



The most influential packaging trends / Luxury – now and then
/ How to influence an influencer / Late stage customisation

inspire

The personal touch

INSPIRE.3 — 2019 | Issue 63 A MAGAZINE FROM ICGESUND PAPERBOARD



Why it's time to offer consumers a more personal packaging experience - AND HOW YOU PULL IT OFF

“The opportunities are endless.”
For this cover of *Inspire*, we chose a brand new digital silver ink printing technique. *Jeff Routledge*, Production Director at Screaming Colour Limited in London, explains the process.



Jeff Routledge is Production Director at Screaming Colour Limited in London.

What makes this printing technique special?

With the new HP Indigo Silver ElectroInk we can combine metallic effects with digital capabilities in one printing process. And, when printing with a gradient of different colours on top of the Silver Ink, we can achieve a full range of metallic colours, including gold, copper... Everything in one press, one pass!

Why Metallic ink instead of hot-foil?

With the metallic ink, we save one production step, gaining in productivity. On top of that, as the metallic ink is applied during the printing process, the registration is superior to when using different techniques.

When should it be used?

HP Indigo Silver Ink can be installed on the 5th, 6th or 7th colour station of the press and should be added as a first layer of ink to overprint with other colours in case different metallic effects are required. The working mode is very similar to using any other HP Indigo special ink: white, fluorescents...

What is it good for?

HP Indigo Silver Ink can be used in many different applications, as it is good to elevate any job providing a high-value and premium appearance.

What should one bear in mind when choosing this technique?

The large variety of possibilities and the flexibility that enables printing constant and/or variable data on a wide variety of substrates, clear or not. It can be printed in combination with other special effects like white ink, invisible inks; in reverse or surface printing... The opportunities are endless.



Cover illustration: Swedish artist Amanda Berglund captures one of the most interesting and important ways to reach customers today: the growing demand for personalisation packaging.



EDITOR'S NOTE:

A friend of mine told me a story the other day about sitting on a ski lift discussing fishing lures with the guy sharing the lift. She's not into fishing herself, so when she got ads for fishing gear on Facebook the next day, she couldn't help but wonder whether "someone" was secretly listening to her conversations using the microphone on her smartphone.

Whether or not that happened, the fact is that brands and marketers today have access to massive amounts of data making it possible to tailor ads, content, services and products that are personalised for the customer. This trend is also driven by us as consumers. In a globalised world the desire to be unique is stronger than ever.

Global brands are being challenged by local products. According to a report entitled "The 2019 China Luxury Forecast" there is a shift in attitude from buying to "show-off" to buying as a "reflection of personal taste" among 76 per cent of Chinese consumers, up by about 30 per cent since 2012.

Karen Zhang, a 24-year-old banking professional from Beijing, said: "I still like my Gucci and Dior bags, but nowadays I like to explore luxury brands that have interesting stories and don't shout extravagance. I also like to buy products by Chinese brands that have a unique twist."

In this issue of *Inspire* we look into how the latest technology and creative ideas are being used to personalise the brand experience when it comes to packaging.

Enjoy!

Gustav Vidlund

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Inspire aims to inform and entertain with stories and photos that are not restricted to the scope of Iggesund's own business. As the name suggests, the idea is to be inspirational and not to infringe on a company or person's image rights or intellectual property.

INSPIRE 63 3—2019

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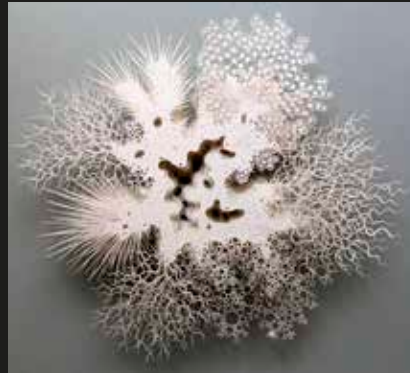
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Spellbinding, surreal and startlingly beautiful work by paper artist Rogan Brown.



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Concept designer Axel Brechensbauer knows why we all want to be unique.



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Why personalisation of packaging is becoming one of the most important ways to reach customers today.



**Figured
out
in
this
issue**

89



The percentage of people questioned in a survey who believe personalisation of packaging will increase over the years to come.

308



The weight in tonnes by which fruit company Bama is reducing its plastic use every season, just by moving to paperboard packaging.

33



The percentage of all insect species that are in danger of disappearing completely worldwide.

Many brands turn to paperboard from Iggesund. Here are a selection of our recent collaborations, such as this lovely handbag made of carton and the packaging of Womo's practical, yet elegant travel shaving kit.





“People were thoroughly fascinated by this handbag, especially our male customers.”
— Natalia Starkina, Marketing Director at Confael



It's in the bag

Brand: Confael

Product: Gift box

Paperboard: Invercote Aluvision

Always on the lookout for interesting and innovative business solutions, confectionery brand Confael wanted to produce special packaging for their chocolate corporate gifts. To create something unique especially for Women's Day, they designed a series of personalised bags made out of carton that could be produced in small quantities using metallised paperboard to achieve a premium look.

As they wanted the handbag to be manufactured to a very high-quality, Invercote Aluvision seemed like the obvious choice. The handbag needed to be strong and durable enough to be used multiple times and the effect of the metal surface was also a big factor.

Originally planning to print on an SR3 format, they ended up having to divide the carton into two parts because of the size of the material needed. For these reasons, Invercote Aluvision made the most sense for its rigidity, printability, high quality surface, freedom of design, and resistance to cracking. Confael chose to finish it by digitally printing with HP Indigo 7600 using CMYK+White ink.

Natalia Starkina, Marketing Director at Confael says, “People were thoroughly fascinated by this handbag, especially our male customers. The women's handbag is such a recognisable product of Confael and really well-received by clients.”

The result is an eye catching, attractive design, unconventional form and a talking point for anyone who sees them. Exactly what Confael set out to achieve. —



Hear them roar!

Brand: ALL TIGERS

Product: Gift box

Paperboard: Invercote G

French, ferocious, feminist... and free from chemicals. Modern natural makeup brand ALL TIGERS is changing the face of organic, vegan and cruelty-free beauty with its stylish range of lipsticks and polishes. ALL TIGERS describes itself as a feminist brand that “brings the best of cosmetics to the Queens of the modern jungle.”

Tired of seeing natural beauty products stuck in a packaging time warp, ALL TIGERS were determined to bring

their aesthetic into the 21st century. No more kraft paper and big flowers, they wanted to look natural, enticing and FIERCE.

To get the results they wanted – a lipstick that is green but also on-trend – ALL TIGERS reached out to their online community. Through Instagram they co-created their lipstick line, with their followers approving every step of development. The end result is a product that’s completely in line with their consumer’s conscience, desires and convictions.

Nature is their inspiration, but their emblem of the white tiger is poignant. “Powerful, yet threatened, just like any of us if we aren’t aware of the social and

environmental challenges we face in this world today,” says ALL TIGERS founder Alexis Robillard.

Part of ALL TIGERS’ commitment is to donate 1% of its sales to a wild tiger reservation in India. To reduce the carbon footprint of their aesthetic, ALL TIGERS looked into every detail of the layout. They used Invercote G for its low environmental impact, but soft and qualitative finish, and used no metal, gilding or varnish. The result is an immediate feeling of a high-quality natural product, in a simple, authentic way. Now the box becomes part of their message, magnifying their ideology of stylish sustainability. —

Chocolate for the people

Brand: Red October

Product: Gift box

Paperboard: Invercote G

Red October is one of the oldest and most successful confectionery factories in Russia. But it wasn't until 1920, after the October Revolution, that the factory took its name "Red October."

