



Color for Management Packaging

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A Comprehensive Guide for Graphic Designers

A RotoVision Book

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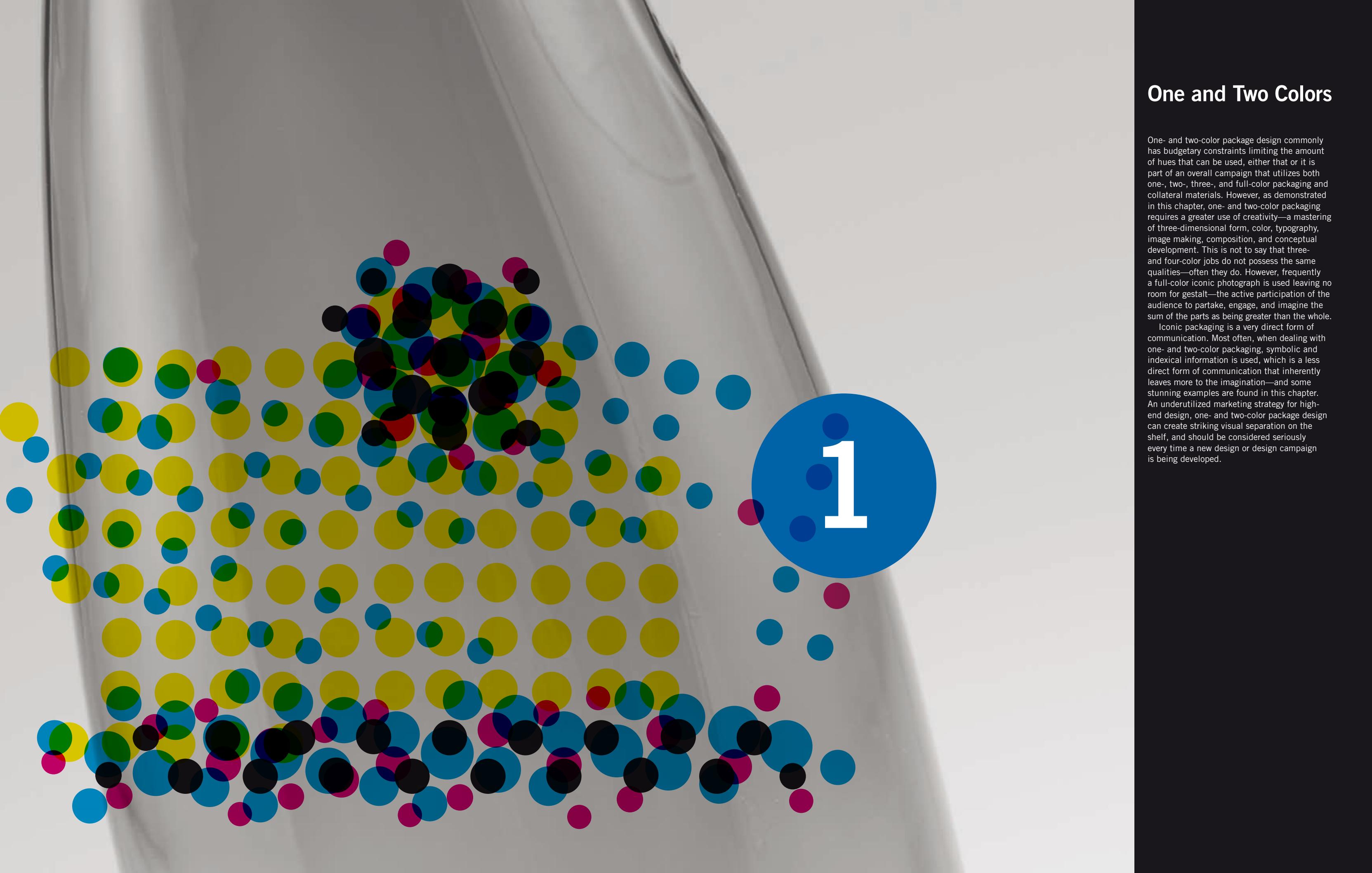
For our daughters, Olivia and Gustava, who have shown a tremendous amount of patience; Frank and Elaine Meyer (grandparents of our daughters); Colonel Mark C. Bane Jr., their great-grandfather; and the late great Mark C. Bane III, their great-uncle.

Introduction

Effective, practical color use is intrinsic to the process of solving a graphic design problem. Without color, packaged products would lack differentiation and standout. The materials and shapes of packaging designs are an important aspect of a given outcome, however, color is the force that holds a package together and acts as a conduit to engage and transfix the buyer.

Color sells a product—it has a physical shape and creates emotional responses that can communicate well beyond the size, shape, and scope of the product. Color has the ability to transform and translate meaningful messages, and to activate the human condition so that response can be measured.

Color Management for Packaging is a unique body of consolidated information that demonstrates both the pragmatic and the technical color issues involved in packaging design today, including the utilization of subtractive, additive, and 3-D color space. Through detailed case studies and a visually stimulating showcase, *Color Management for Packaging* will fill you with new ideas and provide you with the technical know-how for effective use of color in packaging design.



