

Packaging Design

Bill Stewart

Packaging design became established as a specialist discipline in the 1960s, yet few books have been published which offer sound practical advice to students. Now Bill Stewart describes the whole design process from concept creation to production, including the all-important considerations of brand development and the designer's obligations and responsibilities to the environment. The methods described mirror the design process widely adopted commercially, ensuring a relatively painless transformation from student to design practitioner.

This introductory text to the subject is illustrated with a wide range of packaging examples and also includes useful tips and ideas for the designer. Concluding with a chapter on careers advice, the book will be of interest to all students involved with packaging, whether their specialism is structural or graphic design, product design, marketing, or consumer behavioural studies.

Bill Stewart is Senior Research Fellow at the Art & Design Research Centre, Sheffield Hallam University, England. As founder of the University's own specialist packaging design consultancy and as an independent consultant, he continues in commercial design practice, working on a wide spectrum of projects in the UK and overseas. His previous books include *Packaging Design Strategy* and *Packaging as an Effective Marketing Tool*.



Key Selling Points:

- "An excellent introductory text that both introduces students to a wide range of issues related to packaging design and generates their interest for further reading."
Andrew Jackson, University College for the Creative Arts, Rochester, Kent, UK
- Packed with contemporary examples

Specifications:

Format: 256 x 215 mm
Extent: 208 Pages
Illustrations: 300 in colour
Binding: Paperback
ISBN – 13: 978 1 85669 525 1
ISBN – 10: 1 85669 525 5
To be published: October 2007
Price: £19.95



Bill Stewart

Packaging Design

A highly visual introduction to the fundamentals of packaging, this book covers the whole design process: researching the market and creating design concepts; key design elements – both structural and graphic; brand development, and environmental considerations. Practical advice and tips from professionals, plus careers advice, make this book essential reading for all packaging design students.

Bill Stewart

Packaging Design

I

In the beginning

- Social and economic changes 7
- Technological advances 9
- Retailing 12
- Design implications of retailing methods 14

II

Understanding the target audience

- Defining market sectors 16
- Identifying aspirations 18
- Techniques for researching target audiences 22
- Preparing mood boards that work 26

III

The packaging designer's toolbox

- Material choices 30
- Colour 38
- Typography 42
- Photography and illustration 48

IV

Creating design concepts

- Understanding the brief 54
- Making research relevant 62
- Sources of inspiration 68
- Ways of working—concept generation 78
- Mock-ups 84
- Presenting concepts 88

V

Design development

- Selecting and discarding design candidates 90
- Developing concepts 98
- Mock-ups and models 106
- Presenting recommended designs 114

VI

Working with brands

- What is a brand? 122
- Brand types and brand values 130
- Branding through shape and sound 136
- Working with logos 140
- Creating brands, sub-brands and brand extensions 148

VII

Packaging obligations and responsibilities

- Environmental impact—fact and fiction 156
- Issues of age, gender, sexuality and ethnicity 164
- Corporate responsibility—clarity of communication 180

VIII

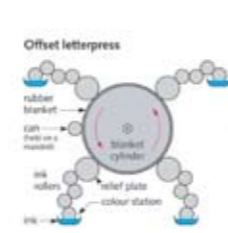
Finding your role

- The future of packaging design 186
- Design consultancies 192
- The packaging industry 193
- Brand owners 196
- Down the line—career experiences 198

■ ■ ■

- Glossary 202
- Sources of inspiration 204
- Further reading and resources 205
- Index 206
- Acknowledgments 208

40 Packaging Design



Mainstream printing processes

Relief printing—letterpress and flexography

Relief printing relies on a raised surface to hold the ink in exactly the same way a rubber stamp works. Flexography finds widespread use in packaging, using flexible photopolymer plates to carry ink onto non-adsorbent surfaces, such as plastic films and plastic labels. It is also used to print rougher surfaces, typically corrugated fibre-board. It used to be the case that flexography could be recognized by a halo effect around letters, where the soft polymer plates “squeeze” the ink. Quality has improved, however, particularly with regard to reproduction of halftones, where these are composed of small dots.

Offset letterpress or dry offset has been mentioned previously (see p34) in its role for printing metal cans but it is also used for plastic tube and metal or plastic tubes. With this method, the separate wet inks do not mix, so it is not possible to print process colours. The use of halftones, however, can give the illusion of process work.



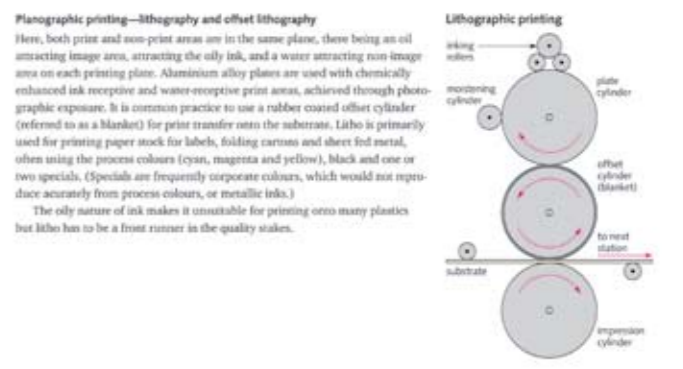
190 Packaging Design

Below

Bloom have rapidly established a reputation for packaging design with an impressive client list. Small enough to be friendly and personal, they successfully compete with design companies of all sizes and are receptive to providing student placements. For many students this represents the ideal environment to be involved in all aspects of design.

Opposite

Working in this environment is the dream job for many and you may be sure that having a company like Imagination on your resume is an accolade and marks you as a serious contender in design. There is greater specialization in larger companies, however, with larger clients, larger and more complex projects and so perhaps not the diversity and fast project turnaround experienced in smaller studios.



III The packaging designer's toolbox 41

