

VISIBILITY

Case Study:

The Goldstein Group
Ms. Terri Goldstein, president

Heritage brand packaging specialists

Public relations in support of design projects
and thought leadership

2010-2012

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Retro Smart!

[By Terri Goldstein](#)

June 21, 2012



According to a 2010 Yankelovich study, 62 percent of Americans wish that more brands would bring back versions of their product designs as they were offered years ago; and 58 percent of American consumers agree that “you can depend on brands that have been around a long time to produce good quality products.” That being said, how can you rescue your beloved heritage brand and rekindle the generational past to aid rediscovery and reappraisal on the shelf?

Brand Rescue can be achieved by applying the tools of Rediscovery, Enhancement, Simplification, Communication, Understanding and seeing the brand Envisioned in your consumer’s eye — in short, R.E.S.C.U.E.

The following six brands have one common denominator: rediscovered and realigned hidden equity that builds a cognitive link to our perceived pasts. These examples demonstrate how The Goldstein Group has successfully restaged heritage brands and the proprietary process that it has developed.

LU DEN's

Rediscover your brand's heyday, which holds memorable cues and clues (or visual territories) of a time gone by.

The Goldstein Group conducted Color Crayon Research with category and former brand users to learn what brand identifiers of colors, shapes, symbols and words were remembered, unaided in the consumers mind. This initial research, which was followed by a look at the current carton and bag for emotional probing, informed the team that the white carton with fruit in the middle had equity. In addition, when consumers first saw the carton, they spoke of the wax paper lining and how this ensured freshness and added a feeling of small batch appeal.

When restaging heritage brands, it's also important to always look backward at the brand's heyday when it was a key performer. With Luden's, it was the 1930s and 1950s. The firm extrapolated key design elements from these eras and recreated them to become retro-cool today. When Luden's was unveiled during round two of the research, consumers said, "Oh, this is the way it used to look!" Although it actually never looked like that, the goal of retro-smart is to make it look and feel as it always should have.

Brand Rescue Result

Luden's received a 28 percent year-to-date sales increase.

ACT

Enhance your brand with core identifiers that create shelf vibration to allow your brand to be seen, felt and understood in five seconds or less.

ACT mouthwash was stagnant and fragmented on the shelf and looked like every other mouthwash. To enhance the brand, The Goldstein Group first created a key visual that all team members agreed upon. In this instance, it was an activity burst with a glow that was designed to create shelf vibration and help this heritage brand be seen, felt and understood. Next, it was important to fine-tune the brand mark to see how far it could be taken before it was no longer recognizable. This helps to inform how much change can be made to the brand, while also adding interest and dimension to ensure it is prominent and relevant. Once the base was anchored, the team added a large dose of brand renewal into the line extensions with a slight shift in the brand architecture and the usage of specialized foil substrates to provide a reason to pay more against its base offerings. ACT Total Care now is aligned to the base, yet clearly communicates its superior positioning. It can cross-sell between its base and higher-tier performers, providing a choice for both core and new users in the brand franchise.

Brand Rescue Result

ACT mouthwash saw a 31.4 percent sales increase after six months on the shelf.

ICYHOT

Simplify your brand to allow its colors, shapes and symbols to serve as its information hierarchy and brand recall.

Consumers crave simplicity today and need to make brand decisions in five seconds or less. Make it easy for them. In the case of ICYHOT, The Goldstein Group removed the words in the iconic swoop. The outdated logo impression of italic letterforms was transformed into Roman letterforms with a soft

ethereal glow around the body to communicate healing. The new brand architecture created a copy system of no more than three bullets per SKU, which allowed ICYHOT to be referred to by its previous adage — “the white box with the rainbow letters on it.” This also created a streamlined path for many engaging future line extensions.

Brand Rescue Result

The brand saw multiple successful line extensions built on the underpinning of the refreshed packaging, designed to conquer private label with its clean portrayal of the iconic swoop as a protectable brand asset.

PANASONIC

Communicate that your heritage brand is anchored in longevity, yet is technologically advanced.

We used new on-trend graphics to communicate that this is no longer your grandmother's brand. Because we featured a woman in the package design, it was important that she was portrayed representationally versus literally so she could be perceived as “all women.” We also portrayed her in an aspirational light to communicate how women will look and feel when using the product. In addition, it’s crucial to always own strong brand recall — in this instance, the white box with the blue, green or pink lady on it. Finally, always give your consumer something to talk about with her friends, using colors, shapes and symbols on the packaging to communicate the brand she prefers.

Brand Rescue Result

The redesign retained distribution in all key accounts and allowed the brand to break into new accounts.

FOSTER GRANT

Understand that your brand’s recall may be verbal and not visual and may include “uncommon brand recall,” such as a spokesperson from your brand’s heyday. If they are relevant, reattach them to your brand.

Conduct research to both see and hear how consumers are speaking about your heritage brand. What taglines and messages are lodged in the recesses and/or forefronts of their minds? In the case of Foster Grant, the famous tagline from the 1950s was remembered only by those 40 years of age and older. For the younger consumers who couldn’t remember the tagline, it still turned out to be highly meaningful. These younger brand targets felt that when hearing “who’s that behind those Foster Grants,” they could envision themselves as a rock star or sports hero. Because of this, The Goldstein Group took these brand assets and powered them into the Foster Grant brand to reignite its target's reason to believe. The new brand mark for Foster Grant is now the famous tagline, memorable from way back and still highly meaningful today.

To aid the decision-making process at the shelf, the firm also created a new segmentation strategy from the 12 segments down to only six. Each segment is color-coded and features a segment symbol on the new hangtags, which also is integrated into a new display that no longer creates the dreaded retail “bump-butt” of having to bend down low to try on the glasses. In addition, a historical review revealed that Raquel Welch was the brand icon of Foster Grant in the ‘50s and is still extremely relevant as a beacon of sex appeal, so she was retained in the redesign.

Brand Rescue Result

Foster Grant was sold after the restage for \$565 million and was perceived as a brand — no longer a commodity!

MOON PIE

Envision your heritage brand through The Goldstein Group's proprietary Shelf Sight Sequence lens that focuses on a brand's colors, shapes and symbols.

Color is how the mind sees brands at retail, and it is your brand's strongest tool. Color, shapes and symbols are how consumers look for a brand and speak about it. Because Moon Pie was fragmented in its color, the firm selected a dark, indulgent blue as the line color since all competitors were also primarily white and light blue. Next, the brand mark was made into a brand symbol that featured the letterforms wrapped up with the moon. This symbol became the hero of the package because it clearly communicates what is inside while enhancing the appetite appeal. Now, consumers look for "the blue box with the moon and a huge Moon Pie" on it. However, once the core identifiers are recreated, it's important to protect each one of the brand's colors, shapes and symbols as the brand assets they will become.

Brand Rescue Result

Moon Pie received a 38 percent year-to-date sales increase.

When engaging in Brand R.E.S.C.U.E., understand that nostalgia transcends demographics. Older consumers "remember when," and younger consumers think nostalgia is "retro and cool." The comfort of an analog clock ticking or a rotary phone's ringing bell can return us to simpler times.

Bringing back an older brand, or restoring the luster to a faded one, will cost significantly less than developing a new product. Restaged brands generally increase market share by 25 percent on average, without new advertising support. At The Goldstein Group, restaging heritage brands is about more than increasing positive feelings for the consumer. It's also about increasing dollars for the marketer — and in a marketplace with enough competition to elbow your aging brand off the shelf, restaging will breathe new life into your brand.

Baby care brand redesign strengthens bond of consumer trust

Posted by Lisa McTigue Pierce -- Packaging Digest, 4/18/2012 8:58:41 AM

The success of baby care products, like Gentle Naturals Baby Therapeutics, depends on their positioning on trust, efficacy, therapy and quality, which is largely conveyed to busy moms by their shelf presence—the package.

So when Gentle Naturals, maker of a line of six popular therapeutic baby care products, found that many leading retailers were stocking only their three best-sellers—cradle cap care, baby eczema cream and eczema wash—a rebranding effort was required.



"The baby care category is difficult for busy moms, who often shop with baby in tow, to navigate due to the large number of brand offerings and competing product claims," says Terri Goldstein, founder of The Goldstein Group, the brand design firm hired to do the redesign. "We immediately recognized the need to create a distinctive brand identity that embodies the concept of 'therapeutic baby care' for traditional and contemporary mothers with general tummy, teething and specialized skincare needs."

Retail research

The Goldstein Group's first step was to conduct a retail research phase to determine strengths, weaknesses, opportunities and threats (SWOT), and competitive product analysis, to determine the current situation at point-of-sale, followed by small group research to determine the brand's core equities. Using Goldstein's Shelf Sight Sequence methodology, Gentle Naturals' situation assessment was confirmed and the leading competitor's retail presence documented.

"Retail point-of-sale is a riot of brands, colors and symbols," Goldstein notes, "with Gentle Naturals lost amid the chaos. We found that Gentle Naturals' teal color was 'friendly' but held little brand value with consumers. What mothers desired was a clinical, efficacious product image. This learning provided the foundation on which to develop a proprietary visual positioning for Gentle Naturals that resonates with moms."

Goldstein continues, "We identified two type of Moms—the traditional Wal-mart mom and a modern Target Mom. Then we surrounded ourselves with the cues and clues about both Moms to determine what each nursery looks like. We designed Gentle Naturals to be welcomed into both worlds."

Brand equity research confirmed the decision to move away from Gentle Naturals' teal color toward a more pharmaceutical appearing white bottle. According to Goldstein, "Overall, the category is a kaleidoscope of pastels with a concentration on white by leaders like Exederm, Johnson's & Johnson's and California Baby. We recognized that moving toward a mostly white package, while retaining elements of the brand's teal heritage, would be effective, especially when the plastic bottle is packaged in a carton, which projects a more medicinal image while differentiating Gentle Naturals from the crowd of competing bottles."

Most importantly, the new package needed to communicate efficacy. "Moms want a product that works and it must be instantly recognizable as being for a young child. They want to identify the product type, particularly for eczema, but the product descriptor cannot be so bold as to conflict with the brand name," Goldstein says.

Color

As color is the first core brand identifier, the Goldstein Group re-interpreted the package's original teal, creating a new brand mark that communicates pure and mild and is appropriate for display in the baby's nursery. Goldstein suggested adding the words, "Baby Therapeutics" to the Gentle Naturals name. Finally, several leaves were incorporated around the "Gentle Naturals" logo to support name recognition.

