

PACKAGING PROJECT

GDEM2006: Advanced
Graphic Design

By Reeya Sehgal

INTRODUCTION

PROJECT OUTLINE

This project consists of a self-written brief.

Research includes that of the chosen subject matter (minimum of four different styles of packaging graphics/methods and research on the company and rival brands), packaging materials and construction. We must generate plenty of ideas, develop ideas into concepts such as brand identity and logos, create nets of packaging concepts, create 3d visuals or make models of final concept.

For the sketchbook we must fully document the design and development process and write a final learner report. Produce a set of finished client visuals of your logos and packaging

PROPOSAL

Thorough research, planning, experimenting and designing are important steps to the product packaging design process. A self-negotiated packaging brief must also be written.

Research is an important step when designing for a current or new brand and helps to validate final designs and to judge the effectiveness and suitability of the design on whether it is appropriate for the target market and sector. This will involve exploring the current competitors of the luxury skincare market, such as what is on offer, what design features make up a luxury product, the relevant colours to use that emphasise the brand and luxury aspect of the brand. This will help to understand the styles of logos, colour schemes, quality of the packaging/materials used in existing designs. The time-line will include the nets, labels and logo to be completed by Christmas and the box/sleeves to be tested out in the 3D laser cutting room.

Next year in January will involve constructing the final box and all the elements involved using the specific materials and creating a leaflet to go inside the box itself, this whole process will be documented from start to finish.

A number of designs will be produced for a fictitious luxury skincare company specialising in natural, honey-based skincare products. The brand will be created from scratch along with logos, branding and packaging which will be handmade. The materials that will be considered are card to make the structure of the box with a textured paper such as a wallpaper to cover it, ribbon for the bow with the logo on it, magnets for the closure, stickers for the product labels, a foam or card insert to hold the products, tissue paper to cover the products in the box and glass for the product packaging to create a luxury feel, there will also be a shimmer or glitter design on the front of the box with a 3D logo made with card and a card sleeve for the box will protect it.

The biggest problem with packaging is that it is disposable, therefore little to no plastic will be used as it will be beneficial if the packaging is eco-friendly. Being concerned about the environment and the excess use of plastic in packaging is important to me and is a positive aspect of the company so eco-friendly packing will be used.

As they are luxury products the packaging itself will be exclusive and of high quality so the cost will be higher.

The logo will feature a honey bee as this relates to the main ingredient being honey. The main colour that will be featured is gold as this emphasises the colour of honey and is a colour that is associated with luxury. Another colour that will be considered is white as this is also used in colour schemes for brands such as Dior and Chanel which are some of the most well-known and leading luxury brands.

The design will be advanced planning for Christmas 2020 with the completion date of March 2021, the design will include a gift set of skincare products such as a serum, cleanser and face cream inspired by those and other products in stores and online.

The 3D room may be used to laser cut the box net, the outer sleeve and to create an intricate laser cut envelope/sleeve for a leaflet that will describe the history of the company, the products and how to use them for the customer.

The target market for these products will be women aged 18 to 60+ who enjoy luxury/good quality products that also creates an experience as receiving a luxury product is much different to getting an inexpensive one.

For example, upon receiving a gift of a Chanel lipstick (18th birthday) I felt very happy and special, the product came in a beautiful bag with a ribbon, the lipstick itself also came in a beautifully designed box. The lipstick was elegant and sleek, you had to push down the Chanel logo in order for the lipstick to be released.

Finally, the lipstick was engraved with the Chanel logo. It was a completely different experience and one that will be treasured. This inspired the creation of the beautiful and elegant gift set for 'Miel', where opening up the packaging will be a wonderful experience in itself and the packaging will want to be kept because of the quality and design.

INITIAL TIME LINE

Nets, logo, packaging design // Completed using Illustrator
- January 2020

Sketchbook // Completed using InDesign
- Ongoing process

Leaflet design // Completed using InDesign
- January 2020

Experiment with packaging design // 3D Laser Cutting Room
- February 2020

Materials Mood-board // Look in stores for materials for construction
- February 2020

Create Final Product // 3D Laser Cutting Room
- March 2020

**Due to the impact of Covid-19 the college closed, laser cutting and printing facilities were not operating therefore this time-line was not used in the end. The assignment deadlines were also extended so everything ended up being postponed to make up for the alterations to the project.*

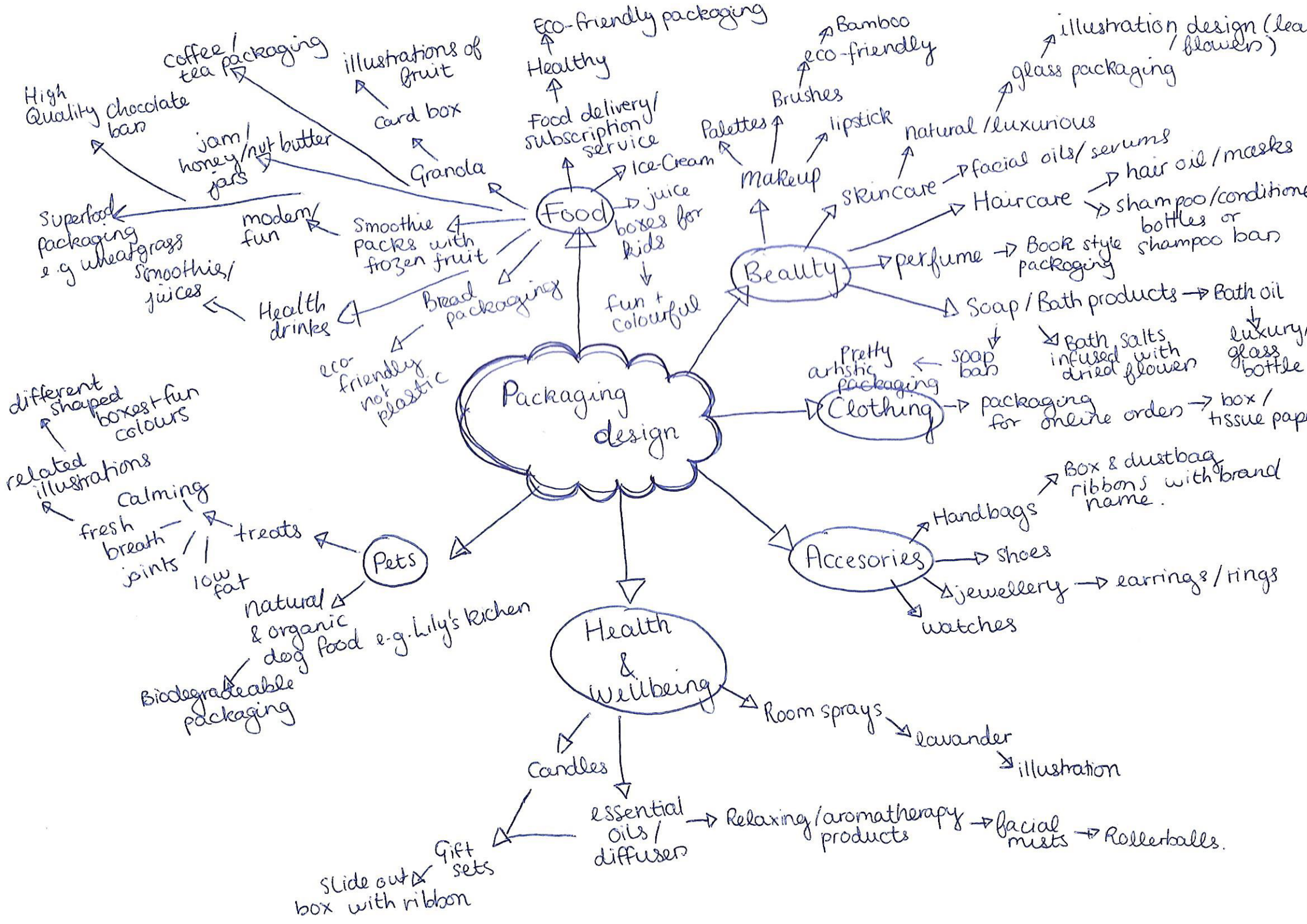
INITIAL IDEAS & CONCEPTS

MIND MAP

The first step when starting this project was to begin by generating lots of ideas. This was achieved by creating a mind map of all the packaging design ideas that came to mind.

Various categories were explored from food, fashion & beauty, accessories, health & well-being to pet products. There were plenty of ideas to choose from, which showed just how many different types of packaging exists and how the possibilities are endless.

The realisation from this exercise was that this project was going to be a very interesting and exciting one, where we can showcase our creativity in a new way while gaining a lot of knowledge on packaging design that will be helpful for the future.



Bread Packaging Ideas

For this project self-challenging is an important aspect therefore ideas had to be creative and different which is why the ideas chosen to explore further were ones that stood out, seemed interesting or that ideas had already been thought of for. Next, some rough sketches of packaging ideas were drawn out.

The first idea chosen to explore was bread packaging. Most bread packaging consists of the same sort of inexpensive plastic bag, which not only is bad for the environment but is not creative or inspiring either. Therefore, I felt this could be redesigned into something that was eco-friendly and sustainable.

A material better suited for this packaging could be cardboard, so ideas using this material were generated instead.

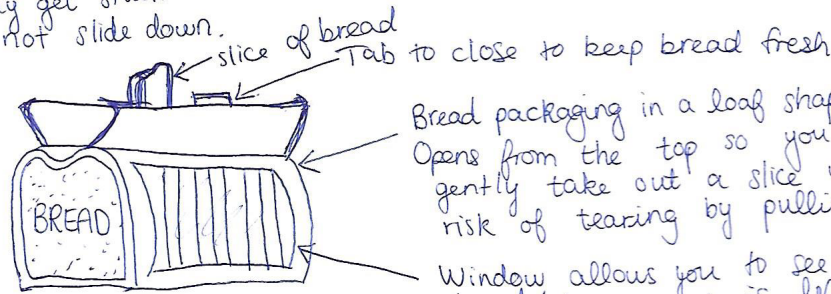
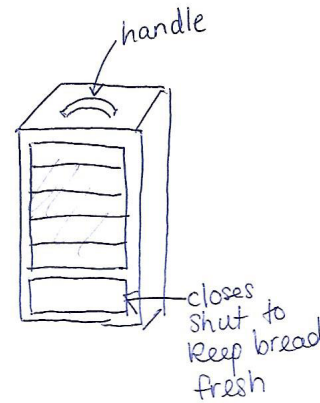
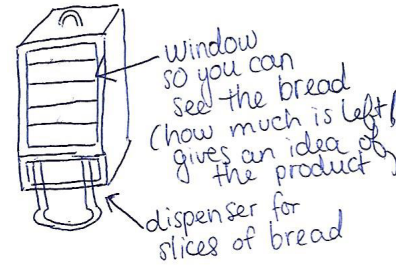
Food Packaging ideas

- Bread packaging - in cardboard / eco-friendly packaging

- Bread dispenser

Cons ~

bread may tear when pulled out of the dispenser or may get stuck and not slide down.



Cons ~

+ the window would be plastic unless there is another alternative. If the window is omitted then you cannot see the bread / check the texture of it.

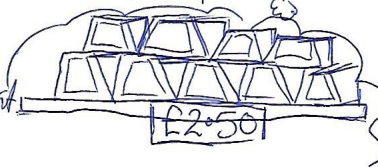


Cons ~

- packaging may be more costly but will be better for the environment
- may take up more room on the shelves.



- more compact
- simple design, won't get squashed easily.
- window in shape of a slice of bread adds interest.
- can be stacked well on shelves of supermarket.

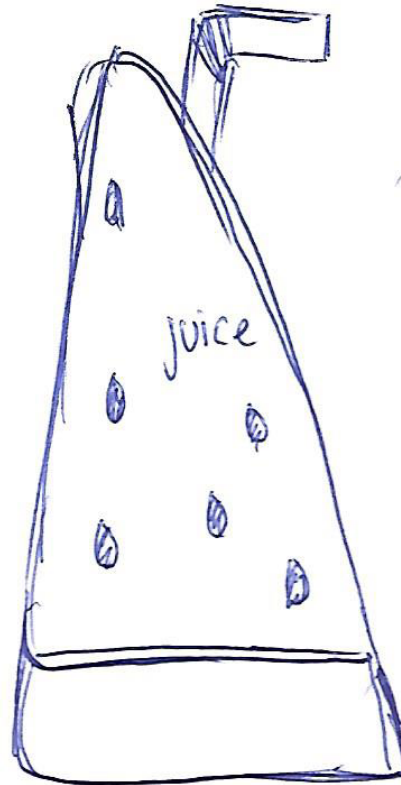
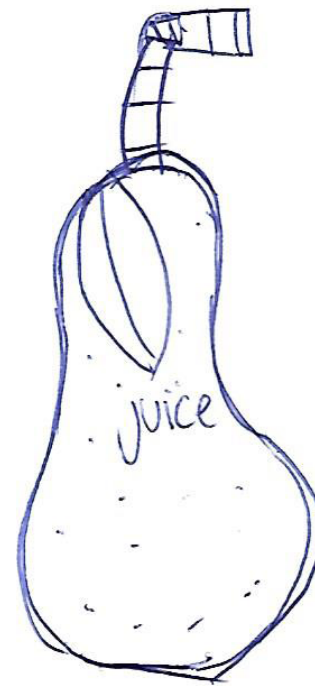
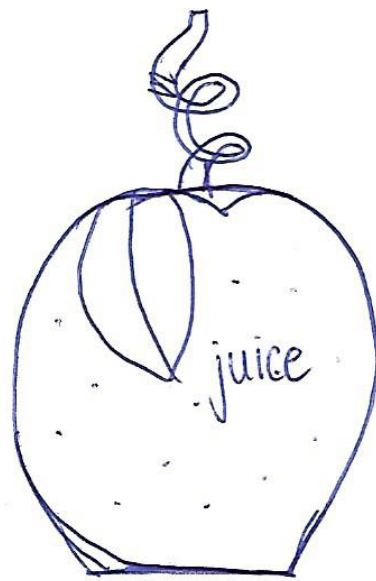
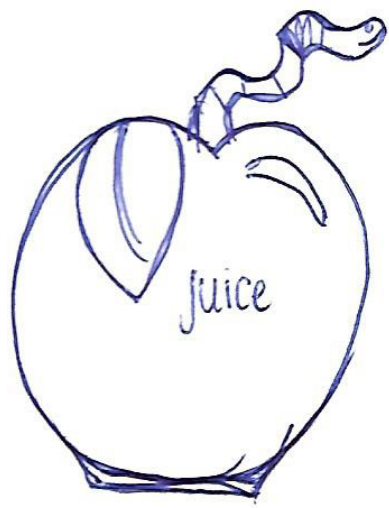


The 'bread box' was an interesting idea but the packaging would be more costly to make with the amount of detail that has gone into it making it more timely to construct (such as the handle and the window for the front). This in turn would make it more expensive to buy, making it less attractive to potential buyers. Also considering the fact that the material isn't that practical as it could tear.

Therefore, some other ideas needed to be explored that were also creative/experimental but suited to the target market.

Juice Packaging Ideas

The idea of juice cartons for children was explored following on with the food/drink sector. An idea was to design cartons that resembled fruit so it would be fun and encouraging for children to drink natural fruit juices that are healthy for them. One idea generated that was quite fun and unique was an apple juice in an apple shaped carton with a worm shaped straw such as those pictured in cartoons.



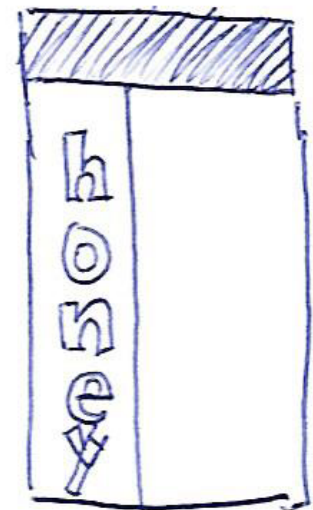
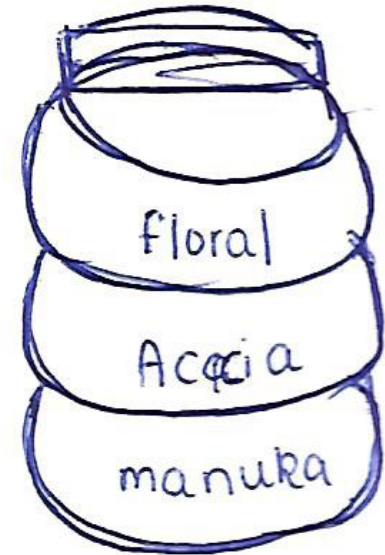
Although this idea was creative, it didn't seem professional enough and didn't have enough complexity to it for this packaging project. An important aspect of this project is to self-challenge and this didn't fulfill that brief.

