins.

Whatever the current trends, one cannot escape the tough reality of packaging design. The designer can control the look of the package, but has absolutely no control over where it will be seen by the public. The decision, then, to stick with a familiar look (and its historical value) or opt for what might lead to greater impact through design always carries a great degree of uncertainty. What’s more, since so many other factors influence the sales of a product, it is hard to objectively isolate what factors, in reality, have the greatest influence.

Market researchers continue to struggle with this issue, devising new ways to test the consumer’s reaction to a packaging design. These range from simple show-and-tell sessions, to various “eye camera” techniques, to in-depth focus group research. All provide valuable guidance for designers; added to this is the experience of the marketer, the influence of the retail environment, and the competitive situation.

One important thing does seem clear: designers and marketers need not “design down” to consumers as much as they have in the past, for the consumer today is more design conscious and tends to respond positively to simplicity and orderliness. The design taste level of American consumers has improved in the last few years, and this is good for designers, for it leads to creating, in Raymond Loewy’s words, the “most advanced yet acceptable” design, rather than cooking up a stew that we perceive the public wants.

Randolph McAusland
Publisher, *ID Magazine*



FOODS

- _____ FROZEN ENTREES
- _____ CONDIMENTS
- _____ SEAFOODS
- _____ COOKIES
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- _____ CANDIES

Because food packaging represents such a significant, and thus important, portion of the packaging industry, a trend that emerges there can signal packaging changes yet to come to the broader industry. Currently, three trends, or themes, appear to dominate food packaging, which accounts for much of the exceptional design now in the marketplace.

The first trend has to do with the updating of existing packages. In many instances, packages that have, for years, used traditional graphics to tout product features are now reaching for a more contemporary, up-to-date look. This often involves introducing a fresh, clean design that is simpler and thus more striking than the earlier design. Even the ageless Dundee marmalade jar (p. 81), while retaining some traditional graphics, has a fresh new appearance that is cleaner and simpler.

The second trend involves a more systematic approach to designing food packages, which have always tended to feature highly promotional and somewhat disorganized graphics. This systematic approach is particularly evident in the packaging for full product lines in product categories such as juices, cereals, cookies, and frozen foods.

Most product line extensions use the same-shaped package or container and the same basic graphic design but distinguish between products through color coding and/or different product photographs. Products that employ both

of these methods include Durkee sauce and gravy mixes (p. 16), Nestea Ice Teasers (p. 21), Lipton Long Grain and Wild Rice (p. 30), le Morbide Promesse (p. 33), Shake 'n Bake (p. 40), Fruit & Fibre (p. 41), and Henri Nestle chocolate (p. 45). Others, such as Moul-bie flour (p. 22) and Nestle chocolate bars (p. 74), use color coding, together with customized copy, to identify specific products within the line.

The third trend has to do with the degree to which the packaging makes a sales pitch. As is evident among the examples in this chapter, the tendency to put as much promotional information as possible on the outer package is a particularly American phenomenon. This contrasts dramatically with the more understated European approach apparent in the delightful designs for Chocolate Eggs Alemanga (p. 14) and Honnies nut pralines (p. 20) and the elegant packages for Buxted Chicken Kiev (p. 28) and Randstad Uitzendbureau chocolate (p. 42).