In the product descriptor, designers applied particular colors that speak to each product attribute—Tummy Soother is soft green, Eczema Relief Wash is pink and Eczema Relief Cream is orange. A soft blush was added to all, echoing the color block that gently fades toward the brand mark.

Symbols

Baby care products rely on a range of symbols to convey identity, from baby rabbits, birds and teddy bears to baby blocks, toy trains and illustrations of happy babies. Through this symbolic clutter, Gentle Naturals found the opportunity to develop a distinctive symbol of its own, but first needed to address its own symbol. The Gentle Naturals' out-dated baby with teddy bear illustration was retired.

"Everything in their previous packaging was designed in lock-step, which made it difficult to differentiate one product from another," Goldstein says. "Sometimes mothers would buy the wrong product because they looked so similar. There were two purples, two pinks, two teals and a powder blue, all sharing a common symbol. None had a distinctive visual point of difference."

Adding a caduceus and baby bracelet

The addition of an illustrated baby bracelet spelling "baby" provided the final proprietary cue to make mother want to display the product in the nursery where it will benefit from the word of mouth of visitors. "To have this product displayed in full view in the baby's room as a decorative item was a key design goal," says Darcy Bolker, creative director, The Goldstein Group.

Finally, a caduceus, depicted in a soft, dove silver, was added to reinforce an ethical appearance. "Adding the traditional medical symbol to the Gentle Naturals' package reassures consumers of its efficacy while enhancing brand trust," notes Bolker. "We deployed the caduceus in a somewhat recessive manner near the package bottom so as not to over-emphasize medical claims."

The new Gentle Naturals Baby Therapeutics product line is now rolling out to retailers nationwide.

See pix of "before" design [here](#).

Source: [The Goldstein Group](#)

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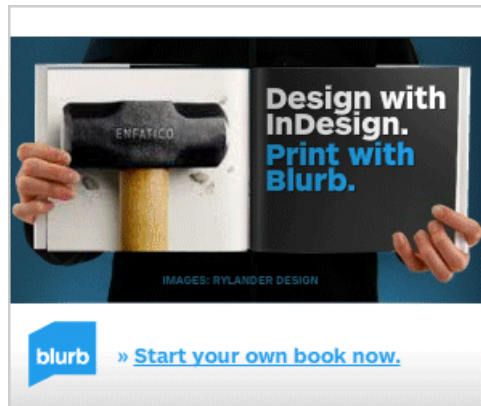


Need advice
about labels for your products?

A BILLION DOLLARS OF MONEY?

Upon hearing that Facebook paid \$1 billion dollars for the mobile app Instagram which – as the world now knows – allows you to put filters on your photos and share them, Daily Show host Jon Stewart remarked: "A billion dollars of money? For a thing that kind of ruins your pictures?" On the other hand, our creative director Ilana Greenberg tells me that "everyone is using it because its free, easy, and you can be a complete novice but still transform your pictures." I can't really judge the merits. I can say for certain that I want the investment to blow up and the investors to suffer. Primarily because I'm jealous. Secondly, because it's a harbinger of another tech bubble. I'm all for innovation being rewarded, but a billion dollars for a two-year old company with a dozen employees and virtually no revenue is just weird. Are we about to go off the rails again?

— Gordon Kaye editorial@gdusa.com

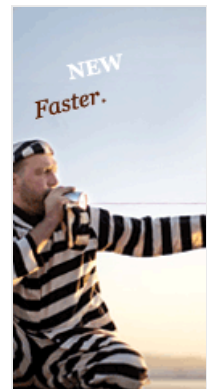


Graphic Design News



LOGO READS THE INNER CHILD

New York agency Mother has helped Reading Is Fundamental rejuvenate its branding and help modernize the organization, which provides millions of free books and literary resources to kids in underserved communities. Described as more than a logo redesign, Mother has created a new visual language for RIF that is charged with color, art, and energy. The rebrand revolves around an approachable book-shaped logo that serves as a flexible design device. Indeed, the shape sometimes appears



MIXING HERITAGE WITH WHIMSY

In 1917, Earl Mitchell invented this between meal snack for local coal miners. Though sales remained brisk over the years — current VP of Marketing Tory Johnston calls it “a comfort food and a trusted brand that people grew up with and look to fondly” — the company saw a chance to increase market share by revitalizing the packaging. The Goldstein Group, which specializes in the rebranding of heritage brands, updated the look by emphasizing the brand’s authentic Americana image. With blue and white packaging, like Moonpie’s traditional dress, rampant in the snackfood world, the designers used a darker shade of blue than the competition, and incorporated light-blue swirls to enhance the depth of the graphics and represent the fluffiness of marshmallow. Similarly, changes to the brandmark, including moonlight stars and a wavy type treatment – as well as a digital illustration for the hero shot – all work together, says Terri Goldstein, to give rise to “a sense of whimsical indulgence.”



CLEARWATER CARDS PUT ON SHOW

This colorful project, art directed by William Sykes of Communications Design and printed by AllPakTrojan, serves as a powerful demonstration of the capabilities of Clearwater Paper’s Ancora C2S and Candesce C1S grades. The entertaining boxed set of cards are being provided to the company’s salespeople to share with designers, converters and printers to show how the paperboards perform at the highest reproduction standards. The visual theme of “Americana” ties together all the images, while “Reflections” is both title and the unifying copy theme. The concept: to encourage an emotional connection by evoking widely shared American experiences. Printing specs and short reference points appear on the back of each image so the cards become educational as well as fun. Creative and printing techniques were selected and executed to impress a sophisticated audience of designers and printers – to show rather than just tell. All calipers are represented as are multiple techniques: fine-screen stochastic printing, foil, emboss, die-cutting, metallic inks, fluorescent inks, special textures as well as regular strike through varnishes, halftone and full coverage UV coatings. Plans are to add cards on a quarterly basis. Communications Design is based in Sacramento CA; AllPakTrojan in Renton WA.

with simple type designed by Mother, sometimes with a set of amusing characters sitting on top, and sometimes filled with art (as shown here). Artwork is by Steven Harrington, Mark Giglio, Todd St. John, Dan Stiles, and Elena Xausa. According to agency art director Christian Cervantes, the new identity seeks to create “an emotional connection to the brand, so in creating the identity we wanted it to appeal to their inner child...”

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MAGNIFICENT 7 IN HALL OF FAME

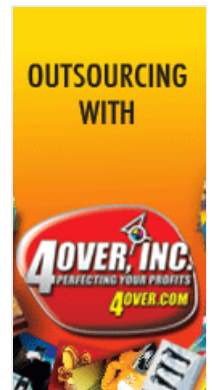
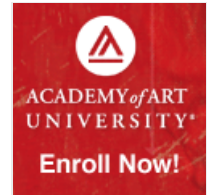
This year’s selection in the Advertising Hall of Fame – the 63rd annual induction – includes what experts are calling the “magnificent seven.” They include Rick Boyko, Ogilvy & Mather North America; VCU Brandcenter’s O. Burtch Drake; Leo-Arthur Kelmenson, formerly of FCB and Bozell Jacobs Kenyon & Eckhardt; Wieden+Kennedy co-founder David Kennedy; A.G. Lafley, former head of P&G; Johnathan A. Rodgers, former head of TV One; and Tere A. Zubizarreta who founded Zubi Advertising. “This year’s inductees will be joining an eminent group of 209 advertising giants. The Hall of Fame has always represented the best in the advertising industry, and we are pleased to welcome the newest members who are assuming their rightful place in the Hall,” said Marc Pritchard, Global Marketing and Brand Building Officer, P&G and vice chairman of the Advertising Hall of Fame. For the third year in a row, a corporation will be inducted into the Hall of Fame. The 2012 corporate honoree: Coca-Cola. The Advertising Hall of Fame is administered by the American Advertising Federation.

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BEST DESIGNED MAGAZINES NAMED

The American Society of Magazine Editors (ASME) has announced the finalists for the 2012 National Magazine Awards. Known as the Ellies – for the Alexander Calder stabile “Elephant” trophy — the National Magazine Awards will be presented on Thursday, May 3, at the New York Marriott Marquis. The finalists include 52 titles in 20 categories. Twenty-six magazines received multiple nominations, led by New York and The New Yorker, both



Sessions @ The Dieline Conference: Terri Goldstein

Wednesday, May 9, 2012

Tiana Spellman in Features: Articles, Industry: Design, The Dieline Conference 2011



The banner features a black background at the top with the text "SESSIONS @ the dieline PACKAGE DESIGN CONFERENCE" in white, orange, and teal. Below this is a white horizontal band containing a black and white portrait of Terri Goldstein on the left and her name "TERRI GOLDSTEIN" in teal, with "THE GOLDSTEIN GROUP" in black below it. The bottom right corner of the banner has the text "JUNE 22-25 BOSTON 2012" in white and orange.

Who She Is...

Founder and principal at The Goldstein Group, Terri is a passionate entrepreneur and Visual Brand Strategist who restaged over 200 of America's most beloved brands in the course of her career. At the core of her branding philosophy is the proprietary Shelf Sight Sequence™ that reveals how the mind retains visual information while shopping and how to unleash this knowledge to drive purchase intent. By applying a delicate balance of informed insight and vibrant intuition, Terri develops new directions and designs that can be seen, felt and readily understood by consumers in the retail environment. The result? Visual identities and package designs that breathe new life into brands.

What She Brands...

Terri's expertise and knowledge spans a wide range of consumer product goods including Beauty, Consumer Health, Pharmaceuticals, Food and Consumer Electronics. Terri's direction at The Goldstein Group has rejuvenated brands and companies such as: Panasonic Personal Care, Balmex, Gentle Naturals, 4N21, Little Remedies, Cortizone 10, Bayer, Foster Grant, ACT Mouthwash, IcyHot, Moon Pie, and Luden's.





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GREAT TASTING
Soothes Everyday
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30 Drops

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LUDEN'S
WILD CHERRY
GREAT TASTING THROAT DROPS
Soothes Everyday Throat Irritation
Pectin Lozenge/Oral Demulcent
30 Drops

Uniquely GOOD!
LUDEN'S
HONEY
THROAT DROPS
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Baby Therapeutics

BABY
tummy soother
+soothing, soothing+

Restores Healthy Digestion
Natural Ingredients
Soothes Colicky Babies

1 FL OZ (30ml)

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Baby Therapeutics

BABY
eczema relief
+ wash +

Relieves Dry, Itchy Skin due to Eczema
Gentle, Moisturizing Formula
Contains Soothing Aloe and Vitamins A, D and E

3.3 FL OZ (100ml)

gentle naturals
Baby Therapeutics

BABY
cradle cap care

Gently and Effectively Removes Crusty Scales
Soothing and Moisturizing
Non-Toxic

1 FL OZ (30ml)

gentle naturals
Baby Therapeutics

BABY
cradle cap care

Gently and Effectively Removes Crusty Scales
Soothing and Moisturizing
Non-Toxic

4 FL OZ (120ml)

gentle naturals
Baby Therapeutics

BABY
eczema relief
+ cream +

Relieves Fast Relief of Dry, Itchy Skin due to Eczema
Gentle, Moisturizing Formula
Long-Lasting Cream

1 FL OZ (30ml)

gentle naturals
Baby Therapeutics

BABY
homeopathic teething drops

Relieves Teething Pain
Natural Ingredients
Sensative Free

1 FL OZ (30ml)





What She Gives Back...