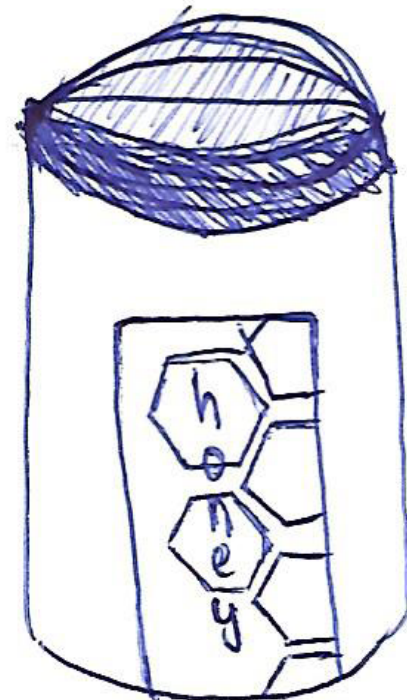
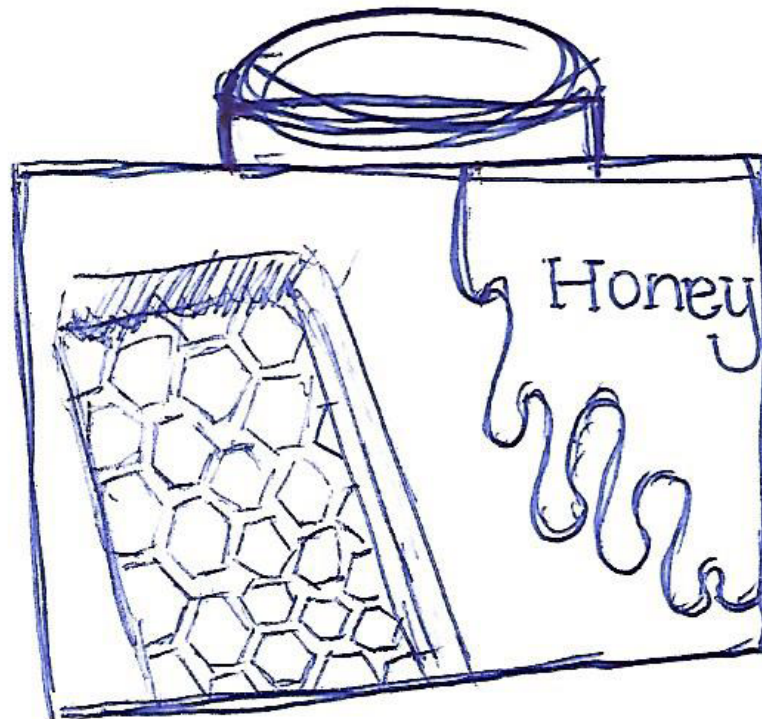
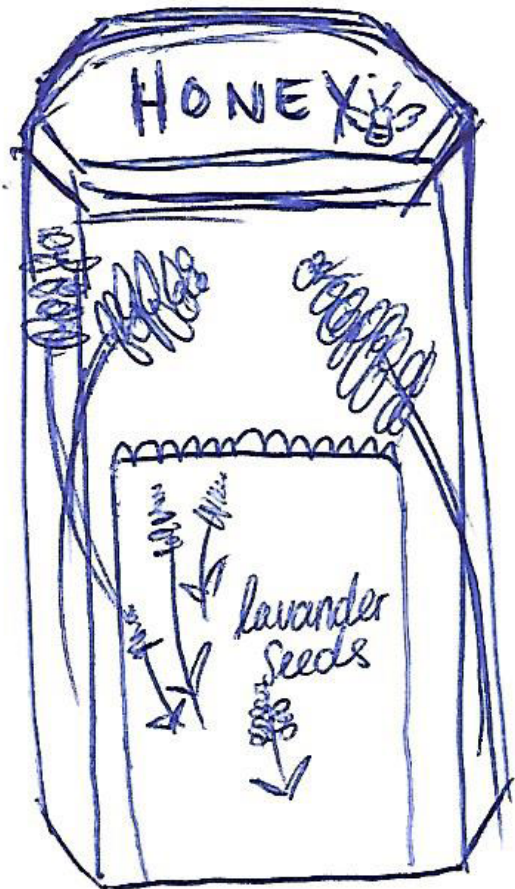
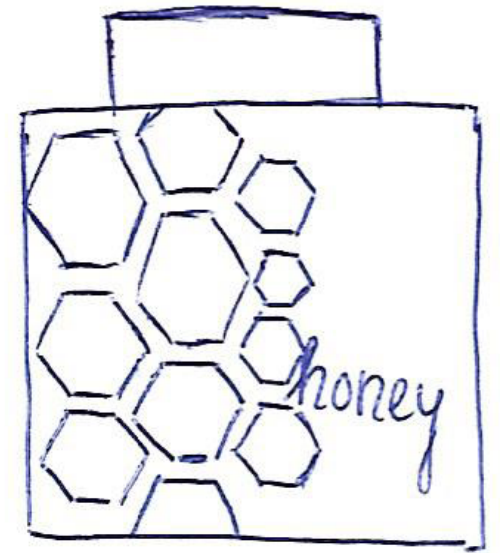
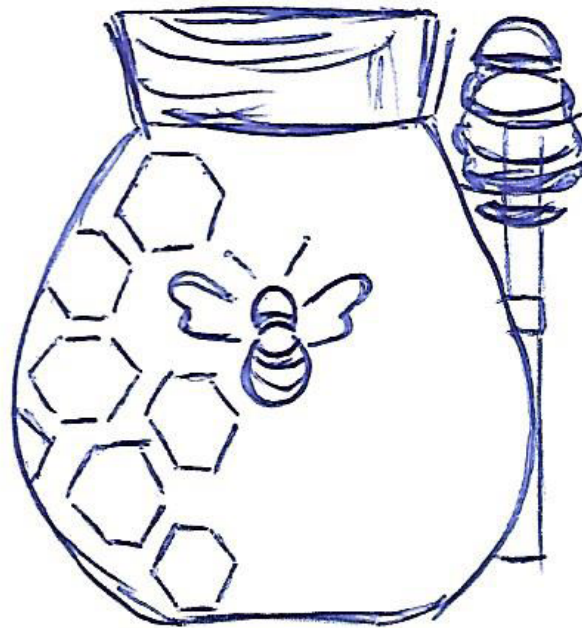
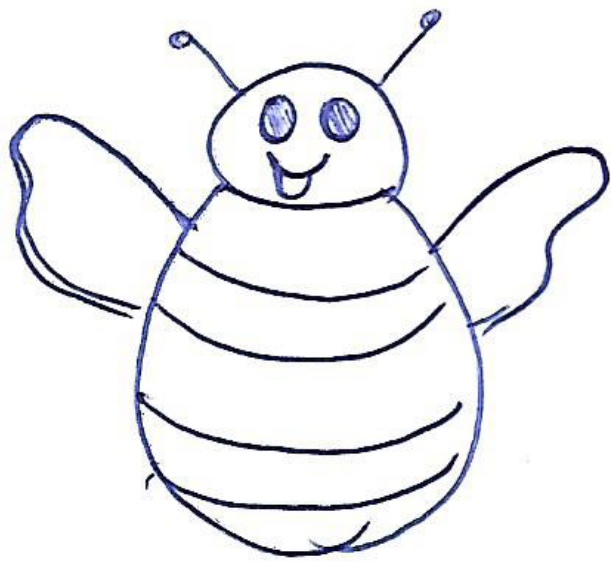
Honey Packaging Ideas

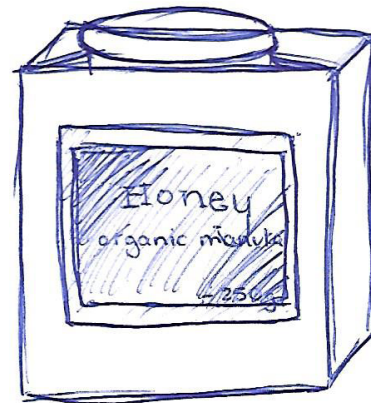
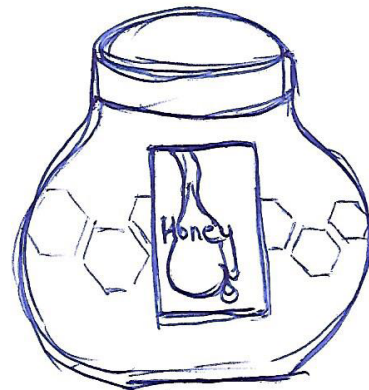
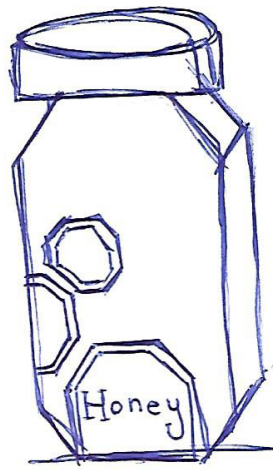
Many ideas were generated for the honey packaging. Plenty of designs were drawn up including those of luxury honey jars. Some inspiration for the designs was taken from a mood board created but not too many existing designs were looked at so creative and unique ideas could be generated. Because of this, being able to come up with a lot of these ideas was surprising. Especially being able to come up with designs that looked like they could be actual products for sale in stores.

Out of all the ideas so far this seemed the strongest as there is a lot to experiment with such as the bottle design, materials and the label which could feature different patterns relating to honey.

honey







Honey Mood Board





Primary Research

- Honey

For primary research Sainsbury's was visited. Photographs of honey jars were taken and the different designs of the labels, shapes of the jars and logos were all explored. Something that was noticeable was that all of the packaging was different shaped but one common feature was a hand drawn style illustration of a honey bee and colours such as yellow were very commonly used as it represents honey apart from the more expensive steens manuka honey which didn't feature any of these elements in its design which in turn made it stand out over the rest.





To see the designs in person was very helpful, as to see the details up close gives an idea of the materials used and the overall look of the product. The illustration on the Odysea Pine and Fir Tree Honey was particularly enjoyable and visually appealing as it was detailed and elegant. The reason for this design is because the honey “is produced by an artisan bee-keeper in the small village of Ilias, central Greece. The bees are moved during spring and summer to areas where conifers grow in abundance creating honey with subtle pine and fir flavours” (Odysea Pine & Fir Tree Honey, 2020).

This is personally a favourite design of mine and something that could be recreated myself. Therefore, this would be taken as inspiration when doing an illustration for this packaging project.

The Steens Manuka Honey also stood out as it was the only one with a protective outer packaging which made it appear more luxurious. It was also all in black and white with a pop of red which made it appear more expensive. The black and white photographs also add a traditional look and make reference to their traditional and natural honey harvesting methods. Steens also believe that honey is best “entirely honest in nature, by keeping it raw without the need for secondary processing” (Why Steens, 2020) which is the reason for the higher cost as this method is lengthy in process.

FURTHER IDEAS & CONCEPTS

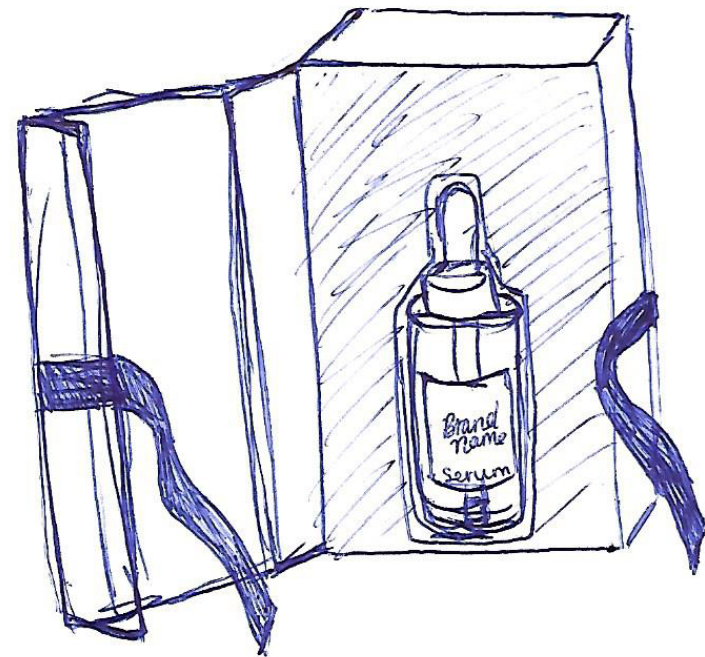
Skincare Serum Packaging

Finally, some skincare serum product designs were drawn out, since this is a personal interest of mine. This idea was chosen in the end as it was very specific, with a clear target market and the design could be more creative as the products themselves have labels and an outer box could be designed along with perhaps a booklet or leaflet inside, this seemed to fit the brief the best considering it is a packaging design project and this had the most packaging elements to it compared to the other products looked at previously.

This idea had the most potential and could also be made into skincare gift set for Christmas which would be interesting to design for as the design could feature a range of products all with different shaped bottles and labels.

For the initial ideas Pinterest was used for inspiration and to create a mood-board.

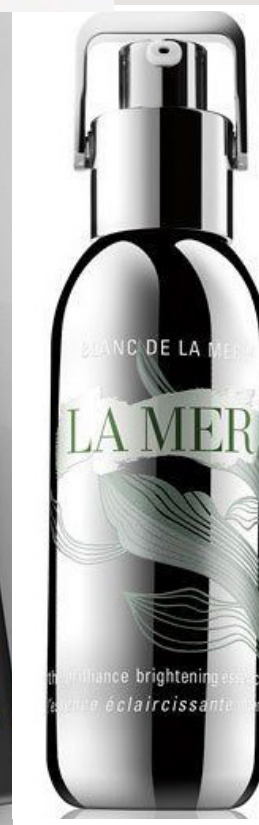
Next, various styles of boxes were sketched out and notes of some ideas that came to mind relating to these products were written down. Also at this point a skin care gift set hadn't been considered but just the individual serum which is why only packaging for a single item product were looked at. A brand name also hadn't been thought of yet so a space was left on each label for where the brand name would be placed. This process was very enjoyable as a luxurious design could be made and illustration could be included to create an effective design.



- Luxury skincare product
- High quality / unique packaging
- Sophisticated yet pretty design
- Target market ~ young women
- Colour scheme ~ pink, white, gold
- Organic / natural product
- Packaging eco-friendly ~ glass and card
- Illustrations of flowers / leaves etc.

Serum Mood Board





FURTHER RESEARCH

- Gift Sets & more beauty/skincare

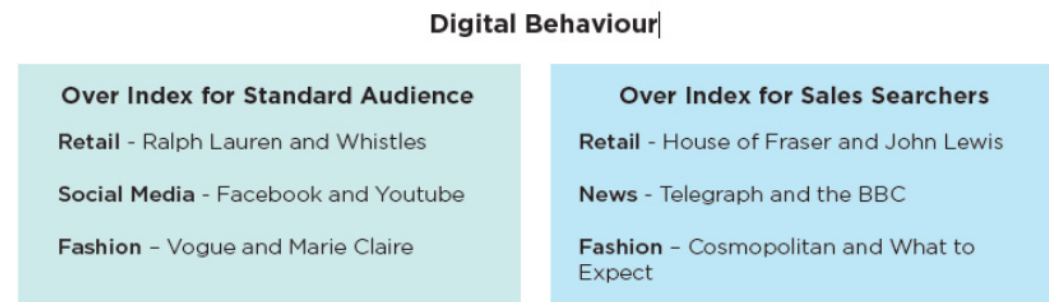
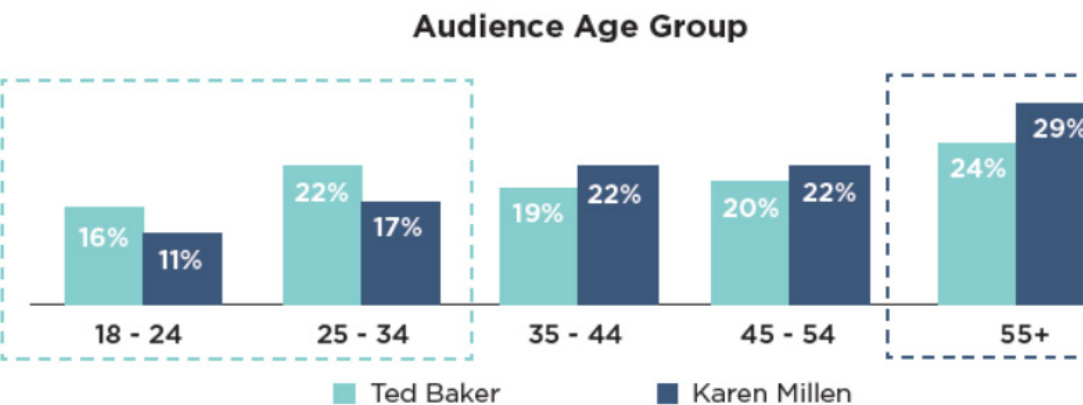
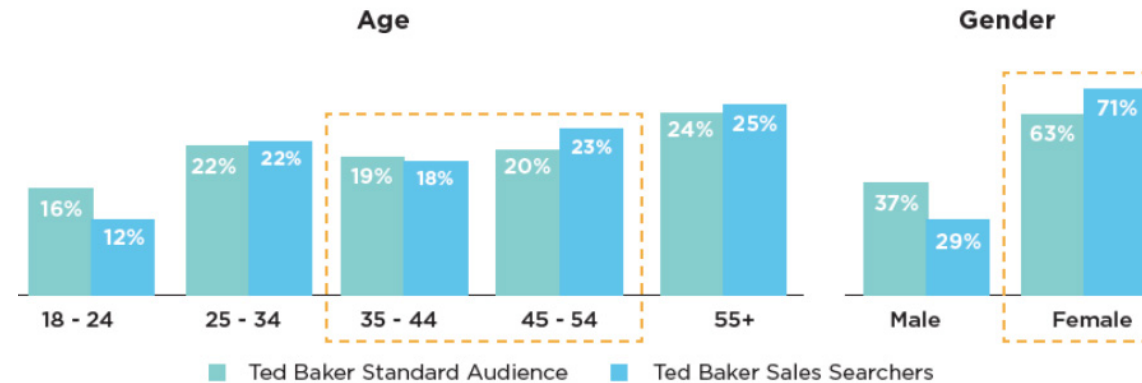
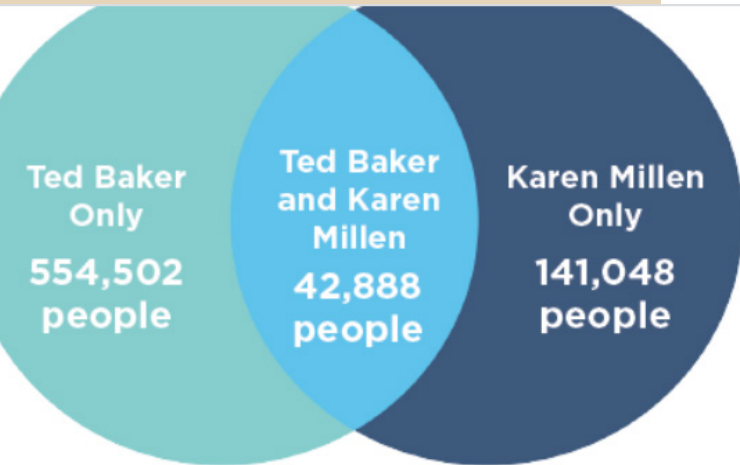
TED BAKER

Ted Baker is a luxury brand that has “a very clear, unswerving, focus on quality, attention to detail and a quirky sense of humour, that has gained the quickly growing brand the title of No Ordinary Designer Label” (Ted Baker, 2020). All that is created under the Ted Baker name has “personality woven into its very heart, which has resulted in the creation of the fastest-growing leading lifestyle brands in the UK” (Ted Baker, 2020). These gift sets are made more affordable for a wider audience for Christmas and their target market being Females aged 25+. The style of the box was interesting as it opened up like a book, similarly to the last design sketch. This style of box is also beneficial as you are able to fit multiple products in it. Something to be changed however in my design would be the plastic insert and plastic product packaging to make it more higher end. This is something the brand has done here to cut down the overall cost of the product.

The digital water colour effect floral design on the box does add interest and femininity and would appeal to the target market of females to entice them to purchase the product, it also is representative of beauty which corresponds with the beauty products and the brand itself which is very feminine and pretty. The colours used are soft feminine colours with the touch of the popular rose gold on the side of the box. The method used for this box is printing and perhaps laminating to add a shine for the flowers and other details on the product nets using different coloured cards and embossing the logo in a rose gold colour.



Target Market

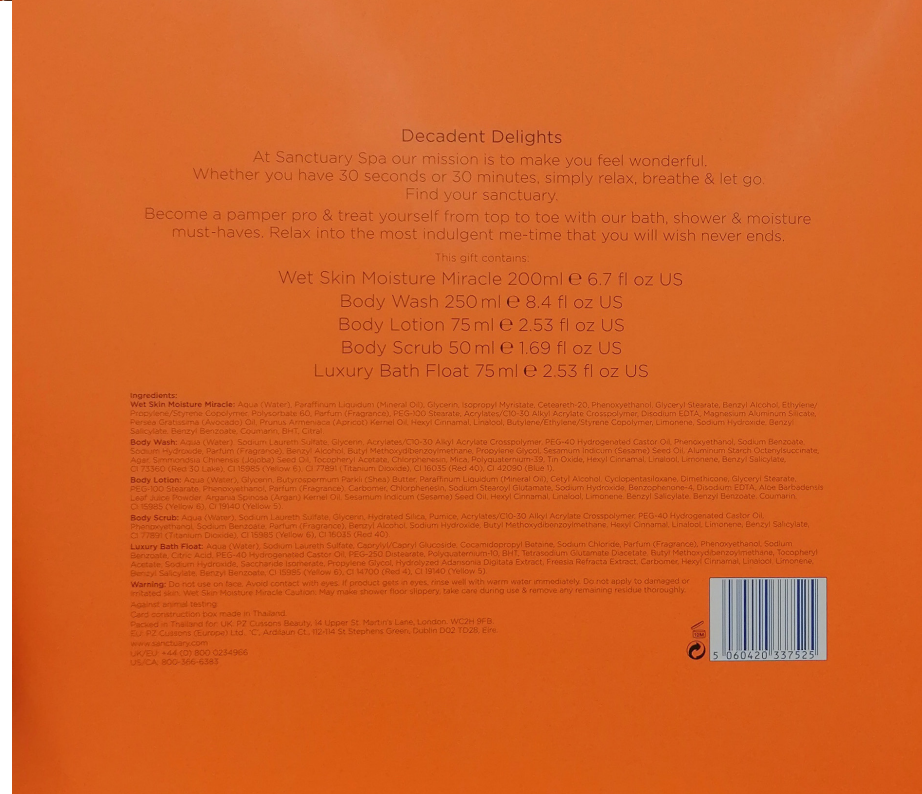


(Differentiating Digital Audiences, 2020)

Sanctuary Spa

After Sanctuary Spa closed they began to create “luxurious formulations inspired by the spa to develop the indulgent Sanctuary Spa body care range released in 1988” (Our Story - Sanctuary Spa, 2020). Sanctuary have become very popular creating a wider audience with their Christmas gift sets and more affordable luxury bathing products. Similarly to Ted Baker, they have reduced the quality of the packaging of their gift sets to lower the cost by using thinner card for the box and plastic for the window and product packaging. However they did use a card insert for the product packaging which is a more eco friendly way of placing the packaging in a box.

