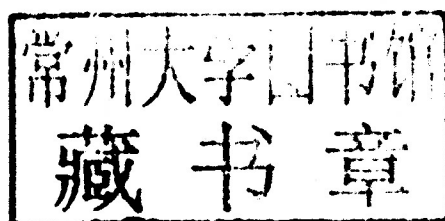




**CONTAINS OVER
100 EXAMPLES OF
ECO FRIENDLY
PACKAGING**



THE BIG BOOK^{OF} PACKAGING



An Imprint of HarperCollins Publishers

THE BIG BOOK OF PACKAGING
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First published in 2011 by:
Harper Design
An Imprint of HarperCollins Publishers
10 East 53rd Street
New York, NY 10022
Tel: (212) 207-7000
Fax: (212) 207-7654
harperdesign@harpercollins.com
www.harpercollins.com

Distributed throughout the world by:
HarperCollins Publishers
10 East 53rd Street
New York, NY 10022
Fax: (212) 207-7654

Book design by Anderson Design Group, Nashville, TN.
www.AndersonDesignGroup.com

ISBN: 978-0-06-200989-0

Library of Congress Control Number: 2010928754

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Printed in China

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THE
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WILL BURKE



WILL BURKE is the founder, CEO, and Chief Change Officer of Brand Engine. He draws on more than twenty years of experience in branding and packaging—uniquely bridging strategy and design—to solve complex issues with great insight and straightforward solutions. With a focus on consumer brands, his expertise is introducing new brands and repositioning existing brands to engage today's consumer.

Formerly with Landor Associates, Lister-Butler, and Axion Design, Will's background includes major branding and packaging programs for Citicorp, MasterCard, Shell Oil, Hewlett-Packard, Intel, Logitech, Palm, Foster's, Frontier Natural Products, Nestlé, and Tropicana. Under Will's direction, Brand Engine's work has been recognized in globally renowned competitions and books. In addition, Will's thought leadership has been featured in various trade and industry publications, and he is involved with several brand advisory boards, a speaker on branding and design, and a judge for design competitions.



Brand Engine, Founder and Chief Change Officer

As a ten-year-old, I knew what great design was, even though I couldn't articulate why the colors, imagery, shape, and feel of an object spoke to me. It was instinctual—I simply knew it was right, and I liked the emotions that beautifully designed objects evoked in me. Today, the feel of a well-crafted motorcycle conjures up that same excitement. It's not just the sound it makes; it's the way the tank effortlessly flows toward the seat and draws the eye out to the pipes. It's the unspoiled discovery of form and color that invigorates and inspires.

If I want to get from point A to point B, riding any motorcycle will do. But if I want to do it on a machine that responds intuitively to my every input—throttle, clutch, brakes, body position—and connects me to the road, it has to be my 2002 MV Agusta F4. The artistry in how its basic parts—the frame, the wheels, the engine, the four exhaust pipes—are designed and work together in harmony is what makes it an emotional experience.

A brand package should exhibit the same artistry, constructing a story about the brand and the product out of the basic parts of design: architecture, color, typography, and imagery. But to be truly successful, it should go further: excite, arouse curiosity, and elicit desire. In order to achieve this, I judge a design with three simple questions: Is it authentic? Is it meaningful? Is it compelling?

- **Authenticity** is about being true to the brand's values rather than following trends. It's about creating a personal experience in a way that becomes visceral and intuitive to your audience. Just as I knew what good design was when I was ten, customers sense authenticity and reward it with their attention and their loyalty.

When the brand personality is conveyed with authenticity, it will be vibrant, alive, and fresh. At its weakest, a package is merely words and pictures—non-descript, unemotional, and bland. It may do the job, but it does so as duct tape seals a leaky fuel line—a temporary solution.

- Being **meaningful** is about delivering a shared value that transcends culture and boundaries. It's about offering solutions. We have to remember that we aren't merely artists, we are artisans—creators of industry. Our work changes how people live and view the world. We deliver meaning to their lives, making it easier, more fulfilling, and even exciting.

Generating meaning can be utilitarian: this product meets a need. Or it can be desirable: I don't need it, but I can't live without it. A hybrid of the two—I need it and I want it—is the ultimate goal when creating a package.