One and Two Colors

One- and two-color package design commonly has budgetary constraints limiting the amount of hues that can be used, either that or it is part of an overall campaign that utilizes both one-, two-, three-, and full-color packaging and collateral materials. However, as demonstrated in this chapter, one- and two-color packaging requires a greater use of creativity—a mastering of three-dimensional form, color, typography, image making, composition, and conceptual development. This is not to say that three- and four-color jobs do not possess the same qualities—often they do. However, frequently a full-color iconic photograph is used leaving no room for gestalt—the active participation of the audience to partake, engage, and imagine the sum of the parts as being greater than the whole.

Iconic packaging is a very direct form of communication. Most often, when dealing with one- and two-color packaging, symbolic and indexical information is used, which is a less direct form of communication that inherently leaves more to the imagination—and some stunning examples are found in this chapter. An underutilized marketing strategy for high-end design, one- and two-color package design can create striking visual separation on the shelf, and should be considered seriously every time a new design or design campaign is being developed.



Curious Sofa
Studio: REFLECTUR.COM

Associative Color Response:

- white: cleanliness, purity, clean, sterling

Color Scheme: one hue

The typographic specimens chosen (Copperplate and a script typeface) reinforce the timeless and classical nature of the design.



Curious Sofa
Studio: REFLECTUR.COM

Associative Color Response:

- golden-yellow/beige family: harvest, classic, earthy, natural, soft
- blue-green family: pristine, pure, inner coolness, consistent
- earth-tone family: rustic, delicious, sheltering, warm

Color Scheme: two points of a triad with shading

In this simple, but elegant package design harmony is created through the use of overprinting to a colored substrate, creating a bridge between the light-colored brown and the turquoise green. The color palette chosen along with the typography and image convey a seamlessly timeless package design—one that is appropriate for the content.



Curious Sofa
Studio: REFLECTUR.COM

Associative Color Response:

- golden-yellow/beige family: harvest, classic, earthy, natural, soft
- blue-green family: pristine, pure, inner coolness, consistent
- earth-tone family: rustic, delicious, sheltering, warm

Color Scheme: two points of a triad with shading

This simply constructed package design uses multiple layers to create a semiprecious object. Note that the sticker is attached to the cloth ribbon thus securing the contents during transportation. The additional layer of very thin and semitranslucent paper adds to the opening ritual before revealing the object inside.



Elias & Grace
Studio: Aloo Design
Art Director: Sam Aloo
Designers: Andrew Scrase, Jon Hodkinson

Associative Color Response:

- earth-tone family: pleasant, warm
- blue-green family: pristine, pure, inner coolness, consistent
- earth-tone family: rustic, delicious, sheltering, warm

Color Scheme: two-points of a triad

Elias & Grace provides a modern and versatile approach to maternity and children's wear. Aloo Design created the brand identity, a range of playful packaging and garment labeling, business stationery, and a website. Luggage labels were created to price each garment and product, and to adorn the store's carrier bags and gift boxes. A die cut was utilized to emulate the relationship between parent and child, with colored glass beads and metal bells strung with brown linen thread to adorn the concept further. Note: Inks were mixed containing a high percentage of opaque white to lift the colors on the natural kraft material, and at the same time retaining a match to the brand-identity-specified hue.



U'Luvka Vodka
Studio: Aloo Design
Art Director: Sam Aloo
Designers: Andrew Scrase, Jon Hodkinson

Associative Color Response:

- silver family: cool, expensive, money, valuable, classic

Appetite Rating:

- silver family: excellent

Associative Taste:

- no associative tastes

Color Scheme: incongruous

This package design was litho printed using a solid custom ink mixed to match other product packaging within this line. A silk-screen spot-varnish UV pattern was employed, adding elegance to the design, and a silver foil was used both for the logotype and mark. The combination of these techniques coupled with a black ribbon handle creates a highly sophisticated bag that is masterfully executed.



Capsoles
Studio: Exhibit A: Design Group
Art Director: Cory Ripley
Designers: Cory Ripley, Robert Spofforth

Associative Color Response:

- high-chroma red family: brilliant, intense, active, cheer, joy, fun

Color Scheme: one hue plus shading (this includes the gray in the socks)

Color plays an important role for the Capsoles™ brand. The corporate colors (red and PANTONE® cool gray) were selected as the best combination to visually emote the term "sportmedical." In addition, these colors are easy to replicate in different methods of print production. The sleeve packaging ensures consumer confidence by soliciting/reassuring a qualitative response of production confidence.

