

42

# TEA PACKAGING

## design booklet

Assignment 3  
Semester 2, 2023  
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pt. 1

# DESIGN BRIEF

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The packaging design created for a tea product will need to appeal to women in the Gen-Z age bracket (people aged 18 to 30). They live in households and/or are employed in a job that puts them in the middle to upper-middle-class income bracket, in other words, they have disposable income. They also live within the busy, urban areas of Australia, such as the CBD or any area close to it.

This demographic will share a common interest in self-care, and they indulge in tea during a nice morning or night. They typically do this on weekends during a moment of peace and reflection that they set aside for themselves. Taking that into consideration, their preferred design will have to look casual and fun, but relatively minimalistic because of their interest in relaxation and peace.

Also, because this target market is relatively young, they will be well-versed in social media or the internet in general. Having that in mind will influence the design to follow some current trends like deconstructivism, the 60s and 70s style, and the modern/contemporary style.

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# RESEARCH

## T2 TEA PACKAGING



T2 is a well-known brand that originated in Australia, and they appear more neutral about which demographic they appeal to. Their main designs are simple, but that exact simplicity can make finding information easier since everything is laid out so clearly. With that being said, this design style likely appeals to people aged between 20 to 40, and people who have a disposable income.



The shape their packaging takes on is usually a cube (as seen in the images above), but they also utilise rectangular prisms for products that hold a greater amount of tea. These boxes can be opened and closed easily to allow for easier storage of the product, but the process is quite universal so they wouldn't need to put instructions on it. The shape of their packaging is just as important to their brand identity as the graphics, and they all come together to form that simplistic aesthetic that was mentioned earlier.

They are most commonly coloured orange, and the front side is given a differently coloured square that represents the tea flavour. This makes it easy for the buyers to associate a flavour with a colour so they can easily locate it on the shelves if they already have an idea of what they are looking for. This colour palette is also integral to their brand identity, and buyers can spot their product on the shelves without reading the text. These bright colours help add a touch of liveliness and informality to what would otherwise be luxurious and minimalistic which may not appeal to Gen-Z as much.



The typography is clean and straightforward due to the use of a sans-serif font. It seems like the design utilises one typeface. That design choice alongside the colour palette makes the product look as if it were made for the modern tea consumer. The text follows a clear hierarchy with the brand name being the largest text on the design. The flavour name is found right below it too, so despite it not being as large as the text for the brand the eye can still find it without difficulty. The rest of the information is in a smaller font size, but can still be read easily because of the font choice.

# CHAMBERLAIN COFFEE PACKAGING

The creator behind “Chamberlain Coffee” is Emma Chamberlain – a popular internet personality.

The overall look of the package design is quite minimalistic as it leaves a lot of white space between all of the elements. This is evident in the back portion of the package as it only has a small box of text and small pieces of information on the bottom. The colour palette is quite minimal as well and it looks like the designs don't employ more than 3-4 colours. However, the saturation of each hue is increased, and this allows the design to feel more fun and exciting rather than sophisticated.

To add to that aesthetic, the design utilises cartoon-style animal mascots that represent a different type (or perhaps, blend) of coffee. It brings the design a youthful touch, but it also offers a sense of unity across the brand. The mascots even have their expressions and coffee containers in hand that represent the situation each coffee blend was intended for. This establishes a “relatability” factor between the brand and the audience which increases the likelihood of a purchase.

Another graphic to consider is the typography. Here, the design predominantly uses a bold, rounded, serif font, and any sans-serif font is used for subordinate text. To establish a visual hierarchy, font size is taken advantage of, and this can be seen with the brand name being the biggest text.

The physical packaging takes on the shape and functions of a typical coffee bag. While it's not the most innovative, it is convenient as well as it is safe, meaning it is a trusted way of packaging coffee beans. However, if I could give it one minor change, I would add a dotted line to indicate the use of scissors, or one of those pre-cut nudges to show that it can be torn open.



# GRAZA PACKAGING



Graza is a brand that exclusively sells olive oil, but it managed to stand out compared to the other brands largely because of its packaging. Rather than utilising a typical green-tinted glass bottle that is largely associated with olive oil, the brand utilises a dark-green-coloured plastic squeeze bottle. It even has a thin nozzle opening at the top for accurate and clean olive oil pouring. I would suggest that they add a clear window to show the consumer how much oil is left in the bottle, but the fact that their main selling point is their packaging likely means their bottles are well-liked and reliable already.

