



Apparition by Emanuel Ungaro

by Gary Farn Ltd.

Emanuel Ungaro is an haute couturier who combines colors, patterns, and materials for stunning results. The bottle for Apparition, Ungaro's first new fragrance in five years, is no different. Curved glass walls adorned with tinted metallic squares form a fragrance bottle as unique and detailed as any haute couture dress.

"Since it had been more than five years since Emanuel Ungaro came out with a new fragrance, we wanted the packaging's technical elements to be something that hadn't been done before," says Sandra Khatcheriguan, marketing director for Ferragamo Parfums (Florence, Italy), which licenses the Emanuel Ungaro brand. The fragrance's U.S. distributor is Gary Farn Ltd.

Apparition's ornate look suits the style of its designer. "Emanuel Ungaro's line is completely full of colors," says Khatcheriguan. "That's what we tried to express with the bottle." She adds that the colorful, mirrored squares symbolize a woman's multifaceted persona. Panelist Wende Zomnir, executive creative director of Hard Candy LLC and Urban Decay Cosmetics, says, "It's not minimalist, but that doesn't mean it's not still modern."

Designed by Sylvie de France, the glass bottle was molded by Bormioli



Luigi (Horsham, PA) in sizes of 30, 50, and 90 ml. The biggest challenge was to precisely mold the recessed squares on the curved walls so that decorator Cerve S.p.A. (Parma, Italy) could fill in the squares with color. "The squares had to be as deep as possible so that you could see and touch the depressions in the glass," adds Patrick Etchaubard, formerly president of Bormioli Luigi USA's fragrance bottle division.

To create the decoration, Cerve first printed a thin layer of a mixture consisting of 24-karat gold and palladium, which is a precious metal that is much more expensive than gold. "The main problem we faced was that these precious metals become brown-colored when they come into contact with glass," says Francesco Allegri, commercial director for Cerve. To solve this problem, Cerve created a special material that had a base of 24-karat gold and palladium that looked brilliantly gold on the glass. The mixture was applied using several passes of pad printing. To perform the decorating, Cerve had to build a new computer-controlled pad-printing machine.

Using the same pad-printing machine on another pass, Cerve applied tinted epoxy-based resins to create the violet and green squares.

Other squares were left gold. "The difficulty was to register the color decoration perfectly with the gold passes that we had done before," says Allegri.

The bottle's Surlyn cap, which also features gold accents, was supplied by G. Candiani S.r.l. (Abbiate Guazzone, Italy). The pump was provided by Valois (Marly-Le-Roi, France).

The carton for Apparition both complements and contrasts with the bottle. It's white and features square-shaped depressions that mirror the pattern on the bottle. "In the beginning, we were tempted to use colored squares on the carton to match the bottle," says Khatcheriguan. "But then we found out that looked too gimmicky. Instead, we decided to interpret the bottle's message in a simpler way." The carton was produced by La Poligrafica S.A.S. (Varese, Italy). Panelist George Kress, vice president of corporate packaging innovation for Estée Lauder, comments, "The carton provides the customer with a hint of what they will see on the primary package."

All the elements of Apparition's packaging components are exceptionally designed and well crafted. "From a technical standpoint, this is an incredible execution," says panelist Gary Korba, COO of supply firm MG New York. Panelist Chad Lavigne, president of Chad Lavigne LLC, adds, "They definitely pushed design to the limit."



Curious Britney Spears

by Elizabeth Arden

The fragrance Curious Britney Spears, launched by Elizabeth Arden last September, has been a great success. Every packaging element was custom created and completed within just five months.

The packaging was designed by Jean Antretter, design director for Elizabeth Arden. "We were extremely lucky because every time we showed Britney something, she loved it," says Antretter. According to the bottle supplier, Heinz Glass USA (Linden, NJ), the bottle shape was initially based on a mold from the 1930s. Some of the design direction came from Spears herself, who gave Antretter a photo of some of the vintage-looking bottles she keeps on her dresser to provide a clearer sense of her taste.

