

# 1 The History

Humans have needed to gather, collect, store, transport, and preserve goods since time immemorial. Following is a brief exploration of how the advancements of civilizations, the growth of trade between peoples, technological inventions, and countless other historical events facilitated the evolution of what we have come to call packaging design.

From as early as the Stone Age, containers were fashioned from woven grasses and fibers, bark, leaves, shells, clay pottery, and crude glassware. These materials were used for holding goods—food, drink, clothing, and tools—for everyday use (fig. 1.1). Archaeologists' discovery of such objects shows that early economies depended on packaging for sharing and transporting goods. As various peoples transitioned from nomadic hunting and gathering to settled agricultural production, demand was created for goods that were only produced in specific places. Trade in such goods was the forerunner to modern market economies (fig. 1.2).

The Sumerians, among the earliest of settled societies, dating back over five thousand years, developed a written communication system, initially consisting of a system of pictographs that enabled new forms of visual identification. With the Sumerian practice of year-round agriculture came a surplus of storable food, and pictographs served to identify these stored products (fig. 1.3). The Phoenician civilization inherited Sumerian



**Fig. 1.1**  
Neolithic jar.



**Fig. 1.2**  
Pictographics, *naos* of the temple at Ed Dakka, Egypt. Close examination of the image of an interior temple wall reveals the visual identification of goods by pictorial representation.



**Fig. 1.3**  
Symbol for wheat. The Sumerian symbol for wheat is one of the earliest examples of an icon used for visual communication.



**Fig. 1.4**  
Early letterforms.

writing and further developed it, creating the single-sound symbols—an alphabet—that became the foundation for the further evolution of Western written languages. Thus Sumerian pictographs evolved into the syllabic symbols that became the basis for the forms of written communication used by many cultures for almost two thousand years.

These early symbol systems developed from the need to establish identity in three ways: personal (who is it?), ownership (who possesses it?), and origin (who made it?). Such symbols were the forerunners of trademarks and brand identities. The Greeks took the letters of the Phoenician alphabet and turned them into beautiful art forms, standardizing each with component ver-

tical and horizontal strokes based on geometric constructions. This marked the beginning of letterform design (fig. 1.4).

Scrolls made from papyrus (a wetland plant) and dried reeds and parchment made from specially prepared animal pelts were among the first portable writing surfaces. The Chinese emperor Ho-di of the Han dynasty produced papers in approximately 105 BCE. Researchers have discovered that the Western Han dynasty used these materials not only for writing but also for wallpaper, toilet paper, napkins—and wrapping used for packaging. Chinese papermaking techniques advanced over the next fifteen hundred years, reaching the Middle East and then spreading across Europe.

# The Growth of Trade

As people made their way around the world, goods were transported greater distances and so there was a need for vessels to carry these goods. Certain commodities are particularly identified with trade across great distances: perfumes, spices, wine, precious metals and textiles, and, later, coffee and tea. Merchants, missionaries, nomads, and soldiers traded such goods along early intercontinental trade routes linking Europe and Asia, the Silk Road being the most notable. Crusaders traded along routes between Europe and the Middle East. Such activity created the need for a wide variety of packaging to contain, protect, identify, and distinguish products along the way.

Hollow gourds and animal bladders were the precursors of glass bottles, and animal skins and leaves were the forerunners of paper bags and plastic wrap. Skilled artisans handcrafted ceramic bottles, jars, urns, containers, and other decorative receptacles to house incense, perfume, and ointments, as well as beer and wine (fig. 1.5).

In the twelfth and thirteen centuries, an identifiable merchant class, concerned with moving products from one locale to another, began to appear. Buying and selling goods, as opposed to farming or crafting material necessities, thus became a way to make a living.

Along with the merchant classes came an interest in the wider world and increased demand for goods from faraway places.



**Fig. 1.5**

Paper wrappers.

Paper wrappers are among the forerunners of modern packaging design. Here the actor Iwai Hanshiro VI holds a dish of rice cakes as a memorial offering, while a child at his feet holds a broadside of a paper game board.

## Emerging Communication

Handwritten script on paper or parchment gave way to printing. The Chinese are credited with inventing the wooden printing press and then movable clay type. Tinplate iron, developed in Bohemia (a region in central Europe), allowed printing to take hold throughout Europe.

Around 1450, Johannes Gutenberg assembled his printing press. Utilizing movable and replaceable wooden or metal letters, it brought together the technologies of paper, oil-based ink, and the winepress to print books (fig. 1.6). The use of movable type lowered the cost of printing and, in turn, the price of printed materials. The general public's access to printing led to a rapid increase in the demand for paper and sparked a revolution in mass communication.

Innovations in book design emerged during the Renaissance (from the fourteenth to the sev-

enteenth centuries) in the areas of typography, illustration, ornament, and page layout, as well as through new kinds of paper and printing materials. Visual communication was thus greatly advanced.

In the mid-1500s Andreas Bernhart, a German paper-mill owner, was among the first tradesmen to print his name (with a decorative design) on paper wrappers to package his products. Bernhart's wrappers pointed the way to merchandising with printed designs.

Billboards and broadsides—announcements of laws and government decrees posted on the sides of buildings—were the first forms of advertising. Advertising quickly became a vehicle for selling “consumer” products and frequently depicted the product's packaging design. In fact, in early British newspapers, dating from the early 1800s, vendors posted, or advertised, products

**Fig. 1.6**

Johannes Gutenberg examining his first press proof.



such as jars of tea, medicine bottles, and tobacco with illustrations of their printed labels.

Packaging design evolved with the marketing opportunities that the visual experience provided, and packaging became critical to sales. Design disciplines grew out of the need to com-

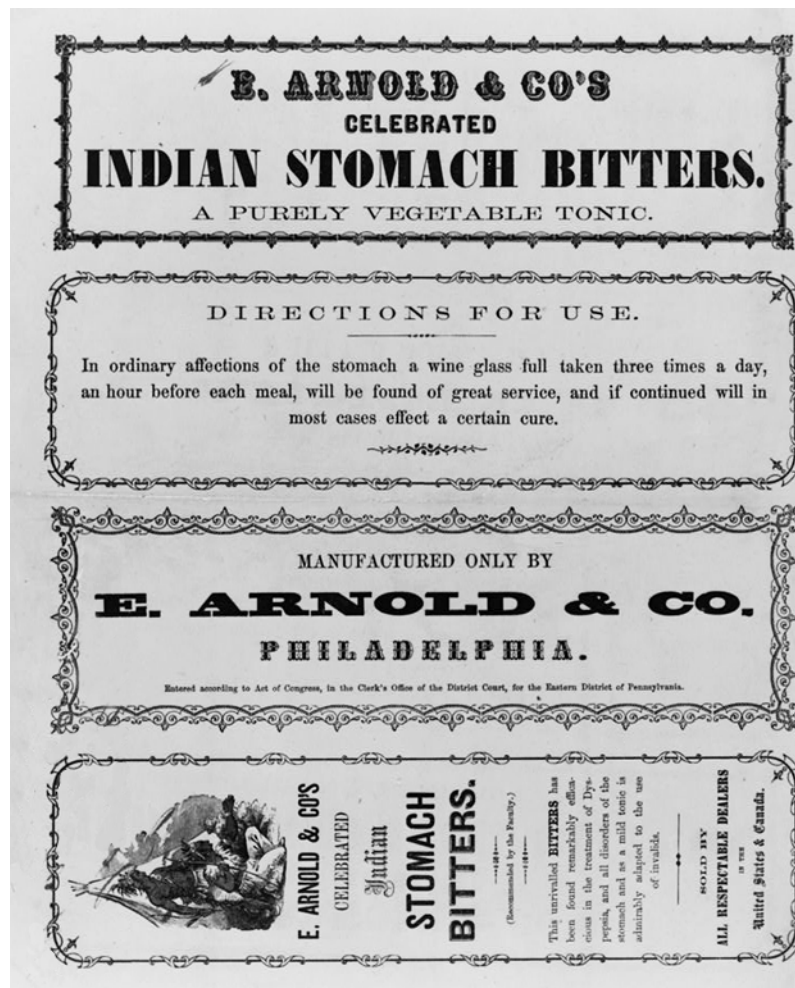
municate information in graphic form, melding with the material wants and needs of everyday life. In essence, the combination of the physical container, or packaging, and the written communication about the goods it contained became the foundation for packaging design today.