Their two biggest products are the “Drizzle” and “Sizzle” olive oil (which can be seen in the image at the top). Similarly to Chamberlain Coffee, the graphic of the packaging includes illustrations that are drawn in a cartoon art style. Additionally, they are there to add aesthetic value to the bottle while depicting the purpose of their respective products. They could even be considered quite humorous which adds a sense of fun and youthfulness to the identity of the brand.

Another major aspect of their iconic packaging is the typography, and they use a variety of retro-inspired typefaces. Their logo is just the name of the brand, but it is written out with what appears to be a condensed, 60s-inspired, psychedelic typeface. The sub-dominant texts are written with a condensed serif font and they appear to be inspired by the formatting of 80s editorials. Finally, some of the subordinate texts are written out with a typewriter-like typeface. All of these come together to form a mid-century aesthetic for the packaging, which appeals to the “false nostalgia” of Gen-Z consumers.

After looking at all three designs, a few patterns emerge. Graza, just like T2, and Chamberlain Coffee focus on symmetry as they put their designs in the centre and align their texts in the centre as well. They utilise very little imagery, and if they do, a cartoonish illustration seems to be most effective. Occasionally, patterns relating to the flavour of the product are used, but they tend to fall in the background rather than act as the dominant element. Finally, the designs are straightforward. Exclusively using text doesn't seem to scare the target demographic away, but the bright colours in a small palette compensate for that simplicity.

# INSPIRATION



After a search of “trendy packaging designs” on Pinterest, these images came up. When observing all of these products (including the ones listed previously), the current trends and styles become clear. Something evident across each of the designs is the use of vintage/retro typography, particularly for the brand name. In general, the dominant texts are written with a large, serif font with a heavy thick/thin contrast. There are some exceptions of course (like the light red tea packaging), and they instead use a stylised/customised sans-serif typeface. Either way, sans-serif fonts are still common in trendy packaging designs – they are just used more often for the smaller/subordinate texts.

The trendy colour palettes are made up of saturated hues, however, the number of colours never seems to go over more than two. These two colours also contrast each other, and this allows the elements to stand out. A common combination seems to be black and white, but it makes the product feel relatively mature which might not work as well for the young target demographic. Occasionally, there are more than two colours, but it usually never goes over three.

Photography is rare in these trendy designs, as illustrations and patterns that fall in the background are becoming more popular. Something to note about some of the illustrations found here is the depiction of spirituality and nature, which was likely incorporated to appeal to the self-care and sustainability trends of 2023. Generally speaking, the design trend of 2023 fuses vintage aesthetics with modern values.

## TEA FOR GEN

### Z

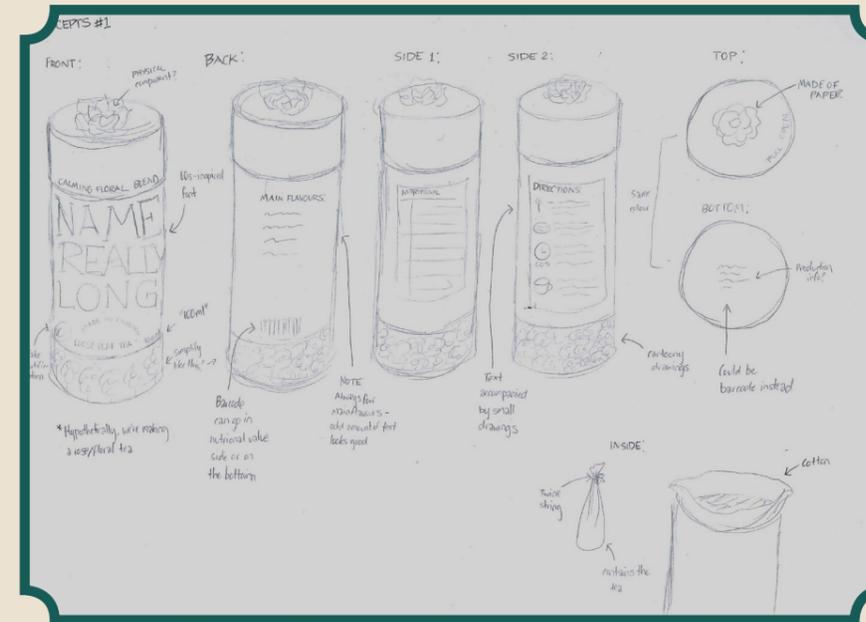
Loranzo, 2023, stated that tea is rising in popularity due to the rise of lifestyles that prioritise wellness. WTN Editor, 2022, supports this idea, stating that people in Generation Z appreciate self-care, and the importance of nutritious diets, a healthy amount of sleep, exercise, mindfulness, and mental health. As for common traits, this generation is attracted to visually pleasing designs and experiences that they feel can be posted on social media. They are also adventurous spirits who gravitate towards unique tea blends rather than individual flavours (e.g. black, green, and Earl Grey). Floral, fruity, and “vibrant” blends seem to be some of the most appealing flavours of tea for them. Furthermore, they are seeking beyond traditional brewing methods, and cold-brewed tea is seeing a rise in popularity recently.