They have made good use of laser cutting by creating a unique design on the front of the box which captures the audience’s attention and is something that might be considered for my own design considering we have these facilities in our college. They also included a metallic rose gold colour, as this has become a trend in the past few years and gives a reference to luxury also with the embossed pattern effect. This also contrasts well with the dark blue logo which they continue on the side of the packaging with a printed pattern like mosaic which again stands out and is very artistic following the overall theme with their target market again being females of all ages but they are particularly focused on the younger audience aged 18-25.



TARGET MARKET



Sanctuary Spa is due to launch a new sub-brand aimed at 18-25-year-olds called Being.

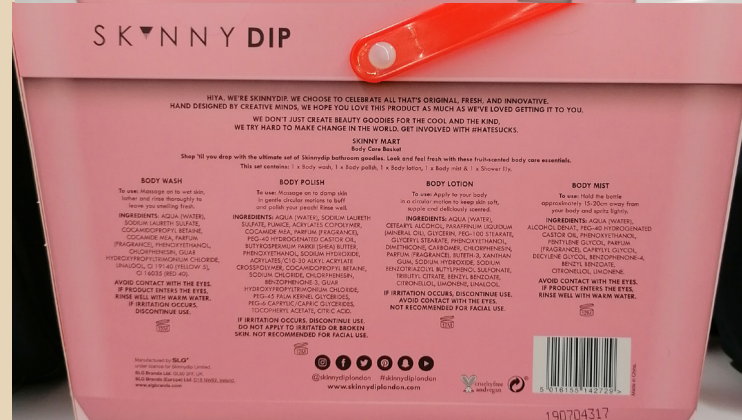
The body care and bathroom product brand is described as a 'bold, sassy, young brand targeting every she, he and ze in Generation Z'.

Jacqueline Burchell, Global Marketing and Product Development Director for PZ Cussons Beauty, said: "Our products are as fresh AF (as these youths might say) and we're setting a new beauty standard which we believe is reflective of this generation and our brand."

(Sanctuary Spa announces launch of new brand called Being, 2017)

Skinnydip London

- Unique/fun
packaging idea
making use of
laser cutting



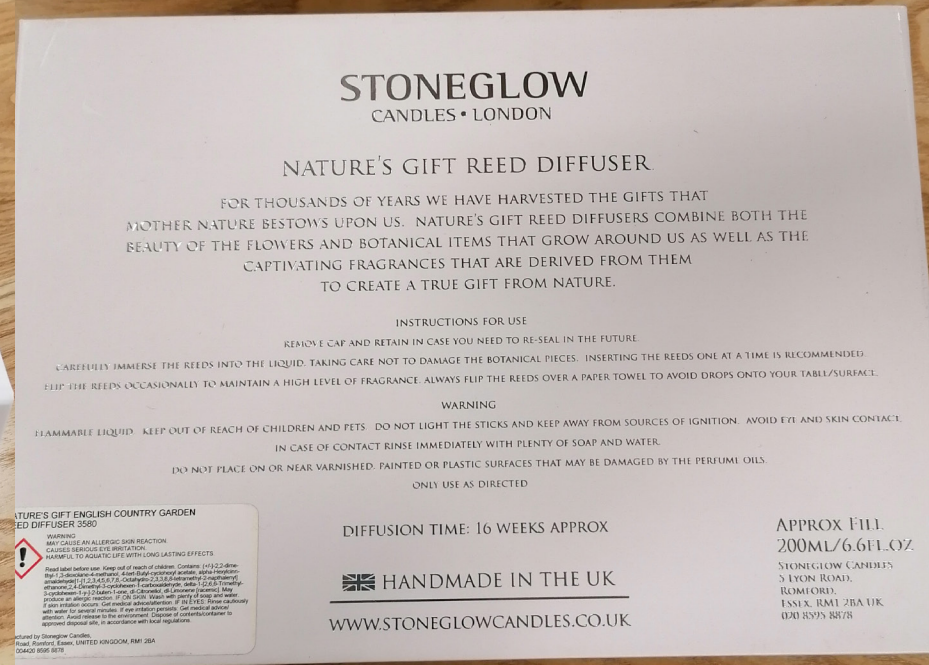
Morris & Co.

-A traditional British company using the book style packaging box



Stoneglow Candles London

- Clean & elegant design with a magnetic closure box. Makes use of a white and silver colour scheme (similar to the more well known & luxurious brand The White Company)



MARKS & SPENCER

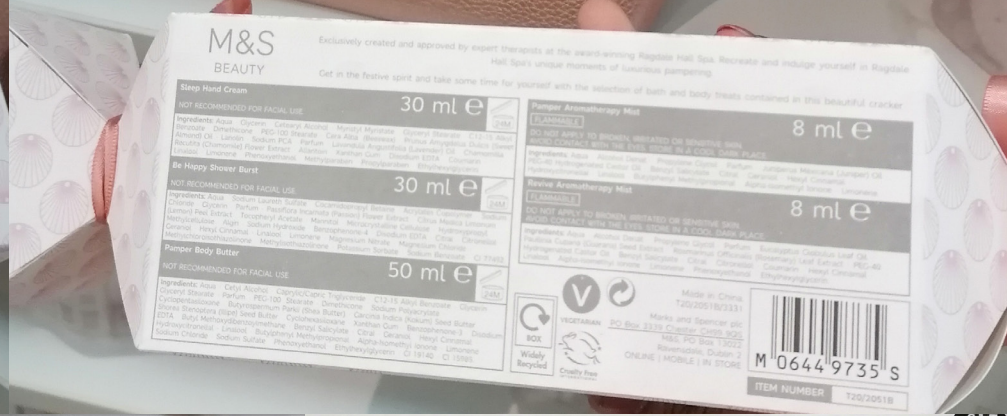
Marks and Spencer created beautiful Christmas gift sets that were a similar price as the gift sets from Boots but were much better quality, with a better quality card used in the packaging and an elegant and simple design perhaps to appeal to a more mature consumer (*with their target market unclear since they are trying to target a younger audience but research suggests it is in the 50+ age bracket*) using colours such as white, grey and gold which are used in a lot of luxury brand packaging. They have printed the illustrations on the packaging also including embossed logos and some text in gold not rose gold like the gift sets in Boots.

They created some luxurious elements with pull out boxes, individually wrapped soaps and wax pomades with a beautiful honey bee and beehive patterns. Unfortunately, they still featured a lot of plastic with the windows and plastic product packaging to be able to reduce costs but having a matte effect on the plastic makes it appear more expensive.

Overall, these products were very inspiring and inspired the idea of creating a honey based skincare line, allowing the combination of existing ideas.

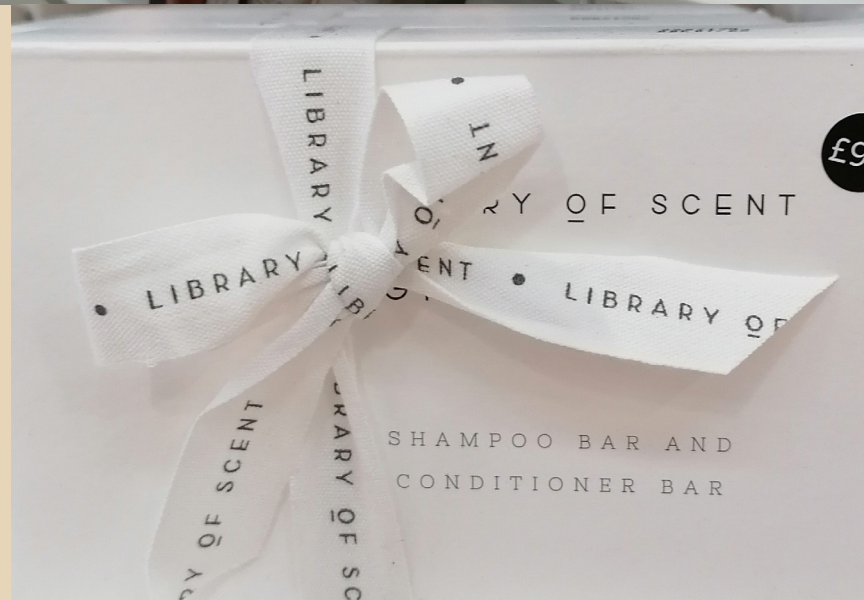






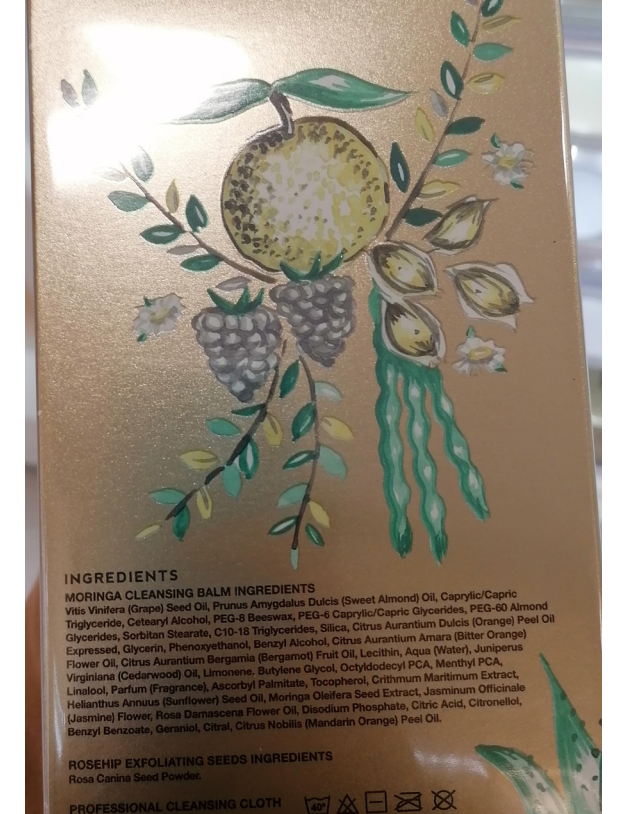
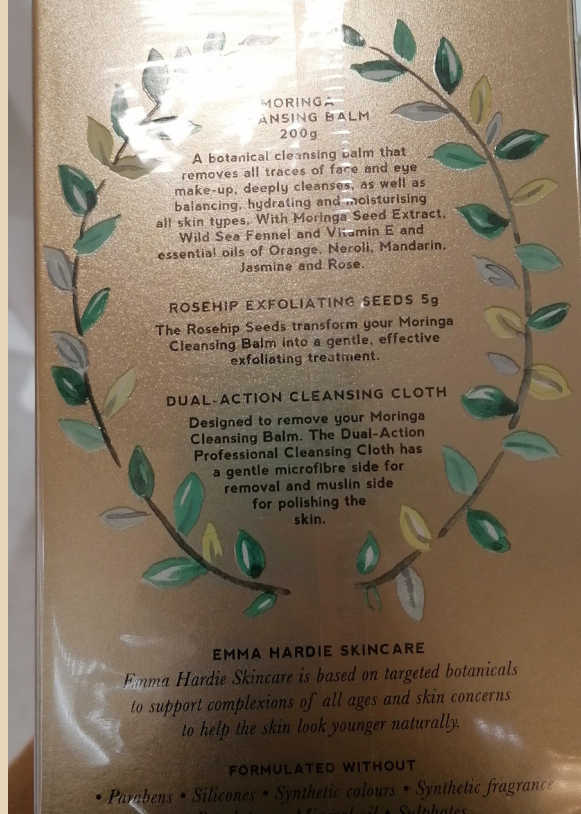
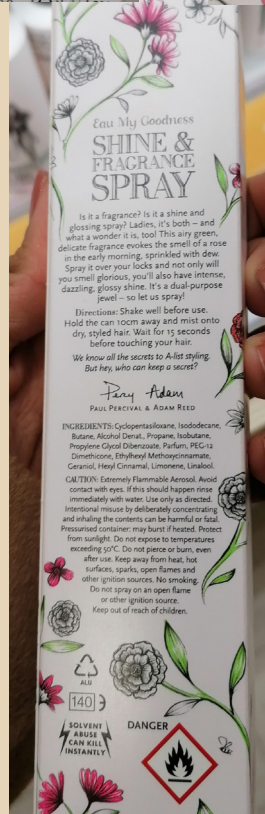
More Photos taken at M&S

-Variety of brands



BATH SALTS COLLECTION

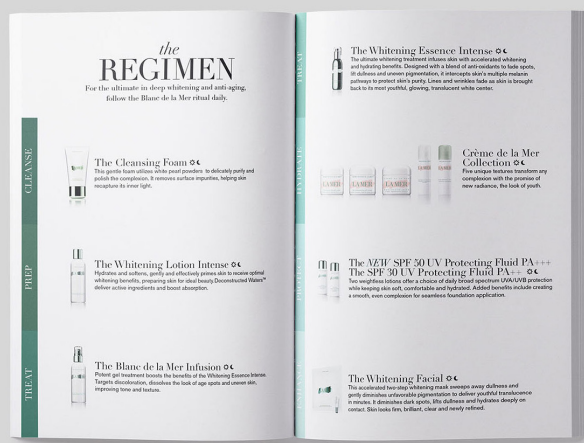




LA MER

La Mer is a luxury skincare brand with their main selling point being their 'miracle broth', which was originally created by a scientist with kelp hand-harvested from the sea. It was originally used for burns but became incredibly popular that this ended up being the base of their skincare line. Their packaging reflects elements of the sea kelp with the colours they choose to use such as green. Also being a luxury brand they make use of very good quality materials for their packaging such as metal and glass, however not all their products come in this type of packaging as they still use a lot of plastic.

Their packaging designs are simple and elegant, featuring the logo embossed on the front (*usually in the pink and green colours, but this can be interchanged depending on the colour of the bottle*) and some text in a small font of the product name. Occasionally they use subtle illustrations to emphasise the product. They also make use of beautifully designed brochures and leaflets with descriptions/benefits of the products, features of the brand and emphasis is always put on their exclusive features such as the 'miracle broth'. La Mer's "average customer is aged 34" in the US (PressReader.com, 2020) and research shows the growth of a younger audience with "the growth of skincare in Asia, Asian consumers are very heavy users of skincare; they are very interested in high-quality products and, most importantly, the Asian consumer who uses skincare is much younger" (BIONDI, 2019), this research will help when designing for this project since La Mer are one of the leading companies in the luxury skincare market.



La Mer Mood Board



DIOR

Dior is a french luxury fashion house that also specialises in skincare, fragrances and cosmetics. “When Christian Dior created his fashion house in 1946, he imagined a new total femininity that would lack nothing. Today, from dresses to accessories, from fragrances to lipstick, up to the most expert skincare, the Dior House enhances the beauty of women, bringing it radiance and modernity” (Dior, 2020).

By creating these lines their products have become more accesible to a wider audience compared to their haute couture ranges. They offer products for men and women of all ages with one source stating their target market as being aged 15-40 years of age (Bhasin, 2018).

The packaging boxes have been a big inspiration for this project as they are elegant using colours such as white which gives a clean, sophisticated look and gold to emphasise luxury. The packaging is also incredible quality, these boxes have been at home for a few years and still look brand new. This allows the consumer to reuse or repurpose the packaging creating less waste compared to single use/disposable plastic.

Company Overviews

BRAND ARCHITECTURE

FIGURE 1. PYRAMID OF DIOR



Source: Develop for this study



CONCEPT DEVELOPMENT

- Miel Paris

Such a tiny creature such as the honey bee can create nectar that can not only be eaten but is used in medicine and skincare allowing the combination of both existing ideas and concepts to create something more unique and specific to a target market which has since changed compared to the start of this project to that of women aged 18 - 59 who enjoy buying luxury goods and have an appreciation for eco-friendly products using natural ingredients such as honey. A statistic to back up this target age group was published on Statistica.com stating that “Almost 70 percent of U.S. consumers aged 18 to 29 stated that they preferred natural and organic skin care products, in comparison this figure stood at 60 percent for consumers falling within the 30 to 59 age group” (Kunst, 2019).

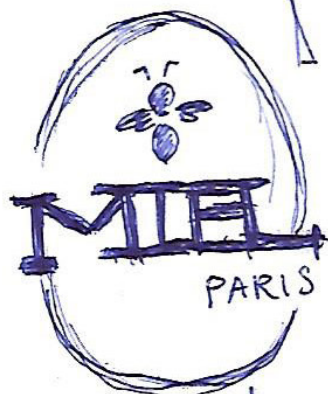
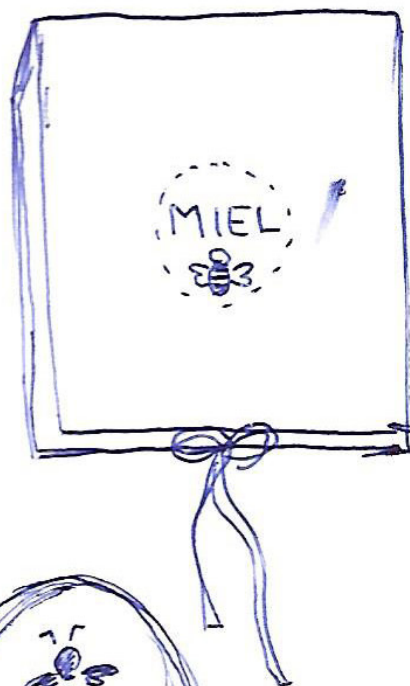
The colours chosen will be elegant to match the luxury aspect using colours such as white and gold to represent the honey.