In 2012, as part of TGG's annual pro bono Giving Back program, Terri provided the creative vision for EB Performance's HopeGel package design. HopeGel is an amazing protein gel developed to provide famine relief in Haiti. Each 120 gram pouch of protein gel can sustain a starving child's life for 24 hours.



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ORANGE
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Where She Works...

Terri founded The Goldstein Group in 2005 with the vision of forming a design consultancy that combines disciplined thinking, design sensibility and imagination to create brand identities and package designs that build lasting connections. Located in the heart of Manhattan, she has gathered around her a team of long-term colleagues, including some previous clients, who are seasoned experts, inspiring one another in achieving that vision.



What She Wants...

Terri wants you to know how to reach 80% of the purchasing power today by understanding and targeting the persuasive influence of a brand's visual language that will have your female consumers evangelizing your brand with their voices and their wallets. The Session: What Women Want to See, Feel and Understand about Brand Packaging Men shop on a mission. Seeking to fulfill their needs. Women shop on an exploration. Seeking to find treasures that fulfill desire. Terri will reveal how to target brand packaging to women, while not alienating the men that they shop for. You will learn how women perceive the verbal and visual cues of the brands she consumes and how to transform these insights into a motivational story line that she can share with her "village" of women.

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Issue Date: , Posted On: 4/10/2012

The Goldstein Group Updates an American Icon



In 1917 Earl Mitchell, Sn., founder of Chattanooga Bakery (Tennessee), saw a need for a between-meal snack for local coal miners and, inspired by bakery employees who made their own open-face marshmallow sandwiches, added another graham-cracker and the MoonPie was born. Over the years it became part of country lore, and in 1951, Bill Lister sang its praises in his song "RC Cola and MoonPie."

Recently, during Tory Johnston's twelve years as Chattanooga Bakery's vice president of marketing, MoonPie continued to enjoy strong sales growth – even during the recession. "MoonPie is a comfort food and a trusted brand

that people grew up with and look to fondly."

However, even with MoonPie selling strongly, Johnston saw an opportunity for growth by revitalizing the packaging. To do so, he commissioned The Goldstein Group, which specializes in the rebranding of iconic American heritage brands, to update the look of their best-selling product – MoonPie Minis and regular-size MoonPie, by emphasizing the brand's authentic Americana image.

For much of the brand's nearly 100-year history, MoonPies were wrapped in white packages printed with a blue-and-yellow logo. But MoonPie's color combination wasn't proprietary and, in fact, had become generic having been pre-empted by similar blue and white variations rampant throughout the snack packaging category, including: Entenmann's, Little Debbie, Hostess, Mallomar, Tastykake, and Famous Amos.

Color is Key – New MoonPie Blue

To differentiate the brand, The Goldstein Group redesigned the MoonPie packaging using a darker shade of blue than the competition, and incorporated light-blue swirls to enhance the depth of the graphics and represent the fluffy texture of marshmallow. The addition of a field of white stars completes the new night-sky ambiance. "We love how the new packaging celebrates the night sky, playing up the 'moon' aspect of MoonPie, and transforms white, our key brand equity color, into a fluffy cloud," says Johnston.

Similarly, changes to the logo enhance MoonPie's cosmic emphasis and complete the new look, Under Goldstein's direction product imagery has been rendered more realistically, which represents a strong departure from previous depictions of MoonPie sandwiches on the packages.

"The new beauty shot is probably the single element we are most concerned with," says Johnston. "We've always focused on making the product photo literal, true to life, but The Goldstein Group insisted that merely showing the consumer what's inside the package wasn't enough."

Terri Goldstein insisted that the image has to convey the texture of the MoonPie graham cookies and light marshmallow filling, suggesting the use of high-end digital illustration in place of photography for the hero shot. "Digital rendering captures the highlights and appetite appeal better than photography," says Terri Goldstein, founder and principal. The final illustration, says Johnston, "has unbelievable taste appeal and, along with other elements of the brand's new trade-dress, can be copyrighted."

The new MoonPie design is printed by Southern Champion company on 80-gauge metalized polypropylene film for the twin-pack wrappers. Both package converters are U.S.-based companies. As an iconic American brand, we use only American packaging vendors," says Johnston, "and we've been pleased with our vendors' costs, quality, and service."

A Lunar Update - The new brand mark plays up Moon Pie's heritage while maintaining a sense of whimsical indulgence. The descriptor - "since 1917" – was given a fun, wavy type treatment to enhance

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its badge-star status and moonlight stars, which reinforce the "ping" star added to the "M" in the upper left corner of the brand mark and a star above the "i" in Pie.

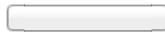
Each size has a distinctive call-out in high-contrast ref type. The "Original" callout has a nostalgic feel with elegant script and a playful star. The Minis lettering is tracked tightly to reinforce the idea of small and compact, while the brawny shape of DoubleDecker's bulging type and red outline conveys the idea of two layers of gooey goodness in each snack.

The rich new color palette distinguishes itself from MoonPie's competitors while reinforcing the MoonPie brand with its night sky imagery. The digital renderings of MoonPie's sandwiches better convey the taste appeal and texture of the snack's rich chocolate coating, delicate graham cookies and creamy marshmallow filling.

The original design was set up to print in both other two MoonPie sizes. The new packaging will reach store early in the second quarter.



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Focus On: [Sweet Snacks](#)

Once in a Blue MoonPie

Chattanooga Bakery updates packaging for iconic American snack

CSP Daily News | April 4, 2012

CHATTANOOGA, Tenn. -- In 1917 Earl Mitchell Sr., founder of Chattanooga Bakery, saw a need for a between-meal snack for local coal miners and, inspired by bakery employees who made their own open-face marshmallow sandwiches, added another graham cracker and the MoonPie was born. Over the years, it became part of country lore, and in 1951, Bill Lister sang its praises in his song *RC Cola & MoonPie*.

Recently, during Tory Johnston's 12 years as Chattanooga Bakery's vice president of marketing, MoonPie continued to enjoy strong sales growth, even during the recession. "MoonPie is a comfort food and a trusted brand that people grew up with and look to fondly," he said.



Even with MoonPie selling strongly, however, Johnston saw an opportunity for growth by revitalizing the packaging. To do so, he commissioned The Goldstein Group, which specializes in the rebranding of iconic American heritage brands, to update the look of its best-selling product--MoonPie Minis and regular-size MoonPie--by emphasizing the brand's authentic Americana image.

For much of the brand's nearly 100-year history, MoonPies were wrapped in white packages printed with a blue-and-yellow logo. But MoonPie's color combination wasn't proprietary and, in fact, had become generic having been pre-empted by similar blue and white variations rampant throughout the snack packaging category, including Entenmann's, Little Debbie, Hostess, Mallomar, Tastykake and Famous Amos.

To differentiate the brand, The Goldstein Group redesigned the MoonPie packaging using a darker shade of blue than the competition, and incorporated light-blue swirls to enhance the depth of the graphics and represent the fluffy texture of marshmallow. The addition of a field of white stars completes the new night-sky ambiance. "We love how the new packaging celebrates the night sky, playing up the 'moon' aspect of MoonPie, and transforms white, our key brand equity color, into a fluffy cloud," said Johnston.

Similarly, changes to the logo enhance MoonPie's cosmic emphasis and complete the new look. Under Goldstein's direction, product imagery has been rendered more realistically, which represents a strong departure from previous depictions of MoonPie sandwiches on the packages.

"The new beauty shot is probably the single element we are most concerned with," said Johnston. "We've always focused on making the product photo literal, true to life, but The Goldstein Group insisted that merely showing the consumer what's inside the package wasn't enough."

The new brand mark plays up Moon Pie's heritage while maintaining a sense of whimsical indulgence. The rich new color palette distinguishes itself from MoonPie's competitors while reinforcing the MoonPie brand with its night sky imagery. The digital renderings of MoonPie's sandwiches better convey the taste appeal and texture of the snack's chocolate coating, graham cookies and marshmallow filling.

The new packaging will reach store early in the second quarter.

Source: [CSP Daily News](#)

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Sweet



Rewards

Night-sky-inspired packaging rockets MoonPie sales to new frontiers.

During Tory Johnston's 12-year tenure at Chattanooga Bakery (Tennessee), which makes MoonPie marshmallow cookie sandwiches, he's seen the brand enjoy terrific sales growth—even during the recession. "We kind of perk up in a down economy," he says. "MoonPie is a comfort food and a trusted brand that people grew up with. It's a relatively inexpensive way to relive those fond memories." Even so, Johnston, vice president of marketing, saw an opportunity for growth. And it was all about the packaging.

Johnston brought on board The Goldstein Group and charged the agency with this goal: Create a fabulously fresh look for Chattanooga Bakery's No. 1 selling product—MoonPie Minis—that plays up the brand's heritage in an authentic way.

MoonPie has plenty of heritage to play up. The sandwich was invented in 1917, when Earl Mitchell, Sr., saw a need for a substantial between-meal snack for local coal miners on the job. Mitchell was inspired by his bakery employees, who made their own snacks by dipping graham cookies into marshmallow. The company added another graham cookie and a generous chocolate coating to the recipe, and the MoonPie was born. Over the years it became a strong symbol of the Southern working-

man—country singer Bill Lister sang its praises in his song "RC Cola and Moon Pie" in 1951.

For much of the brand's nearly 100-year history, middle-class Americans have been buying MoonPies in white packages with a blue-and-yellow logo. But the problem with MoonPie's specific color combination was that it wasn't unique or even unusual. When The Goldstein Group did a competitive analysis of the current marketplace, it found blue and white playing prominent roles in snack packaging for Entenmann's, Little Debbie, Hostess, Mallomar, Tastykake, and Famous Amos.