Panelist Deborah Fine, CEO of Victoria's Secret's Pink brand, says, "This packaging is a very accurate representation of Britney's persona. The combination of the pink charms with the blue-faceted bottle is sweet and very spirited. There is a femininity about her, which she shows to her audience, and that is reflected in the fragrance."

When designing the bottle's shape, Antretter was inspired by the fact that Spears is a dancer. "I wanted to be able to look at the bottle and envision it spinning," Antretter says. Light sparkles off the bottle's delicate facets and the curves of the glass. The heaviness of the thick



base adds a modern element.

Panelist Linda Treska, product development manager for Vincent Longo Cosmetics, says, "It

does remind me of an old fragrance, but at the same time, it looks modern and young." The bottle's custom-colored glass is a unique shade of azure. The bulb-shaped atomizer was specifically requested by Spears. "Britney was definite about the atomizer's shape and length," says Antretter. Since the bulb is small, more fragrance is released through the tube. Correctly matching the color of the bulb and stem on time was a challenge. Rexam Dispensing Systems (Purchase, NY) supplies its crimp pump. Small, pink heart-shaped charms hang around the bottle's neck.

Panelist Essie Weingarten, president of Essie Cosmetics, says, "I think this packaging is adorable. I love the little hearts around the bottle's neck—it is so Britney. The turquoise color is extremely new for a fragrance. Also, the carton is fantastic." The carton, produced by Arkay Packaging (New York City), looks like a square gift box, with a top and bottom part. The entire bottom is foil laminated in pink and turquoise. The top part

can be described as an oversized lid that fits snugly over, almost entirely covering the box. It is matte black and foil stamped with a pink and turquoise pattern of wavy lines. It is also die-cut with a pattern of circles, which exposes the shiny pink and turquoise underneath.

When you lift the top of the box off, all four sides of the bottom part of the box fall away and open as if it were a flower blooming, revealing the fragrance in the center. It makes a memorable first impression. "It's a very beautiful and clever design, unlike anything we've ever worked on," says Mitchell Kaneff, chairman and CEO of Arkay Packaging.

"Partnering with Arden, we developed a custom 18-point vat-dyed board in a deep, rich black, capable of retaining its color and sheen, even with repeated handling," according to Pam Hutchinson, vice president, packaging, at FiberMark (Brattleboro, VT), which supplied the paperboard. This solved the problems sometimes encountered when black shows signs of wear and tear quickly in some retail environments.

Antretter is extremely happy with the results of everyone's efforts. "We worked night and day, even on weekends—but it was very exciting to work on this project," she says.





DKNY Be Delicious by DKNY Cosmetics

To mark the 20th anniversary of her fashion design company, Donna Karan donated a sculpture to her hometown, the Big Apple. The 9-ft-tall bronze apple has been installed in a public park along the banks of New York's Hudson River. It was created by Karan's late husband, artist Stephan Weiss, and it also served as the inspiration for her 2004 fragrance, DKNY Be Delicious.

"With DKNY Be Delicious, our goal was to create packaging that expressed the contrasts that make New York City so dynamic," says Veronique Gabai-Pinsky, senior vice president of Donna Karan Cosmetics. "The shape of the bottle is influenced by the natural, organic lines of an apple, but the materials are modern and urban. Its appeal is both sleek and raw at the same time—just like New York."

The green-apple-infused fragrance is tagged with a small round label on its bottle cap that says "100% Pure New York." This element of the package design links the fragrance with the urban image of the DKNY fashion line. The label looks just like the type of sticker you would peel off an apple. "It is a very clever connection to the fruit," says panelist George Kress, vice president of corporate package innovation at Estée Lauder. Kevin MacCarthy, executive director of designer fragrances at Estée Lauder, was in charge of package develop-



ment. "The label is genius," adds panelist Chad Lavigne, president of Chad Lavigne LLC.

Lavigne was recruited by The Estée Lauder Companies to work on the bottle's design. Lavigne explains, "My goal was to create something more sculptural, not a literal interpretation of an apple form. I wanted the package to feel very pure and modern, while, at the same time, feel very comfortable in the hand."

