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## Intro

Picture this: it's a Sunday afternoon and you're off on your weekly trip to the grocery store. List in hand, you're ready to collect your weekly batch of food. This week, however, you decide that you want to make your grandma's famous mandarin orange scones, just as a treat for yourself. You managed to collect all the ingredients. Sort of. The recipe calls for only two mandarin oranges, but somehow you ended up with 20. It's alright though since you could always use them later.

Later, after the scone is but a memory, the oranges remain, lost in the trenches of your kitchen. They rot and join the packaging they were once so fresh inside of in the void of a garbage facility. This process is painfully familiar to me and everyone I know, a battle to keep our precious produce fresh as to not waste it. Sadly, the rot is inevitable and something we've grown pretty accustomed to.

There needs to be a better way. As we become more aware of the effect our waste has on the environment, we start to look for ways to actively change our lifestyles to alleviate the problem. Why not give people the option to purchase produce without adding waste to the environment?

## Thesis Statement

This project involves the marketing and branding of a produce market that focuses on reducing food and package waste and encouraging smaller portions of produce. Its goal is to decrease overall food waste, encourage smaller portion sizes, and promote a sustainable lifestyle. This was accomplished through extensive research into the packaged food industry, grocery store industry, sustainability in relation to food and packaging, food trends and food marketing trends, storytelling branding techniques, and the modern, educated customer & consumer. The results are expected to include a logo and identity system, collateral, packaging, advertising campaign, website, and interior store signage.

## Methodology

Descriptive research was used to collect information pertaining to the design of packaged food brands, design and function of grocery stores, grocery store history, and graphic design in general. Descriptive and exploratory research was conducted to gain a greater understanding and scope of the current retail produce market. Research also provided insight into customer needs and motivations. Sources included digital articles on color theory, target market statistics, package design and waste, organic food companies, grocery store functions, and

the food waste problem in the United States. These sources provided insight into target market demographics, marketing solutions, design considerations, brand positioning, the produce and packaged food industry, and background into the global food and packaging waste issue.

## Case Studies

### Boxed Water

As a case study, Boxed Water's website and marketing strategies were reviewed. Boxed Water is a water brand that has completely recyclable packaging and is 92% plant based (boxedwaterisbetter.com). The brand has done extensive research and studies into plastic bottle waste and have contributed to donating to environmental non-profits. Research on Boxed Water provided a model for building a company with a large social marketing campaign that focused on brand values and information on the packaged food industry.

### No Evil Foods

No Evil Foods was researched for its branding identity, advertising, collateral. They are a plant-based meat company centered in North Carolina. No Evil Foods has recently rebranded and expanded and is now a national brand. They lead the pack for environmentally sustainable, plant-based meats and focus on advocating for a better food system. Their packaging is eco-friendly, and they work with multiple

non-profits to ensure their effectiveness and to give back (noevilfoods.com).

### Whole Foods

Research was conducted on Whole Foods Market by reviewing their website and various articles published on their business model strategies. Whole Foods was reviewed for its business model and branding identity. From Austin, Texas, Whole Foods is an international organic supermarket with high standards of product quality. Alongside offering food products, they offer a unique shopping experience to customers and work to build connections within local communities. Whole Foods has expanded rapidly since its founding in 1978, going from one store in Austin to a worldwide chain (wholefoodsmarket.com).

### Articles

#### Environmental Impact

To best understand the gravity of food waste and to get accurate and current numbers and statistics on the issue, the USDA's website articles on Food Waste FAQs and Food Waste Activities were consulted. The USDA, or the United States Department of Agriculture, provides "leadership on food, agriculture, natural resources, rural development, nutrition, and related issues based on public policy, the best available science, and effective management" (usda.gov). The USDA has 29 agencies and

offices at more than 4,500 locations across the US and abroad (usda.gov).

### Target Market

To better understand the target demographic, "50+ Statistics on Millennial Spending Habits in 2021" by Lexington Law was consulted. Lexington Law is an industry leader in credit repair and has a vast database on demographic spending habits.

"Millennials: An Emerging Consumer Powerhouse Channel Engagement: MAGAZINES" was consulted in order to best understand how to best engage the target market. Quad Marketing Solutions, the publisher of the article, is a marketing solutions partner that has a strong focus on print marketing. Global Data's article, Millennials Are the Most Experimental Consumers, with Seniors Least Likely to try New Products provides insight on emerging target market trends and what makes the target market unique in comparison to other consumers. Global Data is an information and statistic databased that creates trusted intelligence used by companies and industries to make faster and more informed decisions about their market.