A heavenly new look

To differentiate MoonPie Minis on shelf, its packaging was redesigned with a darker shade of blue than its competitors. Light-blue swirls represent the fluffy texture of marshmallow while adding depth to the graphic; small white stars complete the night-sky feel. "We love how the new packaging celebrates the night sky, overtly plays up the 'moon' part of MoonPie, and also transforms the white—which holds big brand equity for us—into a fluffy cloud," says Johnston.

The changes to the logo embody the cosmic emphasis as well (see sidebar, page 26). And the

1



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A COSMIC UPGRADE

- 1 The new brand mark plays up the brand's heritage while keeping a sense of whimsy. The descriptor "since 1917" was given a fun, wavy type treatment, and a "ting" was added to the "M" in the upper left corner of the brand mark.
- 2 Each size has a distinctive callout in high-contrast red type. The Original's callout (shown here) has a nostalgic feel with elegant script and a playful star. The Minis' lettering is tracked tightly, reinforcing the idea of small and compact, while the brawny shape of DoubleDecker's bulging type and red outline conveys the idea of two layers of gooey goodness in each snack.
- 3 The rich, new color palette distinguishes itself from MoonPie's competitors. It also reinforces the MoonPie brand with its night-sky imagery.
- 4 Digital renderings of MoonPie sandwiches better convey the taste and textures of the snack's rich coating, delicate graham cookies, and creamy marshmallow filling.

BEFORE



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4

- 1 The previous brand mark had the word MoonPie on one line.
- 2 A large, primarily white block is the dominant color treatment for this package.
- 3 The sandwich photo faithfully depicts the product inside the package but is less effective at conveying the snack's taste attributes.
- 4 Despite its large type, the size designation gets lost in a sea of white.

product imagery represents a strong departure from how Chattanooga Bakery used to display its MoonPie sandwiches on pack.

"The new beauty shot is probably the thing we had to be sold on most," says Johnston. "We've always focused on making the product photo very literal, very true." But The Goldstein Group insisted that merely showing the consumer what's inside the package wasn't enough. The image has to convey the textures of the pie's rich coating, crumbly graham cookies, and light marshmallow filling.

So the agency suggested using high-end digital illustration versus photography for the product shot. "Digital rendering captures the highlights and the appetite appeal better than photography could ever do," says Terri Goldstein, founder and principal.

The resulting illustration, says Johnston, "has unbelievable taste appeal." There's also a practical benefit. "From a printing standpoint, a digital rendering wins because it prints clearly and consistently," he adds.



LA BELLA LUNA

The brand mark redesign was carefully considered to play up the night-sky theme while retaining brand recognition. Several iterations were developed, each with a different focus on nostalgia, whimsy, and indulgence.

Ultimately, the logo that prevailed (top) includes a brand name that's now on two lines versus its previous treatment as one continuous word. "Stacking the words 'Moon' and 'Pie' draws more attention to the word 'Moon' and makes that part of our name unforgettable," says Tory Johnston, vice president of marketing. Dotted the "i" with a star, he adds, plays up the nostalgia and reinforces the night-sky theme, while the prominent descriptor "since 1917" spotlights the brand heritage. Wrapped around the top of the brand mark is a red banner with the MoonPie's longtime tagline, "The Original Marshmallow Sandwich," in white type.

Made in the U.S.A.

The new design is printed by Southern Champion Tray, LP, on recycled 0.020-pt. clay-coated back-board for the cartons and trays, and by The Robinette Company on 80-gauge metalized polypropylene film for the twin-pack wrappers. Both package converters are U.S.-based companies.

"We use 100% American packaging vendors," Johnston says. "As an iconic American brand, that's not negotiable. And why look anywhere else?" Johnston has been pleased with his vendors' costs, quality, and service.

The original design was set up to print in both process and spot colors. Johnston hired a freelancer to convert the design into a pure CMYK job, which would negate recurring spot-color printing costs for MoonPie Minis cartons or trays. The twin-pack wrappers are reverse-printed with nine colors, including a PMS 2728 blue, on a servo-driven press. A clear polypropylene layer is printed and then laminated to a metalized layer. The results are twin-pack wrappers so vibrantly colored that they virtually command a shopper's attention. The finished multi-layer film also provides excellent barrier properties, which increase shelf life.

Not that it's needed. "In our chain-wide distribution at Cracker Barrel, sales of the Minis in the new packaging have really picked up," Johnston says. "It looks like we're heading for a double-digit lift."

Ecstatic with the results, Chattanooga Bakery plans to use the new design to help refresh packaging for the entire MoonPie product line. The Goldstein Group has already adapted the design for the other two MoonPie sizes, and the new packaging will start hitting store shelves in the second quarter of 2012. **PD**

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The Goldstein Group, www.thegoldsteingroup.net
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Panasonic Personal Grooming Tools Return to Target in New Packaging by The Goldstein Group

January 10, 2012 | Levent OZLER

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Panasonic's line of feminine power handheld personal tools recently returned to Target stores in newly redesigned packaging created by The [Goldstein Group](#). The acceptance of the new packaging in Target stores was crucial to the Panasonic Wellness Group. The personal tools had been dropped after a new buyer found its pink packaging, redesigned in Japan several years ago, to be out of date. To regain entry into the fashion-forward chain, Panasonic was asked to present a redesigned packaging system embracing the spirit of the contemporary young woman.

The Goldstein Group re-framed the project to better understand the user. "The female consumer is key," said Terri Goldstein. "Younger women aspire to be older as older women aspire to be younger, with the sweet spot, our design target, age 24. And, the packaging look must also appeal to males because there is a great deal of gift-giving in this space."

To better acquaint Panasonic's brand management with Target's style, The Goldstein Group visited a number of stores to gather intelligence. "Target is all about her lifestyle. They understand, she's an independent woman of today who perceives herself by the brand choices she makes in all categories from detergent to food to personal products," Goldstein explained. "To return to Target, Panasonic would need to align its design aesthetic with the look of Target's speciality brands and displays, which are clean and minimal."

Next, The Goldstein Group scouted the leading competition. "Remington's outer structure is more sophisticated; it's not just in a clamshell blister. The Clio fits in your pocket. It's on trend. Braun is in a beautiful jewel red box with an ethereal light. Braun is all about lifestyle,

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Since Goldstein and her team had designed the personal care line 10 years ago, they took Panasonic management for a stroll down memory lane reminding them that what was popular in 2000 - naked bodies and legs - was completely outdated. Goldstein had even named the line "Progressives," which was entirely fashionable at the time, on-trend and cleanly designed. "The brand did extremely well," stated Goldstein. "But because the personal appliance category is entirely influenced by fashion, regular packaging updates are required, as well as a new name - "Close Curves."

To determine the purchase triggers of 24-year old women, The Goldstein Group stepped out of category to explore desirable and in-demand related beauty products - cosmetics and salon, handbags, shoes and apparel.

"We looked at black and white, always making a trend statement. The second trend was Japanese art, now popular on Coach products. The third trend is tattoo art. The fourth, my favorite, the use of black as a backdrop for techno-influenced color, like metallics. The final trend, graffiti art, is often mixed with metallics, prints or solids to create a sense of vibrancy."



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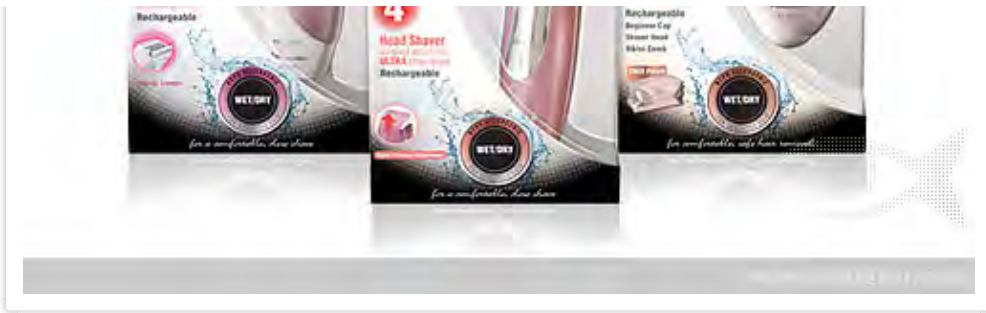
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Once the visual brand positioning was agreed upon, phase one design development began using black, white, silver, gold and a touch of pink in different package configurations, some with windows, others without, for which Panasonic and Target strongly advocated.

"We arrived at a fashionable design differentiating Panasonic's three-head shaver from the four-head model, and the three-in-one epilator, all in contemporary dress that matches the Target aesthetic," said Goldstein. "And, Target agreed, giving Panasonic's newly repacked personal grooming tools prominent shelf space."

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Goldstein Group unveils brand rejuvenation for Bayer's Neo-Synephrine

DECEMBER 19, 2011 | BY MICHAEL JOHNSEN

MORRISTOWN, N.J. — Bayer recently engaged the Goldstein Group to rejuvenate the cough-cold Neo-Synephrine brand and improve the brand's identity on shelf.

The brand design group employs such tools as its trademarked Shelf Sight Sequence, a packaging design service that improves shelf presence with "a visual vocabulary of proprietary colors, shapes, symbols and verbiage ... to trigger the consumer's purchasing impulse at first sight."

"TGG evolved [NeoSynephrine's] on-shelf presence by increasing the 'fast acting' and 'focused relief' [that] NeoSynephrine provides by incorporating a stylized telescopic sight and spotlight effect into the brand's logotype," noted Terri Goldstein, TGG CEO. "TGG also refreshed and realigned packaging elements to improve the impact of the product's efficacy, benefits and range of offerings. Now, the brand has a revitalized shelf-strategy that may be quickly felt and understood."



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Panasonic personal grooming tools return to Target in new packaging

By Posted by Lisa McTigue Pierce -- Packaging Digest, January 11, 2012

Panasonic's line of feminine power handheld personal tools—encompassing a three-head razor, a four-head razor and an epilator—recently returned to Target stores in newly redesigned packaging created by The Goldstein Group, NYC.

The acceptance of the new packaging in Target stores was crucial to the Panasonic Wellness Group. The personal tools had been dropped after a new buyer found its pink packaging, redesigned in Japan several years ago, to be out of date. To regain entry into the fashion-forward chain, Panasonic was asked to present a redesigned packaging system embracing the spirit of the contemporary young woman.

Walter Taffarello, group marketing manager, Wellness Group, Panasonic Home and Health Co., says, "Last year, Panasonic introduced two SKUs at Target and, with The Goldstein Group's talent, we were able to finally present a modern, unified packaging direction and message. Target, and other key retailer buyers, applauded the new look, focusing on women from their 20s to 40s. The Goldstein Group's new packaging kept this SKU in Target—now and in 2012."