"In order to love sweets, first the buyer must fall in love with the box," says Elena Smirnova, account manager.

Packaging has always been a big part of the Red October image, collaborating with artists to produce labels like "Little Red Riding Hood", "Big Brown Bear" and its most loved "Alyonka", a picture of an apple-cheeked girl covered in a flowery headscarf, which has become so iconic that it's been called "Russia's Mona Lisa."

"Red October hand-made sweets have a strong reputation on the market, not only because of brand recognition and quality, because we use only premium ingredients. No less significant in the evaluation of products is a rich variety of design elements, constructive forms of packaging. We have our own style of sweet design," says Nina Kuznecova, project manager.

Although they have almost sixty different kinds of sweets with various tastes and design, the objective is always on high-quality, memorable packaging.

In 2016 they started making packaging for their sweet set "Vintage Postcard" on Invercote, which won the main prize at the prestigious packaging contest ProdExtraPack in 2017.

"Invercote paperboard perfectly keeps its shape, does not crack at the folds, has perfect printability and no smell, which is something very important for the food industry," says Tamara Sharkova, designer.

Wrapping their premium candies in environmentally friendly packaging, Red October gives a final testament of commitment to the planet and its people.



Find more stories on brands choosing Invercote for their packaging at iggesund.com.





Razor sharp design

Brand: WOMO

Product: Travel shaving kit

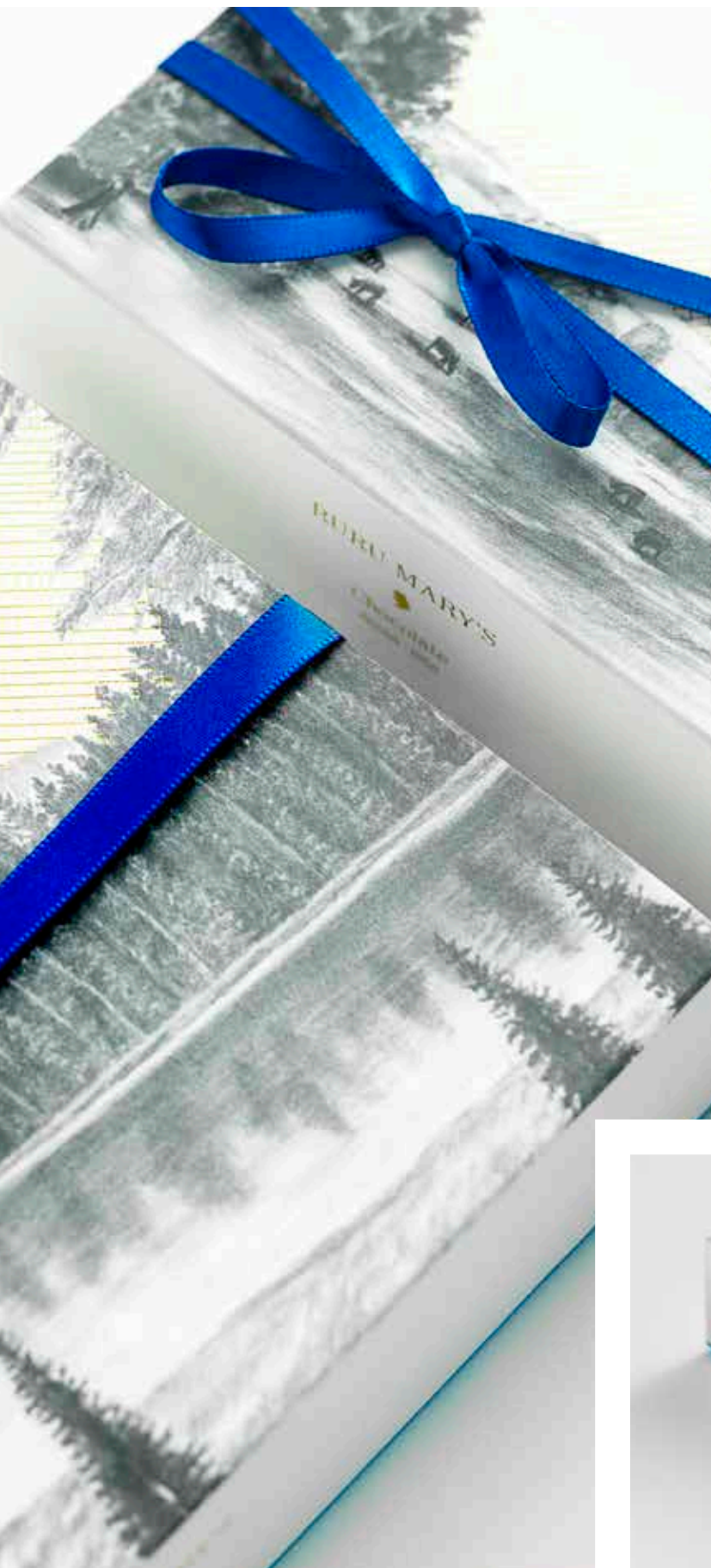
Paperboard: Incada

The Italian Percassi Group created the Womo brand of clothing and products for men in 2012. The product range includes sophisticated fragrances, refined shaving products, cool accessories and comfortable, stylish apparel.

Incada paper was chosen for the packaging of Womo's practical, yet elegant travel shaving kit that comes in a leather case. It was designed for men who don't want to give up the traditional shaving ritual while travelling.

"We chose Incada because it is good value for the money, easy to assemble and print on, and it has excellent performance," says Karina Ortiz, Senior Product Manager at Womo. —





A delight for the senses

Brand: Ruru Mary's

Product: Gift box

Paperboard: Invercote G

Founded in Tokyo in 1950, Mary Chocolate has kept its place as one of Japan's leading chocolatiers and confectioners, winning top prize at the world's biggest chocolate exhibition in Paris, Salon du Chocolat, for three years running.

For the Ruru Mary's brand, in particular, what makes these chocolates even more fun is the beautiful artwork of their signature boxes. With peaceful landscapes of mountains, lakes and meadows printed on the package, Ruru Mary's aims to bring a sense of happiness and tranquillity. They were created so that the illustration of colourful flowers appears when the lid is opened.

"We wanted to impart the impression that the product is gently made by transitioning from a quiet and monotone decoration on the outside of the box to a gorgeous illustration when the lid is opened," says Mr. Yuji Komatsuzaki, from Mary Chocolate. Customer reactions have been more positive than they ever thought possible.

Opting for Invercote G 240 gsm and 280 gsm, Ruru Mary's boxes use the reverse side for a slightly rougher texture. Taking advantage of the characteristic whiteness, it culminates with a package that combines personality and style with a finishing technique of four-colour offset printing and hot stamping. Though the texture of Ruru Mary's boxes is gentle, the corners of the box stand firm when folded, resulting in an eye-catching quality feel, perfectly matching the luxurious and charming Ruru Mary's brand. —



With names like *reef cell*, *portal*, *magic circle* and *vortex*, *Rogan Brown's* work simply must be seen to be believed. Cutting away the mundane, he reveals creations that are spellbinding, surreal and startlingly beautiful.