Since its shape is not a perfect sphere, the middle of the bottle is slightly off center. This design added a challenge for Vitro Packaging (Huntington Station, NY), which molded the glass and achieved the green color by spraying. Panelist Wende Zomnir, executive creative director for Urban Decay and Hard Candy Cosmetics, says she feels that the design goals were accomplished. "The bottle feels very sculptural when holding it in your hand. It is also easy to spray," she says. "It almost looks and feels like a small piece of art, as well as a fragrance." She also loves the color.

Lombardi Design & Manufacturing (Freeport, NY) manufactured the

very modern-looking, silver spray-through cap. The firm was charged with applying the small label in exactly the right spot on the curved cap. Tom Delach, chief engineer for Lombardi Design & Manufacturing, says, "Due to the challeng-

ing shape of this bottle, we needed to engineer a cap that would work within a wide range of tolerances. It had to hold its shape during the electroplating process within these required tolerances." Rexam Dispensing Systems (Purchase, NY) supplies its crimpless pump.

The outer packaging supports the overall theme. Natural brown kraft paper is used for the folding cartons, which are produced by Curtis Packaging (Sandy Hook, CT). A limited-edition eau de parfum is packed inside a wooden crate with a sliding lid. Zomnir adds, "The outer packaging is a great way to tie the whole concept together. The brown cartons are a great contrast to the bottle."

"Everyone involved worked so hard on this," says Gary Korba, COO of MG New York and formerly vice president of creative global package development for Estée Lauder. "The development process at Estée Lauder works by involving all disciplines, such as manufacturing, quality assurance, and engineering, early in the launch timeline, to ensure success."



Hummer Fragrance for Men

by Riviera Concepts Inc.

Emulating an extreme vehicle isn't easy to do, especially for a fragrance. But Hummer Fragrance for Men conveys a presence just as powerful as the one embodied by the vehicle.

"The Hummer collection has a unique and distinct presence, reflecting the strong identity of the brand," says Andrea Gerson, director, product development, Riviera Concepts. "The collection imparts a healthy brawn in a veneer of sophistication." Panelist Essie Weingarten, president of Essie Cosmetics, agrees, calling the fragrance, "The macho bottle." Jerome Dinand at Arketip designed the bottle.

To communicate such strength, Riviera chose a clear bottle with a complex glass structure. "It reflects a big, solid, tough image," comments Gerson. The Hummer logo is clearly marked in raised, black gloss lettering.

The glass bottle is manufactured by Bormioli Rocco E. Figlio S.p.A. (Masnieres, France). Xavier Adnet, president of sales and marketing for Bormioli Rocco, explains that "the difficulty lay in the weight of the glass containers, as the heaviness of the glass pushed the limits of allowable glass weight for automated glass production. Due to the hefty glass weight, consistent glass distribution became an important parameter in the manufacturing of the containers."

Adnet says that he was "on a very



tight development schedule," so he turned to reverse engineering to shave off development time. Using new design software, "we could manage to reduce the development schedule by 50%," he says. "Working with a 3-D file, we finalize all the details of the bottle before we go ahead with the sample tooling. We reduce dramatically the number of unit tools and the lead time to go to production." Bormioli Rocco created the bottles for the entire fragrance line in only three short months.

Bonnay Ltd. (Middlesex, UK) manufactured the two-part cap. It consists of a black outer component designed to look like a vehicle's air intake grille and a yellow inner component that shows through the "grille" and serves as the spray button. To create the black component, which features 120 2.3-mm-diam holes arranged in 4 rows (30 holes per row), Bonnay developed new technology. Such holes are impossible to produce in close proximity during plastic molding, explains Bonnay, so the firm injection mold-

ed the black cap without them. The holes were then made through its outer surface with a separate process, using a machine that Bonnay custom built.

Panelist Linda Treska, product development manager for Vincent Longo Cosmetics, appreciates the cap-and-bottle combination. "Incorporating the rectangular shape with a round cap is interesting, absolutely. It is going to be a popular fragrance."