## Early Commercial Expansion

Eighteenth-century Europe saw great commercial expansion, accompanied by the rapid growth of cities and a broader distribution of wealth that included the working class. Technological advancements allowed production cycles to keep up with the increased population. Mass production provided at low-cost, readily available goods, which in turn led to the concept known today as mass marketing.

In the 1740s, America, a British colony with a relatively small population, imported most manufactured luxury goods from England, France, Holland, and Germany. In 1750, there were only one million inhabitants of European origin in America, but by 1810 this number had ballooned to six million. Still, there was little to induce most traders to print their names and addresses on their goods, since most of the population of both America and Europe were illiterate. In Britain, for example, of its nine million inhabitants, only eighty thousand could read. However, packaging designs were created to attract these educated, wealthy, upper-class consumers.

Out of concern for hygiene among the growing bourgeoisie emerged two new features in the home: the toilet and the bathroom. As product development increased to meet consumer demand, packaging designs for products such as toiletries, bottled beers, antidotes, pots of snuff, canned and bottled fruits, mustards, pins, tobacco, tea, and powders functioned to identify their manufacturer and communicate the products' purpose (figs. 1.7, 1.8, and 1.9).



**Fig. 1.7**  
Label for E. Arnold & Co.'s Celebrated Indian Stomach Bitters, circa 1850.



**Fig. 1.8**

Label for Champion American Soap Powder, circa 1887.

With the goal of attracting affluent consumers, coats of arms, crests, and shields were commonly used as graphic elements on packaging designs during this period. These symbols, ornately detailed, signified the family that manufactured the goods or provided a regional mark of distinction. Labels also often depicted images of powerful animals such as lions, unicorns, and dragons. Traditionally, such emblems adorned shields and armor as a means of distinguishing warriors on the battlefield; they now served a different form of competition. Their use in packaging designs—particularly on beer and spirits labels—visually communicated nobility, social status, influence, rank, geographical origin, tradition, or trustworthiness (figs. 1.10 and 1.11).

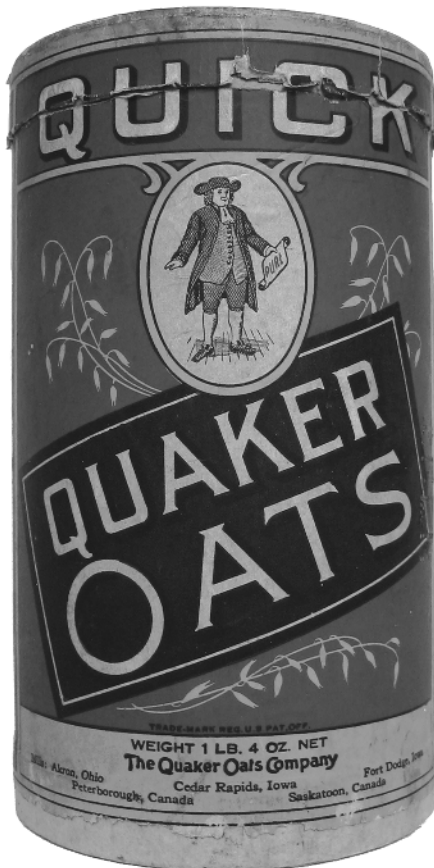


**Fig. 1.9**

Label for Sands's Sarsaparilla, circa 1840.

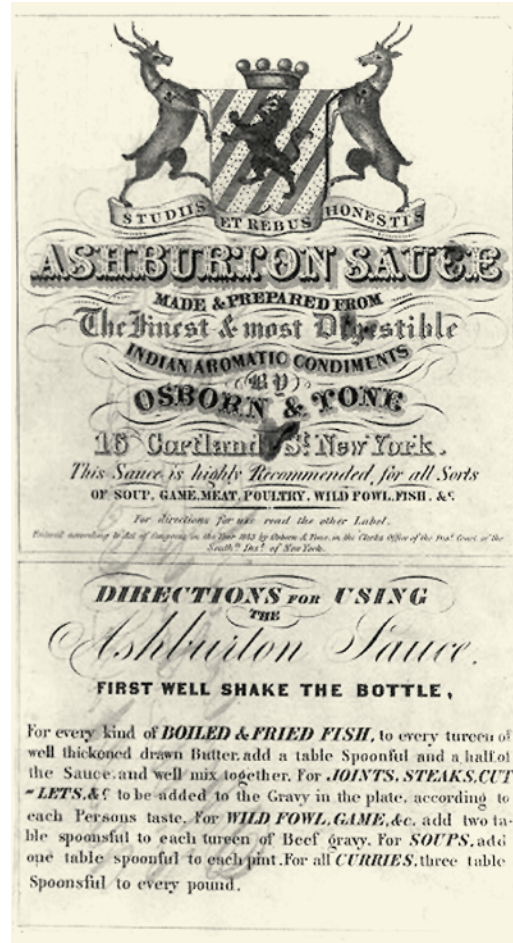


**Fig. 1.10**  
Coats of Arms.



**Fig. 1.12**  
Quaker Oats  
paperboard canister.

Before the development of lithography, every label or wrapper was printed by hand with wooden presses on handmade paper. By the mid-1800s, multiple-colored designs could be reproduced in large quantities. Wallpaper print techniques inspired by contemporary art influenced the design of labels, boxes, and tins (fig. 1.12).



**Fig. 1.11**  
Label for Ashburton  
Sauce, circa 1843.

57

**HEINZ**  
FIFTY-SEVEN VARIETIES  
FOODS - SAUCES - RELISHES - CONDIMENTS  
PURE - CLEAN - MADE - APPETIZING

**The Home of the Fifty-Seven**

A group of buildings constructed around a series of open courts which permit the free access of air and sunlight from all sides. The walls without and within are of impervious materials, easily kept clean. All the sights are attractive. All the odors are delicious. It is the spotlessness and the invitingness of the careful housewife's kitchen, enlarged.

**HEINZ**  
Meat  
The choicest selection of everything good prepared in the "Heinz way," which remains on hand.

**HEINZ**  
Preserves  
The choicest fruits and cooking, but guaranteed superior and is prepared in the home way, with scrupulous care.

**HEINZ**  
Flour  
Very rich materials prepared with the finest quality of selected flour, used in extreme proportions. Light, wholesome, delicious.



People who have eaten  
**HEINZ Spaghetti**  
COOKED READY TO SERVE

With Tomato Sauce & Cheese, Italian Style generally pronounce it the most delicious and appetizing luncheon or dinner dish among all the fifty-seven good things that Heinz prepares for your table.

It comes in tins of convenient size for family use, already cooked, and only requires heating by placing the tin in boiling water for a few minutes before opening. If you try it once you are unlikely to trouble much with cooking spaghetti at home.

**HEINZ**  
Preserved  
Sweet Pickles  
Chickens and mixed pickles prepared in a rich, sweet liquor made of fine all-weathering, granulated sugar and aromatic spices.

**HEINZ**  
Hotch Relish  
A delightful, appetizing, sweet pickle relish prepared from finely chopped vegetables, highly spiced. Serve with meat dishes.

**HEINZ**  
Apple Butter  
Made of sound, tart apples, seasoned with pure spices and cooked into a delicious & delicious sauce.

THE HEINZ MEAT PLANT  
Kalamazoo, Michigan

**Fig. 1.13**  
Heinz Fifty-Seven Varieties advertisement.

Trademarked products were established. Brand names sought to make products appealing to the public and, through advertising, made them known worldwide. Packaging designs of consumer products were illustrated for newspaper advertisements, catalogues, signs, and posters. The growth of this form of pictorial advertising had a significant impact on the advancement of packaging design (fig. 1.13).

As early as the mid-1800s, manufacturers adopted the term brand, which derived from the use of a branding iron to burn a distinctive mark into the hides of livestock so ranchers could claim them as their rightful property (fig. 1.14). The communication of ownership through a visual symbol became the means by which merchants and manufacturers guaranteed the promise of the quality of their goods. The brand's symbol or name provided the consumer with a way to trace the product back to its source. The brand also became the vehicle for protecting a manufacturer's proprietary product information, as well as a means of visual recall for consumers.