Life under a microscope

“TO SEE THE WORLD IN A GRAIN OF SAND” is the William Blake quote you’ll find when you go to Rogan Brown’s website. And it’s not difficult to see why this poem has captured his imagination. A gifted artist, Rogan carves intricate paper sculptures from microscopic patterns found in nature. Exploring organic forms, like corals, fossil and insects, he creates patterns of such symmetry that it’s difficult to believe that you’re not in fact staring through the lens of a microscope.

How would you describe your work?

“I create wall-based relief sculptures from layers of cut paper, which are inspired by organic natural forms. In particular microbiological organisms.”

When did you first become interested in paper art?

“I started playing around with paper cuts back in 2009 and soon became addicted, pushing the material boundaries of the medium with each new sculpture.”

Which artists do you look up to?

“I love science-art and two of the greatest scientists who were also gifted artists were Santiago Ramon y Cajal and Ernst Haeckel. Cajal’s book is constantly open on my table.”

Where do you get your inspiration?

“Everywhere. From bacteria to trees to neurons to spiral galaxies. I constantly surf images of nature in all its myriad complexity, diversity and scale. I’m always looking for correlations, echoes, repeated structures and formations to use.”

What kind of tools do you use?

“A scalpel and a laser cutter. I create both hand and laser cut pieces.”

How long does a piece take to produce?

“The completely hand cut pieces such as ‘Cut Microbe’ can take up to 5 months to complete. But even the laser cut works sometimes take months because of the sheer volume of cutting involved. Time is an important dimension as it acts as



More on Rogan Brown’s Instagram [rogan_brown_](#).

a metaphor for the slow processes that dominate in nature such as growth or evolution.”

What challenges you when crafting?

“Patience obviously is key, building pieces slowly and laboriously requires a certain mindset. I like it because I can lose myself in the repetitive routine of creation.”

Can you describe the process?

“I go from rough sketches to a detailed

final drawing, then I cut either by hand or laser. The cuts are built up by layering them; each layer is separated by a hidden card or foam board spacer, which creates the illusion that each sheet is floating.”

Why paper?

“I was looking for a medium to capture the delicate, fragile texture of the natural world, so I started experimenting with cutting paper and was astounded by its properties, how far it could be cut while still retaining its structural integrity.”

Do you have any favourites from your own work?

“I like them all in different ways, but I suppose the hand cut pieces represent a larger part of my life because of the months I spent working on them.”

What does the future hold for you?

“Scale! I’m in the process of moving to a larger studio, which will allow me to create much larger scale works. I’m working on integrating the human body or its silhouette into the composition of the sculptures and I want them to be larger than life, so I need space!” —



“THE HAND CUT PIECES REPRESENT A LARGER PART OF MY LIFE BECAUSE OF THE MONTHS I SPENT WORKING ON THEM.”

