

DemoGraphics

packaging

Published and distributed by
RotoVision SA
Route Suisse 9, CH-1295
Mies, Switzerland

RotoVision SA
Sales and Editorial Office
Sheridan House
114 Western Road
Hove, BN3 1DD, UK
Tel: +44 (0) 1273 72 72 68
Fax: +44 (0) 1273 72 72 69
E-mail: sales@rotovision.com
Web: www.rotovision.com

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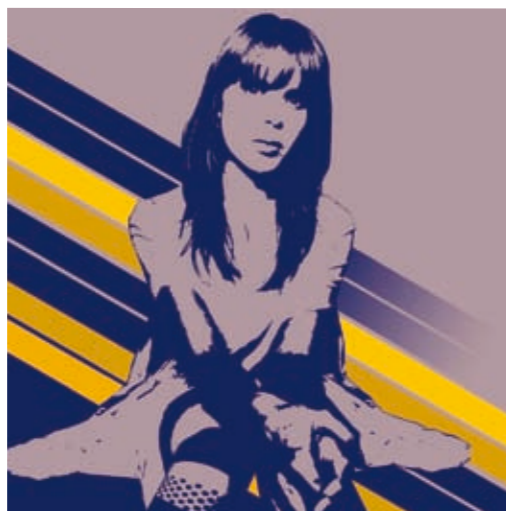
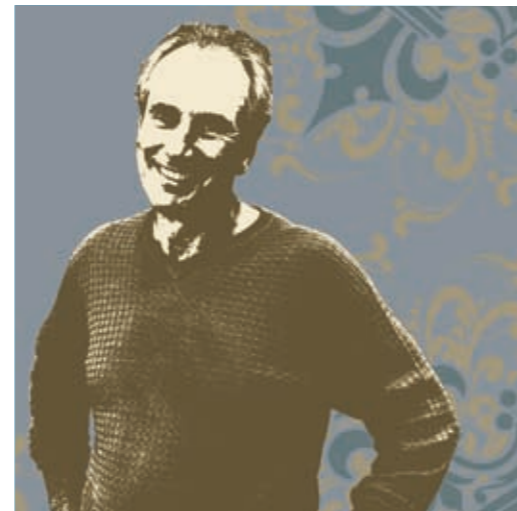
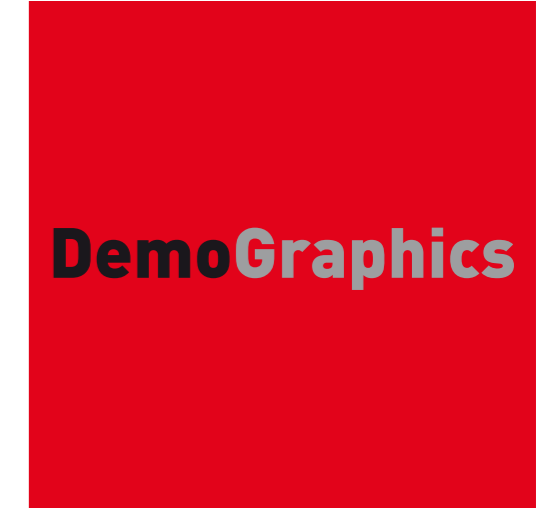
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978-2-940361-71-7

Art Direction: Tony Seddon
Design and design palettes:
Absolute Zero®
Artwork: Spike
Illustrations: Ian Keltie
www.iankeltie.com

Reprographics in Singapore
by ProVision Pte. Ltd.
Tel: +65 6334 7720
Fax: +65 6334 7721

Printed in China by
Midas Printing International Ltd.



MARK HAMPSHIRE
KEITH STEPHENSON

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INTRODUCTION BY MICHAEL PETERS, IDENTICA

A recent US survey found that at 4pm in the afternoon 60 percent of those questioned said they didn't know what they would be buying for dinner that evening, and would make their decision when they shopped. That's a staggering 60 percent of choices made at point of sale. If ever there was a case for the power of packaging design, this is it. And if a pack can trigger the decision to buy, it goes without saying that great packaging design can truly enhance or transform a product and a brand.

I have spent a good deal of my career expounding the virtues of good packaging design to brand owners, marketing directors, and entrepreneurs. My conviction is that great packaging is at the heart of the brand, reflecting its values and delivering the promise at the point of purchase. I also believe passionately in the power of innovation to differentiate and set new standards in the increasingly competitive marketplace. And, most pertinent to the topic covered by this book, I am convinced that focused customer segmentation is vital in creating effective packaging solutions.

So why is it so important to know your target audience? Though I am often asked about the merits of directing a brand at just a small part of the population, the profits to be made from correct targeting are legendary. To illustrate this point, let's take two examples of how to target different sectors with beauty products.