The 12 Bar
Art Director: John T. Drew
Designer: Steve Gonsowski

Associative Color Response:

- earth-tone family: delicious, deep, rich, warm
- golden-yellow beige family: rich, sun, buttery, classic, natural

Appetite Rating:

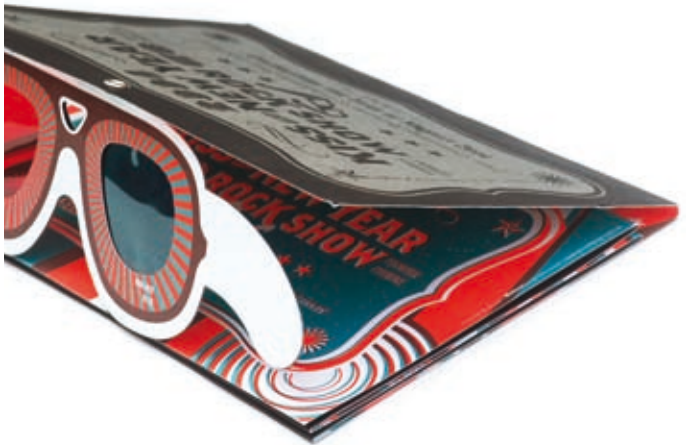
- earth-tone family: excellent
- mid-range orange family: good to excellent
- golden-yellow/beige family: excellent

Associative Taste:

- mid-range orange family: sweet

Color Scheme: analogous with shading

This candy package is based conceptually on the 12-bar blues. The formal shape of the packaging is meant to resemble a harmonica, an instrument associated with the genre.



Interstate Paper

Art Director: Andrew Wong
Designers: Andrew Wong, Spy Lan
Copywriter: Andrew Wong

Associative Color Response:

- high-chroma red: brilliant, intense, energizing, sexy, dramatic, stimulating, joy, fun
- high-chroma green: motion, growth, fresh, lively, spring
- black: powerful, elegant, mysterious, heavy, basic
- silver: futuristic, cool, expensive, money, valuable, classic

Color Scheme: direct complementary with neutral

This unique package exploits the use of a three-dimensional color effects. When attempting to create work in this manner, the two plates—in this case green and red—need to

be out of register in order for the three-dimensional effect to work. The more the image is out of register the deeper the three-dimensional illusion. However, at a certain point this register effect will break down and flatten back out. It is best to work wearing three-dimensional glasses when designing using this effect. Note: The opposition in color between the front and back of this beautifully executed design is masterfully done. The metallic silver printed on black opens to an orchestra of high-chroma colors on the reverse side—an excellent strategy for creating intrigue and kinetic energy throughout the piece.



Ashford Eye Drops

Studio: Midnite Oil
Art Director/Designer:
Mongkolsri Janjarasskul

Associative Color Response:

- pastel pink: intimate, active
- mid-range orange: gentle, entice, good spirits
- pastel green: innate, completely, calm, quiet, smoothing
- blue-green: pristine, pure, serious, cleanliness, incorruptible
- dark gray: cultured, professional, classic, expensive
- white: cleanliness, purity, clean

Color Scheme: one hue plus neutral

White is the dominant hue within this packaging series—an excellent choice for pharmaceutical products. In this case, white is created from the substrate's color, so technically this would be a two-color job. The other hues used within this system are for product identification.

Daheh Museum of Art

Studio: Poulin + Morris

Associative Color Response:

- dark-red family: rich, elegant, refined, taste
- high-chroma yellow-orange: high, fun, excitement, goal, luxuriance
- white: cleanliness, purity, clean, sterling, zeal, bright, awareness

Color Scheme: two points of a triad

This elegant and regal package design is a perfect color combination for the Daheh Museum of Art. The oxblood red chosen was visually referenced from the museum's logotype—an academic artist's palette—and this is complemented by the yellow-orange, as the two colors harmonize through yellow and red. Note: visually referencing existing elements within a given environment is an excellent strategy for choosing colors within a color scheme or as a point of departure to invent a new palette.



Wild Bites

Studio: Exhibit A; Design Group
Art Director: Cory Ripley
Designers: Cory Ripley,
Robert Spofforth

Associative Color Response:

- high-chroma red: brilliant, intense, energizing
- white: cleanliness, purity, clean
- earth tone: rustics, delicious, deep, rich, warm, folksy, rooted, life

Appetite Rating:

- high-chroma red: excellent
- white: excellent
- earth tone: good

Associative Taste:

- high-chroma red: very sweet

Color Scheme: monochromatic with tinting and shading

This packaging utilizes a vibrant, yet subtle color palette that conveys the character of the product—natural, fresh, organic, healthy, and gourmet. The four containers were printed simultaneously on a six-color press allowing each flavor its own specific PANTONE color. Each package uses a spot gloss varnish and dull aqueous coating for added visual depth.

Ciao Bella

Studio: Wallace Church, Inc.
Creative Director: Stan Church

Associative Color Response:

- high-chroma pink: stimulates, aggressive, genial, exciting, happy, high, fun, excitement
- high-chroma orange: healing, tasty, cleanliness, cheerfulness
- high-chroma reddish purple: sweet taste, subtle, restlessness, prolongs life

Appetite Rating:

- high-chroma pink: excellent
- high-chroma orange: excellent

Associative Taste:

- high-chroma pink: very sweet
- high-chroma orange: very sweet

Color Scheme: near analogous

This high-chroma package series is intensely executed through hue. A symmetrical design is used to create a strong focal point (a snowflake) keeping the consumer's eye lodged in the center of the package. High-chroma hues are utilized to counterbalance the symmetrical design, giving the packages a kinetic energy through the use of hue.