I take note of these so they can be incorporated as a marketing point at the front of the packaging design. It can also help determine what visual aspects will be employed because I intend to use symbols/illustrations alongside text.

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# CONCEPTS

## CONCEPT 1



### PROS

This design concept is practical as the “opening” and “shutting” motions are straightforward, and it can be held easily due to its cylindrical shape. As for the inside, using a “cotton sack” will help keep the tea fresh, and it gives the consumer more of an interesting experience while opening it.

The graphic elements on the packaging are mostly made up of text, and the use of a 60s-inspired typeface for the brand name establishes a trendy look that will help attract younger customers. To take advantage of the text-heavy style I intend to use for this packaging design, it could be interesting to follow the “deconstructivist” style. In that case, the typeface will be switched to a heavy sans-serif. To go along with this, I intend to stick to two main colours – one bright and one light. This makes the packaging feel less messy since the pattern on the bottom will be quite visually heavy.

The information on the packaging is as carefully placed and chosen as possible. A main piece of information I chose to incorporate is the main notes/ingredients of the tea since my target market prefers blends. By showing all of the flavours within the tea, the fact that it's a blend is made known to the consumer. The directions also come with accompanying visuals in case the consumer doesn't want to take too much time reading the instructions.

### CONS

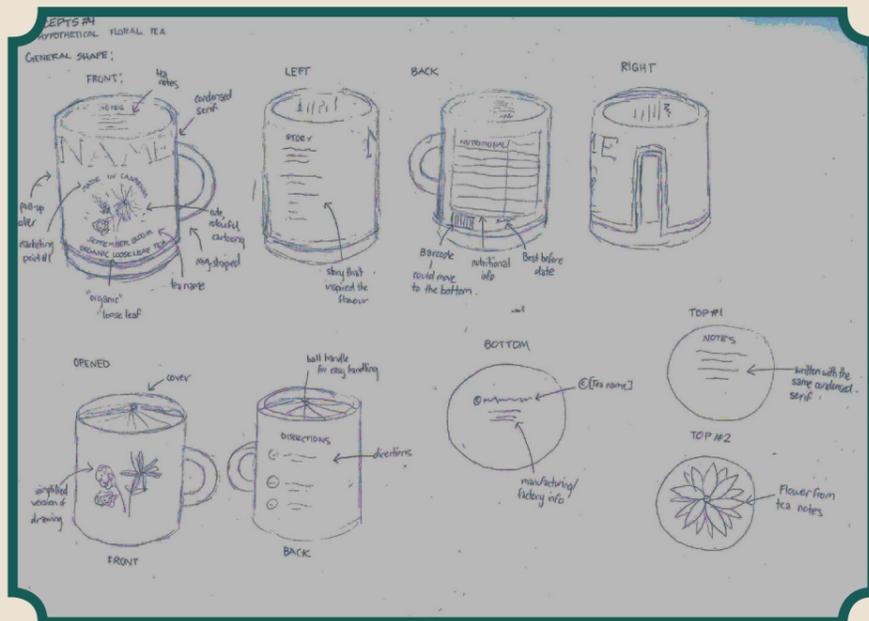
Because I intend for the cylinder to be quite thin, all of the information on it (as shown in the concept sketch), might not fit. To fix this, the nutritional information and directions may be able to fit on the same vertical section. Also, in my annotations, I mention replacing the product information with the barcode, but they can both fit on the bottom of the packaging since they are not important when it comes to attracting a consumer. This concept is currently missing some information, though, and it may require an expiry date and an ingredients list since it is a food product.