The first example is Penhaligon's. This brand is targeted at sophisticated, mature women who are serious about high quality, are quite traditional, and prepared to pay for the best. The design of the brand plays perfectly to this market by inventing a Victorian heritage, complete with royal crests, apothecary-inspired glass bottles, ribbons, and wax seals. Traditional, elegant, and expensive—exactly the same adjectives we would use to describe the target audience. A reflection, if you like, of the consumer's personality and values.

On the other side of the coin is Pout. Vivacious and a bit provocative, this brand is aimed at young professional women who value being up to date with the latest trends and care as much about the way their cosmetics are packaged as they do about the handbag they carry. Founded by three women who are themselves the epitome of the target audience, this is a brand with a strongly identifiable personality and packaging to match.

Two very different ways to sell beauty products by focusing on specific audiences. How these two brands' owners developed their insights into their target consumers is the subject of a deeper debate. In the case of Penhaligon's, the target consumer's desire for brands with heritage and authenticity are central to the product proposition and the packaging design. Pout's founders identified the need for the brand because there was nothing on the market for women like them—so the brand reflects their personal aspirations and desires.

Approached to create distinctive packaging for the Urban Garden Honey Co., we understood the target consumer to be someone who appreciates premium offerings with interesting provenance. Knowing that this consumer could be a man or a woman, the design needed to be appealing to both genders. In addition, we took into account the accepted visual codes of gourmet or premium packaging: understated black-and-white photography and bold, contemporary typography. What we arrived at tells the distinctive story of the honey's provenance. The pack designs highlight the unique urban personality of this quirky brand using photographs of the stone-carved flowers found in the city streets near the Urban Garden Honey Co. beehives. →



→ However consumer insights are generated, the process of turning them into effective packaging design is the same. The need states of the target consumer are identified, the brand is built upon specific benefits pertinent to its target consumer, and the packaging design is created to reflect the consumer needs and brand benefits. Every successful brand does this in order to create distinctiveness and differentiation. Hence every brand has a defined personality and a distinctive packaging style to help target its consumer. Brands need to know their customers inside out.

Identica works extensively in the Russian market, often helping leading businesses optimize their brands in the face of competition from international imports. We have to be very sensitive to the Russian consumer's expectations, balancing national heritage with international quality cues. We created a strong new positioning, brand identity, and packaging for Flagman, the biggest selling standard vodka in Russia. Moving it away from its naval heritage was key to losing the old Soviet associations and the brand now appears contemporary, fresh, and proud, with great standout in an increasingly crowded market.

As designers, it is our job to turn the marketer's brief into effective communication solutions. That can sometimes seem daunting—especially when the brief comes packed with charts and statistics and peppered with the type of jargon that marketers like to use. "We've identified this type of housewife as a 'Faithful Dog' because she is devoted to her family's well-being." We've all been there. But simplicity is often the best approach, and by clearly visualizing your end user, simplifying all those purchasing statistics, need states, and brand benefits into key themes that will be relevant to the consumer, great design can be achieved.

Through packaging design, we attempt to express a wealth of values and benefits on the surface of a box, a bottle, or a can. I often encourage brand owners to think of it as the best-value advertising they can buy. It's there 365 days a year, in front of the target consumer in-store. And—as the statistic I mentioned earlier shows—that's the most important place because it's where the purchasing decision is most usually made. Packaging needs to woo its target consumer with great design, tactile materials, and exciting shapes. It needs to clearly differentiate the brand from its competitors. If it's done well, it benefits the bottom line in two ways, by boosting sales and adding value. Brand owners get a superb return on investment.

But ROI can mean more than just Return on Investment. I like to think of it as Return on Innovation. By developing innovative and unique pack design, brands can immediately generate differentiation and gain competitive advantage. We talk a lot about "creating standout" in this business; my frustration is with brand owners who say they want standout, yet don't have the strength of their convictions when presented with a piece of truly revolutionary design. Innovation means many things. It means using consumer insights more creatively, looking beyond the sector for influences that might change the consumer's attitude toward a product. It means being forward thinking about the use of consumer research.

We live in a world where consumer decisions are made on the run, on impulse, on the spur of the moment. And that means people's attitudes are changing rapidly. All businesses need to respond to their changing demands. As designers, we need to embrace change too. The best packaging designers aren't just people who organize the labels nicely. They're social observers, futurologists, marketers, designers, scientists—they're engineering the brand, not just the box.

Michael Peters, OBE, is Founder, CEO, and Chairman of Identica UK

OPPOSITE:
Flagman Vodka
Design: Identica





CHAPTER 1_KIDS_M/F

It's no longer simply toys that are marketed to children. Research has identified that children play an active role in the decision-making process when it comes to purchasing a whole range of products for them—food, clothes, even technology. Marketers have realized the potential of pester power. Given the complex negotiating process that occurs between parent and child at the point of purchase, it's no surprise that packaging has to tick two boxes: fun for kids and reassuring for parents. Perhaps with this balance in mind, the gaudy approach to visual styling is slowly giving way to a more design-led and informative packaging style, inspiring bright kids everywhere.