Becker Surf + Sport

Studio: Jefferson Acker
Art Director: Glenn Sakamoto

Associative Color Response:

- dark-red family: rich, elegant, refined, taste, expensive, mature
- black: spatial, powerful, elegant, mysterious, heavy, basic, neutral
- white: refreshing, antiseptic, perfect balance, zeal, bright
- earth tone: delicious, deep, rich

Color Scheme: one hue with tinting plus neutral and white

This is a superb package design, printed with three hues—black, white, and a brick red. The continuous-tone imagery was silkscreened using a crude halftone. The white and black hues are actually printed inks and have a distressed texture. White printed ink is uncommon—white is usually provided by the substrate—and thus can create a unique look and feel.

Scarborough and Company

Studio: Bohoy Design
Art Director: Johanna Bohoy,
Susannah Jonas
Designer: Johanna Bohoy

Associative Color Response:

- pastel pink: soft, sweet, tender, joyful, beautiful, expressive, emotional
- pastel blue: pleasure, peace, calm, quiet
- mid-range red-purple: charming, elegant, select, refined, subtle
- high-chroma pink: stimulates, aggressive, genial, exciting, happy, high, fun, excitement
- dark green: nature, mountains, lakes, natural, mature growth
- dark orange: exhilarating, moving, inspiring, stirring, stimulating

Color Scheme: complementary with tinting, near complementary with tinting, and two points of a triad

This beautifully executed packaging references Art Nouveau styles. Many hues and color combinations are used to create this series, however, continuity is brought about through the consistent use of color tinting.



Luxelab Blonde-Aid Masque
Studio: Dustin Edward Arnold
Art Director/Designer: Dustin E. Arnold

Associative Color Response:

- high-chroma red: brilliant, intense, energizing, hope
- black: powerful, elegant, classic, strong
- white: purity, clean, life, refreshing, perfect balance

Color Scheme: one hue plus neutral and white

Blonde-Aid is a revitalizing conditioner formulated specifically for the special needs of blond hair. Keeping in line both with the salon's aesthetic and its strict modernist tastes, Blonde-Aid Masque is a salon-grade luxury product based on the needs of both stylists and their clients.



Shoot Better
Studio: milkshake
Art Director/Designer: milkshake

Associative Color Response:

- high-chroma red: surging, brilliant, intense, energizing, sexy, dramatic, stimulating
- high-chroma orange: communication, cheerful, lively, exciting, bright, luminous
- white: zeal, bright, refreshing

Color Scheme: analogous with white

The redesign of a 35mm roll of film for Cream, an alternative-pop-culture magazine from Hong Kong—the slogan “Shoot better!” is a simple reminder before you load the film and press the shutter. By using warm, high-chroma colors that are not usually associated with this product, it visually separates itself from other packaging.

Crew
Art Director/Designer: Marcos Chavez

Associative Color Response:

- earth tone: delicious, deep, rich, warm
- blue-green: pristine, pure, serious, cleanliness, incorruptible

Color Scheme: near complementary with shading and white

The Crew shampoo bottle incorporates a masculine color scheme while at the same time choosing individual hues that are excellent for packaging. Note how the simplistic design is skillfully executed using symmetrical typographic techniques to create a strong focal point.



Zenz Therapy
Studio: Greydient
Designer: Morten Nielsen

Associative Color Response:

- silver: cool, expensive, money, valuable, classic
- dark gray: wise, cultured, mature, professional, classic, expensive, sophisticated, solid, enduring

Color Scheme: achromatic

The Zenz Therapy Conditioner bottle is a simple design—but classic. Beautifully executed, the vibrating oval symbolizes a human head, and at the same time is an energetic mark. The choice of silver and dark gray is masterfully executed, implying a sense of sophistication and quality.

Wow
Studio: Mary Hutchison Design LLC
Art Director/Designer: Mary Chin Hutchison

Associative Color Response:

- high-chroma red: active, cheer, joy, fun
- high-chroma orange: cheerfulness, energizing, gregarious, friendly

Appetite Rating:

- high-chroma red: excellent
- high-chroma orange: excellent

Associative Taste:

- high-chroma red: very sweet
- high-chroma orange: very sweet

Color Scheme: analogous with white

The Wow cookie-dough buckets are quite unusual—this type of container is seldom used for this kind of product, and therefore stands out on the shelf. The choice of a white opaque container is an excellent one—using a clear container for cookie dough would not be recommended, as the natural color of the dough may have unwanted connotations.