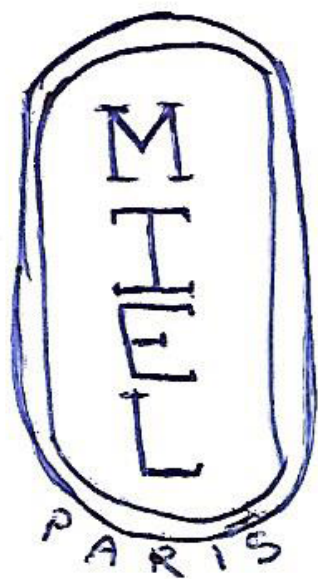
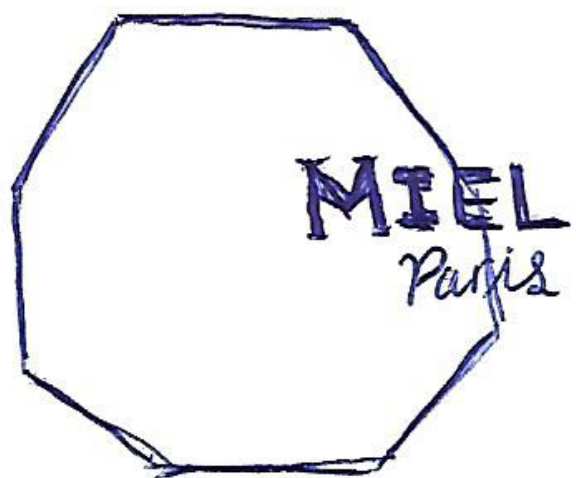
The name that was settled on was Miel which means honey in french, the reason for choosing this name is because a lot of luxury beauty brands are french so it seemed to communicate the high quality aspect of the brand and products since good quality honey such as manuka honey is also quite expensive.

INITIAL LOGO SKETCHES

For the logos a variety were sketched out. It needed to be simple to signify elegance but have elements to it that represent honey as that is the main feature of the brand and products. Elements from the honey packaging design such as the bee illustration or beehive shapes were combined with new ideas to come up with these logos. The logos on the product packaging in the *serum mood board* were also looked at for inspiration.

In the end the logo with the large honey bee illustration was chosen to go forward with after asking the tutor and some of the students opinions since this one stood out well over the rest and a comment was made on how it looked like it could be an existing brand.



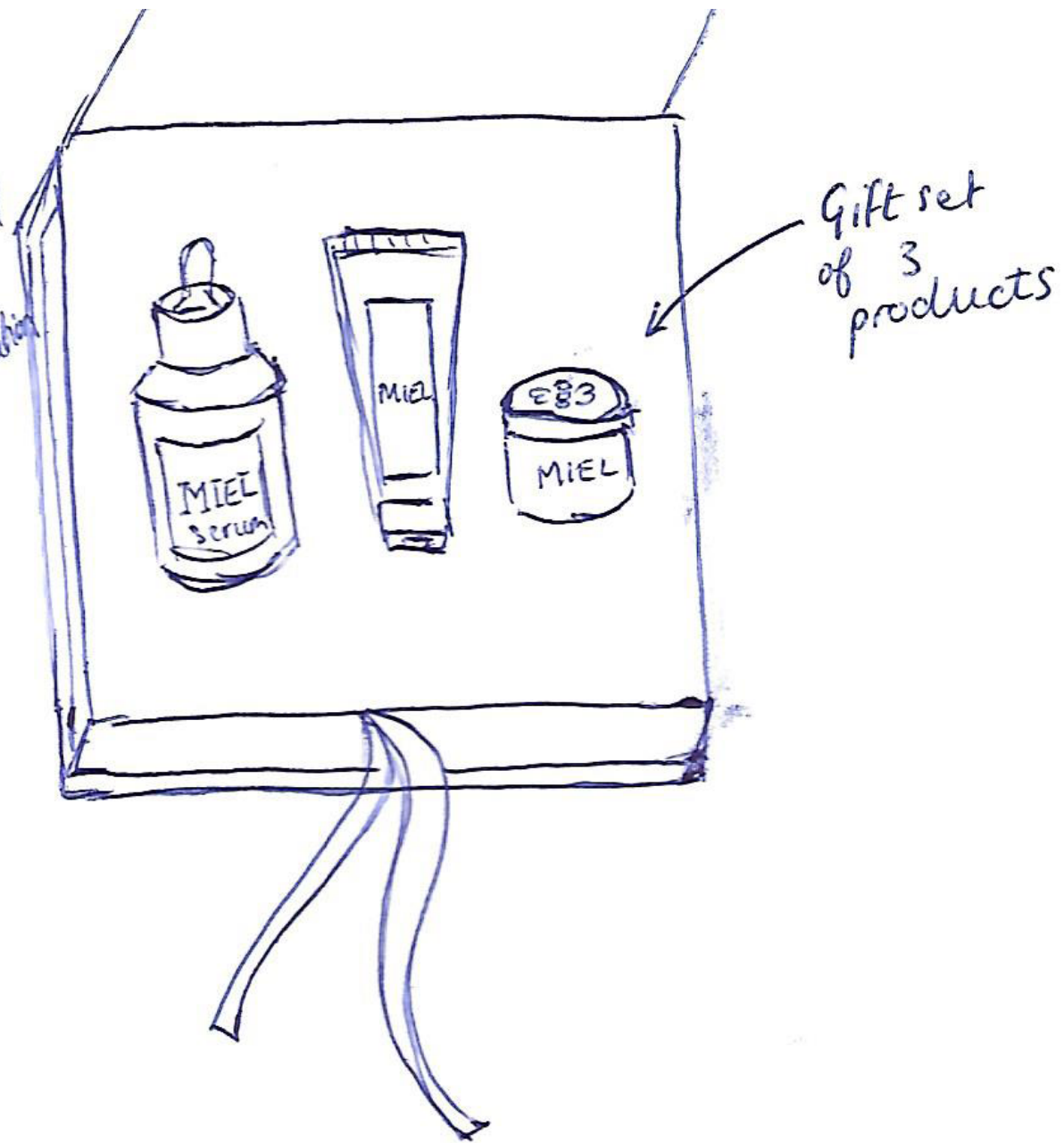
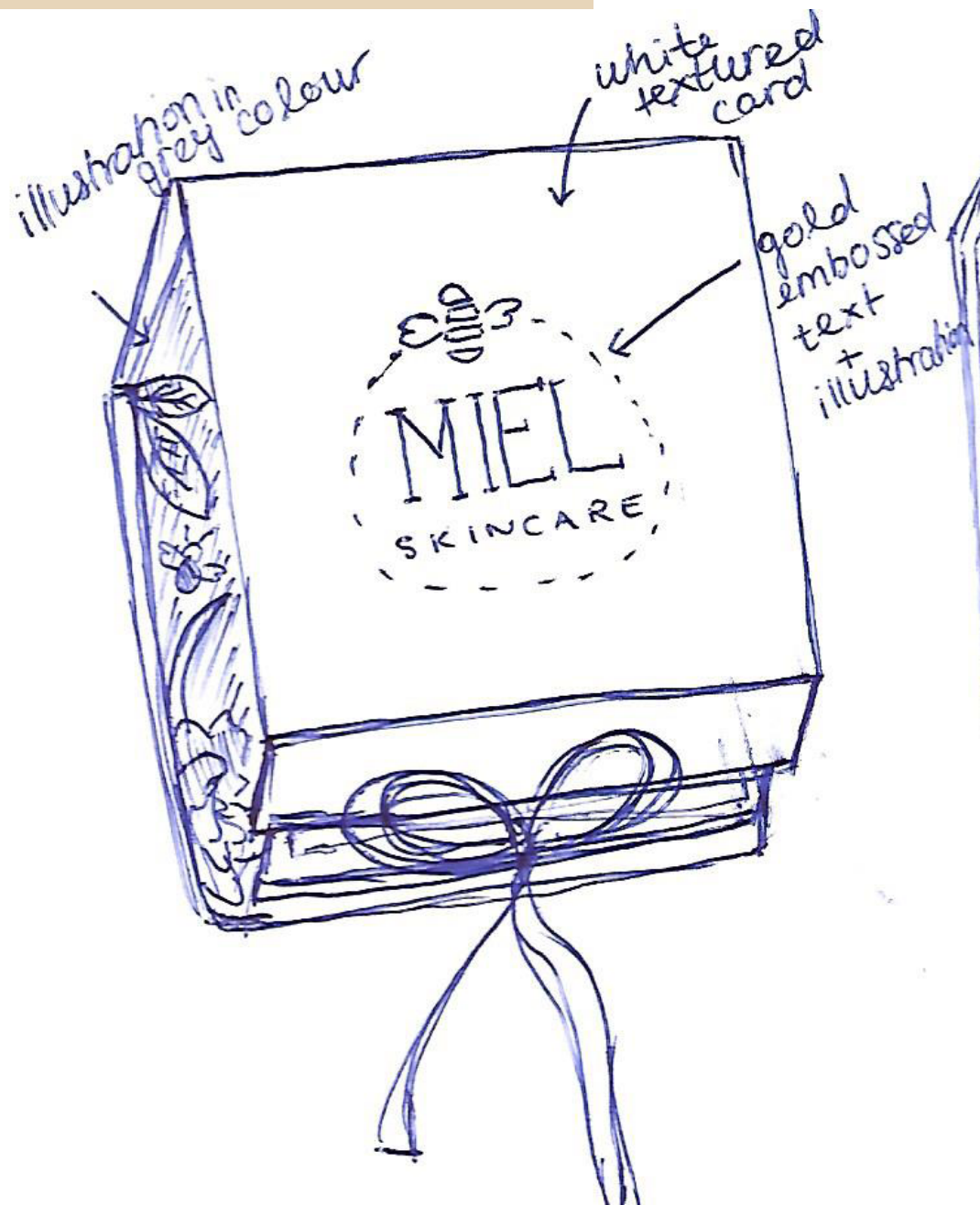


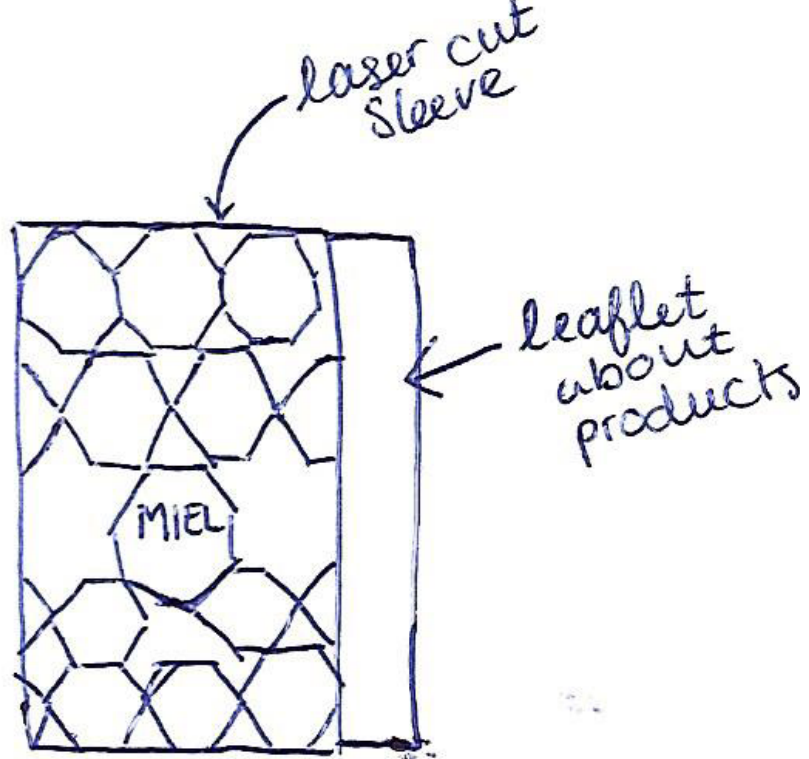
BOX DESIGN IDEAS

To create a sleek and elegant design the Dior gift packaging and L'Occitane gift boxes (*Packaging Mood Board*) were very inspirational as they make use of very good quality and eco-friendly materials, with thick card and a simple colour scheme of just a couple of colours. The Dior packaging also uses a colour scheme of white and gold so this aligned perfectly with what needed to be achieved for the Miel packaging.

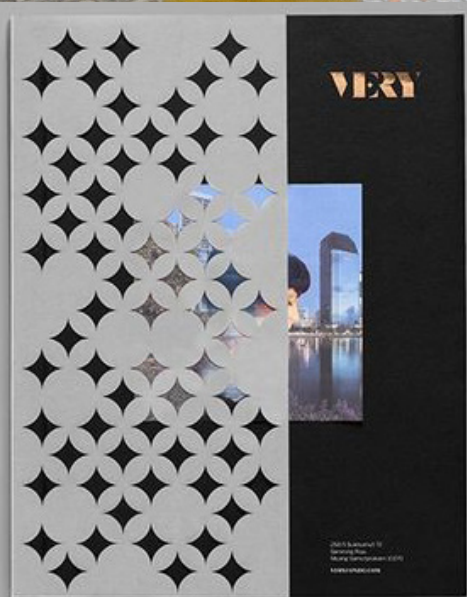
This type of box is a rigid magnetic closure box that is covered with a textured paper or card to add an interesting effect. The logo would need to be in a gold embossed effect to contrast with the white. For this first design what was considered was having illustrations going along the side of the box similar to the Marks and Spencer gift packaging. To add another level of interest and to add to the unboxing experience a leaflet would be included inside the box with information about the products inside, this would also be packaged in its own lasercut sleeve with a beehive pattern to symbolise the honey. A ribbon closure would be added for elegance.

For each of the product packaging they would need their own labels with the brand logo and name of each product, they will also have to be in glass packaging to be eco-friendly and luxurious.

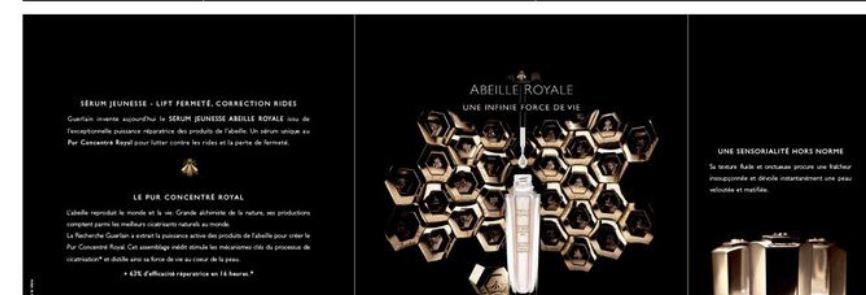
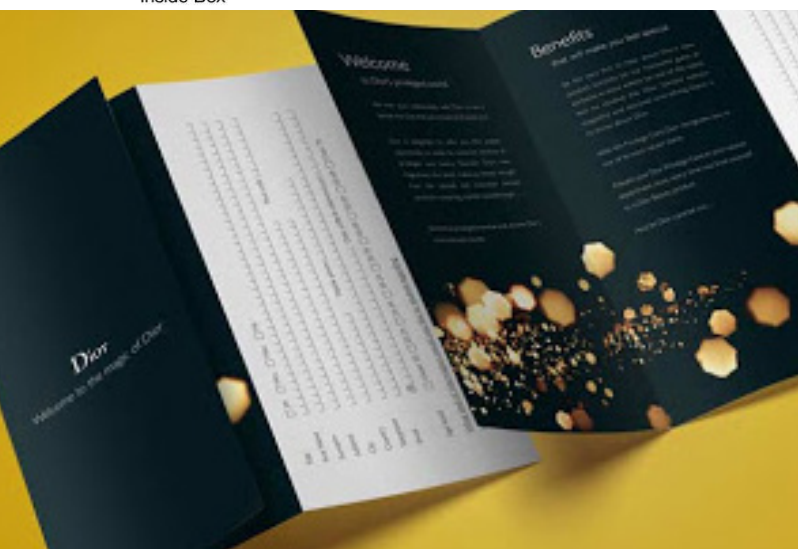
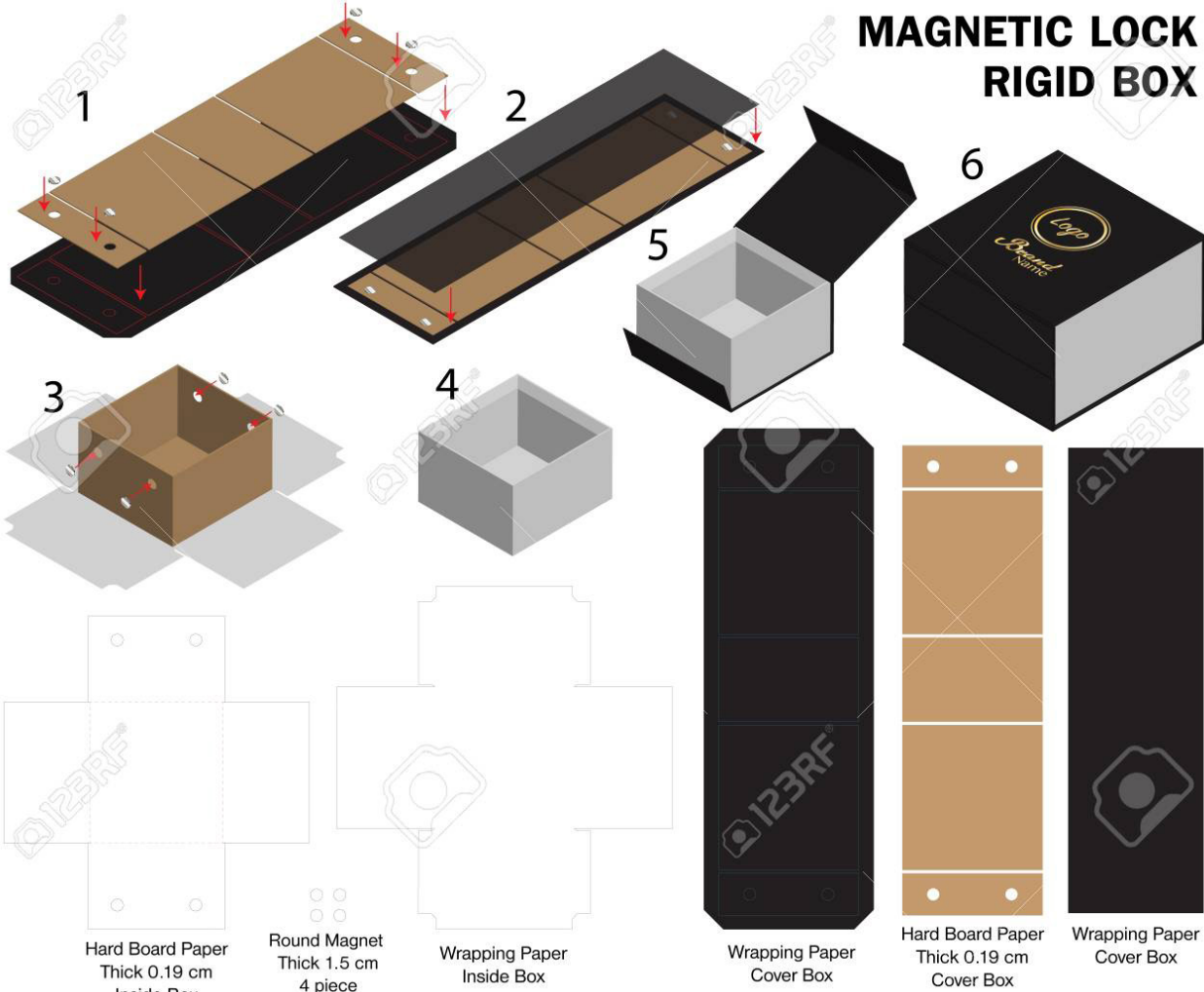