**Fig. 1.14**  
Branding cattle.



The Smith Brothers pioneered an official brand and trademark for their famous cough drops in Poughkeepsie, New York. First marketed in large glass jars in the mid-1800s, they had to be differentiated from candies sold the same way. The brothers decided to put their own pictures on small envelopes, which they supplied to shopkeepers, who used them to dole out the cough

drops to customers. A picture of William with the word *trade* underneath and of Andrew with the word *mark* underneath on these preprinted envelopes helped make their product a success. Their idea of using the packaging to brand the product was revolutionary. As the packaging changed from envelopes to folding cartons, their “trade-marked” pictures remained (figs. 1.15 and 1.16).



**Fig. 1.15**

Smith Brothers Cough Drops. The use of a “trade mark” was revolutionary for its time.



**Fig. 1.16**

Smith Brothers' Soothing Throat Drops, 2011.

# The Industrial Revolution

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The Industrial Revolution saw a large-scale shift from rural to urban life throughout Europe in the mid-1800s. There were massive changes in the nature of work, the consumer economy, women's roles in society, and even in the size and nature of families. Up to this time most consumer products were essentially luxuries that served what was known as “the carriage trade,” or upper-class customers. New machinery and technologies brought about new products and services that were now available to the masses. Railways and steamships made it easier to move goods over long distances, and manufacturers marketed and distributed consumer goods nationally and internationally as a result. Packaging design grew alongside these developments.

Three important innovations arose almost simultaneously at the end of the nineteenth century:

- The commercial development of lithography
- The invention of the papermaking machine
- The development of American packaging

The printing method of lithography, invented by Alois Senefelder in 1798, was a significant milestone in the history of packaging design and was advanced by methods of industrial production. Since everything from cardboard boxes and wooden crates to bottles and tins had a paper label, the lithographic process of printing labels greatly enhanced packaging technologies.

The Linotype (“line of type”) composing machine, invented in 1884 by Ottmar Mergenthaler, was regarded as the greatest advance in printing since the development of movable type four hundred years earlier. The first practical mechanized typesetting machine, it revolutionized the printing industry. The Linotype machine produced solid lines of text cast from rows of

matrices. Each matrix was a block of metal—usually brass—into which an impression of a letter had been engraved or stamped. Matrices were selected by a keyboard operator and then transferred mechanically to a mold-making device, producing a bar of type. After its use for printing, the metal was melted down for reuse.

The typesetting machine was much faster than typesetting by hand, requiring fewer employees, and its economy allowed for a new freedom in creating printed materials. Newspapers, books, advertisements, and packaging grew as popular tools for visual communication. The new technology spawned new business trades that served specific manufacturers' needs. For example, a lithographer's directory in 1887 included Robert Gair, the pioneer of machine-made cartons, and George Harris & Sons, who printed colorful cigar boxes. Business listings used the titles such as “label manufacturers,” “labels—cigar,” and “labels for druggists” (fig. 1.17).

In 1798, Frenchman Nicholas-Louis Robert invented a papermaking machine that began the mass industrialization of paper. Robert's machine formed paper on a looped belt, eliminating the laborious handwork necessitated by separate molds for each sheet. His creation allowed paper to be produced faster and at lower prices. The machine arrived in the United States in the mid-1800s.

The mechanized process of making paper was followed by the invention of machines that made paperboard. This allowed paper, previously used mainly for graphics and the written word, to be used for structural packaging, as opposed to mere wrapping.

Paperboard packaging was being commercially produced by 1839, and within ten years boxes for a wide assortment of products were

being manufactured. Corrugated board appeared in the 1850s as a more durable secondary packaging material, suitable for shipping many items together. As competition between manufacturers took off, specialized equipment was developed to speed production and reduce costs.

Robert Gair, a Brooklyn printer and paper bag manufacturer, invented the bulk manufacture of paperboard boxes in 1890. When a metal ruler used to crease bags shifted out of place during a printing run and made a cut instead, he acciden-

tally discovered that by cutting and folding in one operation he could make prefabricated cartons.

Around 1900, paperboard cartons began to replace the handmade boxes and wooden crates used for trade. This marked the origin of the cereal box, as it is known today. In the early 1900s, box making and tin can manufacturing grew significantly, both in America and England. As trade increased, new machinery was invented not only to *make* boxes but also to weigh their contents, and fill and seal them.



**Fig. 1.17**

Double Warp lithographed cigar box label, circa 1869.

Lithographed labels were a topic that interested even the *New York Sun*. In 1888, the newspaper commented, "A few years ago any kind of label was considered good enough to put on a cigar box. Then they cost about \$10 for 1,000; the average price paid now is \$50. The label is often better than the cigar."<sup>1</sup>

<sup>1</sup> Quoted in Alec Davis, *Package and Print* (New York: Clarkson Potter, 1967), 27.

## Mass Production

New mass-production and distribution methods, along with new packaging materials, changed the way food was integrated into people's lives. In 1899, wax-seal packaging, invented by Henry G. Eckstein, gave manufacturers the ability to more widely distribute fresh, perishable goods. These advances in packaging technology made staples like flour and meat more readily available. Hermetically sealed containers, which offered consumers shelf-stable food products, were another major development. The use of tin cans to seal cooked food made possible a year-round supply of foods that previously had been available only seasonally.

All the products that used these new inventions were advertised through the packaging design. This marked the beginning of the use of

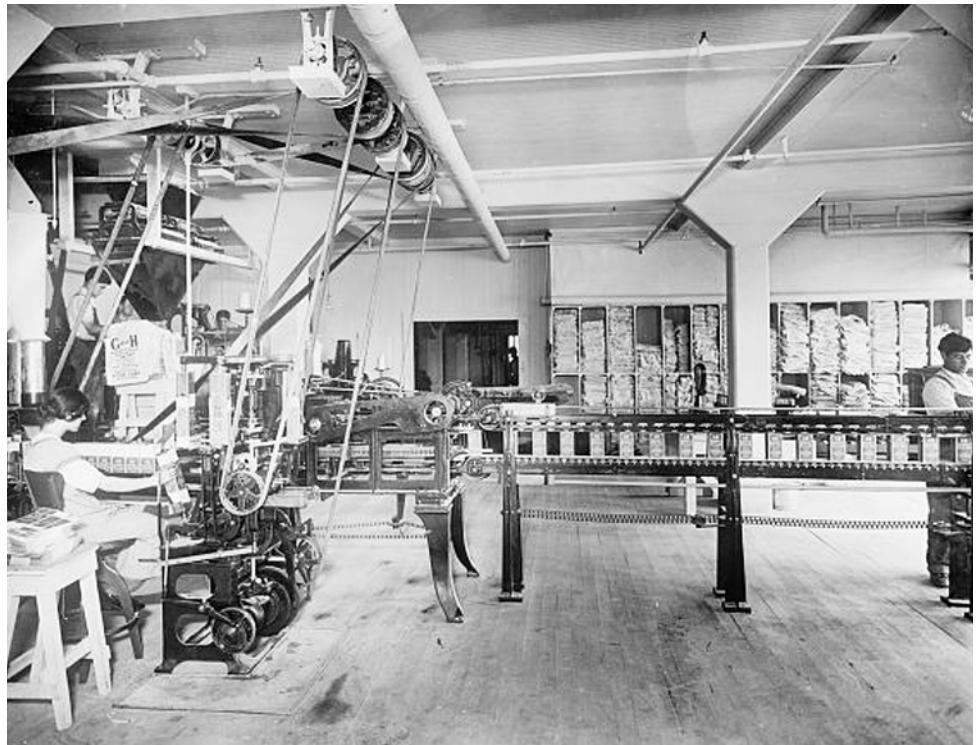
packaging design to communicate technological innovation and product developments (figs. 1.18 through 1.22).

The U.S. Congress, struggling with how to manage a free-market system and still protect consumers, passed the Pure Food and Drug Act in 1906. It was the first set of regulations imposed on packaging design. Although the law prohibited the use of false or misleading labeling, it did not require an accurate statement of ingredients, weight, or measure. Its mandate was, therefore, difficult to enforce.