Aquatantica Spa
Studio: Doyle Partners

Associative Color Response:

- high-chroma bluish purple: expensive, regal, classic, powerful, tender, elegant
- black: powerful, elegant, mysterious
- white: refreshing, perfect balance, zeal, bright

Color Scheme: one hue plus tinting plus neutral

This specialty line of skincare products contains natural ingredients from the sea. A single strong color was chosen so the products would stand out visually from their competitors in a retail environment, where hundreds of bottles, jars, and tubes of skincare products compete for the buyer's attention. The imagery was inspired by Victorian cyanotypes.

Capsules
Studio: Exhibit A: Design Group
Art Director: Cory Ripley
Designers: Cory Ripley, Robert Spofforth

Associative Color Response:

- dark green: nature, mountains, lakes, natural, mature growth
- white: cleanliness, purity, clean, sterling

Color Scheme: near analogous

An excellent example of simplicity, the Capsules Foot Emulsion uses color association and/or learned behavioral effects to imbue the bottle with the appropriate colors. Note how the plastic bottle has a large end-cap so that it can be stored cap down—a perfect solution for any liquid.



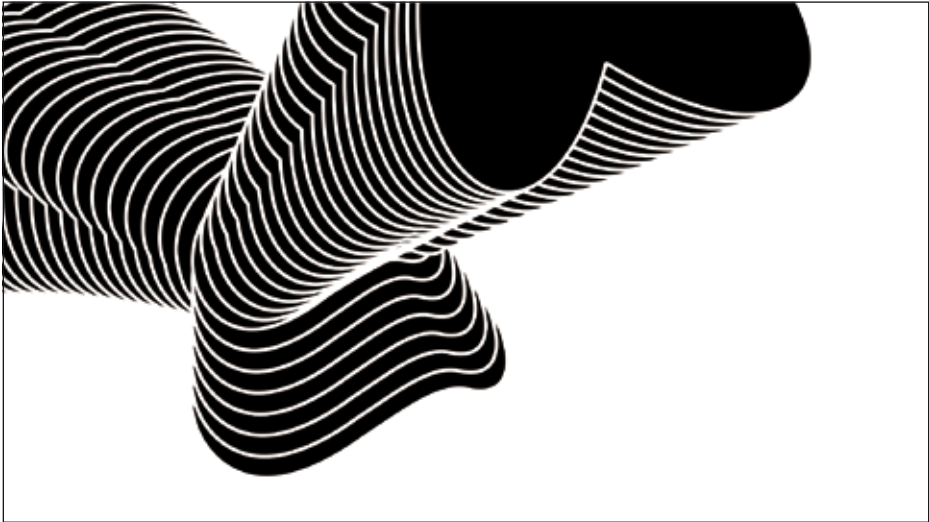
Artiva Design
Studio: Artiva Design
Art Directors/Designers: Davide Sossi, Daniele De Batte
Illustrator: Daniele De Batte

Associative Color Response:

- white: cleanliness, purity, clean, sterling
- high-chroma red: brilliant, intense, energizing
- silver: cool, expensive

Color Scheme: one hue plus neutral, white, and silver

This unique self-promotional package is cleverly conceived and wonderfully executed. The red-and-black combination is a designer's choice that conveys intrigue and professionalism. The exterior tin has great crush resistance and allows for multiple items to be placed safely and securely within.



Rush
Art Director: Dan Hoy
Designer: Savio Alphonso

Associative Color Response:

- white: cleanliness, purity, clean, sterling
- high-chroma red: brilliant, intense, energizing
- silver: cool, expensive

Appetite Rating:

- white: excellent
- high-chroma red: excellent
- silver: excellent

Associative Taste:

- high-chroma red: very sweet

Color Scheme: one hue plus neutral, white, and silver

The Rush energy drink uses unique symbolism combined with an excellent color palette to create impact on the shelf. In this case, the symbolism is metaphorically derived and uses objects that have or create/generate some type of energy, shock, or explosion.



MacNeill Group
Studio: Gouthier Design
a brand collective
Creative Director: Jonathan Gouthier
Designers: Gouthier Design Creative Team

Associative Color Response:

- high-chroma blue: electric, energetic, vibrant, happy, dramatic
- blue-green: expensive, regal, classic, powerful
- neutral gray: classic, corporate

Appetite Rating:

- high-chroma blue: poor to good
- blue-green: excellent
- neutral gray: poor to good

Color Scheme: analogous with neutral gray

This small case of M&Ms was the perfect gift to launch the new brand identity within the company. The two custom blue colors allowed the brand to start making an impact on the employees and their belief in the company. The cyan, blue, and turquoise hues convey a pristine and lively work environment.

Mint Confection
Art Director: John T. Drew
Designer: Kristine Yan

Associative Color Response:

- pastel green: empathy, innate, completely, smoothing, natural
- earth tone: delicious, deep, rich, warm

Appetite Rating:

- pastel green: excellent
- earth tone: excellent

Associative Taste:

- no associative tastes

Color Scheme: direct complementary with shading

Mint Confection is a wonderfully executed tin with accompanying bag. Designed for a high-end market, three layers of material are utilized (cloth bow, paper wrapper, and metal tin) to contain the product. Once the tin is open, two more layers of material separate the product—chocolate mints—from the consumer. This ritual of opening, or peeling away, the layers makes the chocolates seen semiprecious and well worth the money spent.