- Finally, package design must be **compelling**. It must stand out in today's saturated market by offering a different choice or a new experience. And it must also fit into the consumer's lifestyle in a way that might not have been considered before. Good design makes us want to see what's next on the horizon because we've become attached to the brand's personality and the idea of ourselves with the brand. As the brand evolves, we're there with it, eager to see where it's going because we like where it's been.

I keep a 1968 Ducati 350 Single Café Racer in my garage as a reminder of how great design can transcend generations. Parked next to my current ride, the familiar curves and interplay of silver and red are difficult to miss. While the older bike might not be as powerful, the experience is pure Ducati and makes me look forward to its next iteration.

That kind of forward thinking is what makes the package designs in the following pages truly exceptional. They represent the best of our craft. The common thread among this elite group is their ability to tell a brand story that is authentic, meaningful, and compelling. These designs deliver on many levels by transcending the merely obvious and offering us the possible. The shape, material, color, and graphics combine to arouse our interest and influence our decisions. And the ten-year-old in me thinks they just feel right.



WILL BURKE

Will Burke's all-time favorite packages

Thinking about my top seven package designs of all time is a really daunting challenge. I've been a student of package design since childhood. The package has always been more than a vessel to me. Starting at a young age, I studied every nuance—the shape, weight, color, graphics, copy, typography, photography, illustration, and texture—to understand why each package was able to evoke one or more emotions in me. To come up with a list of my all-time favorites, I had to step back into my childhood, before I knew about my profession, and recall which specific designs spoke to me.

1. Budweiser Beer Tin Can from the 1970s

When I was ten years old, I found this empty can while fishing in a reservoir about a 90 minute drive from where I lived in Layton, Utah. I've kept it all these years. The design is both simple and complex. The copy tells the story behind the brand. It's bold yet delicate at the same time and is a great example of contrasting languages that work in harmony.

This can now has a second life as a pen and pencil holder on my desk.

2. Coca-Cola Bottle

This shape of the Coca-Cola glass bottle was refined by Raymond Lowey (a hero of mine.) It's a simple shape and has fancy script and nothing else. It's a timeless icon.

3. Peko Candy Tin (Japan)

I'm big fan of Manga and this design has not changed since I was a kid. Now my kids love it. I don't buy into the reimagining of characters to appeal to a new generation. Would you do that to the *Mona Lisa*?

4. Band-Aid Tin, Johnson & Johnson

It's all about function. When you held this metal container in your hands, it felt confident, protective, solid. The snap of the lid, the heft in your hand. Can't you just hear and feel that even now?

5. Apple Computer iPod Box

This is a beautiful mix of wonder and logic all bundled into a joyful experience. The anticipation, the unveiling of each layer—it took some time to remove the iPod from its container, and I'll bet 99% of consumers savored every moment.

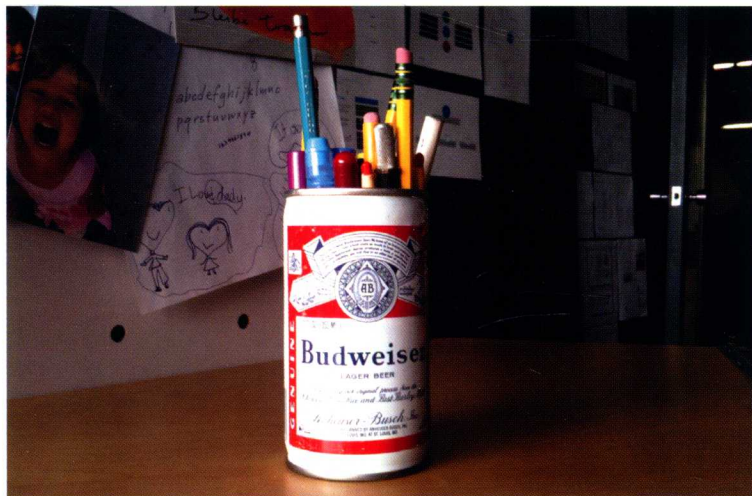
This product represents the moment when tech people finally began to appreciate and rethink package design.

