



# THE BEST OF BRITISH PACKAGING

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EDITED BY EDWARD BOOTH·CLIBBORN  
DESIGNED BY MINALE TATTERSFIELD

**THE BEST OF  
BRITISH  
PACKAGING**



C R E D I T S

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*Editor*

Edward Booth-Clibborn

*Assistant Editor*

Joanna Duthie

*Book Design*

Minale, Tattersfield & Partners

*Art Direction*

Marcello Minale

*Book Designer*

Ian Glazer

*Cover Design*

Lucy Walker



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First published 1988



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I N T R O D U C T I O N · 6

F O O D S · 9

B E V E R A G E S · 77

C O S M E T I C S & T O I L E T R I E S · 139

F A S H I O N · 173

H O U S E H O L D & H A R D W A R E · 181

I N D U S T R I A L · 213

G A M E S & L E I S U R E · 231

P E T C A R E · 249

C R E D I T S · 257

C O M P A N Y I N D E X · 269

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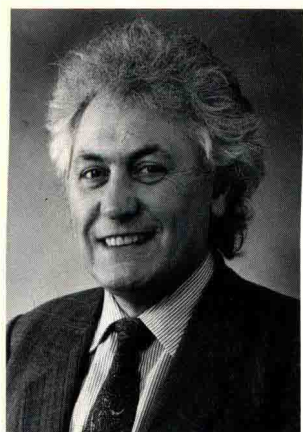
C R E D I T S · 257

C O M P A N Y I N D E X · 269



## I N T R O D U C T I O N

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**A**s Chairman of the Designers & Art Directors Association, I have spent the last twenty-five years watching as, time and time again, excellent hard-working packaging designs have been rejected by our hard-faced juries like rotten tomatoes spurned by a canning plant. Now, with a little help from my friends, I have brought together what I believe is The Best of British Packaging. And you have it in your hands. (Critical readers please note the “packaging” of this “product” and remember that even a book has to sell itself from a shelf full of others.) In making my selection, I set myself a simple set of criteria. I looked at every piece of work as a whole, and judged it on the merits of its design, the typography involved, the illustration or photography, but not its shape. D&AD, on the other hand, has a different set of objectives, concerned mainly with their prime aim of stimulation, rather than mere congratulation. From the outset, I had a huge job on my hands. For, in the last few years, there has been a design revolution on the High Streets of Britain. Stores like Waitrose, Asda, Tesco and Boots have all realised the value of design and, dusting off their old, tawdry surfaces, they’ve revealed their own label lines in new alluring packs. Many of these companies – and many others besides – now employ the skills of first-class designers. And it is the skills of these designers – both in-house and freelance – which have pushed the standards of British packaging design to new heights. Indeed, it is true to say that, in this particular area, Britain does lead the rest of the world, putting even packaging’s Japanese inventors to shame quite often. Packaging design is, of course, an imprecise science. It brings together disciplines which rarely meet round the same table in any other activity. Psychology, marketing, communications, persuasion, aesthetics and simple commercialism all have their place.

And, of course, tradition has a part to play, too. Indeed, there are many examples such as Ovaltine, Tate & Lyle, Penhaligon's and others where traditional perceptions of the product have been sensibly enhanced by designers who knew when to leave well alone when it came to redesigning the packs. One good example of such good sense failing to hold sway can be seen in Teachers whisky. Some years ago, when their packaging was redesigned, it took some time for anyone to realise that it was the redesign which was responsible for a fall in sales. Quite simply, the customers didn't recognise the product for what it was. They thought it was another brand, and Teachers had to spend thousands of pounds on yet further designs to regain their share of the market. I am pleased to say you will find no such mistakes in this book. Instead you will find examples of what I believe makes for good packaging. You will see work done by people who understand that the main thread of their endeavours is to create a bond between the end-user and the product; to understand the product in such depth that, in creating designs to cover its surface, they will project its total value and convince the customer that no other product of its kind will do. If you are involved in packaging design, this book should be an inspiration. If you are not, it should be an insight. Either way, I hope you will enjoy this first-ever comprehensive collection of all that's best in British packaging.