Confection Breath Mints
Art Director: John T. Drew
Designer: Kristine Yan

Associative Color Response:

- high-chroma bluish-green: pristine, cool, fresh, liquid, refreshing, healing, wholesome

Appetite Rating:

- high-chroma bluish-green: excellent

Associative Taste:

- no associative tastes

Color Scheme: analogous with tinting

A sister product to Mint Confection, left, the same layering strategy was employed with the packaging. However, due to the complexity of the product/package design, the color palette was restrained to a simple analogous color scheme. Turquoise hues were chosen because of their color association with mint, thus conveying a pristine and refreshing package and taste.



Egekilde

Studio: 3PART designteam

Associative Color Response:

- pastel blue: pleasure, peace, calm, quiet, hygienic, peaceful, refreshing, clean, cool, water
- dark blue: classic, conservative, strong, dependable

Appetite Rating:

- pastel blue: excellent
- dark blue: excellent

Associative Taste:

- no associative tastes

Dark blue: no associative taste

Color Scheme: monochromatic with tinting

Simply incredible, this beautiful design incorporates not only an extremely appropriate color scheme, but also an elegant form in the shape of a water drop. Color and form combine to reinforce product branding and identification.



New England Cranberry

Studio: Bohoy Design

Art Director/Designer/Illustrator: Johanna Bohoy

Associative Color Response:

- high-chroma red: brilliant, intense, energizing, joy, fun, aggressive
- dark-red family: rich, elegant, earthy, refined, taste, expensive, mature
- high-chroma green: ebbing of life, springtime, infancy
- dark green: natural, mature growth

Appetite Rating:

- high-chroma red: excellent
- high-chroma green: excellent
- dark green: good

Associative Taste:

- high-chroma red: very sweet

Color Scheme: complementary primaries with shading

A logo redesign for this line resulted in a new identity for placement in higher-end specialty food markets. The client wanted a clean, simple, contemporary style, distinct from the “country” look of most cranberry products. The graduated sage-green label gives it a sophisticated look.



The Fine Cheese Co. English Fruits

Studio: Irving

Designer/Illustrator: Julian Roberts

Associative Color Response:

- high-chroma red: brilliant, intense, energizing
- earth tone: delicious, deep, rich, warm
- high-chroma blue: relaxed, mature, classy, expensive
- high-chroma green-yellow: new growth, lemony, tart, fruity

Appetite Rating:

- high-chroma red: excellent
- earth tone: excellent
- high-chroma blue: poor to good
- high-chroma green-yellow: excellent

Associative Taste:

- high-chroma red: very sweet

Color Scheme: Lime & Chilli: two points of a triad; Quince: one hue plus neutral and tinting

An unusual shape and color combination for this type of product, it explodes off the shelf. This clean and simple design uses type as image to create a greater viewing distance for the consumer.



Puria

Art Director/Designer: Chen Wang

Associative Color Response:

- neutral gray: quality, quiet, classic
- black: powerful, elegant, spatial, mysterious

Appetite Rating:

- neutral gray: poor to good
- black: excellent

Associative Taste:

- no associative tastes

Color Scheme: achromatic

An achromatic color palette can be quite powerful. Simplistic in its construction, this type of color palette harmonizes well with the typography and bottle design.



Evian

Studio: Curiosity

Creative Director/Designer: Gwenazi Nicilas

Associative Color Response:

- dark blue: serene, quiet, authoritative, credible, devotion, security, service, nautical
- pastel blue: pleasure, peace, calm, quiet, hygienic, peaceful, refreshing, clean, cool, water

Appetite Rating:

- dark blue: excellent
- pastel blue: excellent

Associative Taste:

- no associative tastes

Color Scheme: monochromatic

When dealing with bottle packaging, the form of the container should be of paramount concern. There is no finer example than the Evian 2004 design, which is truly a remarkable piece, both formally and conceptually. Note how the color scheme and the shape of the bottle act as one to create a water droplet.



Opium

Studio: Curiosity

Creative Director/Designer: Gwenazi Nicilas

Associative Color Response:

- earth-tone red: earthy, warm, wholesome, welcome, good, healthy, fit, sound
- yellow-orange: enterprise, drive, target, goal, luxuriance, cheer, joy, fun, excitement, stimulates

Associative Taste:

- yellow-orange: very sweet

Color Scheme: two points of a tetrad

For a successful bottling project the shape is critical—it helps to convey the tone and mood. Visual signifiers carry forth messages, and these can be broken down into three categories—form/silhouette, color, and tone/texture. Form/silhouette is the most commonly used primary signifier for any visual message, and in bottle packaging it is the most powerful.