Packaging & Leaflet Moodboard

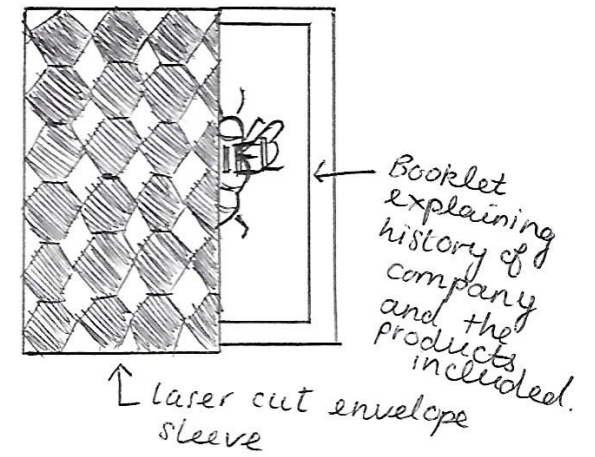
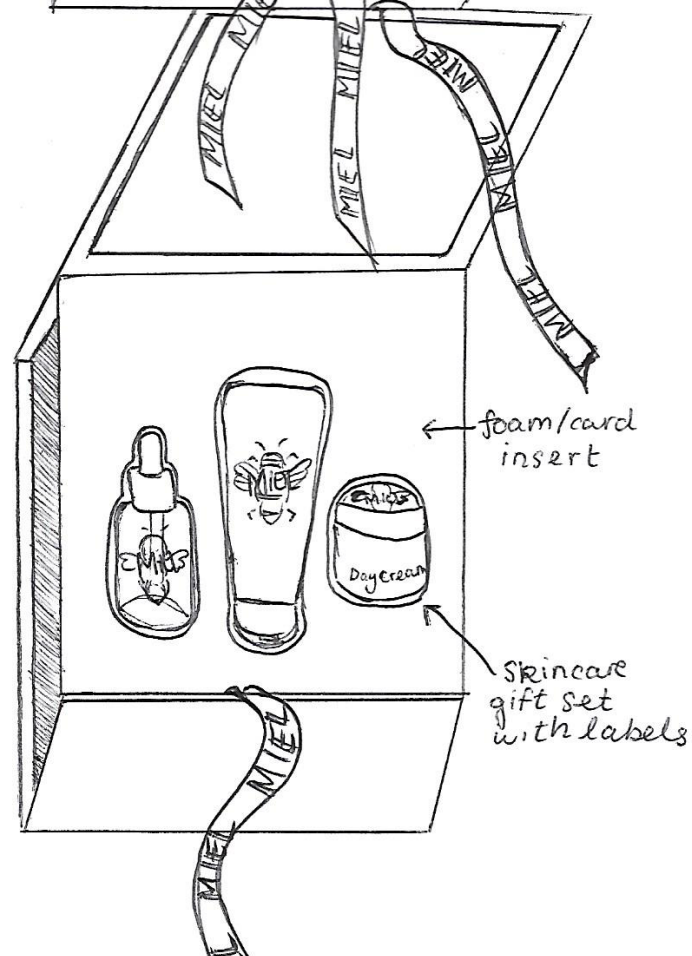
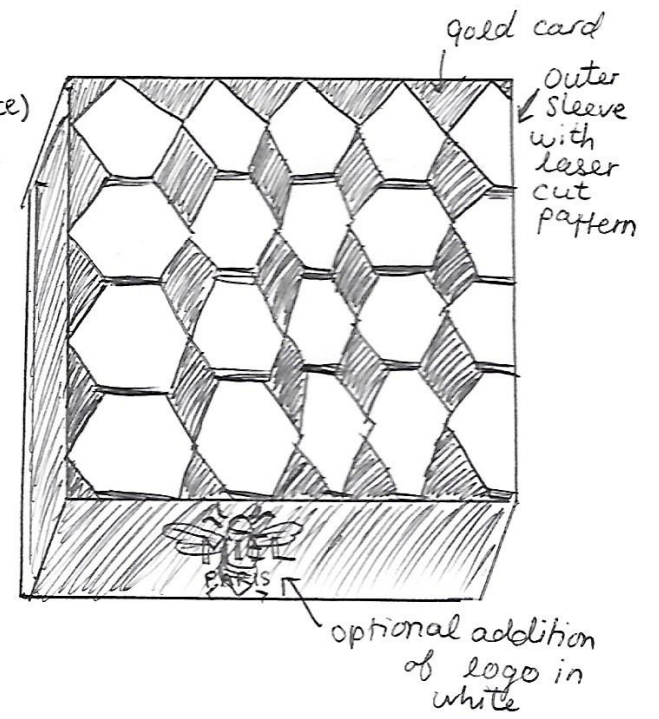
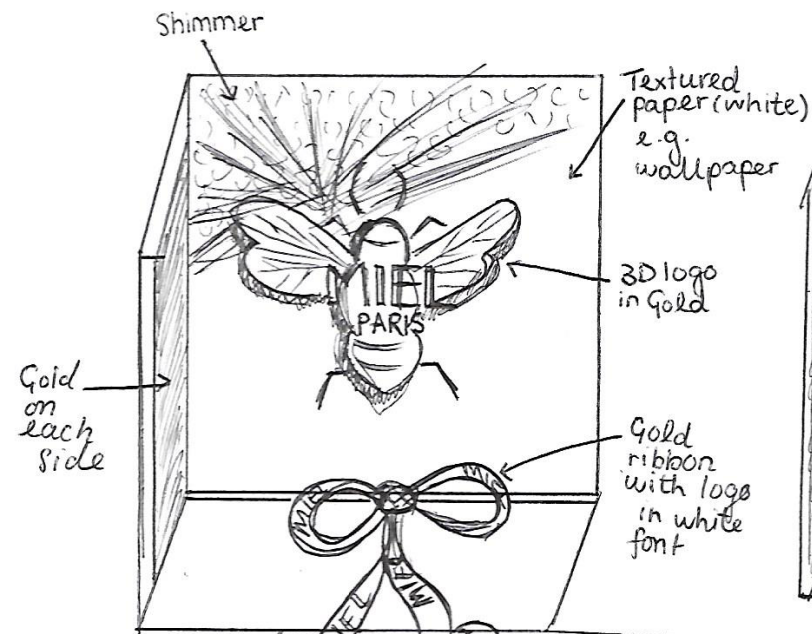


MAGNETIC LOCK RIGID BOX



The following design improved on the first with more detail added. For the logo on the box, a 3D logo in gold was considered which would be made using the laser cutting facilities this would add more dimension and an extra detail that is present in luxury packaging as it needs to stand out among the rest and it adds to the experience of purchasing a luxury product. Another detail would be the logo printed on the ribbon similar to the ribbons used in packaging such as Chanel and Dior. Instead of having illustrations on the side a plain colour would be used as it would be too busy otherwise with all the detail on the top of the box. Another detail added is the shimmer effect on the top of the box which would symbolise Christmas and add another exclusive feature, then an outer sleeve would be laser cut with the addition of the logo on the side this will protect the box and add another step to the unboxing of the products. For the inside of the box a foam or card inser would be used to place the products inside.

This is the design that was decided to move forward with as it seemed perfect for Christmas and captures the essence of the brand.



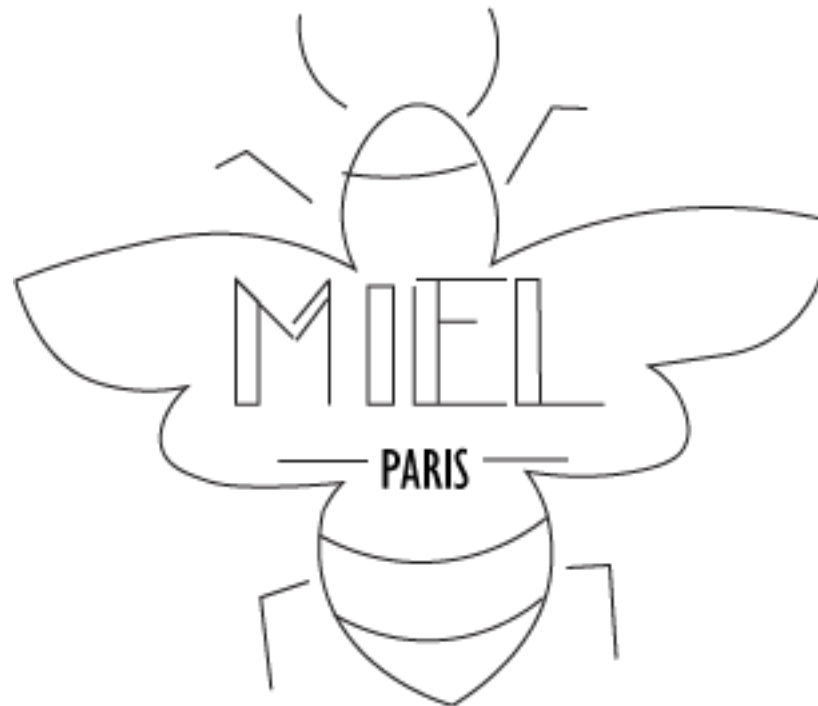


DIGITAL DESIGN PROCESS

LOGO DESIGN

At first the logo designing process was quite challenging as there was a lot of uncertainty when it came to which techniques to use to create the illustration of the bee and how to make it perfect.

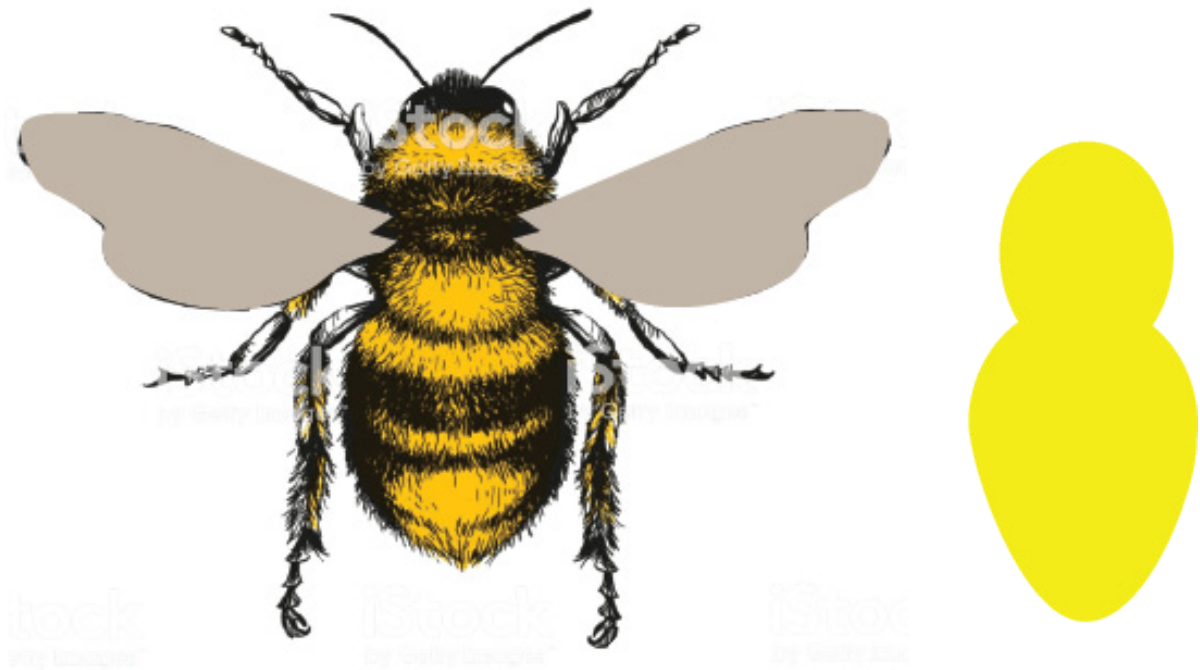
Firstly, the sketched logo design was traced over using the pen tool on Adobe Illustrator, this included the text but the shape of the bee didn't look accurate or correctly aligned. Overall, it didn't create the same effect as the original sketch in that it didn't look professional or detailed with varying line thicknesses and it had too much negative space so another technique had to be tried.



Next, the original logo sketch was image traced as this is a way of turning a drawing into a digital logo. However, this picked up too many lines. A method of adjusting each line by moving the points was learnt by experimenting with the antennae and legs of the bee. Another method of creating a point or being able to round off the end of a line was also learnt. However, overall correcting the logo in this way and also figuring out how this technique works took a long time and the concern was that it would end up with similar results to the last logo, so this method was abandoned.



The next method that was taught to me was to create shapes for each section of the bee which could then be turned into different colours. However, this meant that it couldn't have that detailed and illustrative look with the fine lines on the wings which was the aim for the logo. Although this was an interesting and more abstract technique that is helpful to know for future projects.



Next, the first logo was placed over the illustration to try to amend it to look more like this one but the tutor came up with an idea to image trace the illustration itself as the whole process was taking up a lot of time and there was much more work to be done. However, as there was writing on the bee it traced that too so that didn't work either.



Finally, an image was used to trace for the design instead. It was zoomed in on really close and each part was created using the pen tool. For the antennae, legs and wings these were duplicated and reflected to make the design symmetrical. Some parts were also filled in and some lines such as the outline of the wings was made thicker than the lines inside the wing to create a more realistic and natural look to it. The result was better than originally planned and looked precise and accurate.



Typeface

The next step for the design was to choose a font. Lots of existing fonts were looked at already on adobe illustrator but nothing looked like the one in the original sketch so the internet was used to find a suitable alternative font. It had to be something that was traditional and elegant yet still classed as modern to correspond with the rest of the design.

The font Winter Sans was chosen as it was the most similar font and seemed appropriate considering these elements as it has thin and more blocky lines similar to the font didot but being more modern since it is a sans serif font with less curvature on the letters.

For the word 'Paris', the font Didot Pro LT Roman was chosen as a complimentary serif font which is also a font that is used in a lot of luxury branding over the years and was very popular until the late 19th century. It was used in Harper's Bazaar during the 50s with Alexey Brodovitch's art direction and design. Giorgio Armani also uses the font for its logo. Together this pairing of fonts were well suited for the target market for someone who appreciates the finer details and the nature of the product itself being more luxurious.

beauty Modern

The strong contrast of thick and thin strokes give Didot typefaces a very modern, sleek and yet classy look. Didots are widely used and seen on high fashion brand magazines. Maybe this is the reason why back in early the 1990s, Harper's Bazaar art director, Fabien Baron had asked Jonathan Hoefler to draw him a Didot Bodoni.

Winter Sans

Didot^{ITY}

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z

0 1 2 3 4 5 6 7 8 9

CHARACTERISTICS

2 Thin, hairline serifs

4 Thick and thin strokes

3 Vertical axis

5 Small aperture

Horizontal stress

didone

INITIAL LOGOS





Paris



Paris



Paris

As the bee vector was complete, this gave a chance to experiment going back to some of the initial logo designs to create digital versions of those and some new designs too. The reason for doing this is because designs can appear differently once recreated digitally as learnt throughout this process, so this was a chance to experiment with the placement of elements, the chosen fonts and to see whether a better idea could be formed.

Especially since the idea of placing the text over the illustration didn't work as you lose details of the illustration and it makes the text hard to read unless the colour is changed and then it does not look elegant as logos tend to use a single colour to be cohesive.

Next, a colour needed to be selected for the logo. As gold was going to be a part of the colour scheme this seemed perfect for the colour of the logo.

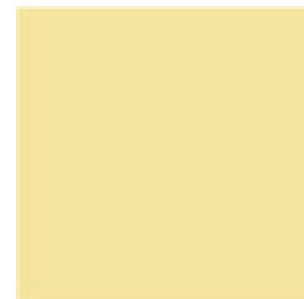
LOGOS IN COLOUR



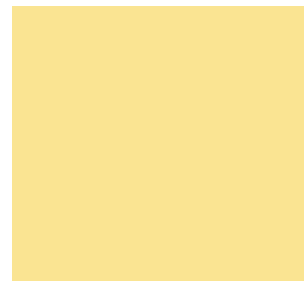
The dior packaging is very elegant and inspirational for my project. It also features the same white and gold colour scheme, so some colours were picked from the packaging and tried out for the logos. A gold pantone page was also used for inspiration along with the gold from the Guerlain honey based skincare product on the following page since that relates exactly to this project.



#FDE8A2



#F6E39E



#FDE492



#EDD69B

PANTONE® Color Specifier

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PANTONE® 14-0601 TPG	PANTONE® 14-0602 TPG	PANTONE® 14-0603 TPG	PANTONE® 14-0604 TPG	PANTONE® 14-0605 TPG	PANTONE® 14-0606 TPG
PANTONE® 14-0607 TPG	PANTONE® 14-0608 TPG	PANTONE® 14-0609 TPG	PANTONE® 14-0610 TPG	PANTONE® 14-0611 TPG	PANTONE® 14-0612 TPG
PANTONE® 14-0613 TPG	PANTONE® 14-0614 TPG	PANTONE® 14-0615 TPG	PANTONE® 14-0616 TPG	PANTONE® 14-0617 TPG	PANTONE® 14-0618 TPG
PANTONE® 14-0619 TPG	PANTONE® 14-0620 TPG	PANTONE® 14-0621 TPG	PANTONE® 14-0622 TPG	PANTONE® 14-0623 TPG	PANTONE® 14-0624 TPG
PANTONE® 14-0625 TPG	PANTONE® 14-0626 TPG	PANTONE® 14-0627 TPG	PANTONE® 14-0628 TPG	PANTONE® 14-0629 TPG	PANTONE® 14-0630 TPG
PANTONE® 14-0631 TPG	PANTONE® 14-0632 TPG	PANTONE® 14-0633 TPG	PANTONE® 14-0634 TPG	PANTONE® 14-0635 TPG	PANTONE® 14-0636 TPG
PANTONE® 14-0637 TPG	PANTONE® 14-0638 TPG	PANTONE® 14-0639 TPG	PANTONE® 14-0640 TPG	PANTONE® 14-0641 TPG	PANTONE® 14-0642 TPG
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PANTONE® 14-0649 TPG	PANTONE® 14-0650 TPG	PANTONE® 14-0651 TPG	PANTONE® 14-0652 TPG	PANTONE® 14-0653 TPG	PANTONE® 14-0654 TPG
PANTONE® 14-0655 TPG	PANTONE® 14-0656 TPG	PANTONE® 14-0657 TPG	PANTONE® 14-0658 TPG	PANTONE® 14-0659 TPG	PANTONE® 14-0660 TPG



#FBE08F

(Feelunique, 2020)

(Pantone page, 2020)

In the end the logo with the smaller bee illustration was chosen since it was more elegant compare to those with the larger bee. The placement of the bee also worked well as it felt more like a part of the logo having it overlapping the text. The bee was also turned into just an outline without the filled in sections as this seemed more dainty and feminine. The colour chosen was a bright gold to symbolise the honey and luxury aspect.