There are some aspects of the packaging that may be unnecessary. The “pull open” on the lid detracts from the aesthetic value, and arrows may suffice. The 3D element on the lid helps the packaging stand out, but keeping it has more cons than pros. For one, it could get in the way while the buyer tries to open the package, and secondly, it could get flattened during the shipping process. Also, the twine string used to tie the cotton sack containing the tea may be difficult to untie, creating the opposite of a “tranquil” experience.

Overall, the concept isn't exactly unique, and it probably won't stand out on the shelves.



# CONCEPT 4



## PROS

The packaging shape emulates a mug. It is an interesting form which can catch the attention of consumers when they find the product on the shelves. This package contains simple, silly illustrations at the front, and all of them relate to the tea flavour somehow. They help communicate the general idea of the flavour without the buyer needing to read anything, which can also help draw them to the product. The word "organic" is also found at the front of the packaging since it is one of the main selling points, and with it is "loose leaf tea" to let the buyer know what kind of tea they are purchasing.

Other important marketing points like the flavour notes and the story behind the flavour can be found easily. They are found near the front-facing side so any potential buyers can simply turn the packaging and decide whether or not the flavour is for them.

All of the other information (like the notes, nutritional information, barcode, brand name, type of tea, and name of flavour) can be found on the interior container. If the consumer chooses to throw the exterior away, they will be getting rid of information that is no longer important after the purchase. All of the other information they may like to keep (like the directions) is found in the interior container. Due to this, the location of the expiry date will likely have to be placed somewhere in the inner layer too.

## CONS

While the shape of the packaging is interesting, it will be difficult to make out of cardboard – the handle being the biggest challenge. It might not even be realistic with the time I have. To fix this, the form could be changed to a rectangular shape which will keep the same functions and general layout, just without the handle. Doing that will just take away the unique features of the packaging. Aside from the general form, the tiny ball used to lift the lid covering the inner mug may be difficult to grip. To fix this, it can be changed into a handle, ribbon, or string.

There are some issues with the placement of information as well. The barcode and expiry dates can go on the bottom of the "mug" since they are currently placed under the nutritional information, which may end up looking crowded.

## LIST OF NAMES

- O'Clock
- Memoir
- Brewage
- Verdure
- T-Time (or Tea Time or T O'Clock)
- Nostalgic
- Forty-two (or 42)
- Old Botanicals
- Botany
- This Is Tea
- Imagery
- Tea Tales
- Scenario
- Recollection
- Tea-O

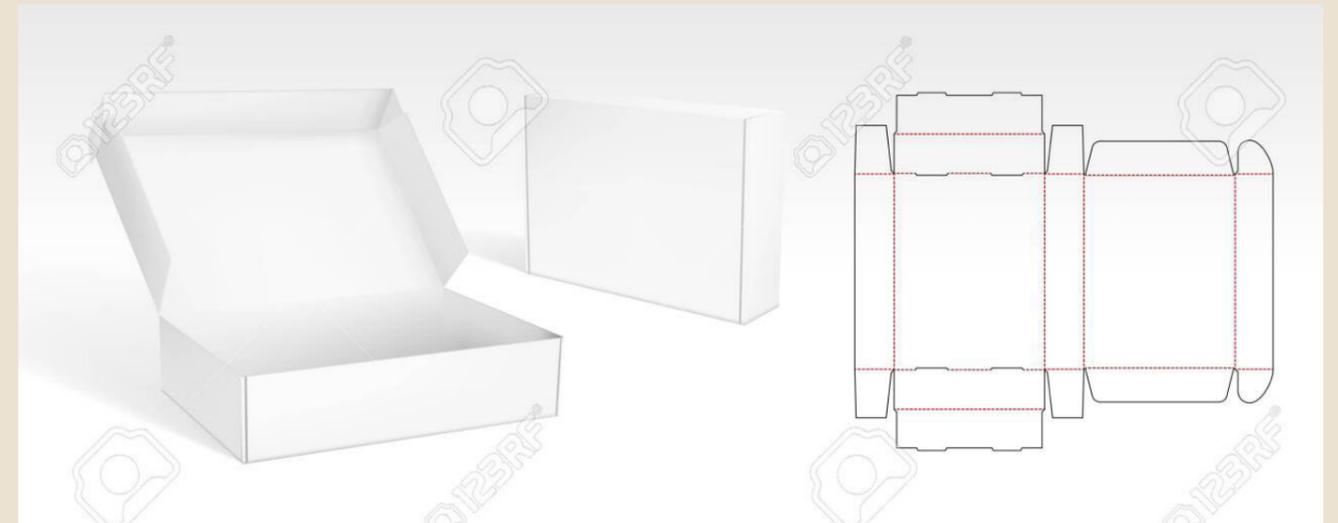
## CHOSEN NAME: "FORTYTWO"