6. Orangina Bottle

You can't help but smile when you see the bottle. And you can't wait to crack it open and have a sip.

7. Adidas Shoe Box

So simple—three white stripes on a blue background. As a kid, I was always an Adidas fan and looked forward every year to my one pair the "Americana" with red and blue stripes over a white nylon mesh body with suede toe, which they don't make anymore. (Deep sigh.)



JAMES PIETRUSZYNSKI



JAMES PIETRUSZYNSKI James has over fifteen years of experience in brand and packaging design. He has led projects for clients such as Kraft Foods, Pepperidge Farm, General Mills, Coca-Cola, MillerCoors, Unilever, Jim Beam, and Dole Foods.

James's work has been recognized by Graphis, How, Print, Communication Arts, Mobius, London International Awards, International Brand Packaging, Creativity Annual Awards, and Creativity 35.

James is currently a member of AIGA, and AMA Chicago chapters.

He was also a judge for the 2009 Creativity Annual Awards. In his personal time, he loves digging in the dirt and watching the garden grow.



Soulsight, Partner/Creative Director

My mom has told me that before I could read, I could draw. Some of my very first drawings were of Tony the Tiger from the Kellogg's Frosted Flakes™ cereal box and Fred Flintstone from the Fruity Pebbles™ cereal box. Sitting at my grandfather's table on Saturday mornings, I would watch him taking the boxes apart and putting them back together to explain how the graphics fit together. My grandpa was not a trained structural designer, but he did work in a box factory. His lessons about packaging and the three dimensions of a structure encouraged me to appreciate the power of good design and packaging at a young age.

Great packaging can create a lasting memory in our minds, perhaps more so than a great ad campaign or promotion. Great packaging, either structurally or graphically, connects a person to a product on an emotional level. The package is the bridge that links a person and product. Through great packaging, this link makes an imprint and becomes almost part of who we choose to be. We surround ourselves with objects and people who define us as individuals, and when packaging has done its job, it becomes one of those objects that reflects our identity.

I've often wondered about becoming a packaging designer and the process of developing package design—is it influenced more by nature or nurture? Working on both iconic global brands and emerging new brands has made me realize it's always a little of both. I've realized that to create a great package you have to begin to explore and view the world not only as a designer but as an artist, an engineer, a research scientist, a psychologist, an anthropologist, and a little bit as a private investigator.

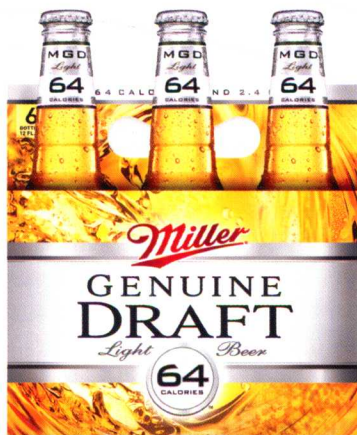
How do we begin to understand the nature of a product to create a great package design? One of my mentors once said, "In order to create a package that has a lasting impression, you must become the product. Think like the product, feel it, smell it, taste it, stare at it, and become one with it." Being able to connect to a product through our human senses helps us understand it from all vantage points. I've often joked with our colleagues that a little piece of our spirit goes into the development of a brand or package design. When we work in new product development, innovation, or brand revitalization, we are almost bringing an inanimate object to life, giving it a personality and soul. The exciting part of this process is watching something we've nurtured grow into something that connects to consumers and their culture. Once a package design or brand has connected to a consumer, it creates a relationship opportunity for that brand to become a reflection of the consumer's personal brand identity.

The packaging that we create not only tells a story about who and what we are individually, but it also reflects who we are as a society. It explains our basic human need, states our ambitions, and reveals our aspirations as a person or a people. Our individual culture and world culture have become closely connected. This connection has made it become increasingly important to see and understand brands and packaging from around the world. *The Big Book of Packaging* allows us just a glimpse of how package design helps define and create influence on different cultures. The nature of a globally connected world begins to reaffirm that the packaging that we create become the artifacts that describe our cultures. The packaging evolves as we evolve as a people.