FDE492



Paris

FLAT NETS

FLAT NETS

-development

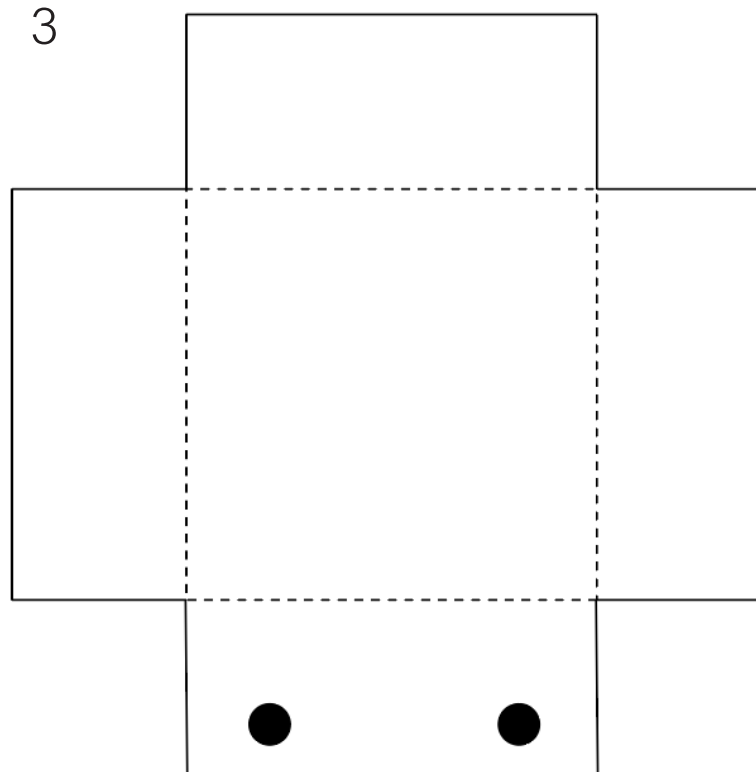
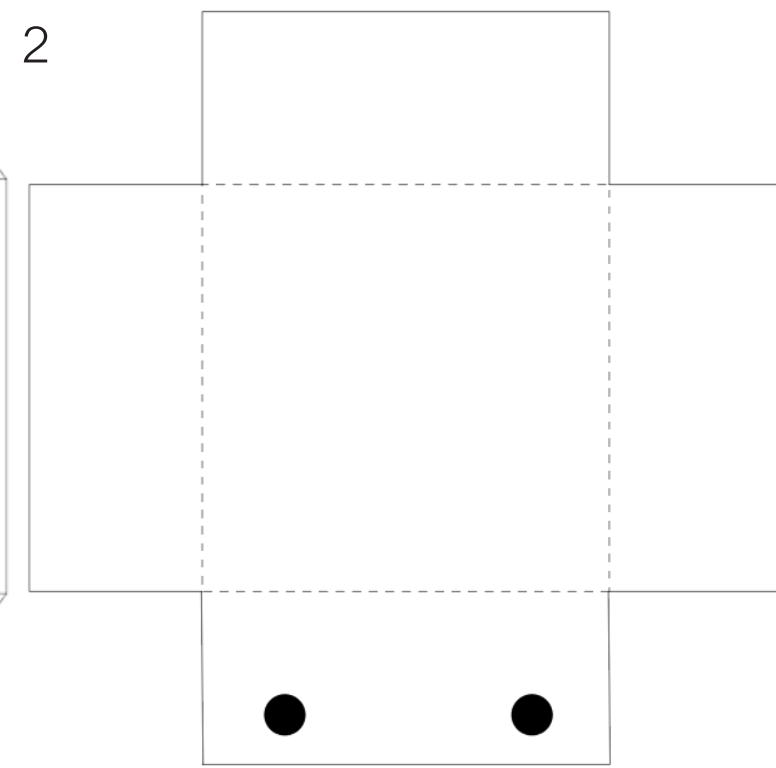
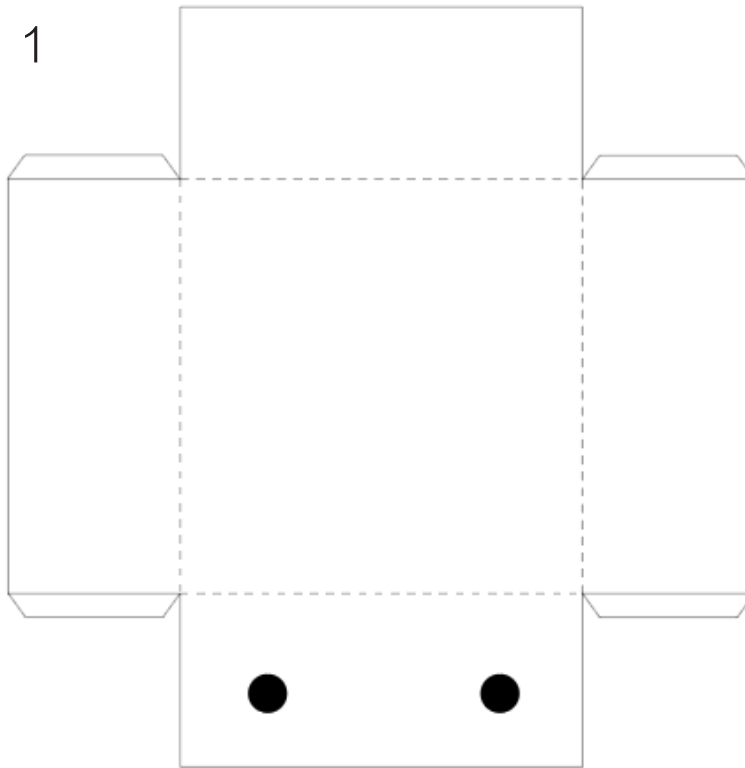
The first step to creating the flat nets was to study existing packaging boxes in person which was the Dior and L'Occitane boxes and to look at existing packaging nets online (*featured in packaging moodboard*) to understand how the packaging has come together. The next step was to create some nets using Adobe Illustrator and then to print them off and see if they work.

These nets went through a lot of alterations to get to the final layouts as measurements had to be correct and accurate in order for the design to work (*measurements were taken from the L'Occitane box in the end to be accurate after first just outlining the nets found online*). Tabs also had to be included where necessary. After dismantling a Dior packaging box more adjustments had to be made before creating the DXF files for laser cutting as the construction was more clear when seeing each part individually.

What was realised from looking at these sources was that the box was made up in parts (*base of the box made of card with inner and outer paper to cover and the lid made of card with inner and outer paper to cover and then magnets underneath the paper to close the box*).

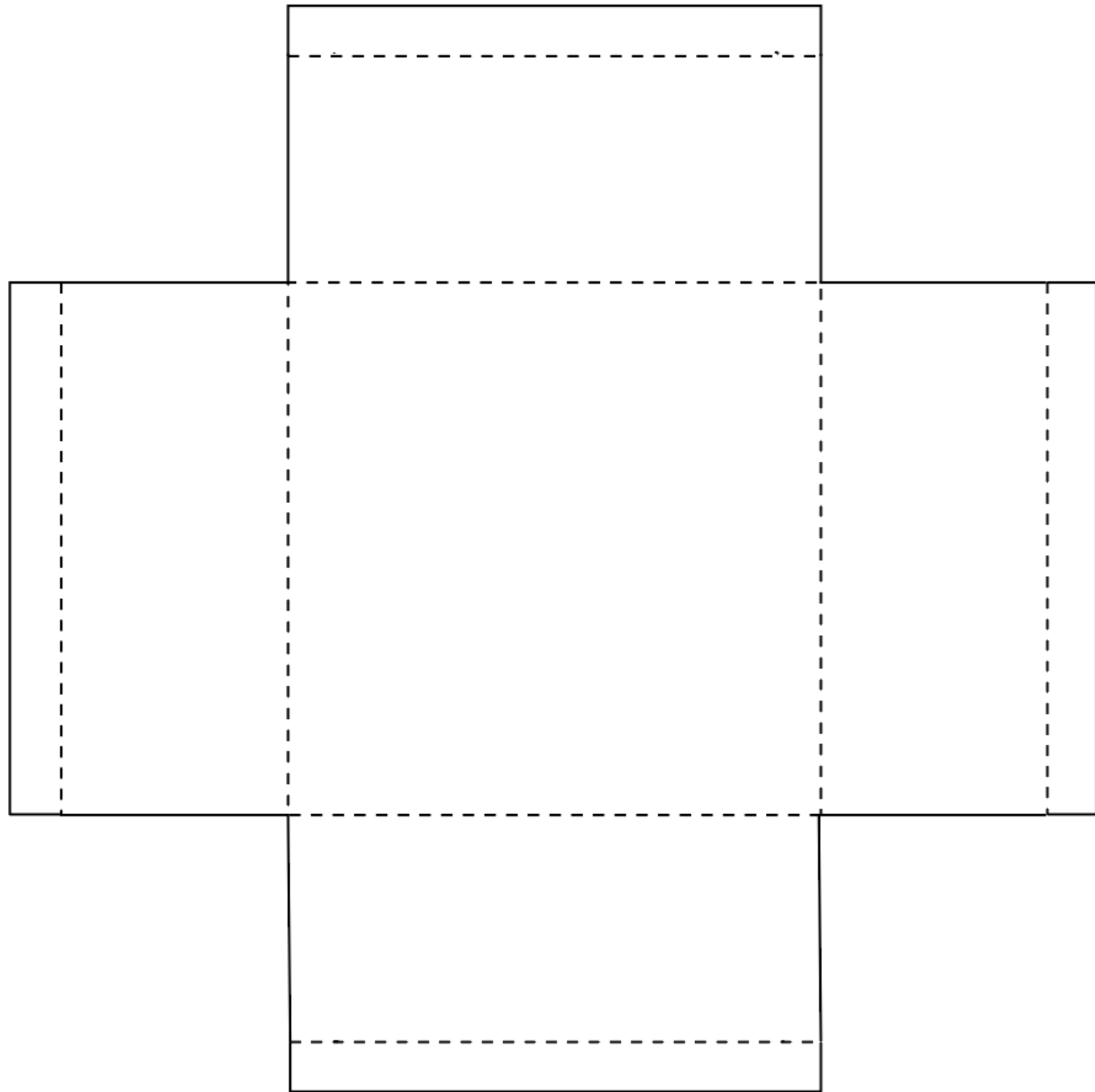
Base of the box

-cardboard



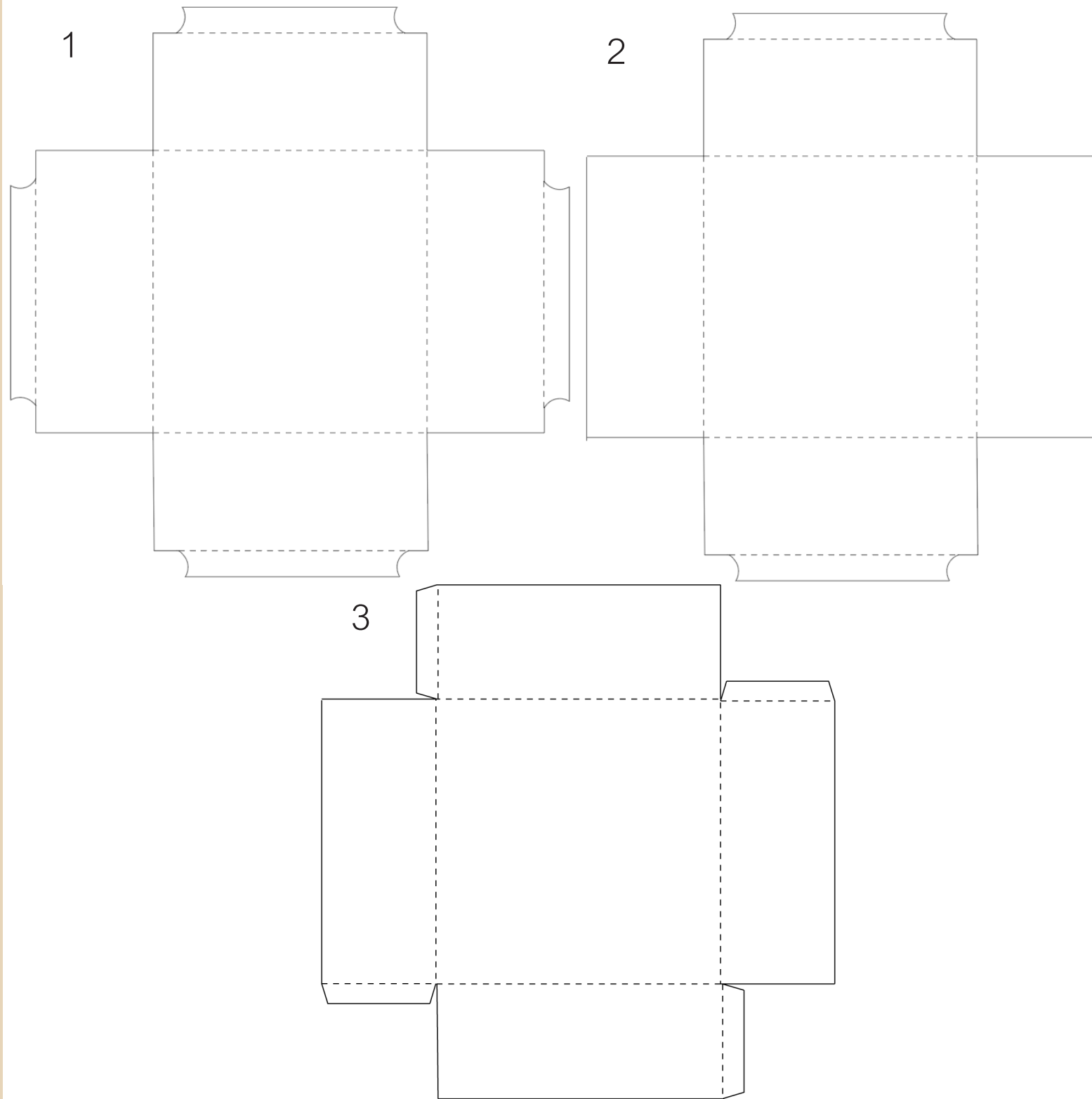
Base of the box outer wrapper

-textured card



Base of the box inner wrapper

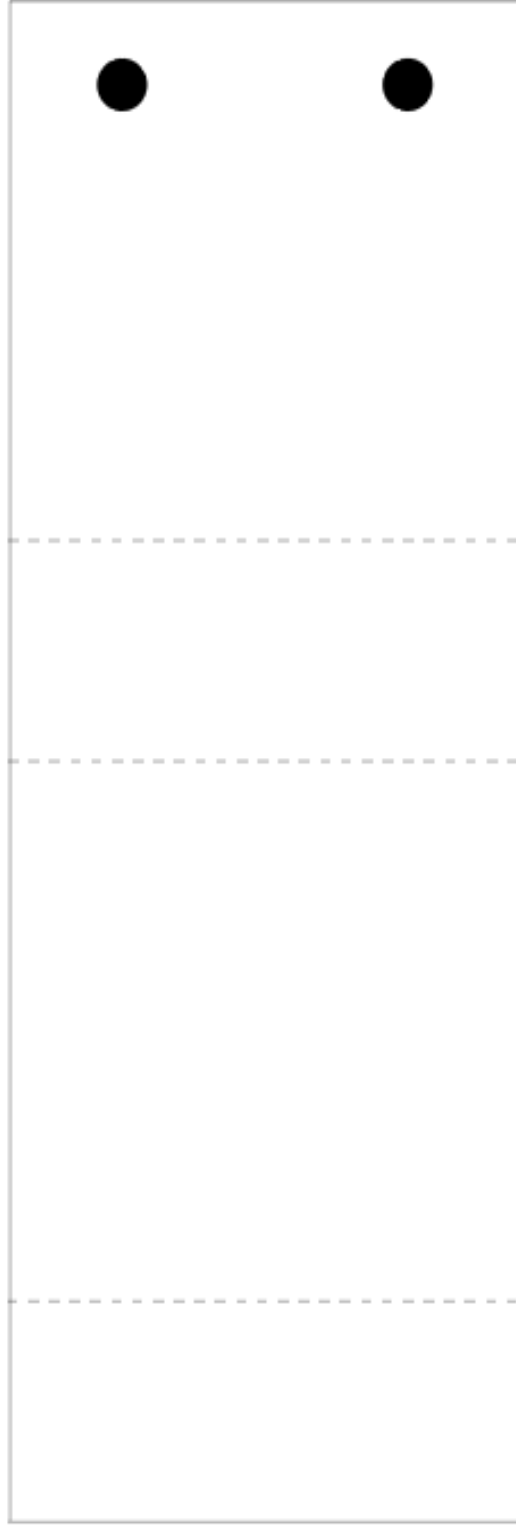
-plain card



1



2



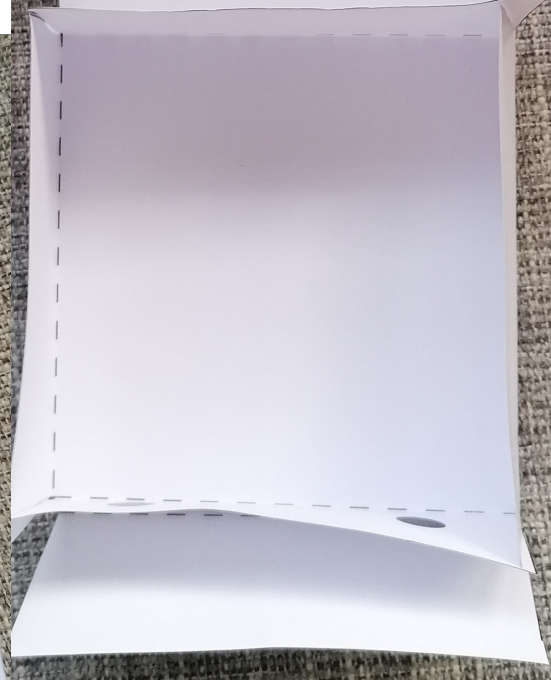
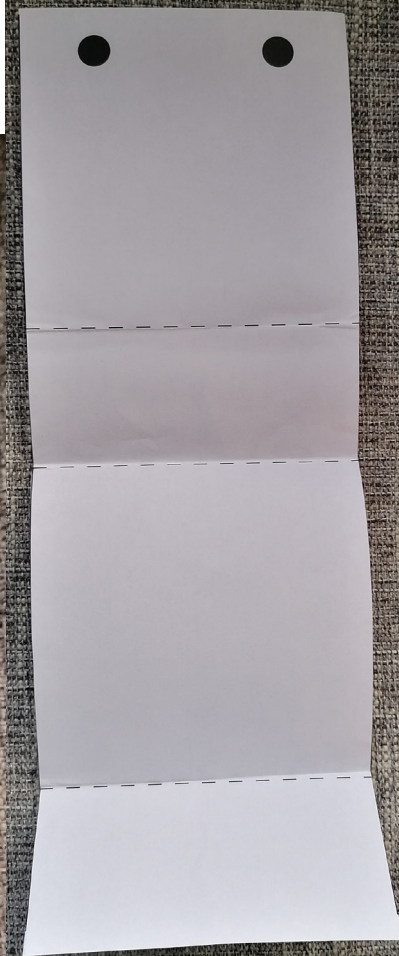
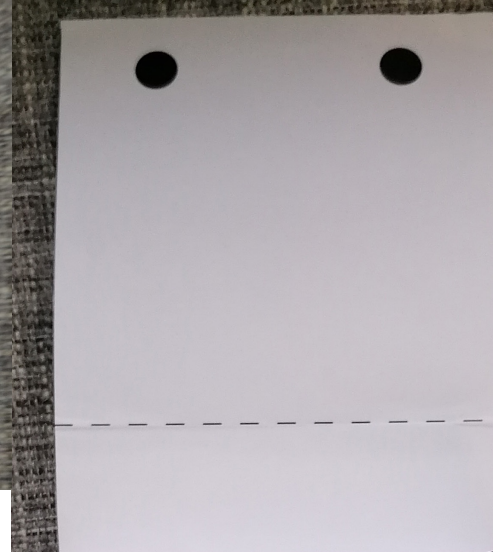
3