E D W A R D B O O T H · C L I B B O R N  
N O V E M B E R 1 9 8 7



F O O D S





THE IAN LOGAN  
DESIGN CO

The designers were briefed to design the packaging for Harrods' range of traditional biscuits. The main design objective was to create a range identity that emphasises the traditional English qualities of both the product and Harrods. Each pack features one of a series of illustrations of the English countryside by Sir Brian Cook, set against a subtle background reminiscent of traditional wallpaper designs, enhancing the period effect of the packaging.





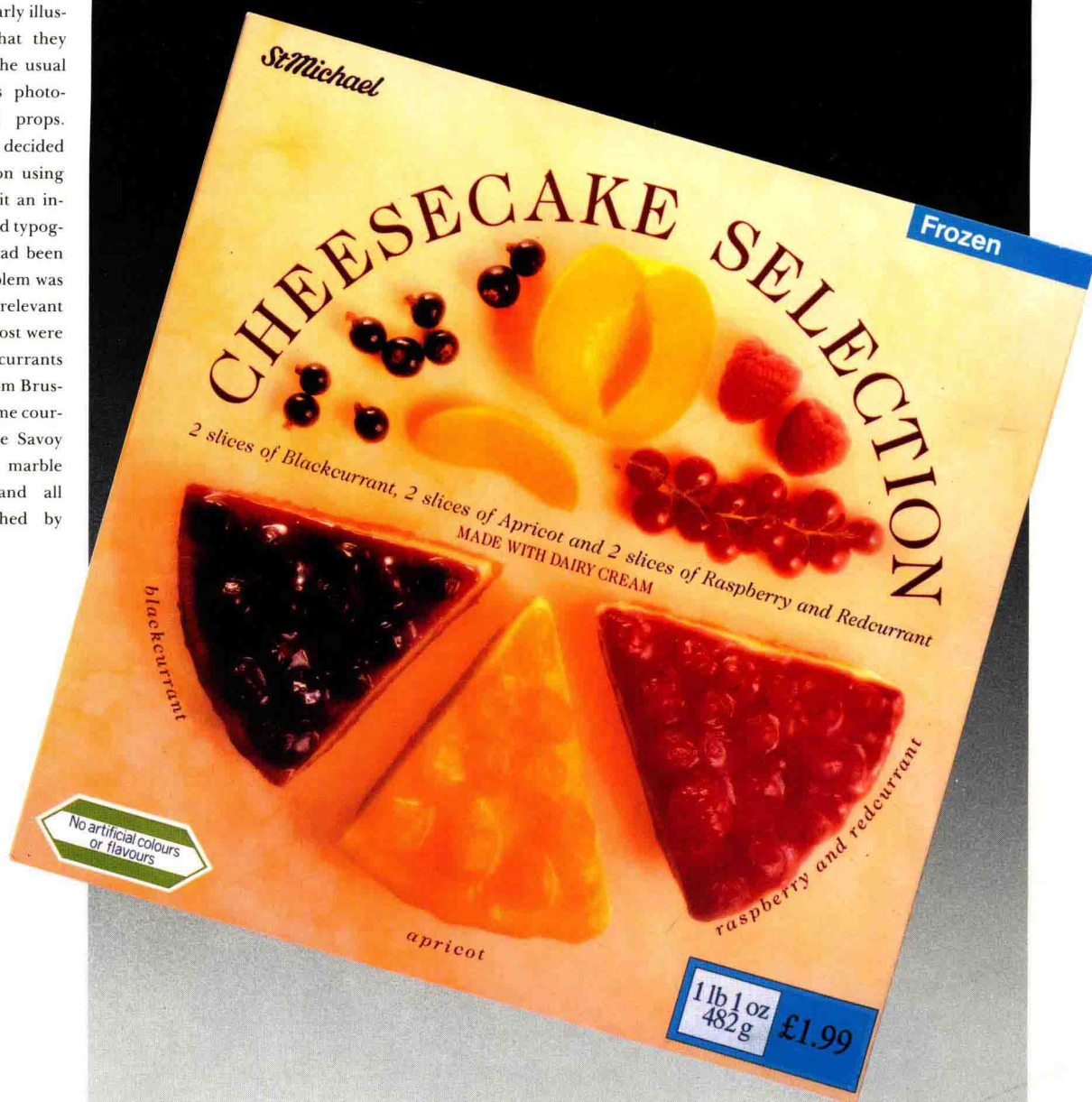
Crabtree & Evelyn decided that the market needed a range of jams that contained no sugar. These had to be distinguished from other jam and preserve ranges on the market, with the need to highlight particularly their natural and healthy properties. Peter Windett's design solution therefore was to use botanical style illustrations by Fiona Currie to emphasise these special and traditional qualities.