The redesign process

The Goldstein Group re-framed the project to better understand the user. "The female consumer is key," says Terri Goldstein, principal and founder of The Goldstein Group. "Younger women aspire to be older as older women aspire to be younger, with the sweet spot, our design target, age 24. And, the packaging look must also appeal to males because there is a great deal of gift-giving in this space."

To better acquaint Panasonic's brand management with Target's style, The Goldstein Group visited a number of stores to gather intelligence. "Target is all about her lifestyle. They understand, she's an independent woman of today who perceives herself by the brand choices she makes in all categories from detergent to food to personal products," says Goldstein. "To return to Target, Panasonic would need to align its design aesthetic with the look of Target's speciality brands and displays, which are clean and minimal."

Next, The Goldstein Group scouted the leading competition. "Remington's outer structure is more sophisticated; it's not just in a clamshell blister. The Clio fits in your pocket. It's on trend. Braun is in a beautiful jewel red box with an ethereal light. Braun is all about lifestyle, aspiration," says Goldstein. "Meanwhile Panasonic was very pink, very 80s."

Color comes first

To begin the design process, The Goldstein Group explored the category's use of color to determine which colors Panasonic can own. Remington owns blue; Clio, pink and blue; Braun, red and white.

"We decided to give Panasonic a high-fashion positioning based on black, white and silver with a touch of its former pink equity," adds Goldstein.

Since Goldstein and her team had designed the personal care line 10 years ago, they took Panasonic management for a stroll down memory lane reminding them that what was popular in 2000—naked bodies and legs—was completely outdated. Goldstein had even named the line "Progressives," which was entirely fashionable at the time, on-trend and cleanly designed.

"The brand did extremely well," adds Goldstein. "But because the personal appliance category is entirely influenced by fashion, regular

packaging updates are required, as well as a new name—Close Curves."

Exploring design trends

To determine the purchase triggers of 24-year old women, The Goldstein Group stepped out of category to explore desirable and in-demand related beauty products—cosmetics and salon, handbags, shoes and apparel.

"We looked at black and white, always making a trend statement. The second trend was Japanese art, now popular on Coach products. The third trend is tattoo art. The fourth, my favorite, the use of black as a backdrop for techno-influenced color, like metallics. The final trend, graffiti art, is often mixed with metallics, prints or solids to create a sense of vibrancy."

Once the visual brand positioning was agreed upon, phase one design development began using black, white, silver, gold and a touch of pink in different package configurations, some with windows, others without, for which Panasonic and Target strongly advocated.

"We arrived at a fashionable design differentiating Panasonic's three-head shaver from the four-head model, and the three-in-one epilator, all in contemporary dress that matches the Target aesthetic. And, Target agreed, giving Panasonic's newly repacked personal grooming tools prominent shelf space," says Goldstein.

Source: [The Goldstein Group](#)

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By **Pat Reynolds, VP/Editor**

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Enlarge

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SUPPLIER DIRECTORY

Compare machines and materials from different manufacturers:

Packaging for women is different

Posted: October 7, 2011

by **Terri Goldstein, guest columnist, and Principal, The Goldstein Group**

What do women want to see, feel and understand about brand packaging? It might pay for marketers to remember that for centuries women have responded to romance, flowers and chocolate.

Why? Because women respond when their emotions are activated.

While women's median income has soared 63% over 20 years, those earning more than \$100,000 doubled in a decade; 30% of women now earn more than their husbands. And while women make 80% of all supermarket, drugstore and department store purchases, only 20% of character trademarks in the retail landscape are female. Understandably, corporate America finds itself in a quandary as how to position women on their packages. No longer is it appropriate to have a character trademark wear an apron, or hold a broom so Marie Callender's, Mrs. Fields and Swiss Miss are absent while Betty Crocker was replaced by a spoon!



Terri Goldstein, guest columnist, and Principal, The Goldstein Group

Why the disconnect? Unfortunately, much confusion still exists when it comes to designing packaging to appeal to women, perhaps because "she segments" differ greatly from "he segments." Take pet food/supplies, the fastest-growing supermarket category, with its array of natural foods, special treats, teeth whiteners, sauces, gravies, etc., all with photo representation of cuddly pets, which appeals to women who treat Fido as a family member.

A hierarchy of package design elements

Marketers must understand the hierarchy of packaging communications (color, shape, symbol, words), and how they appeal to women.

Begin with color; but, it's not enough to simply change the color of a product to pink or purple. To be spoken to today in such an expected manner is simply sexist.

Shape is second. Packages can be formed to highlight internal components, such as detergent and water containers with easy grip handles make for form plus function, which equals benefit. Women understand function by seeing form; the most highly rated purchasing characteristics are convenience, ease of storage and carry handles.

Symbols are third, a glow, a bear, shows how soft this is going to be. Women are hardwired to feel instantaneously, about color, shape, symbols, which impacts their emotional radar (her sixth sense).

Want women to connect with your brand? A woman's sense of self is defined by her feeling, the quality of her relationships, and her communications with others. Research her core beliefs and values, motivations and purchase drivers before you create your brand's visual vocabulary. It's not enough just to write, "For Her" on your package. You might start with the following steps.

Five tips to unlock the power of her purse

1. At retail most brands are seen at 1/25 of a second
2. Learn the shelf-sight sequence- colors, shapes and symbols. Integrate feminine brand shapes (letterforms and brand marks). Create package structures with intuitive form/function benefits. Research says that if your brand's visual vocabulary resonates with women, she will consider your words for three to five seconds in low-to-mid involvement categories. Be aware that women are crossover shoppers
3. Understand her total visual world: multiple categories, across all chains of distribution – from Whole Foods to Target, A&P to CVS. Marry her crossover sensibilities to your brand category codes, but reinvent them to exploit her desire for affordable luxury. Strive to embed a sense of cache into your brand, no matter the price point. 3. Go where she goes
4. 50% of Internet users are women seeking information about services and brands. Brands must extrapolate her online shopping sensibilities, and media habits. Consider integrating print ads, promotional campaigns and web sites with the motivational pull and visual recall she may recognize on shelf and share with her community. Understand that "her" visual territories are different from "his."
5. She purchases products for her, him, and the family. Recognize the alternate colors, textures, cues, triggers and words that she emotionally responds to. Clue her in with a visual language of: transparent hues, ethereal glows, soft blends, prisms of light, soft edges, pure white backgrounds, matte pliable metallics, soft lavenders and dove grays, and inspirational names that signal this brand is for her. Use words on-pack sparingly.

Remove 50% of the words from your marketing deck and transpose the rest with a visual language that she can share, such as, "Get the insoles in the purple package with the flower and the adorable shoes," (Dr. Scholl's Comfort Insoles). Women love to talk, so let her do the talking, not your package.

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Solving the Mystery of Shelf Impact

by Terri Goldstein

Today's retail environment is unlike any we have ever experienced. The complexity of brand SKUs and myriad POP materials bombards the shopper, making it almost impossible for individual products to stand out on shelf.

Despite brand marketers' belief that the *words* on pack are the most important driver of purchase intent, recent studies demonstrate that they are actually the least important component of the packaging mix. In fact, the operative communications hierarchy puts color atop the list, with shapes, symbols and words following in that sequence. When approaching a package redesign it is this hierarchy of semiotics that ultimately drives sales in the store aisles.

COLORS

Studies show that on average shoppers take just five seconds to locate and select a given product, generally at a distance of from three-to-six feet. Locating that product occurs when it is visible to the passing shopper. Here visibility is measured by contrast and the physiological driver that creates contrast is color. Color is one of the brain's three visual pathways and, since we process every object within view simultaneously, color is the mechanism that places emphasis on certain areas. In addition to enhancing on-shelf visibility, the appropriate use of color can increase brand recognition by some 80%, while also serving as an important brand identifier.

SHAPES

While color works on one level, it is not the only factor leading to product selection. Memorable shapes also initiate a cognitive process of evaluation and brand preference. Shapes often determine the first impression of a product while metaphorically communicating key benefits and advantages. Together, color and shape combinations can signal quality, while enhancing perception. For instance, symmetrical shapes pair well with passive colors... triangular and diamond shapes with active colors. Color / shape combinations can also communicate brand personality, so like color, the use of shape in brand identity and design plays a role well beyond on-shelf visibility.

SYMBOLS

Symbols are a nearly instantaneous means of communicating meaning – think about the Nike® swoosh, the CBS® eye, or the Starbucks® siren. Associations derived from symbols become imprinted in consumers' minds through repeated exposure, and shoppers intuitively gravitate to familiar symbols to help them navigate the shelf.

WORDS

Research has shown that a package cluttered with claims fights for attention and creates shopper conflict. The best approach is to focus on a single competitive point of difference that distinguishes a brand from its' competition. As previously discussed, colors, shapes and symbols all enhance on-shelf visibility, illicit an emotional reaction, and aid in the final purchasing decision. So it stands to reason, that the more words one adds to the design, the less the opportunity to use color, shapes and symbols effectively.

Despite today's retail realities, and the critical need to win at shelf, the art and science of brand identity and package design remains largely misunderstood and, therefore, undervalued. In a time when so much of a product's success has migrated from the marketer's hands (shelf placement, breadth and depth of distribution, retail pricing, POP displays, etc.) to the consumer, package design remains one of the options the marketer completely controls.



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The Author



Terri Goldstein is the principal and founder of The Goldstein Group - thegoldsteingroup.net/. A marketing strategist who for two decades has restaged some of America's most beloved brands, Terri views brands as living, breathing entities. The author of breakthrough research on consumer behavior, recall and sensory motivation in the retail environment, she approaches branding with a zeal born through her years of artistic and musical training.

At The Goldstein Group, Terri and her team generate iconic designs and branding initiatives informed by client, consumer and competitive insights. Under Terri's direction, The Goldstein Group has breathed new life into heritage brands such as: **Moonpie, Heinz, PAM, Bayer Aspirin, Foster Grant, Luden's, One-A-Day, IcyHot, ACT, and Allegra.**

A frequent speaker at industry conferences, Terri contributes regularly to such publications as *Marketing Daily*, *Package Design* and *Graphic Design USA*. She is a member of the Board of Directors of the Scent Marketing Institute, and teaches at FIT and the Marketing Institute.

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MarketingDaily

Commentary

Packaging For Women Is Different

Terri Goldstein, Aug 26, 2011 08:00 AM

What do women want to see, feel and understand about brand packaging? It might pay for marketers to remember that for centuries women have responded to romance, flowers and chocolate. Why? Because women respond when their emotions are activated.