Lid of
box

-cardboard

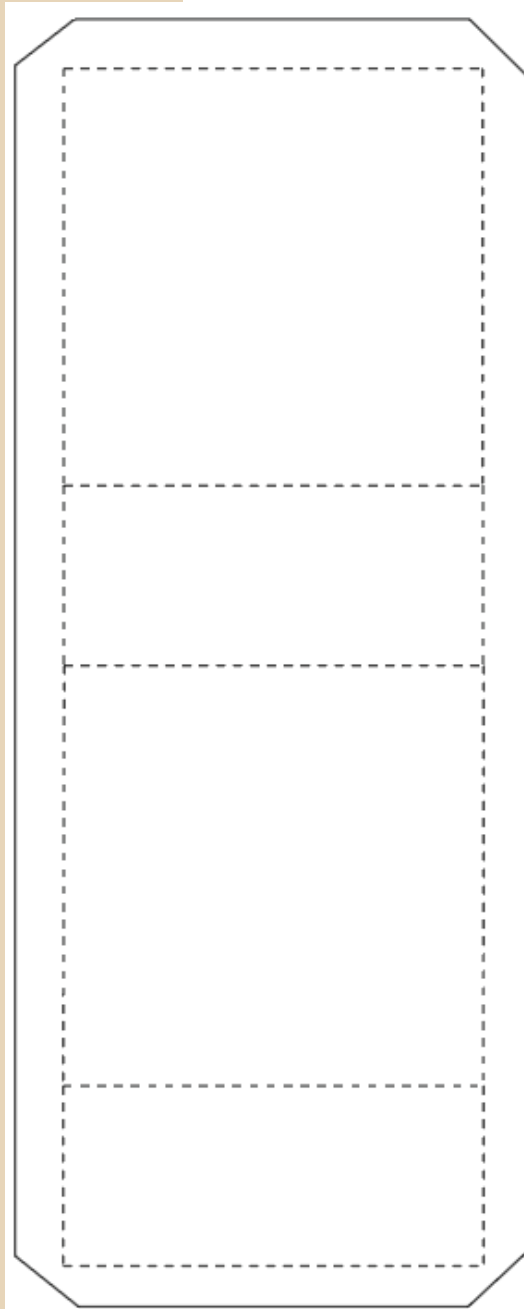
Trial Packaging Box



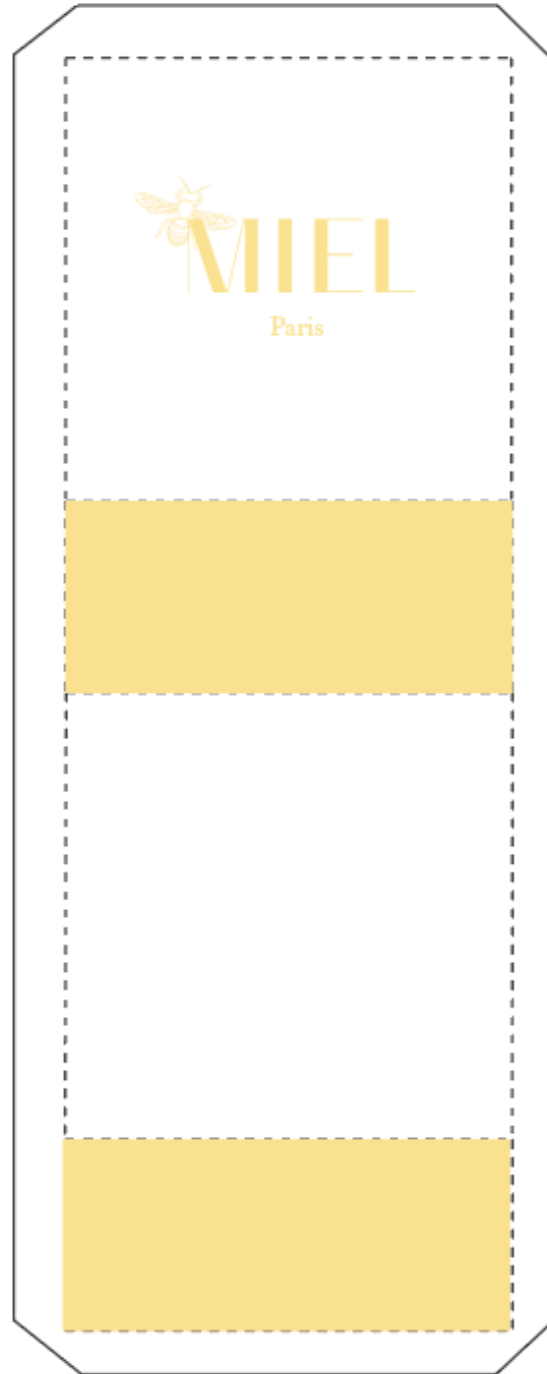
Lid of box outside wrapper

-textured card
with embossed
gold text

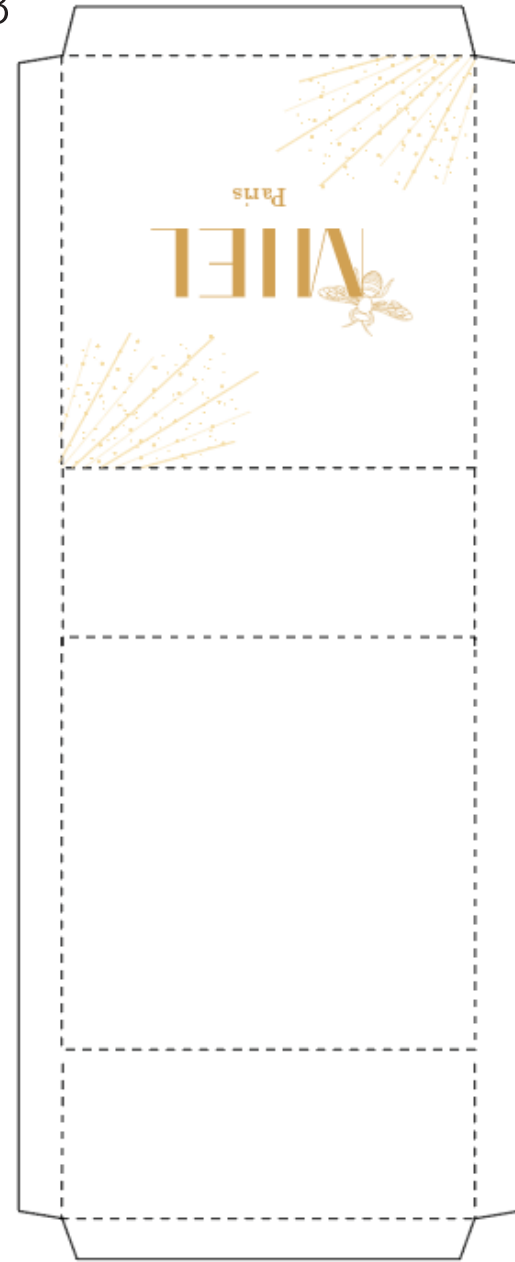
1



2



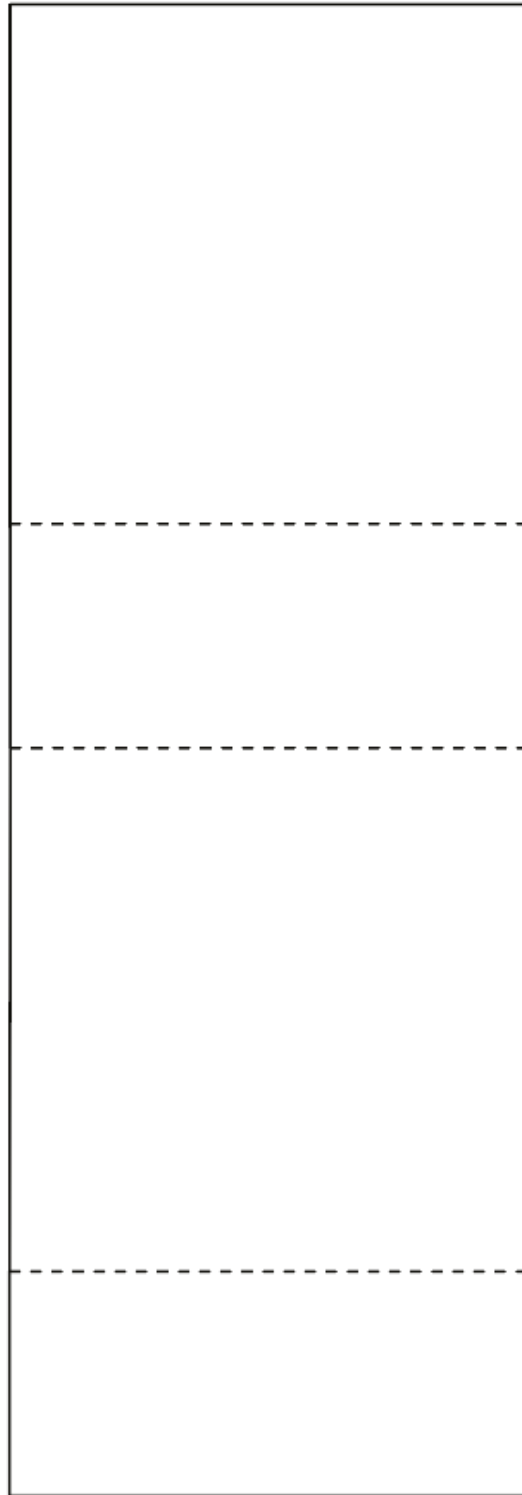
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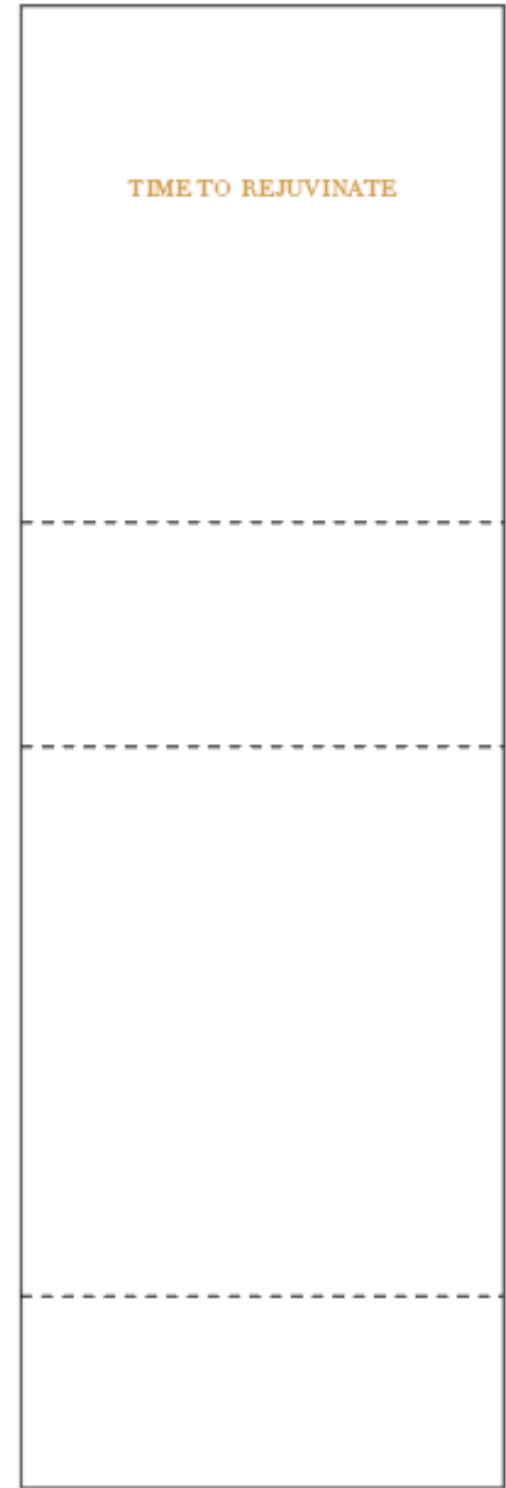
Lid of box inside wrapper

-plain card with
gold text

1



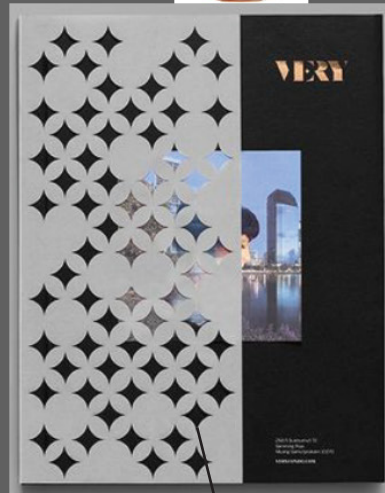
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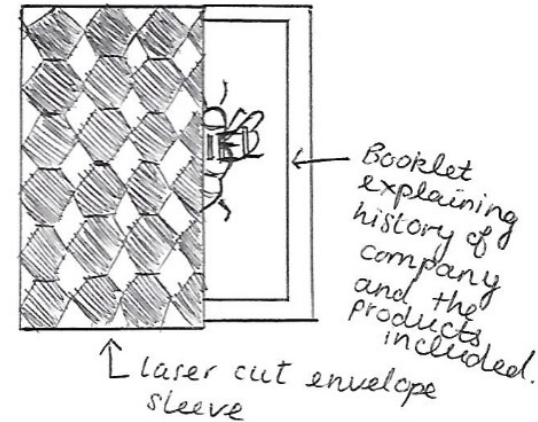
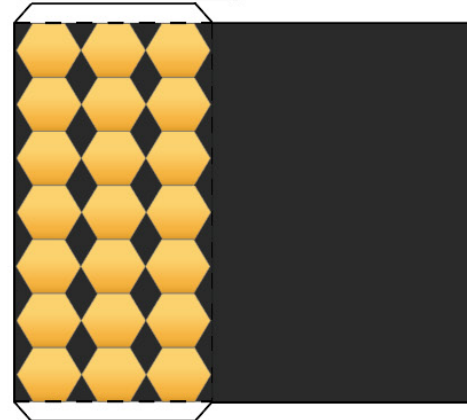
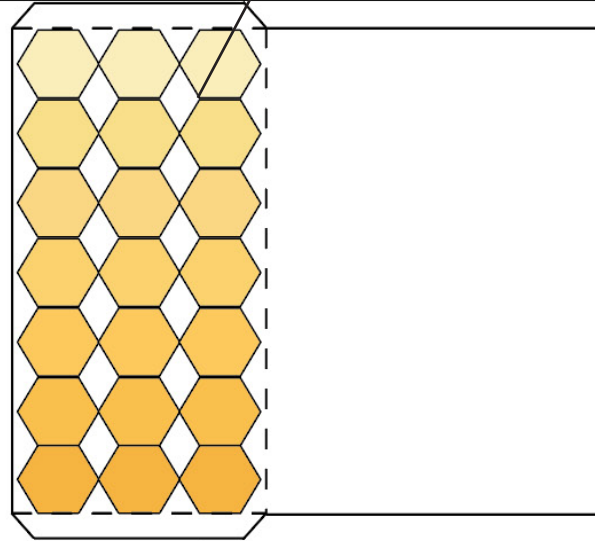
Leaflet Sleeve

-laser cut
card

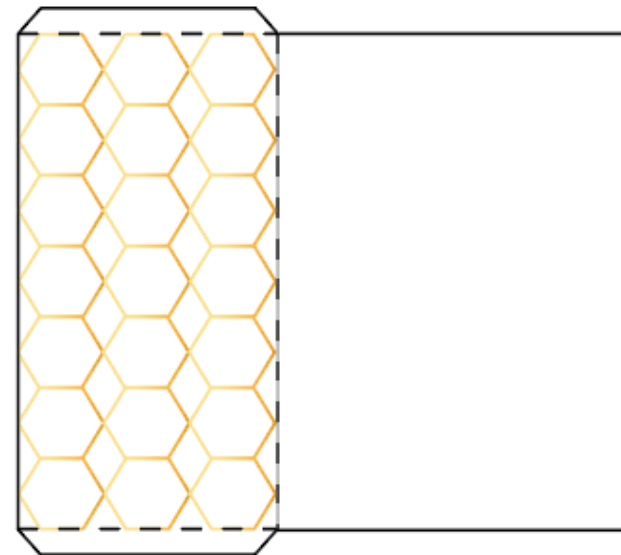
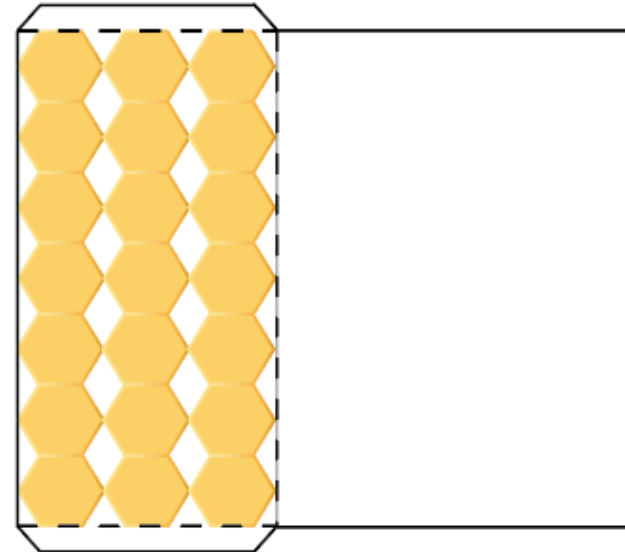
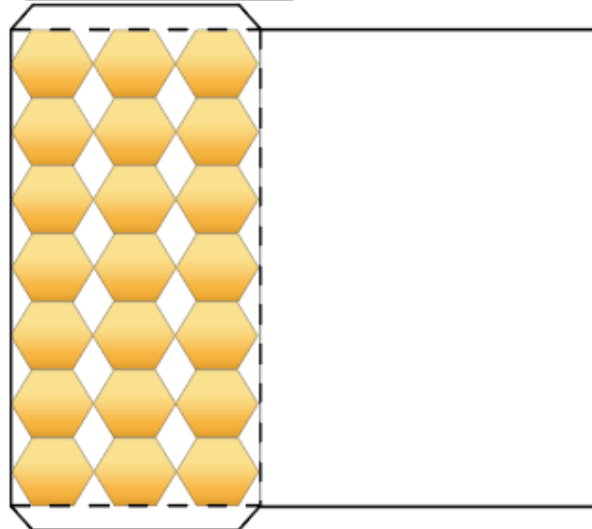
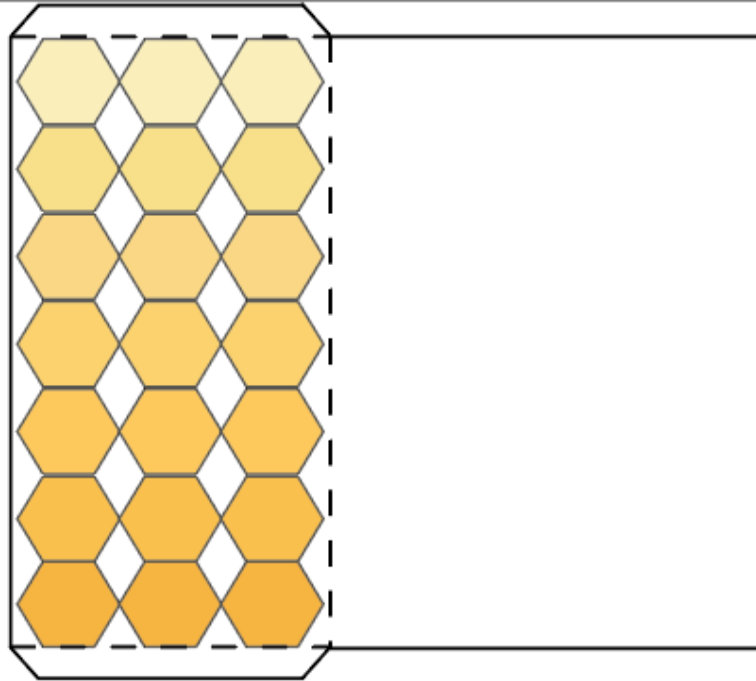
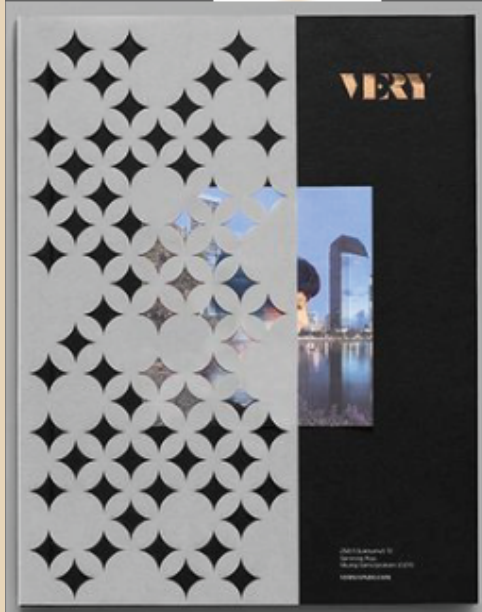
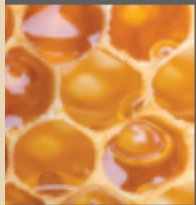
1

