

More on Packaging design

Thinking with your hands

- **If your used to strictly working on a screen** or are from a fine art background, you're all too familiar with the training/development of your 'eye'.
- This is obviously our creative intuition that dictates pouring over countless revisions until a layout looks just right.
- On the other hand; training yourself to think with your hands until something feels right (double pun) is a whole other animal.
- There are many connections to be made from the two however.

- **Texture**, an element of design, can be literally translated from the eye to the hand.
- You can go down the line with that train of thought; Line, Scale, Balance.... all can be translated without much (if any) stretch of the imagination.

- Try shifting your production process from the eye to your hand. If an illustration your working on needs a little texture or weight added to it, *don't look online for a cool picture.*
- Look around you. What makes something heavy in your hand might also apply to your illustration...make your lines and texture more dense...add perspective.
- Often times a different approach may shake up your design routine opening up new doors for exploration.

- **Every designer should work with their hands.** Whether its sketching or mocking up your original CD package, training your hand allows you to tangibly realize your ideas.
- Packaging in it's appeal and production, (here it comes....) is hands on.
- This means that a customer isn't only going to look at the cover, but they're going to be swayed by how it feels and functions.

- **Packaging (and Design in general) is USEFUL ART.**
- So the obligation to make the project different in form is also accompanied by the obligation for it to function appropriately.
- How is the package more than just elaborated wrapping paper?
Does it do its job?

- These ideas apply to every packaging job. This presents new and different challenges to every project. So really what this does is expand your creative tool set to include more ways to flesh out your designs.

We're talking:

- alternative papers (organic, synthetic, varying stocks...)
- alternative/custom casing (folds, shapes, varying functionality/different closures)
- alternative printing (inks, paints, dies, finishes)
- and on and on it goes. If your goal in design is to convey a message, these additional tools can only amplify that message.
- The more connections you make from one creative discipline to another, the stronger and more diverse your work will become.

Research

- One thing that is a necessity when trying to break into custom packaging jobs, is getting to know the production process.
- Printing posters is one thing, getting to how custom die-cut packages are made is a little more involved.
- Knowing what paper will work with a certain fold or how it will react with a special varnish you apply to it is a matter of research and experimentation.
- There are many resources out there that help to fill in the blanks.

Here are some choice books to check out:

- Mastering Materials, Bindings, and Finishes: The Art of Creative Production (Design Field Guide)
- Forms, Folds, and Sizes: All the Details Graphic Designers Need to Know but Can Never Find
- Materials, Process, Print: Creative Ideas for Graphic Design

- **Beyond reading up, start collecting and creating.**
- If you read design magazines usually there are a ton of ads for paper and printing.
- And if you're feeling especially driven, send away for a swatch book from printers or paper suppliers...
 - People have been known to make up companies to get their hands on the coveted 'source' book from printers (...).
 - But don't wait on getting the 'right' paper or tools. Start with what you've got.

- **Start making your own mock ups.**
- Get your self some nice blades and start constructing your own creations.
- You can find some decent paper to work with at art stores, but the important thing is you start thinking about your how your designs can be furthered using custom hand finishing.
- Remember, *good is in the details.*

Color

- One of the most influential aspects of packaging
- Color before any other visual feature
- Personality, draws to attributes, stands apart from competition
- Signal the manufacturer (red triangle of Nabisco) and the brand (blue Dove logo)



- Culture, gender, age, ethnicity, regional locale, price
- Distinguish visual and typographic elements
- Break product categories and differentiate product varieties: ingredients, flavors or fragrances



Packaging design

- Enhanced by coordinated color schemes: contrasting, analogous, monochromatic, dominant, recessive
- Accent colors highlight flavor, ingredients, scent, draw to focal point
- When color inherently distinctive, it can be trademarked
- Color meanings and preferences change > forecasting
- Trendy colors x long-term



Imagery

- Fewer standard interpretations than color
- When used effectively > strong impression
- Look at pictures before they read text
- Illustrations, photos, icons, symbols and characters
- Simple or complex or subliminal



- Sensory experiences: flavor, scent, taste, temperature
- Directness and appropriateness in communicating brand personality and product attributes
- Appetite, lifestyle, mood, product use
- Write down strategic objectives in marketing brief > choose imagery



Imagery can be used to

- Show the product
- Depict the target customer
- Set a mood
- Provide credibility (celebrity image)
- Appeal to the appetite



MIGROS

Sélection

Irish Beef Angus
Filet

Filet de bœuf
Reich-Filet
Filetto di manzo



Mandatory copy

- Labeling regulations: food, beverage, health care, over-the-counter drugs, pharmaceuticals, machinery...
 - Recommendations for readability and mandatory requirements
 - Food and Drug administration
 - Before production, legal authority needs to approve
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- Nutrition facts - heading largest on nutrition label
 - Type larger than 8pt, no need to be greater than 13 pt
 - Kerning as much as -4%

Weights, measures and net quantity statements

- No less than 3mm (1/8") away from bottom and side
- No less than 3mm in cap height
- Typeface prominent and easy to read
- Enough contrast for readability

Ingredients copy

- Single, easy-to-read legible typeface
 - All black or one color on white or other neutral contrasting background
 - At least 1pt leading, letters do not touch
 - www.cfsan.fda.gov/dms/ds-label.html
 - Special provisions for small businesses, food served in restaurants, food delivered to homes, delicatessen-type food, bakery, foods without no significant nutrition (coffee, spices), fresh produce, bulk foods
-
- Always spell check

Bar Codes

- Must be placed in a highly visible and easy to scan location iBar codes must be printed between 85% and 120% of the original size
- Bar codes must be printed in dark colors (blue, black and brown)
- Bars must be printed in a solid color, not screen values of spot colors or screened blends of process colors
- Free space around bar codes must be a minimum of 3/32 of an inch
- Bar codes must be printed vertically across the rollers on a press