

Package Design Project One

Paint Plus

Paint Plus is a new brand of household paint and painter's products aimed at the D.I.Y. consumer who wants to achieve quality results at a reasonable price. Paint Plus will appeal to people who may be taking on the challenge of renovation for the first time and are unsure of what they need. They are willing to pay a little more if it will help them complete their projects with professional results.

Paint Plus wants to have a logo developed simultaneously with the packaging for full integration of the brand. You will create the Paint Plus identity by constructing wrappers for two paint brushes. Wrappers or covers will be based on models presented in class. Use the two brushes to articulate how the brand will be presented on two similar yet distinct objects. The brushes are two different sizes and must also be labelled as two different types.

Process

1. What graphic elements will be most effective in distinguishing your product/brand from the others?
 - Consider color, type, graphics, image
 - Research similar types of packaging: label elements, variations/additions; evaluate industry products and packaging conventions
 - What is the retail environment? "Big-Box" Home Improvement, Local Hardware Store, Department Store, Discount Retailer? Consider brand parity; brand blocking
 - Develop graphics that convey brand unity while also clarifying product variations
2. Consider the consumer:
 - Research your customers
 - Who is buying your product? What is it being used for? Where is this product being purchased?
 - How will your graphics appeal to the consumer, create brand awareness and clarify contents?
 - What is the story that your package will tell?
3. Think in the round.
 - Develop graphics that work on a multi-faceted surface. How will you activate the front, back, sides and other panels of the package?
 - How will it appear on the shelf? How does it relate to the packaging of similar products and competitors?
 - Research and compose the required information that your product may have to convey to consumers
 - Note the numerous branding elements that brush manufacturers use to accentuate the materials, construction, and use of their brushes
4. Research/Project Development
 - Research: Primary and Secondary; subject and audience, map panels; explore models; outline methodology. Visit thedieline.com (links below and on class homepage) Conduct **in-store** visual and retail audits, brainstorm, seek out conceptual, visual, tangible inspiration; assemble style boards.
 - Thumbnail sketches. Explore labelling ideas. What imagery, ideas do you associate with the subject? What sells? What graphics, color, typography best expresses your concept?
 - Choice/Refinement. Refine your plan. Use the computer and work to actual size. Work quickly, printing out proofs and revising. Use both drawing and digital output at this stage. Build up models to test artwork.
 - Comprehensives. Complete digital comprehensives, experimenting and working towards finals. At this point, you are perfecting your final concept. Print and mount comps to cardstock; perfect models and graphics

Final Presentation

Use both comprehensives and critique as a basis to work up completed project.

- Final presentation will be of two brush covers. Packaging should differentiate the brushes both by size (1" and 2") and type: natural (for oil-based paints/varnishes) synthetic (for all paints)
- Additional elements such as windows, handles, tabs, etc., may be added but package must retain its fundamental reusable form.
- Include a UPC Code on both brush covers. Replace numbers in code with your name.

Schedule

- Sept 4 Syllabus. Introduction of Project One.
Homework: Conduct retail audits. Research products, context, graphics, consumer. Look for graphic "conventions" shared by consumer categories.
Experiment with imagery, collage, objects, storytelling, definitions/language, etc.
50 thumbnail sketches of package ideas.
Create Style/Concept/Mood Boards (see example links on the class homepage)
Build refined models of brush cover with paper and cardstock;
create digital dieline
- Sept 9 Discuss packaging construction strategies. Individual Critiques. Work Day.
Homework: Black and white package designs.
- Sept 11 **Due Today:** Black and white models of brush covers for group critique. You must present three variations of your design. Packages must be completely assembled before the beginning of class.
Discuss Dieline (Flat) vs. 3D Mock-Up. Cardstock demonstration. Work Day.
- Sept 16 **Due Today:** Paint Plus brandmark/logotype concepts for group critique. To facilitate group discussion, marks should be enlarged and printed in color.
Homework: Color Package Comprehensive.
- Sept 18 **Due Today:** Full-scale color comprehensive of 1" and 2" brush covers for group critique. Packages must be completely assembled in cardstock before the beginning of class.
- Sept 23 Work Day.
Homework: Final package designs due.
- Sept 25 **Due Today:** Package Designs Due. Submit Workbooks for Grading.