"42" is supposedly the meaning of life. I chose it because the tea brand creates flavours based on moments or places in people's lives.

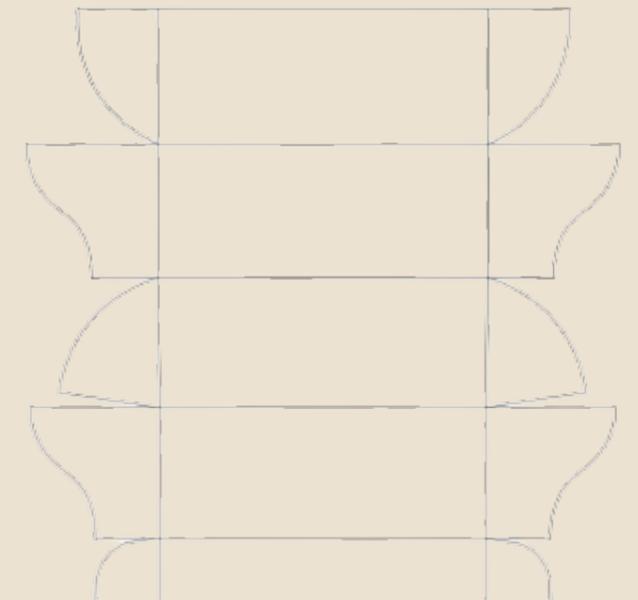
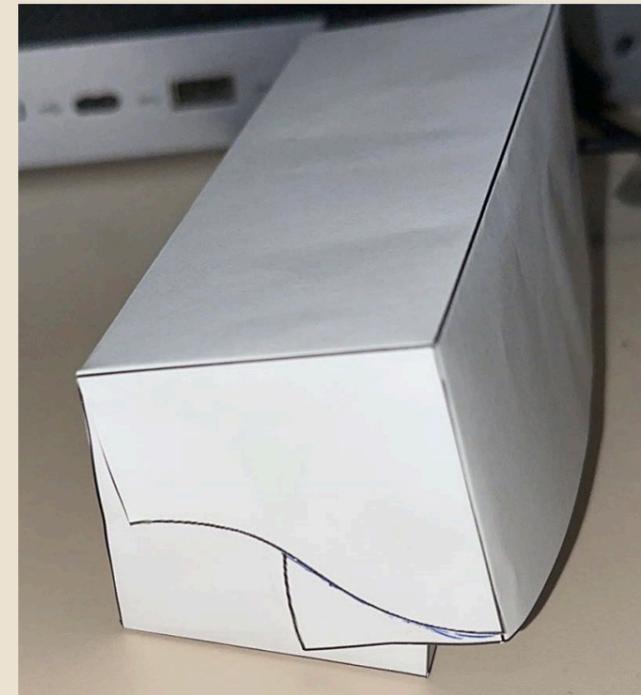
pt. 4