Amaral Wines
Studio: Estudio Iuvaro
Art Director: Cecilia Iuvaro
Designers: Mariano Gioia, Sebastián Yáñez

Associative Color Response:

- black: winter, percussion, spatial, powerful, elegant, mysterious
- mid-green: classic

Appetite Rating:

- black: excellent
- mid-green: excellent

Associative Taste:

- no associative tastes

Color Scheme: one hue plus neutral

Viña MontGras Winery is located near the coast in the Valle de San Antonio, Leyda, in Chile. This unique maritime climate gives the Viña Amaral white wine its unique taste, therefore the simple labeling system references the kinetic movements of the ocean. Note how the blind emboss and foil stamping give the labeling system a more sophisticated, subtle approach.



44° North Vodka
Studio: Wallace Church, Inc.
Creative Director: Stan Church
Designer: Camilla Kristiansen

Associative Color Response:

- high-chroma red: dramatic, energizing, sexy, dramatic, active, stimulating, fervid, cheer, joy, fun
- black: winter, percussion, spatial, powerful, elegant, mysterious
- white: cleanliness, purity, clean, sterling, innocent, perfect balance, zeal, bright, pleasure

Appetite Rating:

- high-chroma red: excellent
- black: excellent
- white: excellent

Associative Taste:

- high-chroma red: very sweet

Color Scheme: one hue plus neutral and white

The jaguar was used on this label to provide intrigue. According to one Mayan myth, the jaguar is “Lord of stary nights,” and this largely black label is an excellent choice to reinforce the concept, with red used very selectively in order not to oversweeten the design.



Caves Vidigal
Studio: estudiocrop
Art Director: Dado Queiroz
Designers: Camilla Kristiansen, Renan Molin
Photographer: Fabiano Schrodin

Associative Color Response:

- dark green: nature, mountains, lakes, natural, mature growth, trustworthy, ingenuity
- mid-green: classic

Appetite Rating:

- dark green: good
- mid-green: excellent

Associative Taste:

- no associative tastes

Color Scheme: monochromatic

A color-coding system for a variety of different blends of olive oils is created through a combination of different ink values of green and colored substrates.

The Caves Vidigal label is an excellent example of harmony through color and line. This is achieved in the color palette through yellow and magenta; whereas, through line, harmony is achieved by the line vernacular within all parts of the type and graphics.

Etched Turkey Thanksgiving Wine (2004)
Studio: Wallace Church, Inc.
Creative Director: Stan Church
Designer: Akira Yasuda

Associative Color Response:

- black: powerful, elegant, mysterious, spatial
- white: refreshing, perfect balance, zeal, bright

Appetite Rating:

- black: excellent
- white: excellent

Associative Taste:

- no associative tastes

Color Scheme: direct complementary

The 2004 Thanksgiving wine-bottle design is masterfully executed through harmony and complementary colors. The black is reinforced through the color of the glass and the neck label, whereas white is used to make the mark pop off the bottle.

The Caves Vidigal label is an excellent example of harmony through color and line. This is achieved in the color palette through yellow and magenta; whereas, through line, harmony is achieved by the line vernacular within all parts of the type and graphics.



Valle Escondido Winery
Studio: Estudio Iuvaro
Art Director: Cecilia Iuvaro
Designers: Mariano Gioia, Sebastián Yáñez

Associative Color Response:

- dark gray: cultured, professional, expensive, sophisticated, wise, classic,
- pastel blue: pleasure, peace, calm, quiet, clean, cool, water, hygienic, peaceful, refreshing, heavenly

Appetite Rating:

- dark gray: excellent
- pastel blue: excellent

Associative Taste:

- no associative tastes

Color Scheme: one hue with tinting and shading

Color is used in a twofold manner within this labeling system. Each variety of wine has a distinctive color palette to differentiate itself from the other wines under the same label, and to distinguish which wine is best for which season. A blind emboss is used to help create kinetic energy and continuity within the illustration across the system.



Séptima Rosé Wine
Studio: Zemma & Ruiz Moreno
Designers: Santiago Zemma, Lucila Marina Ruiz Moreno

Associative Color Response:

- dark orange: exhilarating, inspiring, stirring, stimulating, moving, provoking, most exciting
- earth-tone red: warmhearted, welcome, good, healthy, fit, sound
- high-chroma pink: stimulates, aggressive, genial, exciting, happy, high, fun, excitement, sensual, cheer, joy

Appetite Rating:

- high-chroma red: brilliant, intense, energizing, sexy, dramatic, stimulating
- high-chroma yellow: agreeable, pleasant, welcome, vigorous, noble, youthful energy
- black: powerful, elegant, mysterious, spatial

Appetite Rating:

- high-chroma red: excellent
- high-chroma yellow: good
- black: excellent

Associative Taste:

- mid-range pink-red: sweet

Color Scheme: one hue plus neutral with shading

The color of the wine plays the dominant role in establishing the color palette here, and each hue in the label works in concert with it. The white labels suggest purity and freshness and function well on a clear bottle that does not alter the natural hue of the wine.