While women's median income has soared 63% over 20 years, those earning over \$100k doubled in a decade; 30% of women now earn more than their husbands. And while women make 80% of all supermarket, drugstore and department store purchases, only 20% of character trademarks in the retail landscape are female. Understandably, corporate America finds itself in a quandary as how to position women on their packages. No longer is it appropriate to have a character trademark wear an apron, or hold a broom so Marie Calander, Mrs. Fields and Swiss Miss are absent while Betty Crocker was replaced by a spoon!

Why the disconnect? Unfortunately, much confusion still exists when it comes to designing packaging to appeal to women, perhaps because "She segments" differ greatly from "He segments." Take pet food/supplies, the fastest growing supermarket category, with its array of natural foods, special treats, teeth whiteners, sauces, gravies, etc., all with photo representation of cuddly pets, which appeals to women who treat Fido as a family member.

Marketers must understand the hierarchy of packaging communications (color, shape, symbol, words), and how they appeal to women. Begin with color, but, it's not enough to simply change the color of a product to pink or purple, Today, to be spoken to in such an expected manner is simply sexist.

Shape is second. Packages can be formed to highlight internal components, such as detergent and water containers with easy grip handles -form+function=benefit. Women understand function by seeing form; the most highly rated purchasing characteristics are convenience, ease of storage and carry handles.

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Branding Strategy Insider

April 04, 2011

Brand Packaging: 3 Things A CEO/CMO Must Understand



As principal of a brand identity firm for 15+ years, I have too often seen how brand-packaging redesigns fail due to inherent client subjectivity. And, unlike brand advertising, which is readily malleable, “brand dress,” the most long lasting of all marketing media, must remain competitive and relevant for on average three years.

Still brand packaging is the most potent weapon in the CMO’s arsenal in the battle for the hearts and minds of consumers on the actual playing field - the retail shelf; the last moment of truth where ROI is tracked daily!

But by following three steps, your brand packaging will be seen (visual), felt (emotional) and understood (rational) in the five seconds or less that your consumer takes to select your brand...or to pass it over.

1. Get The Right Resource Onboard

Ensure that your RFQ process removes politics and potential favoritism to actually uncover the firm most appropriate for the project. Then ask for proof of trademark/infringement insurance, while inquiring that a trademark/trade dress attorney is connected to your firm of choice. Only in this manner can you trademark newly developed brand assets and protect them from private label

copycat activity.

2. Understand The Brand's Current Communications (Visual Vocabulary)

Take the time to be certain that brand management understands its' brand equities/assets before re-staging. Then utilize the latest pre-design research tools, such as color crayon research, brand personification and structure share, to determine which assets may be effectively moved forward, which need be left behind and which are ripe for reinvention. Have your branding consultant complete a SWOT analysis of your category and cross-category from a color/shape/symbol/words perspective to discover the visual /verbal holes that must be plugged while creating a brand USP and RTB that is apparent within your competitive set.

3. Design The Brand To The Same Hierarchy The Mind Retains Visual Information

Eventually the new brand dress will arrive at your corner office for final approval. Examine it under the lens of the SWOT analysis, which describes how the mind responds to packaging: color is first (the red and white milk, the copper and black batteries); shape is second (this can be structure and holding shapes/letterform shapes); symbols are third; words last.

Look for visual shorthand in your restaged brand that communicates the key attributes with the fewest words feasible. Consumers are not reading as they course the aisles in the 17 minutes they shop per week, rather they respond to the communication value of a brand's colors, shapes and symbols to inform them! Finally, ask to see your brand in a competitive shelf mockup - not just on your conference room table.

Follow these three steps to create a refreshed brand dress that will emotionally connect with consumers to produce that happy ca-ching at checkout.

Contributed to BSI by: Terri Goldstein, [The Goldstein Group](#)

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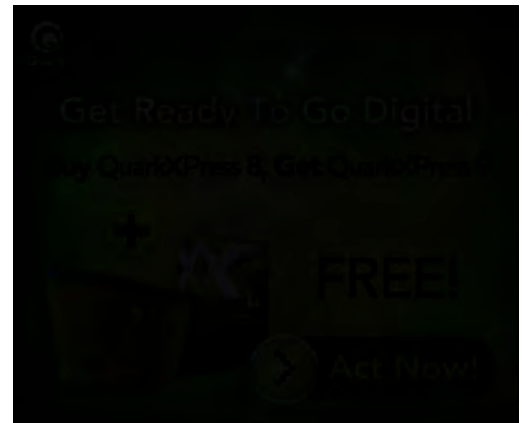
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Luden's packaging redesign

Packaging, Consumer

Luden's throat drops (created in 1880) recently returned to its heritage for the design cues to connect with a new generation of consumers. For more than a century "throat tickle" urged people to reach for the iconic white box of cherry throat drops. However, after Luden's heyday at Philadelphia Industries, the brand passed through several hands, including Hershey and Pharmacia/Pfizer, where it was neglected. Luden's needed a look that traced it back to its roots while refreshing it in a way that made it relevant and understood; The Goldstein Group (New York) began the redesign with a researched, informed design process. Since color is the first tool to rekindle recognition, the creative team maintained the white carton (complete with its wax paper lining) and emblazoned it with a realistic portrayal of the key ingredients. The addition of a white halo around the updated logo serves as an eye-catching brand billboard, while the use of a green leaf as the apostrophe in the brand name signals natural goodness and efficacy.

Terri Goldstein, strategic director; Darcy Bolker, creative director Brian Hauck, production director.

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Shelf impact explained in four steps

June 13, 2011

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by guest columnist Terri Goldstein, Principal, The Goldstein Group

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Despite brand marketers' belief that the words on pack are the most important driver of purchase intent, recent studies demonstrate that they are actually the least important component of the packaging mix. In fact, the operative communications hierarchy puts color atop the list, with shapes, symbols and words following in that sequence. When approaching a package redesign it is this hierarchy of semiotics that ultimately drives sales in the store aisles.



Step 1: COLORS

Studies show that on average shoppers take just five seconds to locate and select a given product, generally at a distance of from three-to-six feet. Locating that product occurs when it is visible to the passing shopper. Here visibility is measured by contrast and the physiological driver that creates contrast is color. Color is one of the brain's three visual pathways and, since we process every object within view simultaneously, color is the mechanism that places emphasis on certain areas. In addition to enhancing on-shelf visibility, the appropriate use of color can increase brand recognition by some 80%, while also serving as an important brand identifier.

Step 2: SHAPES

While color works on one level, it is not the only factor leading to product selection. Memorable shapes also initiate a cognitive process of evaluation and brand preference. Shapes often determine the first impression of a product while metaphorically communicating key benefits and advantages. In combination, color and shape combinations can signal quality, while enhancing perception. For instance, symmetrical shapes pair well with passive colors... triangular and diamond shapes with active colors. Color /shape combinations can also communicate brand personality, so like color, the use of shape in brand identity and design plays a role well beyond on-shelf visibility.

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Symbols are a nearly instantaneous means of communicating meaning – think about the Starbucks siren. Associations derived from symbols become imprinted in consumers' minds through repeated exposure, and shoppers intuitively gravitate to familiar symbols to help them navigate the shelf.

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Research has shown that a package cluttered with claims fights for attention and creates shopper conflict. The best approach is to focus on a single competitive point of difference that distinguishes a brand from the competition. As previously discussed, colors, shapes and symbols all enhance on-shelf visibility, elicit an emotional reaction, and aid in the final purchasing decision. So it stands to reason, that the more words one adds to the design, the less the opportunity to use color, shapes and symbols effectively.

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Strategic and informed package design is a must, which can only be accomplished through a carefully engineered sequence of color, shapes, symbols and words.

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Shelf impact explained in four steps

by Terri Goldstein, Principal, The Goldstein Group

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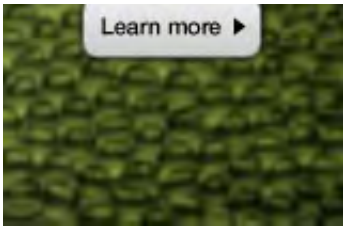
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The Cure for a Forgotten Brand

RESTAGING LUDEN'S FOR THE 21ST CENTURY

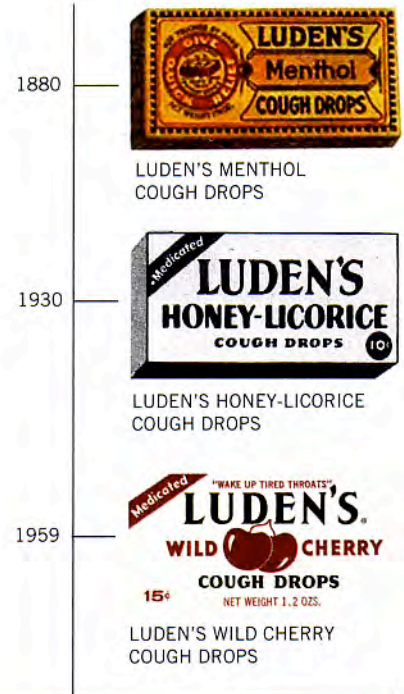
TERRY GOLDSTEIN, THE GOLDSTEIN GROUP

Savvy owners of “old-time” brands like MoonPie, Ovaltine, One-A-Day vitamins, and recently Luden’s throat drops (created 1880), have returned to their heritage for design cues to restage these former icons creating packaging that invokes both authenticity and nostalgia to connect with a new generation of consumers.

More than half of CPG companies today own brands from our collective past — archives of American culture — but few CMOs recognize the gold in their midst. In turbulent times, people turn to brands they bonded with when young and times seemed simpler. As society, and marketing, rushes forward toward virtual reality and nanotechnology, these advances conflict with our focus on basic needs and yearnings for the good old days. As a heritage-branding specialist it always amazes me to see focus group respondents literally dive across the table to rekindle their romance with once favorite brands. Unfortunately, these brands no longer resonate with consumers’ elevated sensibilities and typically languish on dusty bottom store shelves.

Luden’s – Salving a Century of “Tickle-Throat”

The Luden’s brand story reflects the rise and fall of many heritage brands. For more than a century, a “throat tickle” granted one permission to reach for the iconic white box of Luden’s cherry throat drops. However, after Luden’s heydays in the 30s and 50s at Philadelphia Industries, the brand passed through several hands, where it was neglected, its heritage misunderstood, as demonstrated by dated packaging and its fall to the bottom of the shelf. What brought about its near-demise? Simple. Brand management ignored its most important environment — the retail shelf. Luden’s, as packaged in a generic white bag like the trade-dress color of its private label competitors, had become a commodity.



Reviving Luden’s

The Luden’s redesign project began with a thoroughly researched “informed design process.”