With the occasional sale of inferior or impure goods making them wary, product protection became increasingly important to consumers. Honest merchants marked their goods with their own identification, both for consumer protection and



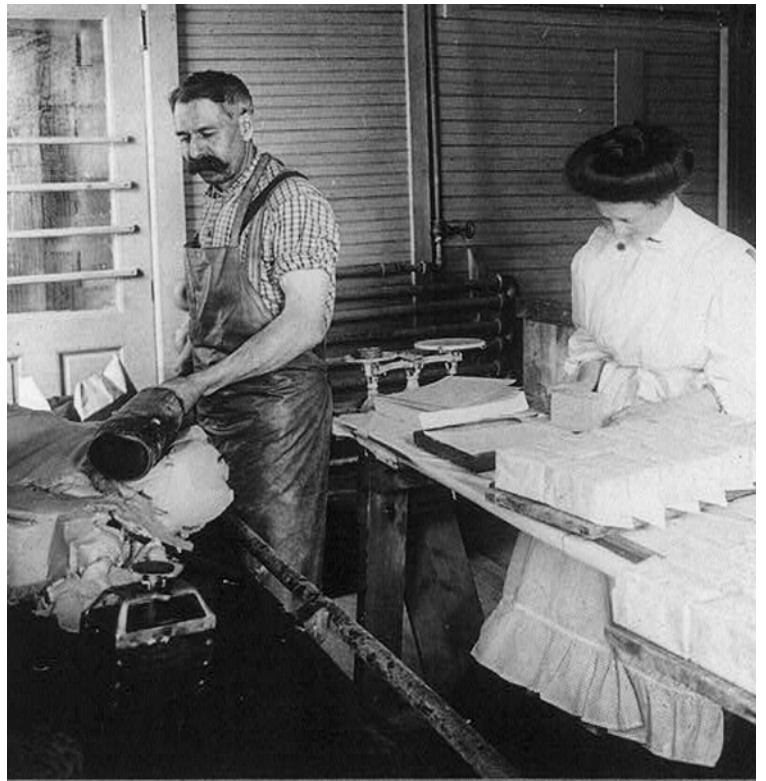
**Fig. 1.18**  
Carnation condensed milk.



**Fig. 1.19**  
Carton machine, circa 1910. This machine—which folded, glued, filled, weighed, and sealed thirty 2-pound or 5-pound cartons per minute and required only one operator—was revolutionary for its time.



**Fig. 1.20**  
Waiter holding a bottle of  
Budweiser beer on a tray,  
circa 1908.



**Fig. 1.21**  
Making up butter in pound  
packages, circa 1910.

**Fig. 1.22**

Ad for Kellogg's Waxtite Toasted Corn Flakes, *Ladies Home Journal*, April 1916. Kellogg's used paperboard cartons to hold flaked corn cereal. A heat-sealed bag of Waxtite was initially wrapped around the outside of the box and printed with the brand name and product information. Later, the waxed bag was moved inside the carton. The marketing of cereal through paperboard packaging reveals Kellogg's keen understanding of its brand's strength through the marriage of the structural and visual elements of the packaging design.



Copyright, 1916, Kellogg's Toasted Corn Flake Co.



breakfast, lunch, or supper, millions of little folks every day look forward to that wonderful good flavor of Kellogg's Toasted Corn Flakes. The whole Kellogg business is built around the idea of

making sure that these little friends are never disappointed. The quality, the flavor, the crisp-from-the-oven taste are always there when you open the Kellogg Waxtite package.

It is a remarkable fact that there is no storage space at Kellogg's. Each day's production is shipped crisp from the ovens in the Kellogg WAXTITE package—that keeps the fresh, good flavor in and all other flavors out.

*W.K. Kellogg*



as a way to build brand awareness. Aluminum foil, which was developed when the first aluminum manufacturing plant opened in Switzerland in 1910, made it possible to effectively seal medications and other air-sensitive products such as tobacco and chocolate.

With the assembly line instituted by Henry Ford in 1913, mass production took off in the United States and soon included the food industry. A number of technical innovations led to the continued improvement of packaging and, consequently, to expanded food choices, thereby improving the standard of living—and increasing the demand on the design of its packaging. Manufacturers needed to address the concerns of consumers leery of paying for the packaging rather than the actual product. Many manufacturers had their printers design labels with a price, so consumers could see that they were not paying for the weight of the packaging materials or a marketer's surcharge. Labels for tea packets were among the first to include weights and prices along with product information.

In 1913, the Gould Amendment to the Pure Food and Drug Act required labeling to state the net quantity of a package's contents, either by weight, measure, or numerical count. This act did little to protect consumers, however, since many took no notice of this statement and continued to purchase products based on the size and shape of the package. This led Supreme Court Justice Louis D. Brandeis to apply the term *caveat emptor*, or "buyer beware."

By the early twentieth-century, the dependence of manufactured products on packaging materials and design had become complete: to the consumer, the product and the packaging were perceived as one and the same. Matches could not be sold without a matchbox. Dry goods were boxed through proper and affordable filling and storage methods. Canned goods provided safely preserved foods and consumer convenience (figs. 1.23 through 1.31).

In 1920, Clarence Birdseye, the father of frozen food, invented a system for flash-freezing fresh food. The process safely preserved the taste and appearance of food, which was then packed in waxed cartons. (The practice of preserving food by freezing can, however, be traced back to the early seventeenth century; the first time a business produced frozen food was late in the same century.)

**For The First Time Anywhere!**  
The most revolutionary idea in the history of food will be revealed in Springfield today

**All These Birdseye Frosted Foods on sale—now!**

**MEATS**  
SPICED BEEF  
SMOKED BEEF  
THE BIRDSEYE  
YORK CORNERS  
A  
PORK CHOPS  
B  
BROILED LAMB CHOPS  
C  
LAMB CHOPS  
D  
PORK TENDERS  
E  
PORK LOIN ROAST  
F  
SMOKED LAMB ROAST  
G  
LARD OF SPICED LAMB  
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**Fig. 1.23**  
Birds Eye Frosted Foods advertisement, circa 1930.



**Fig. 1.24**  
Birds Eye Frosted Foods box, circa 1930.



1.25

**Fig. 1.25**

G. W. Armstrong drugstore, circa 1913.



1.26

**Fig. 1.26**

Sunday shoppers on New York City's Lower East Side, circa 1915.

**Fig. 1.27**

Interior view of a Piggly Wiggly self-service grocery store, circa 1917.



1.27





1.28



**Fig. 1.28**

Bottles of shampoo and lotions manufactured by the C. L. Hamilton Co. of Washington, DC, circa 1909–1932.

**Fig. 1.29**

Woman shopping for canned goods at a Chicago grocery store, 1920s.

1.29

Industrial plastics development began in the mid-1800s, with celluloid material used for photographic film. But the invention of cellophane in the early 1920s marked the beginning of the era of plastics. Every decade since has seen the introduction of new plastic materials. Plastic, in all of its forms and formulations, became one of the most widely used materials for product packaging.

Post-World War I America was marked by several decades of urbanization and industrialization—and an increase in the availability of mass-produced merchandise. The 1920s brought an advertising boom as companies responded to

postwar consumerism. New products, introduced at an accelerated rate, created demand and forced leading manufacturers to invent new ways of selling them. Products needed to look good, distinguish themselves from one another, and reflect the ever-changing values of the consumer if they were to sell. Marketing became a priority, and the business of packaging design developed as an important strategy for consumer products companies (figs. 1.32 and 1.33).

By the early 1930s, packaging design was blossoming into a mature industry. The American middle class constituted a growing consumer



**Fig. 1.30**  
Apothecary bottles.  
A display of several apothecary bottles containing drugs, on the shelf of the Eimer and Amind Drugstore, 1940.



**Fig. 1.31**  
Arm & Hammer Brand Soda.



**Fig. 1.32**

Placing packaged goods on a display shelf, circa 1939.



**Fig. 1.33**

Woman speaking to Congress about the misleading packaging of tea and tomato juice, circa 1939.

base, and women, as the decision makers for most household purchases, began to play a greater role in the economy. Marketers competing for their attention sought new ways to attract them to the marketplace.