[The Dieline](#)

[Why Mood Boards Matter](#)

[Mood Boards: Why and How to Create Them](#)

[How to Create Mood Boards That Inspire: 20 Pro Tips](#)

[15 Creative Ways to Present Your Mood Boards](#)

[20 Inspiring Mood Boards to Design Your Own Logo](#)

Case Study

Designing a baking mix package and creating a full-size mock-up.

The Problem

To design a package for a mid-level baking mix (quick, easy-to-make blueberry muffins), using four-color printing on paperboard stock. Package should conform to typical baking goods products in size and structure, but reach out to an audience perceived as professional, “on-the-go,” and slightly up-scale. Graphics should reflect quality, ease of use, clarity, and organization.

Hierarchy

The designer lists the required elements as determined by the client and establishes a hierarchy, ranking the elements in the order of importance. They decide that the front panel of the box should include the company logo, brand name, product name, net weight (American and metric), and an enticing photograph of the prepared product. They research competing products and evaluate them for effectiveness,

graphic and structural treatments, and overall communication.

Initial Design

The designer creates a series of thumbnail sketches. Early concerns deal with the overall feel of the package, with the main focus on the design composition. Placement and scale of elements, color combinations, and flow of information are all explored. Many thumbnails are produced before a concept is chosen for further development.

Once the designer decides on a composition, they work out the finer details. Different typographic solutions and color schemes are investigated. The logo is created. Simple line drawings are created for mixing instructions. The package’s “voice” begins to come through. At this point, various structures of the box are looked at, and a two-dimensional template is drawn.

MAPPING

Using the hierarchy of elements and a printout of the package template, the design is mapped. Each element

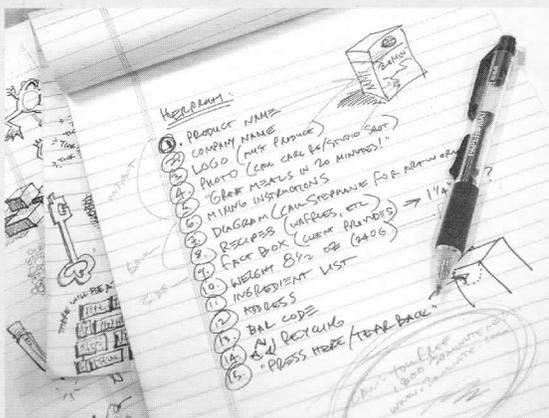


figure | 4-9 |

A hierarchy is established from the package elements.

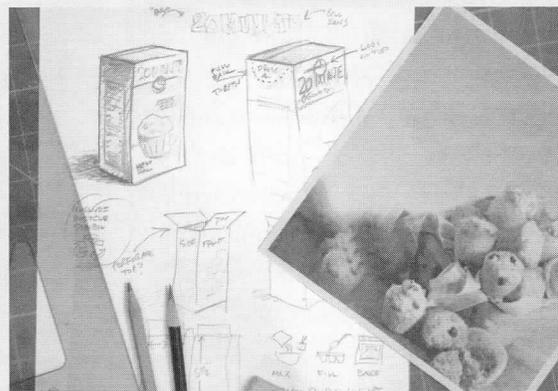


figure | 4-10 |

Thumbnail sketches help to develop the design.

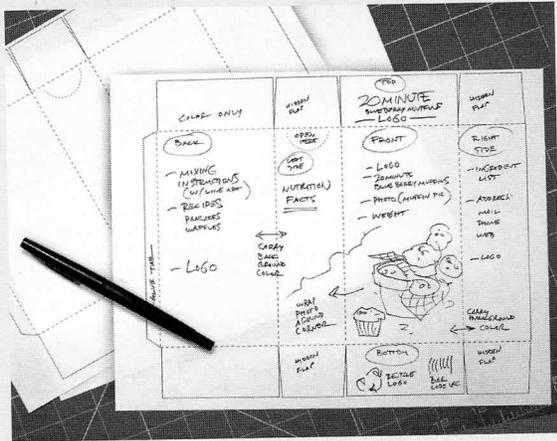


figure | 4-11 |

The elements are "mapped" to the various panels, following the hierarchy.

is distributed—in word form—across the panels of the package, paying attention to importance, flow, and the logical order of information. This map will serve as a guide in the final design.