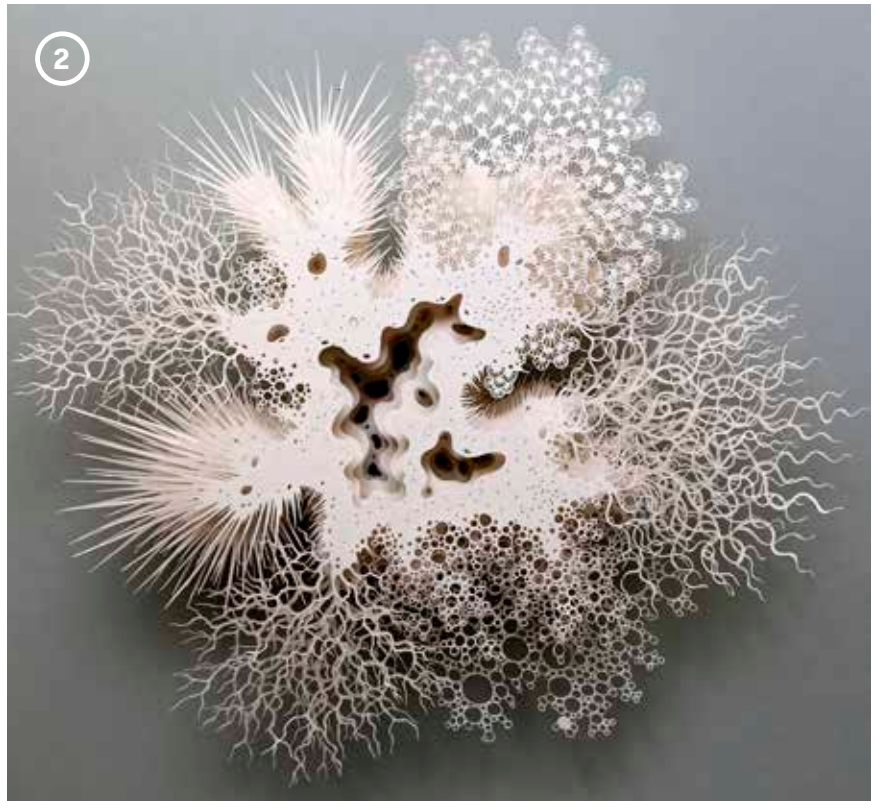
— Rogan Brown

**A selection of
Rogan Brown's
super-detailed
paper art.**

①



②

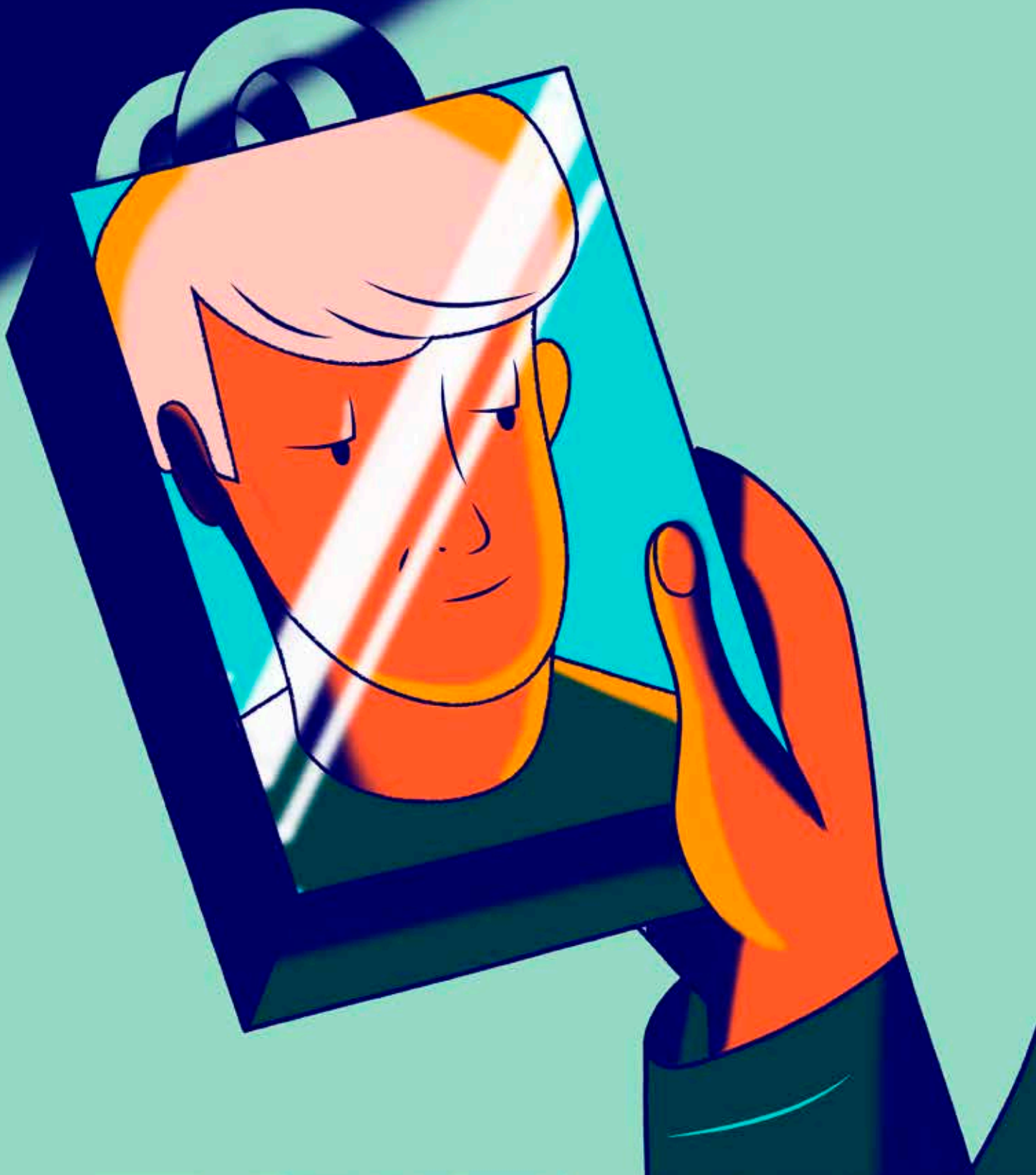


③

- 1 — This sculpture of a bacterium is half a million times bigger than the real thing.
- 2 — A complex reef of microbiological diversity.
- 3 — Cell structure, reef and snowflakes in a layer of laser cut paper.



As digital printing becomes more mainstream, brands are finding creative ways to enhance their packaging and increase sales. *Personalisation of packaging* is becoming one of the most important ways to reach customers today.



NOW

IT'S

PERSONAL



The demand for *more personalised products and experiences* is growing. Seventy per cent of shoppers are willing to pay at least 10 per cent more to have a personalised experience or product, according to research commissioned by HP and conducted by Technavio and Sparks & Honey in 2018. The trend is having a big impact on the print and packaging industry, as more and more companies recognise the need to offer consumers a more personal or customised experience.



SIXTY-SIX PER CENT of the 335 packaging professionals who participated in a 2018 UK study by Packaging

Innovations and ThePackHub said that the personalisation of packaging is something they are currently implementing into their offering, or at least considering.

Among the main benefits identified with the personalised printing and packaging trend were an increase in consumer engagement and higher brand awareness. Nearly two thirds of those interviewed felt that personalised packaging increases sales, and over half of the respondents felt that personalisation projects have a positive impact on consumer loyalty.

Those who had not undertaken such packaging projects listed financial constraints and the perceived cost of personalised packaging as being the main obstacles. Technology, for the most part, is no longer seen as a hindrance to personalised packaging.

"With the creation of new technologies, such as digital printing and new graphic solutions, we are enabling brands to tell unique individual stories," says packaging veteran Jose Gorbea, now HP Graphics EMEA Head of Brands & Agencies. "The craft era is coming back and you see it in other markets as well, like beer where small brands are

out crafting their own versions to fit individual tastes and interests."

The latest digital printing technology makes it far easier to cater to the demands for personalised packaging. New digital presses can print on a wide variety of substrates and offer quick and easy changeovers. Printing digitally on demand also generates much less waste – a 15-30 per cent reduction, according to Gorbea.

Another advantage with digital printing is the ability to print things overnight and tailor the content to what influencers, bloggers and others in social media are talking about. Digital printing



"WITH THE CREATION OF NEW TECHNOLOGIES, SUCH AS DIGITAL PRINTING AND NEW GRAPHIC SOLUTIONS, WE ARE ENABLING BRANDS TO TELL UNIQUE INDIVIDUAL STORIES"

— Jose Gorbea

also makes it possible to generate what gets talked about on social media. Take the campaign for Café Pelé, a brand of Brazilian coffee. The first page of the daily Estado de São Paulo newspaper was printed on Café Pelé's coffee bags overnight and approximately 5,000 bags of coffee were distributed all over the country first thing the following morning.

"Café Pelé was losing territory to Starbucks, which was promoting the freshness of its coffee," Gorbea explains. To regain territory, the coffee brand teamed up with the daily newspaper and printed the packaging on demand on an HP Indigo digital press to show how their coffee was as fresh as the daily news. "This created a buzz in social media (attracting more than 100,000 Facebook interactions) and sales quadrupled!"

This didn't happen in the past with analogue printing, says Gorbea. "The speed and reactivity of digital printing allow brands to be very smart and become a bigger story."

HP HAS identified six main drivers for the growing trend in personalisation: letting it all hang out, bringing bonds to life, fingerprinting, flying your flag, permission to indulge, and mindful materialism.

Letting it all hang out is about sharing on social media to feel connected. Bringing bonds to life has to do with strengthening a relationship by celebrating it through, for example, a personally designed package for a box of biscuits.

Fingerprinting involves creating a message on an item that becomes an extension of the people themselves. For example, consumers were able to personalise a Lays chip bag by uploading a photograph of a "summer moment of fun" via Facebook. "Instead of eating the chips, people saved their bag as a trophy," says Gorbea.

Flying your flag symbolises bringing people together as a community. Scottish company Irn-Bru offered more personalised soft drinks by digitally printing Scottish clan kilts on bottles, which grew its market share by 10 per cent. "The bottles were uniquely linked to families and people bought as many bottles as they could. Imagine their pride hosting a party with them," says Gorbea.

IN ISRAEL, 2 million unique "Origamoo" chocolate wrappers were produced that could be folded into a different origami cow for a fun experience and an additional reason to buy chocolate – or permission to indulge. "Collectability," says Gorbea, "is a huge driver of purchases."

Of all of the drivers for personalisation however, Gorbea believes that mindful



Innovative campaigns made possible by HP Digital Print

Cookies

The Oreo Colorfilled campaign turned the iconic cookie's wrapper into a canvas for imagination and personalisation during the holiday season.



Chewing gum

Unique packs created for Japanese chewing gum brand Xylitol, who celebrated their 20th anniversary in 2017.

Bottled water

HP Digital Print supported Danone's Aqua d'Or brand along the consumer journey.



Liqueur

Indigo print technology made the Amarula liqueur campaign possible.

materialism, which is all about lowering one's footprint and more thoughtful consumption, will grow the most. He cites a campaign with South African liqueur producer Amarula, whereby 400,000 unique labels were printed with one-of-a-kind elephants. The campaign was designed to raise awareness of the endangered species, with a portion of the purchase price going to a charity for elephants. While doing a good deed, the brand also grew its sales by a whopping 139 per cent.

"Mindful materialism is one of the smallest drivers of personalisation today, but we expect it to be the largest because all brands want to do this," says Gorbea.

Younger generations are latching onto the personalisation and co-creation trend the most. In the HP study, at least 50 per cent of Millennials and Generation Z expressed a desire for personalised products. "The younger you are, the more you want personalised products," Gorbea says. Baby boomers, on the other hand, tend to be less affected by the trend.

"The smartphone has made younger generations a bit narcissistic. They get this sense of belonging by taking selfies, sharing their stories and being constantly connected to the world around them," says Gorbea. "People buy a gift that is personalised and they immediately take a picture and post it online. It's human nature to have a higher intrinsic value on things that are uniquely tailored to you, and it's the same thing with the personalisation of a message or an item."