A variety of publications provided suppliers, designers, and clients with the latest information in the field. *Advertising Age* devoted attention to packaging design, as did industry-specific mag-

azines such as *American Druggist*, the *Tea and Coffee Trade Journal*, and *Progressive Grocer*. The publication of magazines such as *Modern Packaging* and *Packaging Record* signaled the complexity of this growing profession and the collaboration of consumer product companies with packaging design and advertising leaders, packaging materials manufacturers, printers, and others in production roles (fig. 1.34).

**Fig. 1.34**  
*Modern Packaging*  
magazine cover,  
1936.



# Mid-Century Expansion

Companies that manufactured and supplied packaging materials were a resource for packaging designers. These companies, as well as printing firms, were often called upon to provide technical and creative assistance and to supply sample materials. Some large industrial corporations, such as DuPont in 1929 and the Container Corporation of America in 1935, created package design development departments. Collaboration between the three sources for packaging design—the design firm, the in-house design group at consumer product manufacturing companies, and the suppliers (manufacturers, preproduction specialists, and printers) persisted from that time on.

In the 1930s, advertising agencies such as N. W. Ayer & Son provided packaging design services. For some consumer product companies, such as Avon Products and Sears Roebuck, the demand for packaging design was so significant that they employed a staff of design personnel. Other businesses hired industrial-design professionals as “consumer engineers” and “product stylists” to apply their artistic abilities toward creating designs that would satisfy consumer demand. These new industrial designers were the professionals charged with the creative leadership necessary to support the modern consumer product industry.

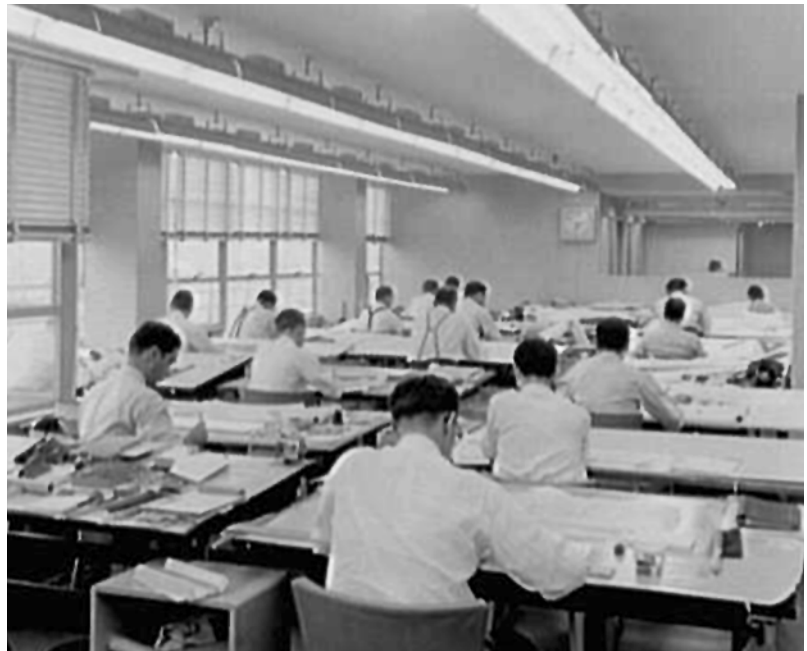
The leaders of modern packaging design were professionals from diverse backgrounds. Walter Dorwin Teague and John Vassos both began their careers in advertising; Donald Deskey, Norman Bel Geddes, Russel Wright, and Henry Dreyfuss started out designing sets for theaters; and French immigrant Raymond Loewy brought his European sensibility to the consumer arts. Edwin H. Scheele, Roy Sheldon, and Francesco Gianninoto, all industrial designers, were able to move seamlessly into both product and packaging design (fig. 1.35).

It was, of course, important for designers to understand the technical aspects of packaging design in order to avoid creating something that could not be produced or that would not work with contemporary machinery or production lines. A broad understanding of packaging materials, manufacturing, printing, labeling, and shipping were essential for a successful end result.

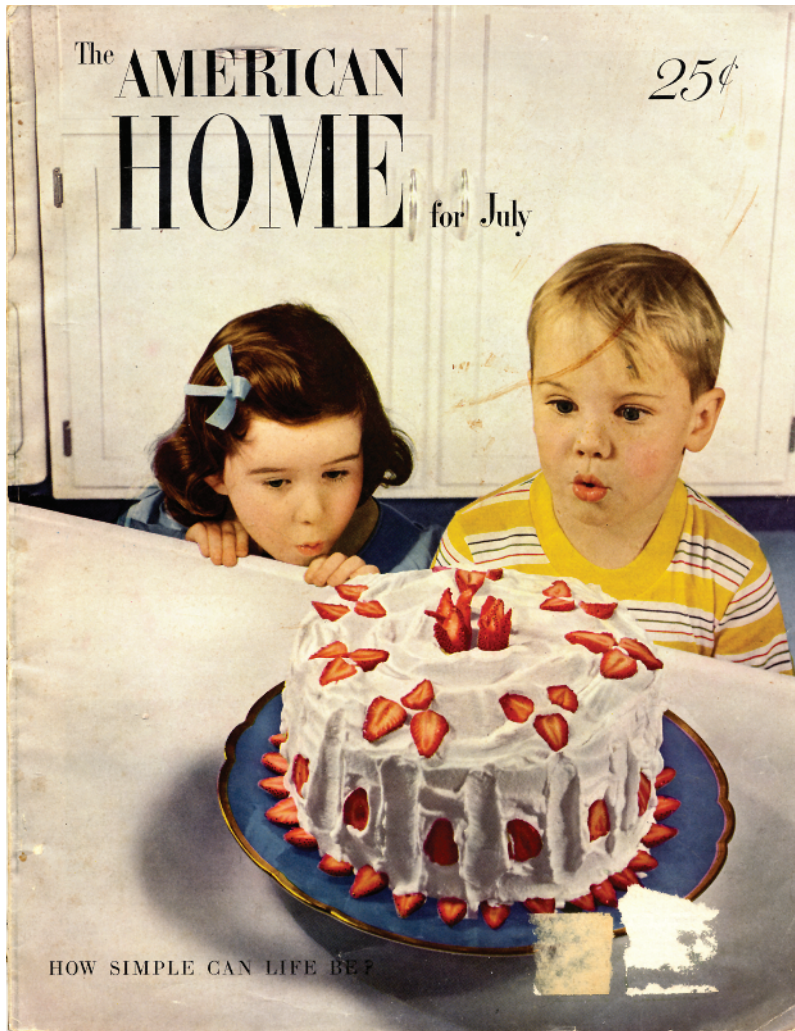
Industrial designer Ben Nash is credited with “doing more than any other designer of his time to turn packaging design into a profession.”<sup>2</sup> By the mid-1930s, Nash’s firm had more than thirty designers on staff in its New York City office. Their role was to fuse technological and merchandising practicalities with aesthetic and psychological values. These designers grasped the idea that working with the manufacturer at the beginning of the project, rather than with the retailer at the end, would prove most successful.

**Fig. 1.35**

Raymond Loewy Associates, 488 Madison Avenue, New York City. Packaging drafting room I, 1950.



<sup>2</sup> Arthur J. Pulos, *The American Design Adventure 1940–1975* (Cambridge, MA: MIT Press, 1988).



**Figure 1.36**  
American Home cover, circa 1949.

**It's the "dirt" you don't see that does the damage!**

**INVISIBLE** germs often exist on sinks and drainboards... germs that can menace family health. Ordinary cleaning is not enough. To protect health you need a dependable disinfectant.

That's why millions of women use Clorox in routine cleaning of kitchens and bathrooms. For Clorox has germ-killing power... it disinfects! In addition, it removes stains and deodorizes.

You get these **2 BIG EXTRAS** with **CLOROX**

- 1. GENTLER BLEACHING ACTION**... larger life for linens!
- 2. GREATER DISINFECTING EFFICIENCY**... added health protection!

Clorox conserves costly linens and does a better job of disinfecting because it's free from caustic and other harsh substances... made by an exclusive formula patented by U.S. patent.