Customized heavy matte stock has been created for the box, color-matched to the distinctive Hummer yellow. The matte yellow sleeve and black corrugate box were provided by Bellshire Ltd. (Toronto). "Both pieces are vat dyed, so that there are no white edges. The iconic yellow-and-black color combination and the tactile quality of the matte stock have a very masculine, rugged feel, reinforcing the Hummer image and resulting in instant brand recognition," says Gerson. The stamped and embossed glossy black logo also adds texture and is representative of the logo decals used on the actual vehicle.

"What I love about this product is that it is an ironic and iconic reflection of the Hummer itself," says panelist Deborah Fine, CEO of Victoria's Secret's Pink brand. "Features like the bold graphics and the grille cap really achieve a literal translation of the car itself without actually creating a replica of the car, per se. I thought that was genius."

EDITORS' CHOICE



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KenzoAir

by Kenzo Parfums

Behind the concept of the KenzoAir fragrance for men is the spirit of liberation. "The marketing concept was based on an awakening of childlike sensations, freedom, escapism, and the release from social expectations," says Raphaëlle Raymond, senior product manager for Kenzo Parfums (Paris).

To help inspire this carefree feeling, the square bottle was designed to look like "a sliver of sky." Its structure—a plastic bottle surrounded by frosted panels representing clouds—comprises seven individual components. A blue polypropylene sheet behind the bottle's frosted walls gives the bottle a sky-blue tint.

Raymond, along with Patrick Guedj, creative director for Kenzo Parfums, came up with the design based on a work by Italian glass sculptor Laura de Santillana. "We wanted the bottle to be a noble, single massive piece of glass," says Raymond. Realizing that a thick, all-glass bottle would be too heavy for consumers, Raymond and Guedj decided on a creation that married glass and plastic. "For the first time in the industry, glass became purely an element of decoration, instead of being the primary container for the fragrance," says Raymond.

Figuring out how to produce and assemble the components took six months of research and development. The square polypropylene bottle was blow molded by Alcan Packaging Techpack (Challes, France). The front and sides of the bottle are covered by thick glass

panels produced by Saint-Gobain Desjonquères (La Granja, Spain). The back of the bottle is covered with a PCTA panel molded by Alcan Packaging Techpack. Tepor & AT Packaging (Montmirail, France) provided the blue thermoformed polypropylene sheet.

For Saint-Gobain Desjonquères, it was the first time the supplier pressed glass for a fragrance bottle instead of blow molding it. The glass panels were created with an uneven, wavy surface, then frosted and polished. Another feat was drilling a hole in the glass to accommodate the spray-through dispenser provided by Valois of America (Marly-le-Roi, France). The pump's transparent stem gasket and customized plastic collar were both designed so neither would be visible from the outside of the bottle. The actuator was supplied by Alcan Packaging Techpack. Autajon created a carton that was offset-printed in four colors.

One of the project's crucial steps was the assembly process. Alcan Packaging Techpack handled all of the assembling and the filling. "What made the KenzoAir project an unusual one for Alcan Packaging

Techpack is that for the first time, it went one step further and offered the fragrance market's first full-

service unit," says Chantal Richard, the marketing manager, fragrance and skin care, Europe, for Alcan Packaging Techpack. "The intricacy of the package's seven parts required the bottle to be filled prior to assembly, so we incorpor-

ated contract filling in our factory in Challes, France, to fill the bottle prior to assembly."

A specific glue formula was developed in order to adhere the parts together so that the bottle would stay firmly in place inside the glass frame. "The gluing process was a challenge because we had to take into account the high-tolerance variations of the pressed glass," says Richard.

The 30-, 50-, and 90-ml KenzoAir bottles feature slightly different designs. Panelist Chad Lavigne, president of design firm Chad Lavigne LLC, appreciated the bottle's look. "It drew me in because it was a beautiful minimalist package without being too sterile," he says. "It has a great heft to it as well. It almost feels like sea glass."