Red Rover 2004 Merlot
Creative Director: David Schwemmann

Associative Color Response:

- high-chroma red: brilliant, intense, energizing, sexy, dramatic, stimulating
- high-chroma orange: cleanliness, producing, healing, tasty, growing
- black: powerful, elegant, mysterious, spatial

Appetite Rating:

- high-chroma red: excellent
- high-chroma orange: excellent
- black: excellent

Associative Taste:

- high-chroma red: very sweet
- high-chroma orange: very sweet

Color Scheme: two points of a split complementary plus neutral

This unusual labeling system is highly kinetic through its use of color, form, and line. Superbly done, the Pazzo graphics are a visual feast.

The simplistic color palette in combination with the typography and illustration create a unique labeling system. The symmetrical arrangement of type and image creates a strong focal point in conjunction with the bold-red neck label and high-chroma orange label, making this design explode visually off the shelf.



The Fine Cheese Co.

Studio: Irving
Designer: Julian Roberts
Illustrators: Karen Murray, Julian Roberts

This beautiful packaging series harks back to the time of woodblock illustrations and letterpress technology. Although printed using modern methods, this design approach serves the client well. By using or emulating older techniques, the physicality of the design immediately imbues it with a classic and timeless appearance. In using such historical perspective, the Fine Cheese Cracker Series becomes a masterfully executed strategy that ultimately connotes quality.

History is a great teacher, and, as seen here, can be used to create a conceptual strategy. It is a retro piece—retro being

where historical movements and styles are referenced as a formal and conceptual strategy to help connote a tailored message. In this case, the act of referencing requires a thorough understanding of the technological advancements of the day, including all of the processes, methodology, and the overall philosophy found within particular movements and styles. Armed with this knowledge, history can be used as an effective tool to create compelling design such as this.

A two-color job was specified for the Natural, Wholemeal, and Charcoal Crackers packaging; however, the white of the paper was utilized to create an additional third color. All three containers used the strategy of four-side bleeding. (A bleed is where ink is printed beyond the borders of the format, allowing the paper to be cut or chopped to size giving

the appearance, in this case, that the original paper color is pink, turquoise-green, or gray.) This technique allows the white of the paper to appear as though it is ink being used in the printing process, thus stretching the color palette. The Mustard and Black Pepper: For Mature Cheddar Crackers is also a two-color job; however, by using screen tinting six distinctive hues are created. With that said, the screen tints are constrained masterfully to keep the continuity of the packaging series intact. In this case, the raw paper color is used in the same manner as the bleeding inks found in the Natural, Wholemeal, and Charcoal Cracker boxes. The same could be said for the Caraway and Walnut Cracker boxes—these packages use three and four inks, but the color palette is constrained, and the raw paper color is skillfully used to achieve continuity.



Note: With any package-design work the physicality of the project can be broken down into seven categories: concept, type, image/illustration, grid, composition, three-dimensional form, and, most importantly, color. When dealing with a package design or a package-design series, how well the seven categories are braided with each other will create continuity or not. For example, if all seven categories are treated in the same manner, the packaging will be inherently boring. If all are different, continuity is nonexistent and chaos will ensue. The trick to any successful, visually stimulating design is to create a balancing act between the seven categories.





Sandy's Sweets

Art Director: John T. Drew
Designer: Dean Ethington

The tin design for Sandy's Sweets cookies and brownies was developed with a low budget in mind. The client specified a two-color job along with the tin size and make. To further lower the cost of printing, the design team created a package design that could not only be put together by a commercial printing plant, but could also be easily pieced together by the client. Ultimately this would reduce the amount of tins that needed to be ordered at a given time.

The exterior labeling consists of two, two-color crack-and-peel labels, one large on the

top of the tin, and one small to hold the paper band on the side. To further reduce costs, the paper band had no printing on it, and the colored paper could be used with any of the cookie or brownie flavors—the color was part of the overall color scheme. In other words, there is only one color change per flavor, and no die cutting is required for the paper band—it is a straight guillotine cut. Color choice was based on an indexical reference of the ingredients used to create the product—in this case, brown for chocolate and magenta for raspberry.

All forms of metal are great conductors of condensation, therefore, if no liner is designed for the inside of a tin, there is a risk that the product inside will get wet and stick to

the packaging. In this case, to minimize the cost of the inside liners, there was virtually no printing. The exceptions were the order form and the horizontal liners that divided the stacks. Furthermore, the order form could be substituted for the horizontal liners. Both the horizontal liner and order form could be printed either commercially or through desktop publishing, such as an inkjet printer. The job was designed this way to further reduce printing cost while at the same time giving the consumer multiple chances to order directly from Sandy's Sweets. The interior liners were sealed with a single crack-and-peel label, minimizing piecemeal work. All liners were designed with straight die cuts in mind for ease of production.



Modeled after Japanese packaging, the multiple layers of paper inside need to be unfolded or removed before reaching a single cookie or brownie. This ritual has a psychological effect on the consumer, making the cookie or brownie seem semiprecious and therefore more valuable. Unlike Western packaging (immediate and common), this allows the manufacturer to charge more for their product simply because it is perceived to have a greater value.