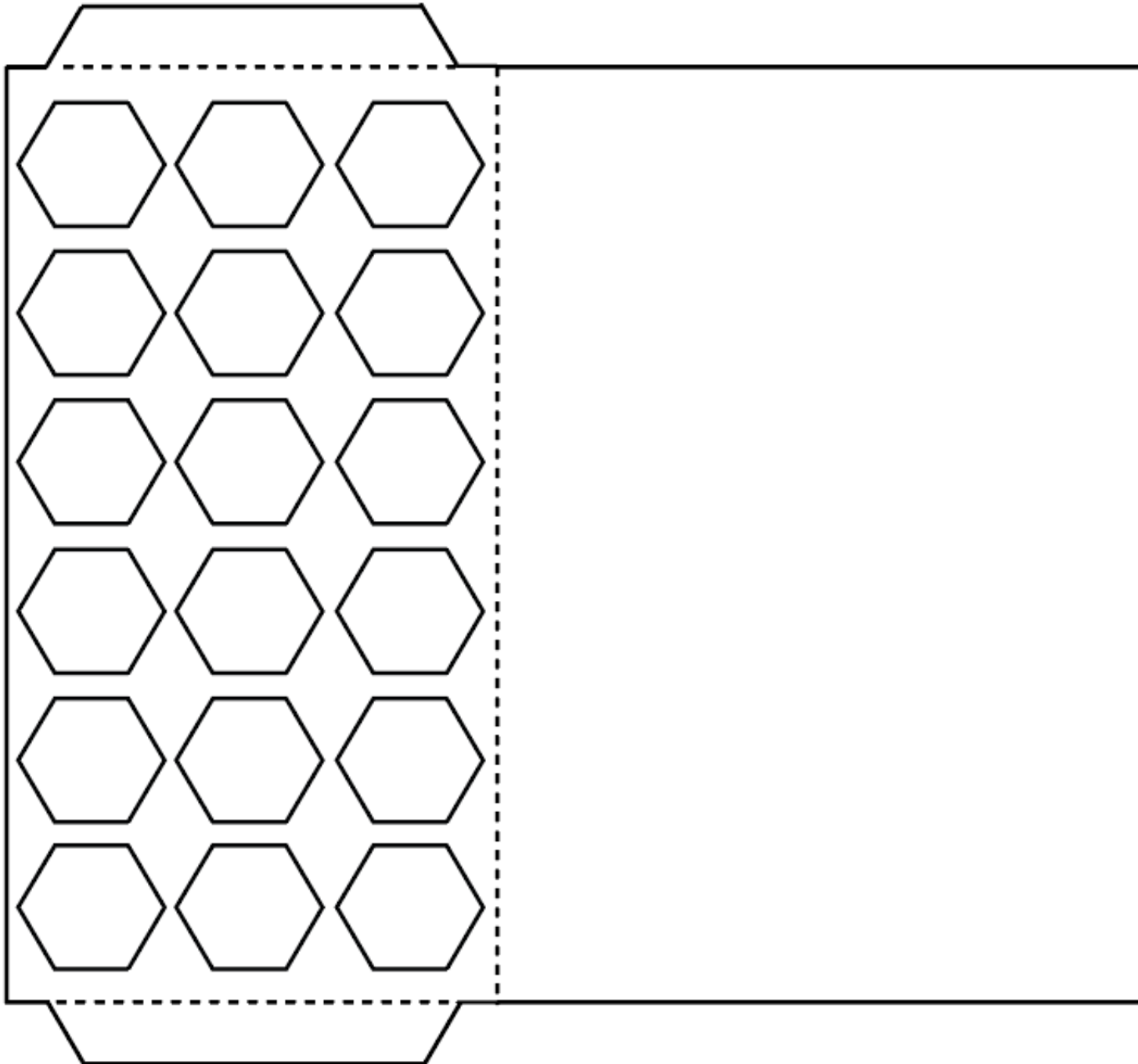


Colours picked from
the bottle & the
beehive images



Inspiration for the
leaflet sleeve





After some experimentation with the leaflet sleeve, the design was changed. With the previous design there was a concern of there not being enough of a gap between the points where the shapes meet. Therefore, the laser cutter may just cut out all the shapes completely instead of leaving parts cut out to see through to the leaflet inside. This meant the outer box sleeve also needed to have the same design.

In the end the leaflet sleeve was also left plain white as the colours of the leaflet inside would show through better and the overall design wouldn't be too busy.

Leaflet

For the leaflet to contrast with the white leaflet sleeve a dark grey colour was used as this also worked well with the white and gold text. A variety of leaflets were looked at such as the La Mer skincare leaflets for inspiration on how best to form the layout and the type of wording used to describe the products, this helped when coming up with the descriptions for the Miel products.

On the front of the leaflet we have the logo and a different pattern in the corner to add interest.



Paris



the GOLDEN COLLECTION

infused with the hydrating and antioxidant rich properties of our *golden elixer*. This collection contains some of the most rarest and pure forms of organic manuka honey in every bottle.

1. Nourishing Cream Cleanser

Gently cleanses the skin of impurities, leaving it feeling purified and nourished.

2. Pure Radiance Gold Serum

*Infuses the skin with hydration with the **golden elixer** concentrate, adding a glow and radiance while minimising signs of fine lines and wrinkles.*

3. Ultimate Illuminating Crème

A luxurious riche crème that deeply immerses the skin with moisture leaving it bright and illuminated, perfect for both day and night.

Box Sleeve

-card



For the box sleeve the laser cutting design didn't fill up the front of the box as to leave some parts hidden, so it adds more surprise and excitement when unboxing revealing the shimmer pattern underneath. The 3D logo idea for the front of the box also had to be dismissed as when putting on or removing the sleeve the 3D logo could possibly be damaged so the embossed logo idea had to be used.

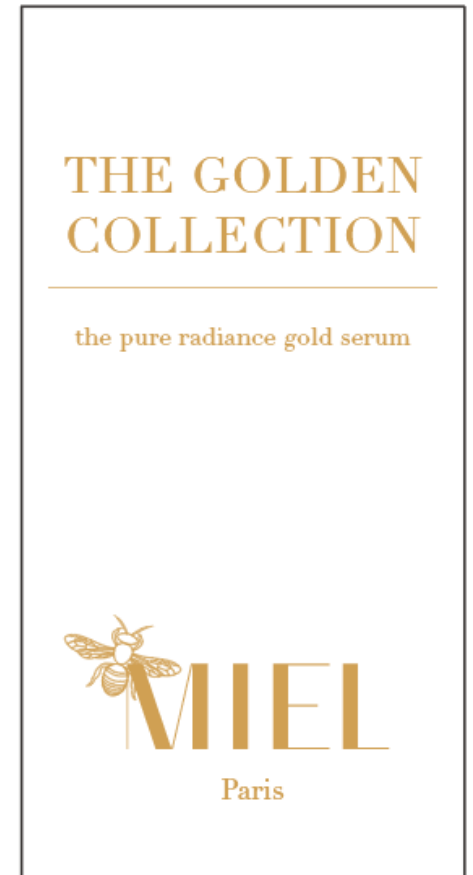
This also had to be changed a couple of times because of the realisation that the text had to be turned upside down on the bottom of the box because of the way the sleeve will be folded. It was then changed another time as by accident the text was reflected so when making the prototypes the error was discovered.

The logo was also changed to a white colour so it would show up on the gold background.

Labels

-embossed onto
the products

When creating the labels the size of the text, logo and placement were all experimented with using inspiration from luxury skincare packaging. This also helped when coming up with names for each product to make it sound realistic by looking at lots of luxury products in the relevant skincare categories on the John Lewis website. The realisation occurred during this task that the colour of the text and logo was too light and would be difficult to read. Some pantone colours were explored and all the designs had to be changed. The colour used in the end was 'Honey Gold', clearly the perfect colour considering the name.



Luxury Skincare Mood Board

- (Product Labels, Placement & Packaging Material inspiration for 3D Prototypes)





Final Labels

THE GOLDEN COLLECTION

Ultimate Illuminating Crème



THE GOLDEN COLLECTION

Nourishing Cream Cleanser



THE GOLDEN COLLECTION

Pure radiance gold serum

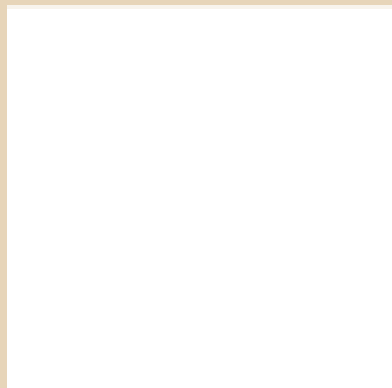




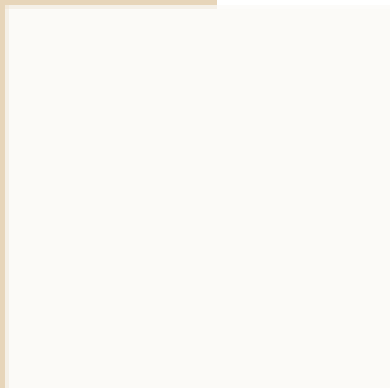
BRAND IDENTITY

Creating a successful brand involves precise and clear branding relevant to your target audience, where all elements are coherent with one another getting across the core message of the brand and in turn its identity.

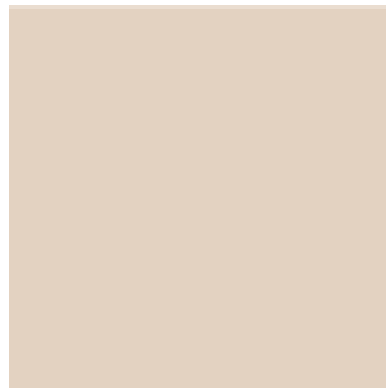
For Miel Paris this involves branding that emphasises the luxurious and natural elements of the products involved encouraging the target audience of women aged 18-59 years old to purchase the products because of the high quality and exclusivity which will need to be showcased in the branding and design. This also means sticking to the colour scheme of white and gold for all of the packaging and also the marketing brochures and leaflets with the added exception of the dark grey colour background as used in the leaflet to add contrast or a subtle beige where necessary to create a softness to the design (*as used in the final mockups*).



PANTONE WHITE
#FFFFFF



LIGHT BEIGE
#FAF9F7



BEIGE
#E2D1C1



PANTONE HONEY GOLD
#D0A052



DARK GREY
#3B3735

TARGET AUDIENCE

- Women aged 18-59 years old
- Enjoys to buy high quality products
- Interest in taking care of themselves and their skin
- Interest in natural and organic products
- Cares about environment
- Cares about the ingredients in their skincare products
- High income or someone who likes to save up to treat themselves to luxurious products
- Independant
- International audience with main markets in Europe and Asia

Competitors: Rival Companies/ Brands

Other established luxury french brands/companies in the beauty and cosmetics industry such as:

- L'Occitane
- La Mer
- La Prairie
- Dior
- Sisley
- Guerlain
- Estée Lauder
- Lancôme

Key Words

- Elegant
- Natural
- Organic
- Luxurious
- Refined
- Feminine
- Eco-friendly
- High Quality
- High Standard
- Exclusive
- Radiant
- Bright
- Hydrated
- Revived

Final Logo



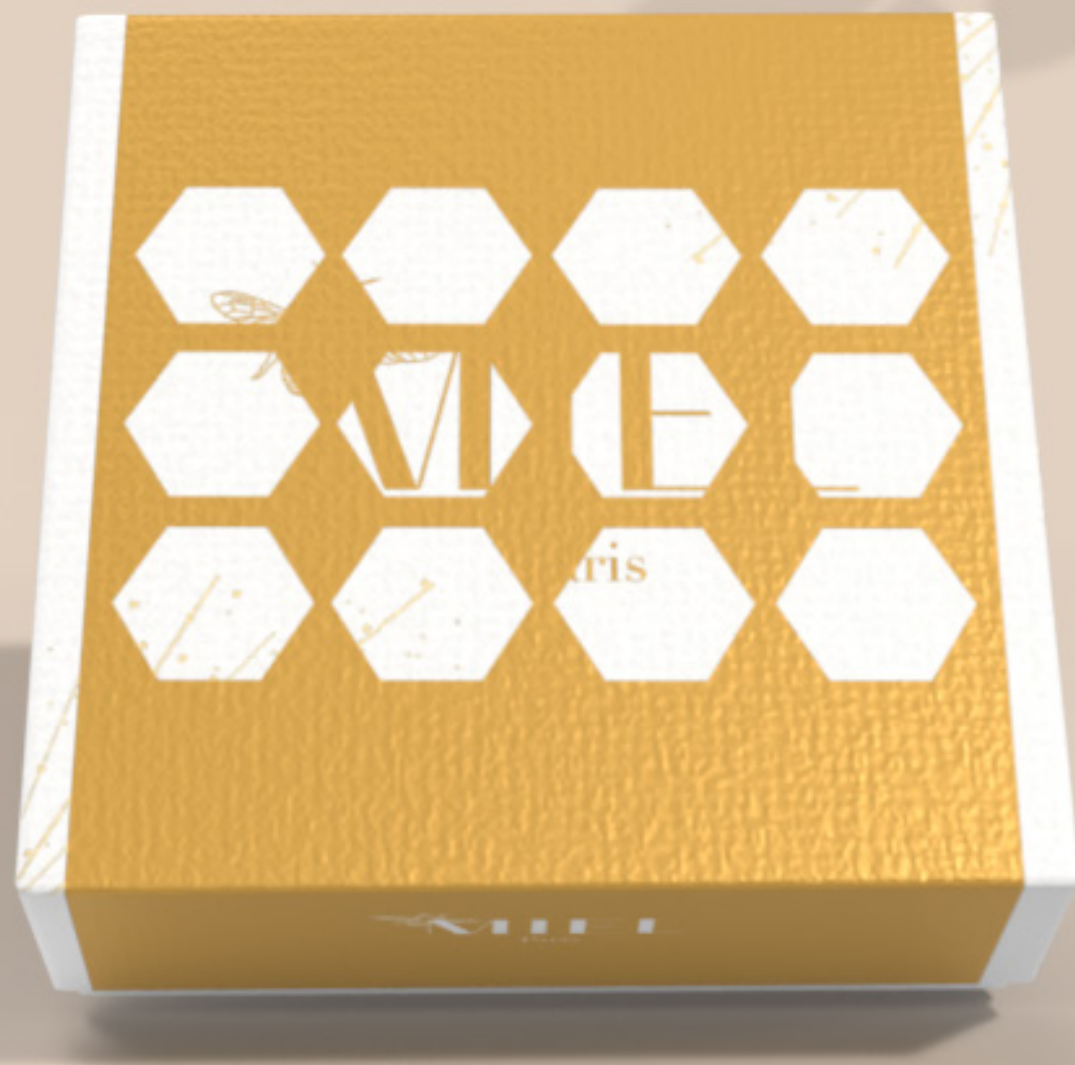
Final 3D Prototypes

To create these mockups Adobe Dimension was used. It was a bit challenging at first as Illustrator and Photoshop were considered for the task but some issues were encountered. The online tutorials for the Illustrator software had no speech so they were a bit difficult to follow along after getting halfway through the video and not understanding what was being done, therefore another method had to be tried. For Photoshop and existing packaging photo had to be used to place the graphics onto, yet the box needed for the design couldn't be found.

It took a long time to create these mockups as this was a new experience of using Adobe Dimension. Again they didn't have the bottles for the packaging that was in the original design so some improvisation had to be done such as turning the bottle around for the cleanser so you couldn't see the flip top, changing the sizes of the packaging, not being able to use the frosted glass material as when rendered the colour turned grey and not white like planned, for the serum bottle the cap material couldn't be changed to match the other gold metal lids, finally a different box had to be used for the design but it was angled so this wasn't too noticeable. For the box itself there wasn't a textured card material so the silk material was used as it gave a similar effect after reducing the shine to it. The box sleeve also wouldn't go all the way around the box but stopped in the middle so only the top and bottom of the sleeve is shown. The other issue encountered was with the rendering process as this had to be repeated so many times as the whole image changed after being rendered especially with the lighting being far brighter after rendering than initially which in turn changed the colour of the bottles so this had to be altered until it was right.

Considering all of these challenges faced, the outcome is more than expected as the mockups look professional and portrays the overall idea very well.





the
**GOLDEN
COLLECTION**

Nourishing Cream Cleanser - 200 ml

Pure Radiance Gold Serum - 30 ml

Ultimate Illuminating Creme - 30 ml



MIEL

Paris





Paris



the GOLDEN COLLECTION

infused with the hydrating and antioxidant rich properties of our *golden elixir*. This collection contains some of the most rarest and pure forms of organic manuka honey in every bottle.

1. Nourishing Cream Cleanser

Gently cleanses the skin of impurities, leaving it feeling purified and nourished.

2. Pure Radiance Gold Serum

*Infuses the skin with hydration with the *golden elixir* concentrate, adding a glow and radiance while minimising signs of fine lines and wrinkles.*

3. Ultimate Illuminating Crème

A luxurious riche crème that deeply immerses the skin with moisture leaving it bright and illuminated, perfect for both day and night.

THE GOLDEN
COLLECTION

Nourishing Cream Cleanser







Learner Report

I have always appreciated nice packaging and have even kept some packaging over the years that I liked so much that I didn't want to get rid of it. This project made me appreciate all the little details that brands think of when creating not only the product but the overall packaging elements and how it is presented. I really enjoyed this project, it allowed me to be creative and come up with my own ideas. Which made me realise that I would love to do this for similar types of companies in the future.

I challenged myself to design something more substantial compared to ordinary, everyday packaging I was able to create something more exclusive. I put a lot of thought, time and effort into this project. I also pushed myself by trying out different softwares that I had never used before.

Overall, this project helped me to learn so much and made me realise how much more I want to learn as this is something I can see myself doing. This project also helped me to gain confidence in my abilities and ideas.

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