CASE STUDY _SAINSBURY'S KIDS

“These days, children absorb a wealth of information about health and nutrition from school and other sources, so they are active participants in the purchasing decision.”

KATE BRADFORD

MANAGING DIRECTOR, PARKER WILLIAMS

When creating the packaging for Sainsbury's range of healthy food for kids, design consultancy Parker Williams had two audiences to consider. The packaging needed to appeal to the purchaser parent and the consumer child alike. “But it's no longer simply a case of healthy for mom and fun for kids,” explains Managing Director, Kate Bradford. “Children are demanding consumers. The product has to taste good and have a degree of playground credibility too.”

Kate is a firm believer that the most useful consumer research is done at the pre-design stage. “That way, it's not simply about choosing one design route over another, but about uncovering useful insights that can help shape the creative brief.” In this case, kids in focus groups were particularly drawn to images of children having fun with food. “One image in particular—of a child holding a watermelon slice as a smile—really resonated with children and formed the basis for the creative route developed.”



The Firefly range was created in response to research showing that kids wanted cellphones, but parents were reluctant to purchase them due to concerns over lack of control. Designed to keep 8–12 year olds connected to the people most important to them, the phone has speed dials for mom and dad. Colorful, but not overly childish, its packaging is the interchangeable covers and see-through accessories packs with bright and playful branding by Factor Design.

With his trademark ears, Mickey Mouse is one of the world's most recognizable icons. Factor Design's work for Disney's consumer electronics division puts Mickey center stage, giving the TV packaging prominence on the shelves of Target, Best Buy, and Toys R Us. It's testament to the brand's strength that it can transfer so effortlessly from electrical goods to toys—especially in the hands of Parker Williams, whose Disney Magic Artist Dough packaging brings the magic to life on pots and packs.



THIS PAGE:
Firefly cellphones accessories
and handset packaging
Design: Firefly
Branding: Factor Design

OPPOSITE TOP:
Disney's Mickey Mouse TV packaging
Design: Factor Design

OPPOSITE MIDDLE
AND BOTTOM:
Disney's Magic Artist Dough
Design: Parker Williams

CASE STUDY _EARLY LEARNING CENTRE

“Packaging is certainly one of the key reasons behind our improved sales. It’s all part of the snowball we have created with new stores and new products. Compared to where we were two years ago, customers and staff love it.”

TIM PATTEN

MARKETING DIRECTOR, EARLY LEARNING CENTRE

The children’s retailer, Early Learning Centre (ELC) has recently conducted a review and revamp of its stores, products, and packaging under the guidance of Marketing Director, Tim Patten. He points out that understanding the needs of its core customer has been key to success. “Our customers are women aged 30-plus—moms of children aged 0–6 years—with an interest in being involved in helping their children learn as they play.”

ELC toys are designed to help children explore the boundaries of their imaginations and creativity, to make learning fun, and help children be all they can be. This philosophy is at the heart of the packaging design. Tim explains: “because parents who shop with us have an interest in helping their children learn as they play, we have incorporated icons on the packaging to show what each toy can help develop—such as social skills, imagination, and so on.”

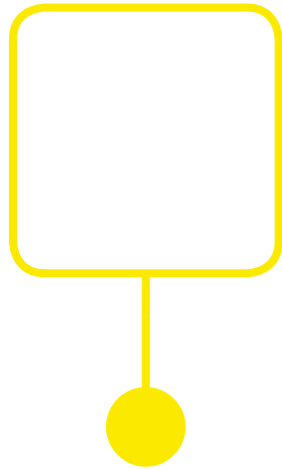
The branding and design consultancy, Parker Williams created packaging style guides and helped to introduce a color-coding system to clarify the categories according to children’s learning and playing need states.

The 11 categories include “art and creativity,” “let’s pretend,” “action and adventure,” “learning is fun,” and “puzzle it out.” In addition, there are sub-brands such as Happyland, Planet Protectors, Soft Stuff, and the ever-popular line of Early Learning Classics.

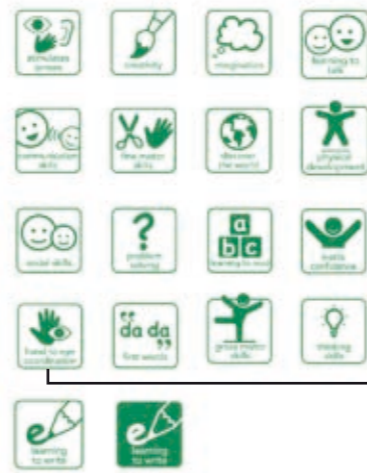
“Another key innovation,” says Tim, “has been to incorporate playing tips to help moms with ideas on how to play with their children.”