**CLOROX... AMERICA'S FAVORITE BLEACH AND HOUSEHOLD DISINFECTANT**

**GOOD SANDWICHES! WHAT ARE THEY?**

**THEY'RE MADE WITH UNDERWOOD'S... THE ORIGINAL DEVILED HAM!**

**ALL FINE HAM ZESTFULLY SEASONED America's Favorite Sandwich Spread**

**UNDERWOOD**  
NET WEIGHT 24 OUNCES  
**DEVILED HAM**

**P.S.** Mix UNDERWOOD'S into your macaroni and cheese casserole — it's wonderful.

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Planting 50 Bulbs \$1.00  
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**Figure 1.37**  
Ads in American Home, circa 1949.

They believed that a design assignment would be easier if there were known parameters: *what the product did, how it was made, what materials were used, where it was sold*, and so on. This information guided the designers in creating packages that provided a true reflection of the product without the use of deceptive styling. The concept of an understanding of the design constraints as a means to successfully guide a project is the framework of the creative methodology used today.

The designers of the 1940s and 1950s, with their diverse backgrounds, were the masters of a new profession of creating art for industry. Young designers came from commercial graphic design, theatrical set design, typographic design, fashion illustration, and engineering. Over time, successful design professionals developed a common set of principles to guide their business practices and processes. This new design professional was known as a packaging designer.

The invention of the shopping cart, introduced in 1937 at Standard Food Stores, added significantly to the shopping experience. Consumers could now pick out their own purchases instead of requesting items from a store clerk; the cart provided the convenience of not having to carry in hand all one's purchases. This tool also encouraged an increase in the number of purchases made at one time, which thrilled retailers. Women from all socioeconomic levels, who did the majority of shopping, found it more of an experiential activity. They shopped often and prided themselves on their ability to find reasonably priced goods. Packaging designs competed for their attention as the number of product choices in the marketplace grew (figs. 1.36 and 1.37).

In the mid-1940s, frozen food packaging was improved. Vegetables and fish products, considered a luxury after wartime rationing, were among the introductions in the frozen food category. Tin, steel, and aluminum were the materials used to manufacture cans, with the lighter aluminum eventually coming to dominate for

some products (fig 1.38). Although the aerosol can with a propellant system and a spray valve had been invented as early as 1927, it was not until the spray valve was perfected in the 1940s that it became significant in the market, as an inexpensive way to dispense liquids, foams, powders, and creams.

Although aesthetic appearance was important, safety, convenience, production costs, and the choice of materials guided the packaging designer's creative process. They determined early on that while appearance may lead a consumer to make a purchase, it could not lead to product satisfaction. The ideal product packaging design provided the perfect complement of form and function (fig. 1.39).

Among the effects World War II had on packaging design was the proliferation of the supermarket and prepackaged food. Where once there had been a local store clerk to weigh and package the product, the container now stood



**Fig. 1.38**  
Coca-Cola cans,  
circa 1940–1942.

independently in a brand new marketplace. This changed the marketplace forever: consumers came to rely less on their grocer to provide them with information about a product, and more on the product's packaging. In Europe, many goods continued to be sold in bulk, but in the United States, mass marketing caused goods to be sold in prepackaged form.

The growth of self-service stores in the late 1940s furthered the need for packaging design to be quickly identifiable; it was often termed "the silent salesman," since there was no live voice to

plug a particular brand. Packaging design was propelled into a dynamic profession devoted to making consumer products more enticing to the discriminating public and to making brand recognition integral to product marketing (fig. 1.40). In this new competitive marketplace, packaging design was responsible for promoting a brand and positioning it prominently on the retail shelf (fig. 1.41). Food manufacturers became food marketers, and consultancies in brand management, product marketing, advertising, and packaging design sprang up everywhere.

**Fig. 1.39**

Poland Water ad, circa 1944.

**P**oland Water is unique...  
*it cannot be duplicated*

Man cannot duplicate the natural properties of Poland Water. Crystal-clear, it comes only from sources deep within the earth, flowing through rock strata, subject to enormous pressures which give it characteristic therapeutic qualities and purity. Poland water has benefited thousands and, for over 80 years, has been recommended in certain kidney ailments. Ask your doctor.

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HIRAM RICKER & SONS  
Poland Spring, Maine

On sale at  
all leading  
drug and  
grocery stores

**Poland Water**

**BOTTLED ONLY AT THE SPRING, POLAND SPRING, MAINE**





**Fig. 1.40**  
Packaging for Bon Ami Tidy Home sandwich bags, 1950s.



**Fig. 1.41**  
Grand Union supermarket,  
circa 1952.

## THE GROWTH OF COMPETITION

Marketers now saw most products as having established affinities that reflected gender roles, class, race, and other social characteristics of consumers. Decorative beer labels, for example, that had previously appealed to marketers did not appeal to the serious beer drinker who had different tastes and reacted negatively to delicate scroll-style labels more appropriate for female consumers. Marketers realized that different brands appealed to different kinds of people and that brand image is what sells the product (fig. 1.42).

The scientific and technical accomplishments of the National Aeronautics Space Administration

(NASA) during the 1960s did much to advance packaging materials and technology. Bite-size cubes, freeze-dried powders, squeezable aluminum tubes, and beverage packaging made from a foil laminate were all developed to provide protection, convenience, accessibility, and longer shelf life.

Advancements in typography in the 1960s supported packaging design's need to communicate the visual personality of a product more immediately. Phototypesetting created the image of the text in either positive or negative, according to need, on a photosensitive, usually transparent surface by exposing that surface to light

**Fig. 1.42**

Decorative beer cans.



through transparent matrices of the letters and symbols. It gave designers greater control over letterspacing and line spacing. With the commercial typographic work of designers such as Herb Lubalin and Milton Glaser, the mastery of typography became highly valued.

Packaging design and advertising (now deemed “commercial art”), along with typography and graphic design, emerged as a key part of the latter twentieth century’s cultural landscape. They were all challenged by the pop art movement to redefine the boundaries between fine and commercial art. Pop art celebrated postwar consumerism and bridged the gap between “high” and “low” art by

making common, mass-produced objects appear grand and unique (figs. 1.43 and 1.44).

Increased competition engendered the need for corporations to present a unified and consistent image to ensure that the public associated the company with its products. Graphic materials that represented a company—such as letterheads, logotypes, truck signage, and business cards—became part of that company’s corporate identity. The emphasis on corporate identity and the outpouring of new products forced companies to update and unify their products’ visual image regularly in order to secure a strong, lasting impression of the company in consumers’ minds (fig. 1.45).



**Fig. 1.43**

Pepsi graphic, 1960s.  
Designer: John Alcorn  
Client: Pepsi

**Fig. 1.44**  
Campbell's Tomato  
Soup graphic, 1968.  
Designer: John Alcorn  
Client: Campbell's Soup



**Fig. 1.45**  
Revlon 'Super Natural' packaging  
design, 1964.

# Consumer Protections

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In 1962, President John F. Kennedy gave the first presidential address before Congress devoted entirely to consumer interests. In this speech he recognized that consumers' rights to safety, information, choice, freshness, convenience, and attractiveness needed protection. Gaps between the existing regulatory bodies—the Food and Drug Administration (FDA), Federal Trade Commission (FTC), and the U.S. Department of Agriculture (USDA)—meant that the consumer was inadequately protected. As a result of the work of consumer interest groups throughout the 1960s and of Esther Peterson, the special assistant to the president on consumer affairs, Congress enacted the Fair Packaging and Labeling Act (FPLA) in 1967.

The FPLA directed the FTC and the FDA to issue regulations requiring that all consumer commodities be labeled to disclose net contents, the identity of the commodity, and the name and

place of business of the product's manufacturer, packer, and distributor. The act authorized additional regulations where necessary to prevent consumer deception or facilitate value comparisons with respect to descriptions of ingredients, slack fill of packages, use of "cents-off" or lower-price labeling, and the characterization of package sizes. The Office of Weights and Measures of the National Institute of Standards and Technology, a branch of the Department of Commerce, was authorized to promote uniformity in state and federal regulations for the labeling of consumer commodities.

The federal mandate for accurate packaging labels meant consumer product companies had to revise their packaging to meet these new standards. As a result, many design firms, in an effort to increase business, expanded their capabilities to include packaging design.