# DEVELOPMENT

## Original dieline

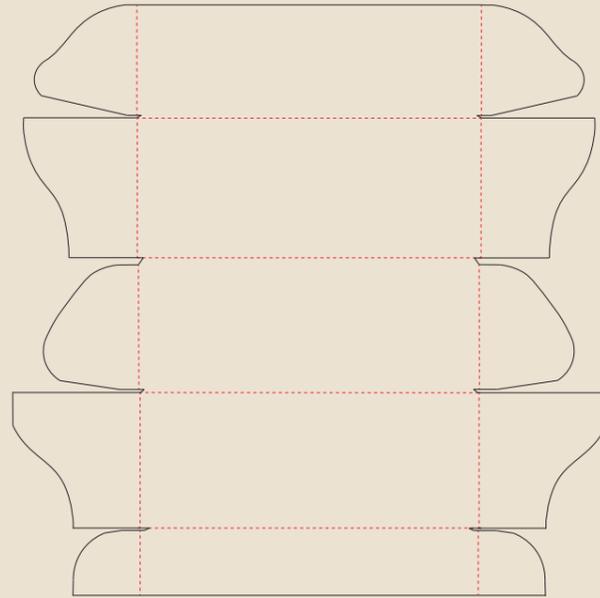


Supplied from 123rf.com



## Version 1

For the first version of the modified dieline, I elongated the box to 150mm, extended the height to 60mm, and reduced the depth to 60mm. This made the packaging look more like the “Concept #2” sketches. Furthermore, I added the physical “wave” detail to the left and right sides of the box which are also seen in those sketches. However, with the modification of the original dieline came some errors, particularly in measurements. For example, the dust flaps on the lid were visible from the exterior, and the height of the lid needed to be reduced by 2mm since it was longer than the base of the box.



## Version 2

By the second major modification of the dieline, the lid height was reduced so it could perfectly overlap the bottom portion, and the dust flaps were changed around to no longer be visible from the exterior view of the packaging. To allow for easier folding, the cutter lines near some of the fold lines were modified to indicate that the cut should go slightly deeper into the visible areas of the packaging. The physical wave design was also changed to have a flat line where the base and the lid connect so that the lid can be closed as much as possible. Finally, a dieline for a divider was created as opposed to the mini boxes seen in the original concept sketches since it will likely be more convenient to grab tea out that way. As a bonus, the use of dividers is inspired by traditional tea boxes which fit into the trendy design rule of utilising “vintage aesthetics with modern values”.



## Version 3

After the final dieline was produced, the graphics became the main concern. The exterior was coloured mainly with teal and turquoise with orange accents since they complement each other. This way, each hue works together in harmony while allowing the accent colour to stand out and attract attention. Graphic waves also coloured teal and turquoise were added to the base to offer a visual associated with the summertime, but they also made sense considering the physical construction of the packaging. The orange accents were used for graphics that are meant to be read such as the brand logo name. It was even created with a retro-inspired typeface due to its trending nature, and any other important marketing points were created with the same typeface since its design was bold. Aside from that, mention of the amount, weight, type, and name of the product was added in, as well as the manufacturing information, barcode, and expiry date. More importantly, the nutritional information, directions and ingredient list boxes were custom-made to not detract from the aesthetic identity of the brand.

The interior section was much simpler than the exterior as it only required two hues: orange and yellow. It also only required three illustrations which were all made in an intentionally cartoonish art style. These illustrations were then arranged over their respective divider section that is also labelled with a typewriter typeface.

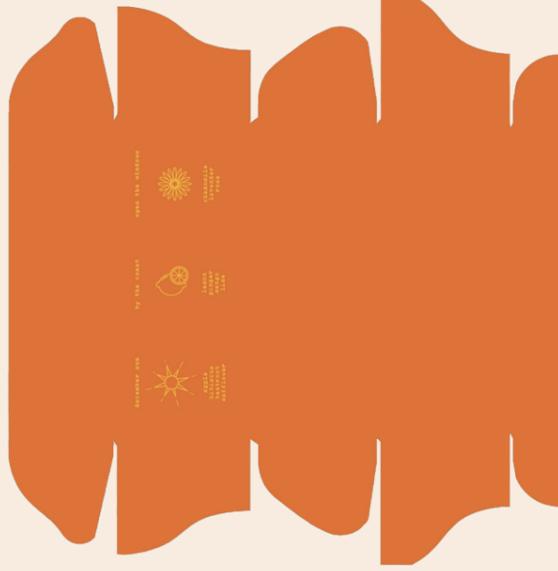


## Version 4 (final)

Finally, some minor polishing of the graphics needed to be made to ensure the design looked as professional as possible. Some texts were slightly enlarged for better readability (e.g. the text that shows the amount of tea flavours and tea bags, and the weight of the product). Some elements that required centring were centred (e.g. the manufacturing information and barcode). A few elements also needed to be shifted just to allow more negative space between them and another element. Finally, the “FORTY-TWO” brand name was elongated vertically so it looks better as it goes over the corner of the lid.