A TRIDENT chewing gum campaign in Mexico, for example, was celebrated on social media with 30 million social media impressions being shared. For the campaign, Trident invited consumers to send pictures of their Mexican hometown, which were then printed on Trident packages. "We printed millions of personalised Trident packs," says Gorbea. "It made Mexicans feel more passionate and proud about their country."

Making such campaigns work naturally presents challenges, particularly from a supply chain perspective, says Gorbea. It's important to provide brands with solutions that do not require them to adjust their supply chains, he points out. "Sometimes the art work and stories are unique, and if you produce 10 million you need to make sure as a company that you can deliver the right artwork to the right location."

In the future, Gorbea believes that the link between artificial intelligence (AI) and personalisation or pre-personalisation will become even stronger. "Brands will offer solutions without the consumer having to go through the process of personalising themselves," he says. "You can serve consumers with solutions based on

89%

of those questioned believe that personalisation of packaging would only increase over the next two to three years.

It's a fact!

In Packaging Innovation's survey on personalisation, over 335 packaging professionals contributed.



When asked to identify a personalised packaging campaign that has stood out for them, the Coca-Cola "Share a Coke" campaign topped the poll, followed by KitKat.

73%

of brand owners have either done or were considering doing a personalised packaging project within the past year.

64%

felt that personalised packaging increases sales.

Source: Packaging News.
The study was commissioned by innovation consultancy ThePackHub.

stories they like and share and the influencers they follow. Big Data through AI will help us serve solutions, with pre-personalisation becoming even more convenient."

SUSTAINABILITY WILL also continue to be a priority, with substrates becoming more sustainable, he adds. "The more organic the material is, the higher a priority to print on that substrate. We may see packaging created out of the peel of a banana or other fruits and vegetables, and packaging solutions that are fully compostable. Organic substrates are going to be one of the biggest trends in years to come."

Gorbea advises companies to really think about personalisation when designing strategies and marketing plans as a way to maximise impact. "The train has left the station so the sooner the better," he warns. "We know that consumers prefer brands that offer personalised solutions as opposed to generic ones." —



Jose Gorbea.





And what demands does this place on the converters?

"There's a great deal happening with the technology. This is fun because the converters now get the chance to educate the brands and show how they can really enhance the feel of the product."

Is there a customised campaign that you find particularly impressive?

"A lot has already happened when it comes to the technology for labels on bottles. Coca-Cola's campaign where they worked with different names on the bottles is often mentioned. When it comes to paperboard the Oreo campaign where you could design your own box was fun, and I also like the Jelly Bean campaign by Cloetta and Lindt personalising the sleeves."

What trends are on the way?

"We already see how companies are using new types of materials and working with new printing inks. In addition, there's the whole 'security' aspect where you want to make sure that you actually get what you pay for. Another big trend is, of course, the transition from plastic to paperboard. Digital technology lets us try things out to see what works, and with the next generation of digitalisation we will see even more inspiring things around packaging." —

The challenges of custom packaging

Thomas Janson, Business Development Manager at Iggesund, knows all about the demands that the personalisation trend puts on the industry – and the material.

How is the packaging industry affected by the trend for more personalisation?

"Packaging has always influenced people – it has the ability to evoke an emotional response. With digital printing and converting you can meet customers' wishes for more personal experiences. Another benefit is that smaller brands can create packaging that's localised."

What demands does this place on the material?

"For us it's about being focused on delivering high quality. The material must be able to withstand the technological demands. Personalised packaging also means that, to a greater extent, people will save their boxes. It's important that they can be repeatedly opened and closed, and that over time they don't lose their hue and whiteness. This is where Invercote comes in. Not only does it maintain its quality through the whole production chain, but the material looks good on the shelf and enhances the unboxing experience when it arrives in the post."

The personalised packaging trend is driven by our desire to be unique, according to research by concept designer *Axel Brechensbauer*. Being unique is a way to prove our existence.

I create therefore I am





Younger generations have an even greater need to be unique. “It’s about having an identity and that goes for packaging too,” says Axel Brechensbauer.

AXEL BRECHENSBAUER is a concept designer who specialises in feelings in relation to shapes. He recently released a book in Swedish called *Saker vi skapar* (Things we Create) about the desire to create things. One of the main points he raises is that creating things mainly has to do with emotions.

“All of our choices are emotional, even if function and form have to follow. It’s feelings rather than a rational decision that make us create,” he says.

People create things to have a unique identity, he explains. “People need to design themselves by the things they buy, and most of us will say, ‘I don’t do that,’ but you see it with clothes – they are not only functional, but you wear the clothes that you think represent you and convince your own ego that you exist.”

Today’s desire to be unique could stem from an unconscious desire to return to a time when everyone created their own personal objects, Brechensbauer reflects. “The need to be unique isn’t something new. Thousands of years ago we created our own clothing and body paintings. Now companies have to serve us all

the choices we need to create our own expression.”

Being unique also has to do with standing out in one’s social sphere. “People tend to strive to be on the edge in their social group to gain status.” The younger generation has an even greater need to be unique, which might be about attraction and the need to find a partner, Brechensbauer adds, pointing out that people want to have unique items that contrast with the surroundings so others will stop and look.



“TODAY’S DESIRE TO BE UNIQUE COULD STEM FROM AN UNCONSCIOUS DESIRE TO RETURN TO A TIME WHEN EVERYONE CREATED THEIR OWN PERSONAL OBJECTS.”

— Axel Brechensbauer

“It’s about having an identity and that goes for packaging too.”

Emotions and a unique identity weigh in heavily when it comes to creating packaging and graphics. “When you invite friends to stay the weekend you have a smaller, more elegant muesli carton onstage while the giant muesli box is something you keep backstage, with the two-litre coke bottle. You don’t want to look like somebody who eats too much.” We do such things subconsciously, he adds.

Brechensbauer points out that such emotions – to impress or amaze friends – are also driving the trend towards more personalised packaging.

From a brand perspective, the main challenge is to keep one’s identity but continue to personalise packaging and change, whether it’s through size, form, logo or something else, says Brechensbauer. “The biggest risk brands face is to do nothing. Brands really need to be inventing all the time – and they can involve consumers in the change,” he says. “It’s also creative to choose, so let consumers create with you, and be the curators of their own lives.” —

How does it work?

Jeevan Sarahana, Sales Manager of consumer goods at Atlantic Zeiser, describes how it's possible to print directly onto an erected box.

1 "The carton goes along a conveyor that carries the box over to the inkjet, then filled ink goes through the jets that print directly onto the box."



2 "Next to the printer is a UV lamp, which polymerises the ink on the surface, making it smooth."



3 "Then the box is turned over and the process is repeated on the other side. Everything is printed at the very last stage when the product is already inside the box."



4 "It doesn't matter which size the box is, the colour or lacquer that's on it, it will always match the ink - which means that we can change to any carton you like. And because we can print when the product is already inside, what used to take four or five weeks now takes more like three days."

With an increased need for personalisation, stricter regulatory requirements and a consumer expectation for products to be on the shelf yesterday, *late stage customisation* is the next step in digital printing.



Hot off the press

THE LATEST technological advances in printing mean that it's now possible to digitally print full colour directly onto an erected carton. Previously limited to either an unglued or a pre-glued box, both of which would then need to be assembled, new Inkjet technology allows you to print when the product is already inside the carton. This late stage customisation means that the packaging process can be personalised, is cost effective and better for the environment.