# The Packaging Design Firm

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The need for distinctive packaging to drive sales forced manufacturers to develop new materials and structures. Packaging designers, with specific professional capabilities and experience, were needed to extend existing designs not only to new packaging forms but to apply the federally mandated requirements as well.

Through the mid-1960s, the U.S. economy grew rapidly. Production exceeded consumer demand, so competition increased. New products entered the market swiftly, but product failures increased as profits diminished. Sophisticated consumers became harder to reach; they showed greater shopping selectivity, were suspicious of false claims, and appeared totally unimpressed with superficial product or packaging changes.

As differences in the products themselves became negligible or even nonexistent, manu-

facturers began to look for ways to distinguish their products from those of the competition. There were also improvements in the distribution and selling of goods, while technological breakthroughs advanced new production techniques, processes, and entirely new material concepts. The challenges presented by marketing and technology ushered in an era of ambitious new product development.

In 1966, designer Alan Berni urged manufacturers to concentrate on the development of metal surfaces to provide designers with greater creative flexibility in creating unique packaging. Other designers, including Hayward Blake, suggested that more attention be directed to the tactile aspect of the container design. Among the materials developments was grainless paperboard that allowed designers to develop contoured and multicurved packages.



By the 1970s, a number of packaging design firms had opened offices internationally. Raymond Loewy had worked on packaging designs for Maxwell House, Kellogg's, Nabisco, Quaker Oats, Ivory, Duncan Hines, Heinz, and Betty Crocker. The role of packaging design became one of expressing a well-defined marketing strategy rather than merely creating a container and point-of-sale billboard.

In the United States, the cultural and sexual revolution spawned new strategies for marketing innovative product packaging. The sensory stimuli of subliminal marketing found its way into packaging concepts (figs. 1.46 and 1.47).

The year 1977 marked the incorporation of Apple Computer, with Steve Jobs at the helm. The company launched the Apple II personal computer that same year. This new consumer access to affordable and user-friendly computer technology was revolutionary. The Macintosh operating system, which had first appeared with the Macintosh 128K computer, changed the design world forever and established Apple's computers as the cornerstone of any design business.

Apple installed itself not only as a leader in technology but, with the launch of the first iMac computers in an assortment of "flavors"—bright colors radically different from the standard beige



of most other computers and computer-related hardware—pioneered the idea that design is critically important and a driving force in product differentiation. The iMac flavors started a trend not only in the computer industry but also in small electronics, office supplies, housewares, fashion accessories, and packaging design.

By the 1980s, the growth of large shopping centers and supermarkets spurred the demand for more products. Supermarkets expanded their food operations, offering all types of prepared and frozen foods. Small specialty shops within the supermarket played to consumers' nostalgia for the local butcher, florist, and baker, prompting a new direction for packaging designs and a greater demand for merchandising display systems. Successful product sales in supermarkets depended heavily on the brand's packaging design (figs. 1.48 and 1.49).

The steady increase in marketplace competition and the realization by both marketers and manufacturers that good design is a corporate asset gave rise to the establishment of design firms throughout the United States. New firms sprang up, and existing firms opened offices in other regions of the country in order to redesign stagnant brands, extend the product lines of existing brands, and design the branding for new products. Packaging design gained worldwide recognition.

Design associations that supported the interests of packaging designers provided networking opportunities, created public awareness of the profession, and facilitated communication among design professionals. Membership in organizations such as the Package Design Council (United States), the Design Council (United Kingdom), the Japan Package Design Association, the Thai Packaging Association, and the World Packaging Association gained recognition both nationally and internationally. In the United States, The Coleman Group, Deskey Associates, Gerstman + Meyers, Landor Associates, Primo Angeli, and Teague Associates were among the numerous design firms whose primary business was packaging design.



**Fig. 1.46**  
L'eggs pantyhose packaging, circa 1969.  
Designer: Robert Ferriter  
Client: Hanes

**Fig. 1.47**  
Tickle antiperspirant packaging, circa 1977.  
Designer: unknown  
Client: Bristol-Myers

**Fig. 1.48**  
Trix, Circus Fun, and Pac-Man  
cereal boxes, 1980s.

**Fig. 1.49**  
Brillo, S.O.S., and Chore Boy  
packaging, 1980s.

## New Refinements in Packaging Design

By the 1990s, consumer product companies, with their many products branded and merchandised together, recognized the need to make packaging engineers part of the product development team and packaging designers part of the marketing team. The demand for convenience and value dictated many aspects of materials development and marketing. Space efficiency, reusability, and environmental concerns also gained in importance, reflecting consumers' changing values. Soda can design shifted from disposable pull-tab openings to easy-open pull tabs that remained affixed to the top of the can after opening in order to address consumers' environmental concerns, and glass was replaced by plastic to reduce breakage. These innovations, along with laminates and specialty coatings for paperboard, all provided new design opportunities for packaging designers.

By 1998, the average American supermarket had approximately thirty thousand SKUs, or stock-keeping units (a specific product's nu-

meric identifier represented in a scannable bar code that allows inventory to be easily tracked), approximately 50 percent more than five years earlier.<sup>3</sup> Mergers between consumer product companies and innovations in technology yielded even shorter product life spans. In response, companies redesigned their packages to ensure that a product's message grabbed consumers' attention and made a sale more quickly than ever before (figs. 1.50 through 1.53). Opportunities for packaging designers skyrocketed.

In the early twenty-first century, luxury emerged as a consumer priority, and design became a means of depicting opulence. Design—from that of fashion, home products, and automotive to cell phones and computers—became an even more critical factor in a world of rampant consumerism. With consumers' aesthetic sensibilities sharpened by the ever-escalating quality of packaging design, companies became keenly aware of—and focused on—the impact of design on purchasing decisions.

<sup>3</sup> Daniel Pink, "Metaphor Marketing," *Fast Company*, March 31, 1998.







**Fig. 1.50**

Gillette shaving cream and shaving gel cans, 1990s.

Design firm: Kornick Lindsay  
Client: Gillette

**Fig. 1.51**

Frito-Lay snack canisters, 1990s.

Design firm: Kornick Lindsay  
Client: Frito-Lay

**Fig. 1.52**

Heinz "EZ Squirt" ketchup bottles for colored ketchup.

Design firm: Interbrand  
Client: Heinz



**Fig. 1.53**

Special K cereal  
packaging ad, 1999.

**Looks different...  
because it is.**

**60% calcium** | Introducing Kellogg's®  
**90% iron** | Special K Plus™—  
**100% folic acid** | a new cereal that helps  
replenish vital nutrients  
you need to look and feel your best. With 60%  
of the calcium you need daily, one serving  
gives you twice as much calcium as any other  
national cereal brand. And that's before you  
add milk. In addition, it also provides 90%  
of the iron and 100% of the folic acid you  
need daily. No wonder it stands out in a crowd.

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## Changing Times and Values

Throughout history, packaging designs have had varied objectives that reflected the different values and needs of different time periods. Although no one theme or approach has tied together the state of packaging design in the early twenty-first century, simplicity has emerged as a defining philosophy. This highly regarded value—the thoughtful process of reducing the unnecessary complexity of design—advanced a streamlined focus to packaging design communication. The challenges of an effective and impactful packaging design communication strategy in an increasingly cluttered marketplace, along with the growing value consumers place on sustainability, has elevated the value of the packaging design and, in turn, the packaging designer (fig. 1.54).

Packaging design is an integral part of a company's overall brand strategy, and, consequently, there has been a heightened value placed on packaging design. The professions involved in the business of bringing a product to market are key stakeholders in the process. Previously, the marketer was in the advantageous position of decision maker, while other industry professionals functioned as service providers or vendors. The global business world no longer perceives the role of design as a means to an end, but rather as a core component of a comprehensive corporate strategy.

With this evolving understanding of the value of design, marketers have come to rely heavily on the innovations, knowledge, and expertise—along with the creative strategies—of designers and suppliers in order to meet their business objectives. Additionally, with their long history of administering brands, packaging design professionals have a unique understanding not only of marketing communication strategy but also of all the specific design challenges, from visual, structural, material, production, and regulatory to



**Fig. 1.54**

Evian designer water bottle, circa 2007.

Designer: Christian Lacroix  
Client: Evian

cross-cultural communication challenges (figs. 1.55 through 1.58).