The first step was an examination of the brand on shelf, from the consumers’ point of view. Next the brand owner’s perspective was explored. To succeed, heritage brand redesign must understand which elements are key to reinventing the franchise as relevant to contemporary sensibilities, and which must be abandoned. To determine the key identifiers, pre-design research was employed to uncover brand equities, brand baggage, and to discover opportunities for enhancements that would rekindle positive perceptions.

As color is the first “tool” to rekindle recognition, we infused the recessive white bag with a burst of color — yet maintained the carton equities of white, complete with its wax paper lining for iconic authenticity, and emblazoned it with a realistic portrayal of the key ingredients. The addition of a white halo around the updated logo serves as an eye-catching brand billboard, while the use of a green leaf as the apostrophe in the brand name signals natural goodness and efficacy. Now, Luden’s is trade-dressed back to its’ roots with a family look of products, but freshened to be seen, felt and understood in a relevant manner.

Often after a restaging such as Luden’s, a consumer reality check is called for. The comments were the same...“oh it looks the way it always used to!” Or “I remember it looking like that!” The reality: the package never looked this way (see time line) but now it looks the way it always should have. How? By extrapolating cues and clues from it’s heyday and matching these to relevant sensibilities. Yes, just like life, going backwards always gives clues about how to move forward!



MarketingDaily

Commentary

Unraveling The Mysteries Of Shelf Impact

Terri Goldstein, May 18, 2011 08:00 AM

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Symbols are a nearly instantaneous means of communicating meaning -- think about the Nike swoosh, the CBS eye, or the Starbucks siren. Associations derived from symbols become imprinted in consumers' minds through repeated exposure, and shoppers intuitively gravitate to familiar symbols to help them navigate the shelf.

WORDS

Research has shown that a package cluttered with claims fights for attention and creates shopper conflict. The best approach is to focus on a single competitive point of difference that distinguishes a brand from its competition. As previously discussed, colors, shapes and symbols all enhance on-shelf visibility, illicit an emotional reaction, and aid in the final purchasing decision. So it stands to reason, that the more words one adds to the design, the less the opportunity to use color, shapes and symbols effectively.

Despite today's retail realities, and the critical need to win at shelf, the art and science of brand

identity and package design remains largely misunderstood and therefore, undervalued. In a time when so much of a product's success has migrated from the marketer's hands (shelf placement, breadth and depth of distribution, retail pricing, POP displays, etc.) to the consumer, package design remains one of the options the marketer completely controls.

Strategic and informed package design is a must, which can only be accomplished through a carefully engineered sequence of color, shapes, symbols and words.

LESSONS OF HISTORY

Luden's mines the past to rediscover the brand's unique sweet spot on the line between medicine and candy.

By Ron Romanik

Are Luden's throat lozenges medicine? Not exactly. Are they candy? No, not that, either. The brand instead occupies a narrow category niche that might be best described as "an everyday remedy for occasional 'throat-tickle' relief."

At retail, the growing domination of Halls and Ricola had precipitated Luden's recent recession into the background and onto the bottom shelves. The brand was essentially disappearing from consumer consciousness.

Though still a beloved brand with a deep history (founded in 1879!) and loyal customers, its cough drop boxes and bags were perceived as dated and "old world." The brand owners brought in The Goldstein Group design firm, New York City, to renew the brand while still retaining the past. After the redesign, Prestige Brands (owner of the Chloraseptic brand) bought out Luden's by acquiring the previous owner, Blacksmith Brands.

A deep dive into the history of the brand, conducted by The Goldstein Group, revealed that

Luden's had two "heydays," or periods of strong growth—in the 1930s and 1950s. The lozenges were a brand for the people, even supplied to World War II troops as part of their rations.

Recent research indicated that consumers were aware of the history of Luden's, which was both a blessing and a curse. Though there were many positive associations with the brand, there was also a feeling that it was well past its prime.

Terri Goldstein, principal of The Goldstein Group, had a different take on where Luden's had been and where it could go. She devised a strategy to mine the past for successful brand and packaging elements that could elicit "memories of a time gone by" in a way that would resonate authentically with contemporary consumers unfamiliar to the brand. As in the process of any package design refresh, the design of each element was guided by decisions about what to leave behind, what to keep, and what to reinvent.





Luden's was worried for many years about what might happen if the retail bag format forsook its white heritage and took on flavor colors. The redesign attempts to turn the white often associated with generic, private-label retail packaging into an even stronger equity. A final tweak was reducing the size of the clear window and moving it to the bottom, so the package always looks packed with product.

What to Leave Behind

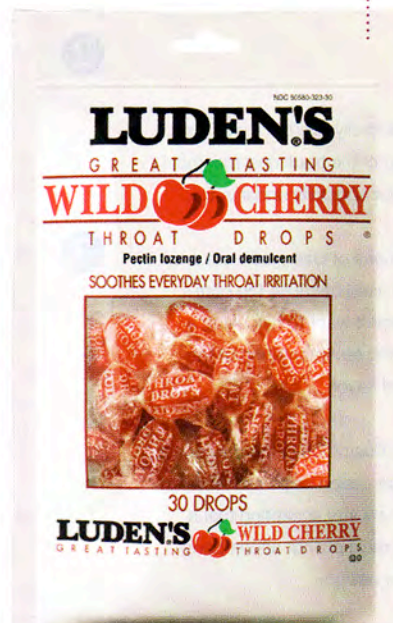
The biggest thing that Luden's left behind was the unappetizing color on the carton of the "Original Menthol" cough drop flavor. This was not a shocking move, as every other Luden's SKU was dominated by white, but it did serve as a bellwether of the brand's significant break from the past.

Other design elements that got the ax: utilitarian design, stagnant type treatments, emotionless presentation, poor flavor indicators, and the lozenge illustrations on the Original Menthol and Honey Licorice packages.

What to Keep

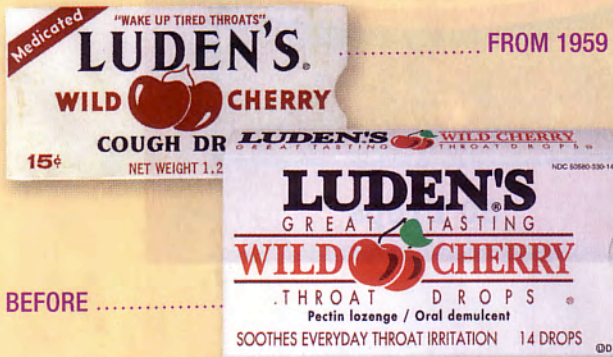
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BEFORE





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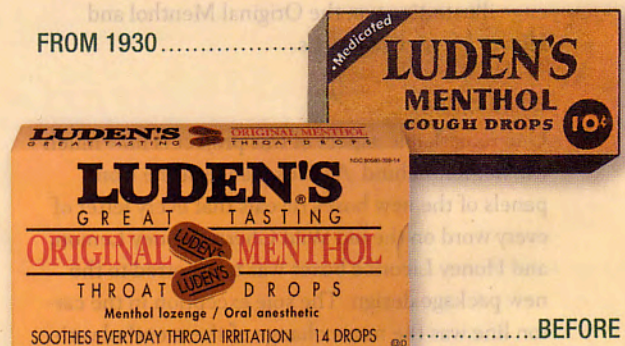
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BEFORE



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FROM 1930



BEFORE

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The 1930s and 1950s were two periods of strong growth for Luden's. As this moodboard shows, the new Luden's package design draws on design sensibilities from those eras that signal authenticity to contemporary consumers.

ety from "Original Menthol" to "Cool Menthol." Goldstein also explains how keeping white as the brand's core identity was never in question. When shoppers are looking for their brand at retail, she says, "Color is always first, shapes are second, symbols third, and words are last." Another part of the package that was kept was the wax paper inside the box, which has long been an integral part of the brand experience. Keeping the wax paper reinforces the authenticity of the product and connects the new design to the past.

What to Reinvent

Goldstein explains that the redesign of the Luden's logo builds on the most relevant parts of the brand's heydays. The curve of the letters produces both motion and emotion, and a white "halo" is suggested by the framing, color-coded "underscore" that traces

a white border around the bottom of the letters. Goldstein was excited to have the opportunity to reinvent the flavor "stories" on the packages. The goal was to create extremely appetizing graphics that hearkened back to an era of soda fountains and dime-store candy shops. The quantity identifiers were also updated with an old-school sensibility, as the courier typewriter typeface suggests handmade, small-batch care. The boldest new design element is the banner announcing that Luden's is "Uniquely Good!" Along with the new green-leaf apostrophe in the logo, Goldstein believes this pushes the brand's natural, "good-for-you" positioning. Consumers may not immediately recognize the changes. But that's not a problem, according to Goldstein. The real truth, she says, is a package "that looks the way it always should have looked." PD

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The Warc Blog

When Packaging Innovation Attacks

Brian Hauck, Designer, The Goldstein Group



In an industry where change is the norm, thousands of ideas are generated daily... some good, some bad. A few of these ideas will separate a product from the competition, like the new plastic bottle developed by Pepsi. Sometimes these ideas, similar to what they end up becoming, are just garbage... An example of this would be Del Monte's new individually wrapped banana. These two products could not have been created as a more perfect foil for comparison.



The bottle developed by Pepsi is made from 100% plant waste, and is "indistinguishable," from a traditional petroleum based plastic bottle, claims Rocco Papalia, PepsiCo's senior vice president of advanced research. They plan on launching a limited run of these bottles in 2012, and if it is accepted by the consumer, they will convert their entire line to plant-based plastics. If you'll recall Sun Chips' biodegradable, loud-as-a-Knucklehead bag, adoption by the consumer is not always the case. Even though the Sun Chips' bag was biodegradable, and would have reduced the amount of packaging in landfills, it was so crinkly and loud that it was ultimately rejected. Even if Pepsi's new bottle never sees the light of day, it is at least an example of one company using it's resources to reduce their overall impact on the environment, which we can all agree is a good idea.

As the juxtaposition to this, we have Del Monte's banana wrapper. This time last year, if you were to ask me about a banana wrapper, I would have assumed you were referring to a banana peel. After all, isn't the banana peel nature's perfect little wrapper? But no... the product is an individually wrapped banana, intended to be sold in retail channels not traditionally associated with fresh produce.