As a leading supplier of advanced individualisation, serialisation and track & trace solutions, Atlantic Zeiser are at the forefront of this new technology. We spoke to Jeevan Sarahana, Sales Manager of consumer goods at Atlantic Zeiser, to get his thoughts on how this new tech is changing the face of packaging.

Not only can you print at such a late stage, but the new individualisation and track & trace systems can protect against counterfeiters and monitor product trails.

"This new safety information can effectively eliminate the grey market through fingerprints from the ink and ingredients that we're able to track. This reduces the possibility of manipulated pills and counterfeit brands," he says.

THE BENEFITS of this technology are plentiful, a major plus being that it reduces waste, which makes it more environmentally friendly. Packaging is generally seen as a long-run print application, with typical print runs of thousands. So if you needed to change details on the box halfway through the manufacturing process, all the packaging in that run would be useless. Now you can print the amount you need, starting with far smaller numbers and adding more as and when you want. And of course, no longer throwing the cartons away means plenty of cost saving too.

Jeevan says, "Quantity was a challenge. With the old methods, say for example that you want to make some exclusive

boxes, you must produce around two thousand of them – then if they don't sell, you lose a lot of money. Now we can print what you want on demand."

Time to market is also a lot quicker. What used to take between two to six months now takes a couple of weeks, and the cost of changeover reduces lead-time. Jeevan adds, "Most products are too late to the supermarket shelf. As this process is so much quicker, there will be minimal loss of sales. And with variable printing, you can get an overview of what's working and what's not."

Personalisation is another key factor. For example, it's much easier to include specific information like different languages, individual market information, shelf-life details and traceability data.

"For example, you can design specifically for the German, British or Indian market," says Jeevan "Maybe you want to promote tickets for a concert in Japan – now it's a lot simpler to include that on your packaging."

CONVENTIONAL PRINTING has traditionally been made for mass production in retail supply chains. Nowadays, consumers have more complex and individual desires.

Jeevan gives an example of one the clients at Atlantic Zeiser that he describes as "being at the forefront of personalised packaging" – Lete.

An Italian producer of mineral water, Lete are sponsors of Italian football. Atlantic Zeiser helped eliminate sixty per cent of their costs by creating hype through their packaging. By personalising their bottle tops into different water-drop emojis and coining them 'Letemoji's', they managed to turn their bottles into fun collectibles that have become a big hit with kids across Italy. Now instead of swapping football cards in the playground they're going crazy for the bottle tops! Another answer to progress in personalisation, says Jeevan, is Inkjet printing.

"Everything has been geared to the old methods, but things are changing. Right now we're in the early stages, but we need to think more about Inkjet in artwork, and take on the advances. With Inkjet the baby has now stood up and is starting to walk."

He goes on, "Now you can make one package and then have the second one look totally different, which of course means less risk. Right now things take days instead of months to produce. No minimum order quantity. Flexibility and agility are the code words."

So what does Jeevan see as the next step in printing?

"Using water-based or hybrid ink," he says. "It has a higher speed, it's reliable and has great resolution." You heard it here first! —



"AS THIS PROCESS IS SO MUCH QUICKER, THERE WILL BE MINIMAL LOSS OF SALES. AND WITH VARIABLE PRINTING, YOU CAN GET AN OVERVIEW OF WHAT'S WORKING AND WHAT'S NOT."

— Jeevan Sarahana

No longer satisfied with opening the box to get to the good stuff, future consumer wants a package to give them the feels too. *Emma Chiu*, Creative Innovation Director at Wunderman Thompson, predicts the most influential packaging trends to come.

More than just a box



At the end of every year Emma's team puts together Future 100, a compilation of 100 micro trends that they believe people should look out for in the years ahead.

Emma's top trends



Sound

One thing we've been looking at is how brands are increasingly finding ways to engage with consumers through sound. We've seen this through the rise of podcasts and brands trying to find new channels looking for their own original sound. I heard Willi Ringwald, sales director of Multi Packaging Solutions, who created a click box that snaps shut for Decléor say, "Five per cent of selling power is in the ear". I thought that was really interesting. There will need to be more emphasis on sound in packaging. I liken it to that satisfying click from closing your lipstick, that sense of security, something that's a bit more premium, even just the two materials clapping together, the magnetism that it provides. Sound in packaging is going to play a bigger part.



Wellbeing

A key macro consumer trend is a focus on health and wellbeing, and we're living in a time where we can measure a lot of that for ourselves. With this focus on wellbeing, how we see products is also changing. A lot of people, particularly millennials, are moving away from alcohol and trying to find healthier alternatives. British brand Seedlip created the world's first distilled non-alcoholic spirit. With a sophisticated packaging, flavour and scent, it offers a more adult alternative when you don't want to drink. And instead of traditional wine, there are now wine waters, a healthier option that is packaged in a way that's very premium.



Distinct shapes

Designers are creating distinct forms, so now just by seeing the shapes of a package, consumers can connect it with the brand. Korean brand Dear Dahlia uses an octagonal, sleek black and white marbled packaging for its products, which has made them an Instagram hit. Another example is Lilah B' who uses pebble-shaped packaging. Before, it was the distinct perfume bottle, now this attitude has been adapted to everything from lipsticks to foundation.

Sustainability

With the new sustainability movement, there's a plastic backlash. We're seeing more and more scientists and packaging designers looking at ways to replace plastic or to find innovative ways to reuse it. The leaders in this space are the ones looking for natural replacements. There are a few start-ups, like Potato Plastic or Nuatan, who are using corn or potato starch to create a type of material that's very similar to plastic. It's still in the early phase, but they're even using it for glasses frames, so it's very robust, which is great. The big question is how can you mass-produce something like this? Another trend in sustainability is using one type of material instead of multiple. When there are too many components, then it becomes impossible to recycle. Packaging companies are focusing on championing one type of material.



4



5

Gesture-based packaging

This is all about how we engage with technology. We're increasingly swiping and doing things with one hand, so being able to open a package with one hand or being able to "swipe" open a package, instead of twisting it, is where we're heading. The interesting thing about this is that the whole touch screen revolution came about to be more inclusive, to cater for a market that had difficulty using buttons. So, moving into the world of touch screen or gesture-based packaging is what we call "inclusive design". Which means a lot more people can engage with this type of packaging. One example of gesture-based packaging is the Glossier new perfume solid that allows you to put your thumb in a groove and slide it open with one hand.



“AS PART OF THE SUSTAINABILITY MOVEMENT, PRODUCERS OF LUXURY PACKAGING ARE NOW UPPING THE GAME.”

— Emma Chiu



Heirloom packaging

As part of the new wave sustainability movement, producers of luxury packaging are now upping the game by creating one-of-a-kind packaging with bespoke, precious and durable material made to stand the test of time. We call this “Heirloom packaging” and some examples include French lipstick company La Bouche Rouge, billing its lipstick as “refillable, sustainable and pure.” Their products are encased in stylish black leather cases with refills that you order separately.

Unexpected formats

We’re increasingly seeing industries blurring into one lifestyle ecosystem. For example, beauty becoming more like food and drink and vice versa. The same is echoing in packaging design, where designers are taking inspiration from other sectors. This cross-pollination sees food supplements placed in packages that are designed like premium beauty products, and even merging across retail segments. For example Beauty Chef is a wholefood nutritional supplement that is marketed to give you “a healthy gut and glowing skin”. Or Elle Macpherson’s skin enhancing, energy boosting wellness product Super Elixir with packaging that resembles an expensive fragrance. The same is happening in hair care, like Briogeo Hair’s Be Gentle, Be Kind’s packaging that looks just like a smoothie bottle, in fact, even the products’ contents reflect this.