The examination of packaging design throughout history begins with the needs of people, societies, and civilizations. With the growing understanding of consumerism's impact on the planet, packaging designers, along with marketers, have come to recognize sustainability and collaborative

responsibility for the environment as critical components to packaging design in the twenty-first century. Economic challenges, shifting lifestyles, technological advances, and market innovations have brought about a reassessment of the function and role of packaging design. Technological innovations continue to be the driver of changes and advancements in the function of packaging

**Fig. 1.55**

Method Dish Soap revolutionized a category in 2001.

Designer: Karim Rashid

Client: Method

**Fig. 1.56**

5 chewing gum, 2007.

This packaging design revolutionized the category with a sleek envelope structure and eye-catching black and bold graphics.

Design firm: Baker

Client: Wrigley

**Fig. 1.57**

Heinz ketchup PlantBottle, 2011.

In partnership with Coca-Cola's plant-based plastic bottle technology, Heinz introduced its iconic packaging as sustainable.



design; however, the conservative use of natural resources and energy, the reduction and reuse of waste, and the moderation of consumption are critical to the function of packaging design as a responsible societal tool. Packaging design's on-going development is bound up in meeting new demands and desires while focusing on the environment first.



**Executive summary**

**THE SAUCY FISH CO.**

Imagine you're an own-brand supplier of chilled fish. One day, your key client, Tesco, challenges you to create a winning product strategy to boost sales across their entire underperforming chilled fish category.

Would you have predicted that a £22,750 design investment could, in one year, become £10million of projected sales? With next to no marketing support or promotional activity? That's what happened when chilled fish supplier, Beachill, asked Elmwood to create a brand and packaging for The Saucy Fish Company – a new, premium range of chilled fish and sauces.

From **£22,750** to **£10million** projected sales for Saucy Fish in its first year with no above the line support

Paid for itself on **1st day** of sales

**497%** sales increase in six weeks

In first 13 weeks there were only 2 weeks on POS promotion. There has been no ATL promotion at all since launch.

The design paid for itself on the first day 3 sku's were trialed in 332 Tesco stores at launch in January 2010. Initial investment for 3 sku's was £13.5k. First day sales were £22k.

Sales within Tesco's Added Value Fresh Range category saw a 497% increase over the period from March to mid-April. And we're not talking about a high-volume Value product: Saucy Fish is a premium product relating at £4.00.

218 words elmwood

**Project overview**



**The challenge:**

1. Outline of brief  
**Business challenge**  
 Tesco's chilled fish category was underperforming. To boost sales, they challenged Elmwood to come up with a winning product strategy. Beachill then came to us. Once we'd discovered that Tesco had only one or two premium chilled fish products on offer which were not doing the premium job they were supposed to do, and with little promotion in the category, we realised we had a golden opportunity to make a real splash in a stagnant sector.

**Consumer challenge**  
 Consumers are generally unsure about what to do with fish, and how to cook and serve it. Added to this lack of consumer interest was the category packaging itself, which is uniformly featureless and practically invisible next to the more 'foodie', dynamic chilled food exhibits. Our work was set out:

2. Description  
 Should come to us with a basic 'fish with sauce' product. Building on this and the need to make chilled fish more appealing, our packaging concept brought fresh fish and sauce together – a category first.

3. Overview of market  
 Chilled fish is a low interest, low-growth category. Even though Tesco have a 28% market share of the UK's grocery category, they only have a 27% share of the chilled fish market – an underperformance of 6%. In other words, lots of people are shopping at Tesco but not many were buying fresh fish or chilled fish. In fact, Tesco were losing customers to Waitrose and M&S.

**Our task:**

**Position Saucy Fish as the solution: Experts in the Fish and Sauce category**

People don't know what to do with fish. And they don't know what sauce goes with which fish

578 words elmwood

**Project overview cont.**

**Simple Proposition**  
**Simple name**

4. Project launch date  
 January 2010

5. Size of design budget  
 An initial investment of £19,000 to trial three SKUs in 332 Tesco stores. An additional investment of £5,250 for a further six SKUs, rolled out across 893 stores.  
**Total investment = £22,750**

6. Outline of design solution –  
 Simple proposition, simple name

Our solution was clear: create an authoritative, premium brand identity and packaging concept. This had to:

- Position Saucy Fish as the experts in the Fish and Sauce category
- Attract customers and reassure them that chilled fish is a safe, simple and delicious option
- Inject the category with some much-needed personality, ethics and innovation
- 'Wink to a niche?' – We had to 'talk a black k' because of lack of consumer understanding.

We conducted vibrant design with clear signposting. The simple graphics of a fish topped with sauce immediately communicates 'fish with sauce'. Which meant we didn't need to show the customers how we served – one of the biggest consumer challenges.

The 'ring of white with the 'wavy' of sauce shows your eye to the ring, with the different colours for the sauce side navigation. The brand language takes its sign a step further with a tone of voice that's designed to cheer, cheer and be accessible to everyone too.

**Packaging innovation**  
 We used various packaging to clearly show the quality of the fish, and as integral overhead space to show off the sauce (combined in transparent windows).

To create better stand-out and accessibility we designed 'short ready' trays so the packs could be merchandised vertically rather than horizontally.



630 words elmwood

**Summary of results**

**Saucy Fish will be worth £10m in its first year**

We turned a £22,750 design investment into £10 million projected sales. And this was just year one in only one of the big four grocery outlets.

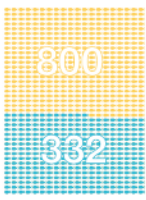
This investment paid for itself on day one

The initial £15,000 design investment (£4.5k paid for itself on the very first day of being trialed in 332 Tesco stores) delivered 2018 – £22k sales on first day, generating sales of over £100k per week.

**Increase in market distribution**

**↑332 to 800**

After the first month, Tesco increased its distribution from 332 stores to 800, in just four months.



218 words elmwood

**Summary of results cont.**

Total sales from launch to end of April 2010 in Tesco alone  
**£750,000**

497% sales increase in six weeks

Sales within Tesco's Added Value Fresh Range category saw a 497% increase over the six-week period from March to mid-April – with very little promotional activity.

Total profit from launch to end of April 2010  
**£60k (gross)**

Total profit from launch to end of April 2010 – £760,000  
 Total profit from launch to end of April 2010 – 25th group

**£40k ROI to date**

Saucy Fish has generated sales of £750,000 in the four months since launch – a ROI of 40k to date.

**£22,750 investment**

**£40k ROI to date**

578 words elmwood

**Summary of results cont.**

**3x normal market growth**

Tesco's chilled fish category has out-performed the market norm 3 times over.

**Increase in market share (triple the growth of the UK market)**

Considering Tesco had been underperforming by 6%, the market share in the UK's chilled fish category has grown by five against an average market growth of 2% – outperforming the market three times over.

Tesco's market share of the UK's chilled fish category at end of 2009 was 27.7% (value £282.4m). At 18th April 2010, Tesco's market share has grown to 32.3% (value £282.4m).

**Increase in market value**

Tesco's market value in chilled fish category has grown by 25%, of that Saucy Fish accounts for 19%. This means that Saucy Fish is acting as a propeller for the category, and is attracting more customers in to shop it.

**Consumers can't get enough**

Repeat and trial rates are impressive. The repeat rate is 19% after 12 weeks against a category average of 12%. And 10% of shoppers have purchased more than one variety.

Dear Sir, My wife and I have just tried your tarron and pine peppercorn sauce on cod and found it to be the restaurant quality. This is the first time we have tried your products and it most certainly won't be the last. We will use your products to entertain with and also recommend them to our friends. **Yours Obediently,**  
 Kind regards, Anne Peters.

The best kind of feedback with reward and all shopping and it was absolutely beautiful!! I came across this product in Tesco and having never seen one before of your before, I thought I might as well give it a go and am so pleased I did. Reasonably priced, easy to cook, no bones (and that's a big plus) and the vinaigrette, just gorgeous. Can't wait to try more in the future!  
 Please R. Lyford-Lance.

630 words elmwood

**Fig. 1.58**  
 Saucy Fish brand strategy.  
 Design firm: Elmwood Leeds  
 Client: Debbie & Andrew's