As we have become more culturally connected, we have also become more design-centric. The power of good design is often the strategic insight that makes a brand or package successful. As consumers become more savvy, cultured, and sophisticated, it makes design and strategy more important.

A package must engage a consumer in three to five seconds, connect to them emotionally, help them understand what they are purchasing, seem authentic, and even make them feel good about the purchase.

Sometimes in order to truly connect to consumers, bold, brave moves need to be made. It's OK to be different than the rest—a little taller, a little shorter, a little brighter, or a little softer. Letting a brand's true personality shine through packaging is never fake, and if a brand can't truly be itself, it will never stand the chance of being great. This is the amazing thing about being a packaging designer. We are given the opportunity to understand the true nature of a product and then nurture it, creating and then building brands so that they become the artifacts that reflect who we are as a culture.



JAMES PIETRUSZYNSKI



James Pietruszynski's all-time favorite packages

1. Tootsie Roll Wrapper

As a kid, I believed that if you found a Tootsie Roll wrapper with a Native American shooting a star printed on it, you could mail it to the company and win a free Tootsie Pop in return. We probably paid more for the postage stamps than the actual Tootsie Pops themselves were worth. Now proven to be an urban legend, this word-of-mouth promotional tactic provided a great sense of mystery and marvel for the brand. Although Tootsie Roll Industries has never held any promotion involving the collection or redemption of their wrappers, it was an inspiring way to give meaning to the packaging graphics and a memorable way to engage consumers with a brand.

2. Push-Ups

I have always loved the packaging of the Frozen Push-Up. The interactive quality of the package becomes the ritual of the consumption experience. The innovative structure keeps the product from melting on your hands, making it truly enjoyable. The Push-Up brand will always feel simple, nostalgic, and happy. It's the classic summer treat that will never go out of style and will always "put a smile in your taste."

3. Campbell's Soup

The iconic American package of the Campbell's soup can will always be a symbol of love in my life. As a child, we would pass a Campbell's soup factory en route to my grandparents' home. I knew that when the water tower painted like an extremely large Campbell's soup can was in sight, I was minutes from seeing my grandparents. To this day, the simplicity and timelessness of this package provides the sense of comfort and joy that I felt as a child. What a great reflection of true American family values when a simple can has the ability to be that powerful.

4. Lik-M-Aid

The Lick-M-Aid package is another structural inspiration that not only provides an amazing, innovative consumption ritual but also allows the consumer to customize the sweet experience to his liking. Mixing the vanilla dipping stick into the blue raspberry, cherry, and grape sugars was like making art for your mouth with a different result in each dip. This revolutionary packaging was the young artist's palette with unlimited tasteful possibilities.

5. Drakkar Noir

The Guy Laroche Drakkar Noir cologne packaging launched a powerful masculine style and brand attitude that every man desired. The clean, simple typographic approach along with the confident masculine structure made it easy for all men to identify with. This classic simplicity and desirable attitude made it a popular choice for young men, and it remains one of the best-selling fragrances today.

6. Rubik's Cube

One particular innovative package immediately transports me back to my youth: the Rubik's Cube. I would save the outer box it came packaged in because once the cube was solved, the package served as a display box for my masterpiece. The shadow box allowed you to see and touch the final product but also tempted you to take a chance and attempt to solve it time after time. It is inspirational when great packaging can complement a great product.

7. Crayola Crayon Box

As a young artist and designer, who could not be inspired by the Crayola Crayon box with the built-in crayon sharpener? The smart functionality of the package made it possible to always have crayons just as sharp and crisp as when the box was first opened. This brilliant packaging structure provided the creative tools for any aspiring artist and was a huge catalyst for my own path as a designer.

8. Barnum's Animals Crackers

Barnum's Animals Crackers packaging will always be an inspirational brand vehicle and a pioneer in innovative package design. I love the notion that these boxes can be carried using its clever handle so you can take your favorite snack with you anywhere. The playfulness of the circus graphics allows imaginary interaction for a child, and today, my own children enjoy creating the circus train with multiple packs more than eating the product itself. It is inspiring when a package can have a secondary purpose and even more inspiring when that purpose creates joy for the young mind.