- 1 — © Seedlip
- 2 — © Samuel Dixon/Unsplash
- 3 — © Lilah B
- 4 — © Pontus Törnqvist
- 5 — © Glossier
- 6 — © La Bouche Rouge
- 7 — © Briogeo

The desire for luxury is part and parcel of being human, but the definition of *luxury experience* continues to evolve. Let us take you on a trip through the ages from the origins of luxury to where we stand today.

The Evolution of Luxury – a timeline

INSPIRE.3 — 2019 p. 28 LUXURY

3500–2000BC

Silk

A famous luxury that goes back thousands of years, the origins of silk began in 3500–2000 BC, during the Longshan period of Ancient China. Legend has it that the Yellow Emperor's wife, Leizu, came upon the silk worm while sitting underneath a mulberry tree whose leaves were full of holes. Enjoying a cup of tea in the shade, something dropped unexpectedly into her cup. When she fished it out, she discovered a silk worm's cocoon with a delicate thread unravelled.



1550 BC

Spices

The ancient Egyptians were the first people reported to use spices. They put them in cosmetics, used them for embalming the dead, and of course, flavoured their food with them. Coriander, fennel, juniper, cumin, garlic and thyme are named in 1550 BC Egyptian papyri for their specific health effects.



Perfume

Perfume was first used by the Egyptians as part of their religious rituals, but really came into its own in 17th century France. The court of Louis XV was even named “the perfumed court” due to the scents that wafted around the room on a daily basis, which were applied not only to the skin but also to clothing and furniture. The iconic perfume Chanel no. 5, made famous by Marilyn Monroe and known for its “champagne-like sparkle”, still retains its appeal of decadence and luxury.

Chocolate

The history of chocolate can be traced to the ancient Mayans, but back then it was consumed as a rather bitter drink. There are conflicting reports about when chocolate arrived in Europe, though it's agreed that it came to Spain first. By the late 1500s it was a much-loved indulgence by the Spanish court, and Spain began importing it in 1585.



1000

1500

1600

1800

1700



Diamonds

In the 1930s, few Americans proposed with diamonds. That was until De Beers employed the greatest marketing campaign of the 20th century. As the scarcity of diamonds was what made them so valuable, financiers duly panicked when huge diamond mines were found in South Africa. To increase their value, De Beers decided to market diamonds as something that you simply couldn't live without. The "A Diamond Is Forever" campaign to make diamonds appear an inseparable part of courtship and married life, showed Hollywood starlets and royalty wearing diamond engagement rings, and sales rocketed overnight.



1970

1980

2000

2019

Independent Travel

At the beginning of the 1900s, ocean liners were symbols of wealth and national pride and leisure travel was only experienced by the extremely wealthy. Instead, the average member of the public satisfied their wanderlust by reading publications about exotic locations around the world. By 1960, airports had expanded globally to provide international and domestic flights to passengers. Air travel became a luxury industry, and trans-continental trips were de rigueur.

Cars

Since the first automobile in 1885, cars have often been a symbol of money and status. But as cars became more mainstream, rich people lusted after luxurious vehicles designed to make them stand out. Some carmakers, such as Rolls-Royce in the UK, specialised in producing cars for the rich, and often made them entirely by hand. James Bond also set the tone for flashy cars in Bond movies, where luxury cars played a big part in the illusion of the "millionaire lifestyle". After a quieter period, luxury cars were back in vogue in the 80s, with Ferrari and Lamborghini being icons of the yuppie era.

Personalised consumer experience

In a new world of thinking and interacting, old marketing techniques simply don't cut it. Today, the definition of luxury has shifted towards creating an emotional response and experience for the customer, and modern luxury brands are evolving their offer to meet these changing tastes. Brands are going the extra mile to ensure their customers feel listened to, from making their products more environmentally friendly to using "real people" to model their clothes and cosmetics. All of these things ultimately create a greater sense of trust, and a new relationship between brand and consumer has developed like we've never seen before.



More and more companies are shifting from plastic to paperboard. The Norwegian fruit giant Bama has put all of its efforts into developing modern and smart packaging solutions that meet the tough demands necessary for goods, logistics and consumers.

A fruitful effort

“WE HAVE SEEN applications where paperboard is actually better than plastic,” says Øyvind Briså, company director at Bama. “The quality of the material has improved. Fruit and vegetables are sensitive because they contain so much water, but Iggesund has solutions that we are very pleased with.”

The first transition from plastic to paperboard was done with Bama’s packaging for blueberries. In addition to the new paperboards being renewable and biodegradable, Briså has seen positive effects in several other areas, such as logistics. “Take our blueberries as an example, where we have reduced the number of truck transports throughout Europe every season by approximately 100, since we can fit more packages into each carrier. By moving from plastic to paperboard, we have reduced the total climate footprint by 48.2 per cent and over 308 tonnes of plastic.”

For Bama, the change is above all about being socially responsible, and doing everything it can to offer consumers alternatives to the non-biodegradable packaging option. According to Erik Hanseid, who is the director for Bama packaging, it mainly has to do with meeting a consumer-driven demand for change.

“Consumers want to have less plastic but we can’t simply go for the first solution that comes up,” he says. “We are working actively with the design, development of the entire value chain, and are testing different types of solutions. The fibre-based alternative has to be at least as good or better than plastic. We are therefore working with leading researchers at universities to develop systems that help us with information for improvements and documentation.”

Briså agrees. “Documentation plays a big role in the work. It is important for us that our choices are not only emotional, but are also based on scientific grounds when it comes to things like carbon



dioxide emissions, food waste and logistics.”

Some of the packaging developed by Bama Packaging is already available for purchase and more is on the way, such as packaging for grapes, mushrooms, root vegetables, tomatoes, apples, avocados, strawberries and potatoes.



“CONSUMERS WANT TO HAVE LESS PLASTIC BUT WE CAN’T SIMPLY GO FOR THE FIRST SOLUTION THAT COMES UP.”

— Erik Hanseid

“We don’t have a central location where everything is packaged,” says Briså. “We buy fruit from 200 suppliers in 80 countries, so the transition has to be gradual and long term. We are at the forefront of this transition in Scandinavia and can therefore be a good partner for those suppliers who haven’t come as far.”

Hanseid and Briså stress the importance of finding packaging suppliers who share their vision of a more climate-smart future with paperboard at the core.

“Iggesund makes very high-quality paperboard. It has long virgin fibres with good solidity for the berries along with hygienic surfaces. It is very important for us that Iggesund works sustainably with its entire production, from planting to manufacturing. They have knowledge and experience and in many cases are world leading in their field,” says Hanseid. And Briså adds: “Together we want to develop solutions that help with this long-term transition.” —



By moving from plastic to paperboard, Bama have reduced the total climate footprint by 48.2 per cent.



How to

by—Lisa Garner

In today's digital world, it's all about personalisation, and one of the hottest trends of our time is *influencer marketing*. Marketing guru *Rachael Shayne* at Vivabox knows how you can snag an influencer.