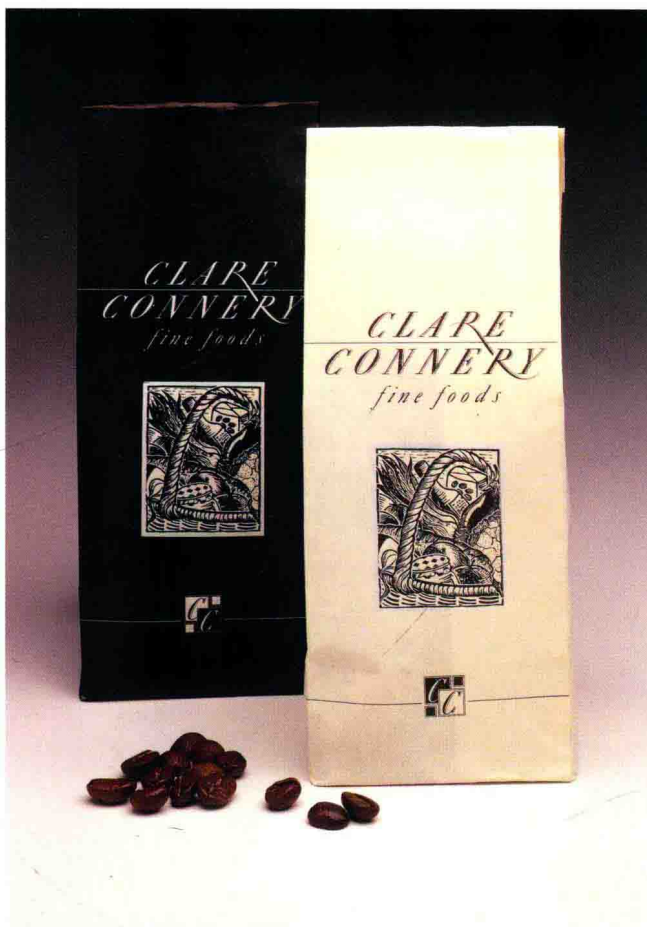




The brief from Marks & Spencer was to design a pack containing three different types of cheesecake. The product had to be clearly illustrated, but it was felt that they should move away from the usual solution using soft focus photography and background props. Therefore, the designers decided on a more graphic solution using photography, yet making it an integral part of the design and typography. Once the design had been approved, the biggest problem was acquiring the fresh fruits relevant to the cheesecakes when most were out of season. (The blackcurrants were flown in especially from Brussels and the redcurrants came courtesy of the kitchens at the Savoy Hotel). A painted marble background was used and all the elements photographed by Desmond Burdon.







Clare Connery enjoys a reputation in Northern Ireland for creative, practical cookery. She consulted the designers about her retail plans at an early stage. She had a clear idea of the sort of fresh, home-made and specially selected products she wanted to sell, and she had chosen an appropriate site in Belfast. She now needed a more clearly defined marketing strategy to give a structure to her retailing operation. Together they planned a working strategy which would be manageable in the short term and keep open options for how to develop in the future. The aim was to communicate all the client's unique, well-established style and quality standards, while at the same time creating a distinctive brand identity that had the potential to travel further than Clare's local reputation. The resulting identity incorporated tradition and modern quality values in classical typography and a detailed woodcut of natural foods. Working across the shop signage, packaging, stationery, wrapping and carrier bags, it created a strong, consistent and sophisticated image.