FOCUS_EARLY LEARNING CENTRE



The friendly rounded-edged highlight box is used across all categories of toy to draw attention to specific product features and benefits.



Icons have been introduced to help parents understand the specific skills that each toy can help their child develop—from imagination to fine motor skills.



The packaging is made to work hard, with every surface used to convey information or offer inspiration to parents and children. Here, the side of the box highlights the play category and displays clear product features with close-up photography and yellow highlight boxes.



PEN PORTRAIT

Thirty-plus moms and their children. These are relatively affluent parents who play an active role in their children's development. As a brand, ELC offers them the reassurance that their toys are designed to encourage learning through play—an idea implicit in the brand name. As well as having all-important child appeal, the toys offer the added benefit of helping with specific areas of growth and development.

A color-coding system is used for all packaging. The color palette for each product is dictated by the category of play within which it falls. Twelve categories have been defined in total. Here, the dark blue banding indicates "Action and Adventure" and also houses the ELC logo. High contrast orange makes the packaging impactful and acts as a foil for detailed images of the product.

sport & activity pms 294c	action & adventure pms 072c
arts & creativity pms 485c	lets pretend pms 320c
puzzle it out pms 118c	games pms 2370c
handwriting games pms 190c	baby & toddler pms 398c
making music pms 300c	learning is fun orange 321c
early learning classics pms 135c	christmas pms 196c



Playing tips have been incorporated into the packaging to give useful advice to parents on how to interact with the toy and their children. This maximizes both the child's enjoyment and the learning benefits of each toy—an essential ingredient in delivering ELC's brand promise: to help children be all they can be.

Ensuring child and parent appeal alike is second nature to Werner Design Werks. It created the brand Let's Eat for a Target private label kids' food concept. The packaging system was conceived to be fun for kids and communicate the nutritional attributes of the product to parents. Fun type and illustration work in harmony with food photography across a broad range of foods, from cereal to frozen chicken nuggets.

Occasionally, the children's category morphs into "kidult" territory. Sold primarily in boutique toy stores, Skwish is often purchased as an adult gift as well as a baby toy. Werner's proposed package redesign protects while allowing the customer to see and interact with the toy. The package needed to accommodate a lot of copy in several languages so the agency teamed up with writer Jeff Mueller to make it as fun as possible.

THIS PAGE AND OPPOSITE BOTTOM LEFT: Let's Eat range of food packaging Design: Werner Design Werks

OPPOSITE TOP: Skwish packaging Design: Werner Design Werks

OPPOSITE MIDDLE AND BOTTOM RIGHT: Early Learning Centre Shopping Trolley and Steam Iron packaging Design: Parker Williams



From the age of two onward, children become keen to be more self-sufficient. P&G's Kandoo is a range designed to help children by teaching them healthy habits for life. Research identified that kids are always saying, "I can do it myself,"—hence the empowering name, Kandoo, supported by the Pampers brand which offers parents quality reassurance.

The packaging is fun and specially developed with little hands in mind, so the pump is in the form of the frog's head, offering the practical solution of being easier for children's hands to push, and the bottle is designed to have a wide, stable base.

The vibrant green and purple color palette appeals to boys and girls alike and gives a fresh appearance. Through easy-to-understand graphics, the Kandoo frog shows that kids "can do" it on their own by demonstrating the proper elements of bathroom hygiene.

The three liquid products in the range—handsoap, bodywash, and shampoo—have different body shapes to help distinguish them, along with fun additions to the Kandoo frog's head, like soap bubbles for shampoo or a snorkel for the bodywash.



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KIDS_M/F
BRIGHT KIDS

Making learning fun is often a key objective of packaging in this sector, so type and illustration balance playfulness with information. Bright cheerful colors are appealing to kids while color coding aids a parent's purchasing decision.

Children's packaging design is becoming increasingly sophisticated. Boon products appeal to the design-conscious consumer looking for clean, modern design as an alternative to gaudy children's products and packaging. By accenting a simple background with quality photography and minimal text, the consumer gets all the information needed to make a purchase decision without being overwhelmed. Products are always shown in use and windows allow consumers to see and sometimes touch the product.

® Design has created packaging for Ladybird baby products and toiletries aimed at expectant and new parents. Spots express the logo over the entire packaging, with pastels on white used for baby products and the reverse scheme used to create brighter packs for toddlers.



abcdefghijklm



THIS PAGE:
Bright kids palette

OPPOSITE TOP:
Ladybird baby and kids range
Design: © Design

OPPOSITE MIDDLE LEFT/RIGHT:
Boon's Potty Bench pack
Design: Boon

BOTTOM RIGHT:
Sainsbury's Kids packaging
Design: Parker Williams



024_025
packaging

KIDS_M/F
BRIGHT KIDS