Applying the Design to the Template

Following the map, the package panels are designed in proper orientation and scale. At this point, adjustments can be made to be certain the panels work in harmony and that the actual elements will fit well in their assigned space.

Producing the Mock-up

Once the design is fully applied to the template, it's time to make a mock-up to see and feel how well the package performs. Up to this point, most of the work has been on paper or on screen, but a mock-up will allow the package to be held in the hand, viewed from different angles and distances, and placed alongside competing packaging.

A good-quality print is made of the flat package. It's

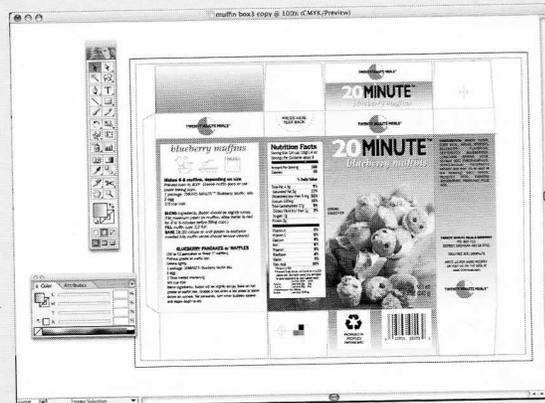


figure | 4-12 |

The design is transferred to an accurate template on the computer.



figure | 4-13 |

The printed piece is glued to Bristol board to give the package strength.

best to print on a surface that will closely approximate the final production of the product; if the actual piece will be made from coated (shiny) paperboard, be sure to print the mock-up on glossy paper.

The print is glued to a sheet of Bristol board. This will give the mock-up the rigidity of the real package. Rubber cement or spray mount is used.

(continued)

Case Study (continued)

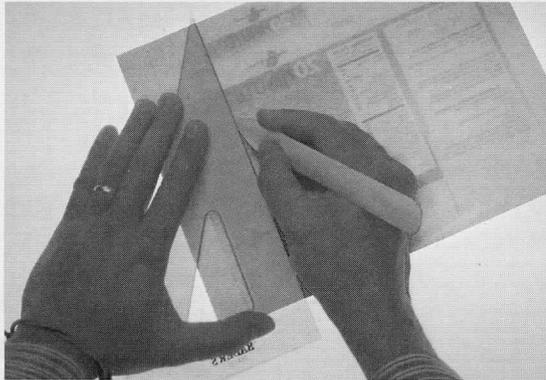


figure | 4-14 |

All fold lines are scored.

With a Scoring Tool firmly score along all fold lines. A light table makes it possible to score the paper along the back of the fold (as described in Chapter 2).

Turning the mounted print faceup, the pattern is cut with a sharp X-Acto knife all the way around its perimeter. Care is taken to accurately follow the pattern indications so that tuck flaps fit as designed and corners meet cleanly.

The package is then folded along the score lines and formed into its three-dimensional shape. Paper glue or double-sided tape is applied where indicated—in this case, only three surfaces require adhesive. Again, it is important to follow the plan that the final piece will take in production, both for authenticity and as a trial run to double-check the structural integrity of the design.



figure | 4-15 |

The package is cut, folded, and assembled.

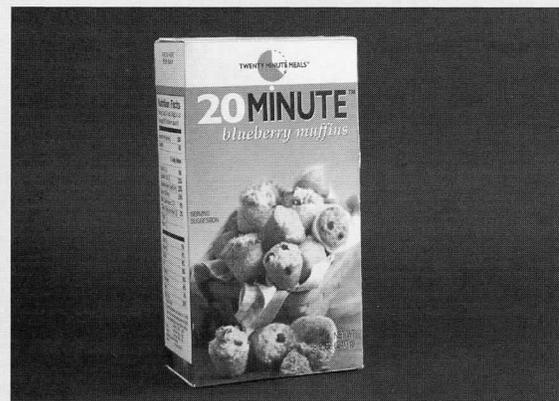


figure | 4-16 |

The finished prototype. (© Chuck Groth)