How to influence an influencer



“HAVE A RELATIONSHIP WITH INFLUENCERS, KNOW WHO THEY ARE, AND THEN PERSONALISE YOUR KIT ACCORDINGLY”

— Rachel Shayne



Rachael's top five tips and tricks

1

Have a relationship with your influencers

Try to have a relationship with influencers, know who they are, and then personalise your kit accordingly. Gone are the days of just shipping to hundreds of influencers. When you're a reliable brand that really cares about the influencer, then the influencer will care more about you, that's just human nature.

To create an ongoing relationship think about it like a subscription service, what does that look like? Not just one big hit. What can you do to create some interest and intrigue in that first mailing, and then continue to build on that relationship?

If they're a micro influencer, send them some tools so they can do better photography.

2

The 10 senses of influence

Our core five senses, taste, touch, sight, sound, smell are the things that tell us what the world is, but in this day and age where everything is digital, things have become more complicated. As humans, we're quite disconnected from each other. So the things that now help us make sense of the world are the other five senses: self worth, beauty, humour, save me time, and show me purpose.

The best brands today are helpful. Help your influencers, like you're aligned with their mission, maybe save them some time, if they're a micro influencer, send them some tools so they can do better photography. The idea of making it a better value exchange and helping them find purpose is really meaningful.

3

Win the front door battle

An influencer kit is really just a really sweet piece of direct mail. But instead of trying to win the battle of the mailbox, you're trying to win the front door battle. Some of these influencers are getting between six to eight packages a day. Things that they're expecting and they're excited about.

You need to stand out from the crowd from the very first moment to make it past the front door and not get put in a pile of "I'll open it later". For example, we worked with a makeup brand that was launching a mask in a beautiful shade of lemon chiffon yellow, so we made the box itself lemon chiffon yellow and it totally stood out. It's the simple things, but think about colour and texture, how do you help them anticipate what's inside and get excited about it before they've even opened the shipper?

4

Let the box talk

Let the box talk! Create anticipation and use that anticipation to tell a story. What is the colour? What are the finishes? What are those special things that say "this brand is it"? For example, when we work on an REI influencer kit, it's compostable, we put eco credits everywhere, and we use soy ink. Or on the other side of the spectrum, you have your super luxury brands, and when you receive it you've got tone-on-tone spot gloss that says "whoah, this thing is expensive".

Help them to tell the story by playing on their senses. For example for YSL, how do you help sell perfume with influencers if they can't smell it? We created an augmented reality for the influencers so they felt like they were in Paris. They could get the Arc de Triomphe augmented directly into their room. Even the tissue in the box was scented. The concept was "layers of discovery" – of scent, of sight, of touch.

5

Inform and educate!

We get a lot of comments and pushback from influencers about packaging. They end up with all this stuff that they don't know what to do with and they don't want to waste it. So maybe you can help them to do a secondary giveaway, by giving them a mini shipper inside. Then they can pass the excess stuff on to their followers. And show them how they can recycle it, tell them how to reuse the tray etc.

The most feedback we get from them is the simplest stuff. For example, where's the handwritten note? Or the VIP feedback loop? What's your way of getting product or packaging feedback? Or maybe they don't know what Rooibos is – so give them that information. This means that they can represent your brand really well. After all, they're doing the editorial branding for you, so they rely on the story ingredients that you're sending.

For YSL, Rachael created an augmented reality for the influencers so they felt like they were in Paris.



Iggesund Paperboard products are made from virgin wood fibre supplied by sister company Holmen Skog. Holmen has for many years worked with active nature conservation to protect forest-dwelling species. *David Rönnblom*, environmental expert, describes how responsible forest management can safeguard biodiversity.

Knocking on wood

Targeted efforts

Holmen particularly targets saving certain endangered species listed by the International Union for Conservation of Nature (IUCN). David Rönnblom takes the Longhorn beetle (*Tragosama depisarium*) as an example. “This beetle lives in dead pine trees lying on the ground. We have felled old pines and created so-called silver wood where Longhorn beetles can live and reproduce. Another insect being squeezed out is the Auger (*Bostrichidae*) beetle. It can only be found in fire-damaged old pines. In this case we have moved insects to their natural environment.”

Conservation of forest

If we locate areas in forests that have a wide range of species, they are preserved. “Our goal is to preserve 5 per cent of the land with high conservation value. In reality it’s more, about 6.5 per cent. And wherever we harvest, we save old and dead trees, as well as preserving zones around streams and wetlands.”

Controlled fires

Fires are a natural disturbance in forests. Before today’s improved fire fighting methods, our forests burned more regularly. Many species are actually dependent on the burnt wood. “We carry out controlled forest fires and those species that are associated with fires are the species that have responded most positively,” says Rönnblom.

Creating bodies of water

Some species have their natural habitat next to streams and wetlands. In order to save these, dredged drylands are dammed up to create whole new bodies of water.



“INSECTS ARE SOMETHING THAT WE HUMANS BENEFIT FROM BECAUSE THEY POLLINATE. IF WE LOSE POLLINATING INSECTS IT WILL BE DIFFICULT FOR OUR FOOD PRODUCTION.”

— David Rönnblom



WHY IS PROTECTING BIODIVERSITY IMPORTANT?

Many scientists think that we’re facing a mass extinction of species on Earth – caused by human activity. According to a report from WWF the populations of all mammals, birds, reptiles and fish have fallen by an average of 60 percent in the last 50 years. And it’s even worse for insect species with a decline being double that for vertebrates. So why does it matter? The ecosystems are fragile and without insects the food chain would collapse, affecting higher animals – including humans. Also, without healthy ecosystems there is no clean air and water. “Insects are something that we humans benefit from because they pollinate. If we lose pollinating insects it will be difficult for our food production,” says David Rönnblom.

Enclosing areas

Some deciduous trees provide a diet for the forest’s four-legged hoofed animals. Rönnblom has noticed how the great willow and aspen trees in particular have declined in northern Sweden. “We are enclosing areas to prevent moose and other animals from eating endangered trees. By doing this we have generated more deciduous trees.”


Sustainable forest management

Assessments are made prior to thinning and harvesting trees to avoid harming endangered species. In Sweden there is no deforestation. All harvested areas are replanted with new trees in order to provide us with raw material for sustainable building and packaging materials for generations to come.



Longhorn beetle

Tree of life

 As part of the “Plant it forward” initiative, Iggesund used to give away baby pine trees to every customer that paid a visit. Today, some of these saplings have turned into trees in private residences. Frederic Ansart, sales manager at Wauters, produces folding boxes for the perfume and spirits markets.

He got the baby trees during his visit six years ago, and now they're planted in his garden in Normandy. Frederic thinks that the French air is good for them – since arriving, they have grown to over four metres high!

Every year, the Iggesund sales team offers Frederic the opportunity to take his customers for a visit to the factory. Frederic says, “It's a very unusual visit. I've been making these trips for over 15 years and it's always a pleasure.”

Frederic describes himself as having “a lot of respect for the environment” and loves the highly educational aspect of these visits.

Today, Iggesund still gives the gift of trees. By planting trees in your name, the company commits to giving back to the earth. If you'd like Iggesund to plant a tree for you, go to the website and register. Iggesund will keep you updated on the growth of our forests and of course, your trees in particular. —



Read more about
Plant it forward at
[iggesund.com](https://www.iggesund.com)

Cover printing:

PAPERBOARD—
Invercote G 260 g/m²,
330 µm, 13 pt

PRINTING TECHNIQUES—
Digital printing with
silver ink

FINISHING TECHNIQUES—
Silk lamination



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