pt. 5

# FINAL DESIGN



tea made with love  
**42**  
est. 2022

# FORTY-TWO

canberra-made organic tea blends

# Evaluation

This packaging design for a tea project achieves most of the requirements mentioned or implied in the film brief. It does this through the elements, marketing points communicated through the text, the principles of design and its physical composition. The product is specified to be “organic,” and it consists of tea blends. These aspects of the product satisfy the target market’s desire for self-care because organic implies “healthiness”, and it satisfies their adventurous spirits because the blends are a fusion of different flavours.

One of the most important graphic elements of the design is text, and it predominantly follows the principles of emphasis to attract attention and communicate information about the product. The brand name, product name, and logo are some of the most significant elements when it comes to attracting a consumer since they represent the identity of the brand. Due to that, they are written in a bold, retro-style typeface called Glockenspiel. The use of that typeface follows the current retro design trend which will appeal to the target audience and establish the aesthetic of the brand. Any other information that is important for attracting customers is written in a typewriter-style typeface called Splendid 66. It is relatively lightweight so it does not detract attention from the text written in the Glockenspiel typeface, however, it is still stylistic and it fits into the vintage-inspired aesthetic of the design. Other texts that are not important for attracting attention are written in smaller point sizes, and because of this, a sans-serif typeface is used so they can be read easily.

Another important principle utilised in this packaging design is a symmetrical balance. It is typically considered more formal, which helps the cartoon-like illustrations look less juvenile, and instead makes them evoke contentment or fun. Employing the symmetrical balance also makes the packaging appear quite lavish which is an important look for products catering to middle to upper-middle-class people. Complementing this is the use of wavy lines evident in the physical construction of the box as well as the graphics. It evokes a sense of serenity which is important when considering the target market’s drinking habits. Additionally, any major rectangular graphics are given rounded edges, reducing the appearance of sharp angles that may depreciate the tranquil aura of the design.

The box itself is a customised flip box which is largely rectilinear to allow for easier packing if it were being exported and so the consumer can easily store it away if need be. The shorter sides of the packaging are sliced like waves which is a major characteristic of the brand and it is a unique design aspect that will make it distinguishable among other products on the grocery shelf. The lid was designed so it could simply be opened and closed, giving the consumer a smooth experience when accessing their tea (but it is sealed closed with a sticker before a purchase due to health and safety reasons). This ensures that their morning or night of relaxation can proceed normally. This is the same reason why the mini boxes seen in Concept #2’s interior has been removed and replaced with dividers. An added benefit to the dividers is their connections to traditional tea boxes, furthering the design’s vintage-inspired aesthetics.

If this project could be redone, it should be printed out on a card substrate with lower grams per square metre. This is because the two 200 gsm cards stuck together became too thick to fold without causing cracking on the exterior edges. Otherwise, I could have also requested to get a double-sided printout with the exterior dieline on one side and the interior dieline on the other. The dieline itself also required more polishing, but due to time constraints and the fact that all of the prototypes were created on a smaller scale, a lot of physical issues were overlooked and kept in the final design stage. For example, some of the cutter lines went too deep into the main portions of the packaging which created holes in the corner of the box. This could have been changed if those cutter lines were made shorter and narrower so that the tea packaging could be as food-safe as possible. Finally, the lid could have used an auto-lock function so that it would stay closed. The use of an auto-lock function also means that the buyer still would not need to exert much effort to access the tea. As for the graphics, I would place the text on the front side of the box, rather than on the edge between the top and the front faces. This way, potential customers can read the brand name easily while the product is on the shelves, increasing the likelihood of attracting them.

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