According UK's Daily Mail Online; "The company claims that the bag contains 'Controlled Ripening Technology' – which extends the shelf-life of the banana by up to six days." And in an interview with Forbes' Magazine, Dionysios Christou, Del Monte Fresh Produce's Vice President of Marketing claims: "The recyclable plastic bag used for single finger CRT bananas replaces the need for the large master bag used with all conventional bananas." Even if this is the case, additional machining and printing are required to individually wrap the product, as opposed to gang wrapping, which requires less energy and resources. And unlike the Pepsi bottle, is this not just an example of using the same kind of thinking to solve a problem that was used to create it? Einstein... anyone? Bueller?

Pepsi was able to reengineer a way to produce the component of their packaging that ended up in a landfill... all Del Monte did was package the same product differently. One is a step in the right direction, and the other is just a step in any direction.

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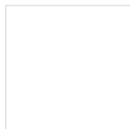
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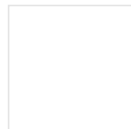
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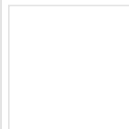
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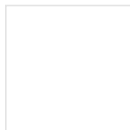
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14

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LESSONS OF HISTORY



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Though still a beloved brand with a deep history (founded in 1879!) and loyal customers, its cough drop boxes and bags were perceived as dated and "old world." The brand owners brought in The Goldstein Group design firm, New York City, to renew the brand while still retaining the past. After the redesign, Prestige Brands (owner of the Chloraseptic brand) bought out the Luden's by acquiring the previous owner, Blacksmith Brands.

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Expert Assessment: Three Things a CMO Must Understand About Brand Packaging

By Terri Goldstein

As principal of a brand identity firm for 15+ years, I have too often seen how brand-packaging redesigns fail because of inherent client subjectivity. And unlike brand advertising, which is readily malleable, "brand dress," the most long-lasting of all marketing media, must remain competitive and relevant for three years on average.

Still, brand packaging is the most potent weapon in the chief marketing officer's arsenal in the battle to reach consumers on the actual playing field: the retail shelf, the last moment of truth where return on investment is tracked daily!

But by following three steps, your brand packaging will be seen (visual), felt (emotional) and understood (rational) in the five seconds or less that your consumer takes to select your brand ... or to pass it over.

1. Get the right resource onboard.

Ensure that your request for quote or proposal (RFQ, RFP) process removes politics and potential favoritism to actually uncover the firm most appropriate for the project. Then ask for proof of trademark/infringement insurance, while inquiring that a trademark/trade dress attorney is connected to your firm of choice. Only in this manner can you trademark newly developed brand assets and protect them from private label copycat activity.

2. Understand the brand's current communications (visual vocabulary).

Take the time to be certain that brand management understands its brand equities/assets before re-staging. Then utilize the latest pre-design research tools, such as color crayon research, brand personification and structure share, to determine which assets may be effectively moved forward, which need be left behind and which are ripe for reinvention. Have your branding consultant complete a strengths, weakness, opportunities and threats (SWOT) analysis of your category and cross-category from a color/shape/symbol/words perspective to discover the visual/verbal holes that must be plugged while creating a brand unique selling proposition (USP) and reason to buy (RTB) that are apparent within your competitive set.

3. Design the brand using the same hierarchy with which the mind retains visual information.

Eventually, the new brand dress will arrive at your corner office for final approval. Examine it under the lens of the SWOT analysis, which describes how the mind responds to packaging: Color is first (the red and white milk, the copper and black batteries); shape is second (this can be structure and holding shapes/letterform shapes); symbols are third; words last.

Look for visual shorthand in your restaged brand that communicates the key attributes with the

fewest words feasible. Consumers are not reading as they course the aisles in the 17 minutes they shop per week. Rather, they respond to the communication value of a brand's colors, shapes and symbols to inform them! Finally, ask to see your brand in a competitive shelf mockup—not just on your conference table.

Follow these three steps to create a refreshed brand dress that will emotionally connect with consumers to produce that happy ca-ching at checkout.

Marketing strategist Terri Goldstein creates package designs for heritage brands such as Heinz, PAM, Bayer Aspirin, Foster Grant, Luden's, One-A-Day, IcyHot, ACT and Allegra. Goldstein can be reached at terri@thegoldsteingroup.net

Read more about how packaging can attract attention and inspire purchases in Marketing News' March 30 issue, available later this month at <http://www.marketingpower.com/marketingnews>



The Cure for a Forgotten Brand: Restaging Luden's for the 21st Century

February 28, 2011 | Terri Goldstein



Savvy owners of "old-time" brands like MoonPie, Ovaltine, One-A-Day vitamins, and recently Luden's throat drops (created 1880), have returned to their heritage for design cues to restage these former icons creating packaging that invokes both authenticity and nostalgia to connect with a new generation of consumers.

More than half of CPG companies today own brands from our collective past – archives of American culture – but few CMOs recognize the gold in their midst. In turbulent times, people turn to brands they bonded with when young and times seemed simpler. As society, and marketing, rushes forward toward virtual reality and nanotechnology, these advances conflict with our focus on basic

needs and yearnings for the good old days.

As a heritage-branding specialist it always amazes me to see focus group respondents literally dive across the table to rekindle their romance with once favorite brands. Unfortunately, these brands no longer resonate with consumers' elevated sensibilities and typically languish on dusty bottom store shelves.



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Luden's – Salving a Century of "Tickle-Throat"

The Luden's brand story reflects the rise and fall of many heritage brands. For more than a century "throat tickle" granted one permission to reach for the iconic white box of Luden's cherry throat drops. However, after Luden's heydays in the Thirties and Fifties, at Philadelphia Industries, the brand passed through several hands, including Hershey and Pharmacia/Pfizer, where it was neglected, its heritage misunderstood, as demonstrated by dated packaging and its fall to the bottom of the retail shelf.

What brought about the near-demise of this American brand legend? Simple, brand management ignored its most important environment – the retail shelf. As lower-priced private label continues to rank #1 and #2 sellers in most CPG categories, national brands must provide a reason to purchase – in five seconds or less. However, Luden's, as packaged in a generic white bag like the trade-dress color of its private label competitors, had become a commodity.



Reviving Luden's

The Luden's redesign project began with a thoroughly researched "informed design process." The first step was an examination of the brand on shelf, from the consumers' point of view. Next the brand owner's perspective was explored, which uncovered the need to understand why the brand was in deep decline, why retailers turned it away, and determine if solutions, such as new flavors and forms, might

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prospered during two distinct hey-days.

To succeed, heritage brand redesign must understand which brand elements are key to reinventing the brand franchise as relevant to contemporary sensibilities, and which must be abandoned. To determine the key brand identifiers, pre-design research was employed to uncover brand equities, brand baggage, and to discover opportunities for enhancements that would rekindle positive perceptions of the Luden's brand.

As color is the first "tool" to rekindle recognition, we infused the recessive white bag with a burst of color – yet maintained the carton equities of white, complete with its wax paper lining for iconic authenticity, and emblazoned it with a realistic portrayal of the key ingredients.



The addition of a white halo around the updated logo serves as an eye-catching brand billboard, while the use of a green leaf as the apostrophe in the brand name signals natural goodness and efficacy emblazoned with a realistic portrayal of the key flavor ingredients. Now, Luden's is trade-dressed back to its' roots with a family look of products, but freshened to be seen, felt and understood in a relevant manner.

Often after a restaging such as Luden's, a consumer reality check is conducted before the product hits the shelves. The comments were the same... "oh it looks the way it always used to!" Or "I remember it looking like that!" The reality, the package never looked this way, but now, as any successful heritage brand restage, it looks the way it always should have, How? By extrapolating cues and clues from it's heyday and matching these to relevant sensibilities.

Yes, just like life, going backwards always gives clues about how to move forward!

Terri Goldstein

Principal

[The Goldstein Group](#), NYC

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6

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Allegra Hits Shelves with New Status, New Packaging

By *daphne*

Created 03/24/2011 - 11:37am

In March, consumers began purchasing the Allegra family of allergy medication products over the counter. FDA granted sanofi-aventis U.S. and its U.S. Consumer Healthcare Division, Chattem Inc., OTC approval for Allegra in late January.

Sanofi-aventis had purchased Chattem a little over a year ago, giving sanofi-aventis a U.S. consumer products division equipped to carry out the Allegra OTC launch. “We were given a great brand with tremendous brand awareness,” explains Blair Ramey, vice president of marketing at Chattem, speaking of Allegra. “And with Chattem, sanofi-aventis had the medium to launch Allegra to OTC in the United States.”

Ramey and his team were charged with translating the hues and design elements of Allegra’s existing brand identity into OTC packaging and labeling designs.

“Having been on the market for 15 years, Allegra has had its logo used for materials for doctors for years. It was important for us to maintain brand continuity but develop appropriate trade dress for the OTC market,” Ramey explains. “So we built off those design elements and developed a compelling look at the shelf.”

Allegra’s logo has changed, but its hues draw from previous branding. Packaging now comprises a combination of formats and SKUs, employing blisters, bottles, and cartons. Twelve different sizes exist across the line. Some of the formats are channel-specific, such as 90-count cartons (the largest package) for club stores and the five-count blister for trial and travel (the smallest package). Thirty-count bottles are available at retail, as are blister-packaged counts for multi-ingredient products containing antihistamines and decongestants. The line is also divided into adult-strength and child-strength versions. “We needed to give consumers a full range of options,” says Ramey.



Given such variety along with an expedited timeline, Chattem was facing a complicated launch. Allegra’s existing brand equity and sanofi-aventis’s existing supply chain gave Chattem a head start.

Ramey, who has been with Chattem for more than 12 years, says that the 131-year-old consumer products company was long used to generating multiple sizes and brand billboarding. "Allegra is such a great brand to work with, given brand recognition and satisfaction. So the challenges were less in building the brand than in the compressed timeline. We had only fourteen months!

"When we got involved, we took over what sanofi had already started before the acquisition. Its manufacturing supply chain was long in place and well designed, so we just needed to prepare it for retail production. We leveraged sanofi's stability work and created the range of retail products."


For the retail PET bottles, Chattem introduced child-resistant squeeze-and-turn closures that give the bottles a seamless look, with no neck or shoulders exposed. "It is a sleek look," says Ramey. "And they are adult friendly." The company also adopted induction seals with pull tabs to further ease use. Cartons are tamper evident. Blister packaging uses standard peel-and-push paper-backed foil.

Ramey credits Chattem's on-time launch to its "seasoned cross-functional" team. "The most important advice I could give other companies in this position is to assemble a team of highly seasoned veterans within every job function and instill a can-do attitude from the start. This includes experts on the supply chain, manufacturing, packaging, marketing, and quality assurance, among others," says Ramey.

"We are excited about this launch," concludes Ramey. "It is the most exciting one of my career!"

Industry News

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