### Grocery Store History

To best understand the history of the grocery market and the changes it's had to go through to be what it is today,

the article, "A Quick History of the Supermarket" was consulted. Groceteria, the site that published the article, acts as a history database for articles about the history of North American urban chain supermarkets. They emphasize physical structures and locations and have information dating back to the 1920s.

"The Evolution if Grocery Retail Architecture and Customer Experience since 1960" by the SGA Design Group was researched for its information on the overall design of grocery stores as they have evolved throughout history and how they have changed to fit the needs and useability of the consumer base. SGA is an award-winning architecture firm with a staff of 85, 25+ licensed architects, and 15+ LEED Accredited Professionals (sgadesigngroup.com).

To understand how the supermarket industry came around in America, Kelsi Trinidad's article, "History of the Supermarket Industry in America" was researched. Published by Stacker, a journalism site that engages in data journalism. They produce and distribute stories and data to the world's news organizations.

### Design and Branding

In order to better understand certain design techniques used in food packaging, Alison Barnes' "Telling Stories: The Role

of Graphic Design and Branding in the Creation of 'Authenticity' within Food Packaging" was used. Alison Barnes is a graphic designer and educator with eighteen years of teaching experience. She specializes in typography for print and publication design.

"The Evolution of Packaging Design" by Designhill was used to inform the historical background of packaging design as a whole. The article highlights key points in packaging history and major turning points in package design. Designhill is the world's number one creative marketplace for designers and entrepreneurs and specialize in sourcing high quality design. The book, Pantone: the 20th Century in Color, written by Leatrice Eiseman and Keith Recker, was used to inform decisions about color. Pantone is used as the industry color standard.

Written by Matt, Ellis, the article "The Complete Guide to Food Branding" was used to inform design decisions on branding within the food industry. Matt Ellis is a writer for 99designs, which is a full-service online design company by vista.

To inform decisions on marketing, Seth Godin's book, "This is Marketing: You Can't Be Seen Until You Learn to See" was used. Godin explains brand positioning, building

trust in a target market, and why certain techniques don't work anymore. Godin is an entrepreneur and best-selling author who has written 18 books on the ways ideas spread, marketing and leadership.

In order to inform color decisions in relation to food, the article "Understanding Colour Psychology for Restaurants & Brands" by Ashley Anastasia Howell was used. Howell works as a freelance designer in the food and hospitality industry.

Wang Shaoqiang's book, "Designing Your Identity: Stationery Design" was used to inform design on specific collateral such as business cards, letterheads, and other paper or poster like collateral. Wang works as a professor at the Guangzhou Academy of Fine Arts where he is dean of the design, visualization, and animation department.

"Designing Brand Identity an Essential Guide for the Whole Branding Team" by Alina Wheeler was used to inform design decisions on overall branding. Alina Wheeler works as a branding consultant, speaker and author with a passion for branding.

## Case Studies

### Boxed Water Intro/Background

Boxed Water is, as their website describes, "Part sustainable water company, part philanthropic project". Their founder,

Benjamin Gott had the idea to package water in a carton instead of a plastic bottle. His goal with this new idea was to fill the need of a more environmentally friendly packaged water that allows the company to also give back. The company started small, and first began selling in early 2009 in Grand Rapids, Michigan. Social media attention is what initially boosted their brand, allowing them to be sold in large cities like Chicago, New York, Los Angeles, and Atlanta. In 2016 they expanded to include a filling location in Utah in order to reach more customers while decreasing their carbon footprint.

### Business Model

Boxed Water's business model revolves around direct sales of products through store carriers and social media advertising. They have also begun to move to online retailing through Amazon and through bulk ordering on their website. They were able to build their brand off of social media advertising and the "Instagramability" of their product, so they continue to use that model today to advertise their product alongside more traditional business models. Brands like Boxed Water rely on the packaging and outer design of their products to sell their products because consumers have no way of knowing beforehand how the product will work for them. Building an identity on social media also assures customers that they are a trusted brand even without having to try their product.

### Marketing, Promotional Strategy & Target Market

The marketing and promotion strategy of Boxed Water focuses primarily on social media. This is how they originally gained popularity in 2013 and continue to use it to their advantage today. They have a fairly large following on Instagram and are relatively active on it. They use the platform to release new product news, updates on where to find it, and community engagement. Their posts are heavily photographic and feel natural. Every once and awhile they will share a Boxed Water-themed meme in order to appeal to a younger demographic. As a whole, their marketing strategy relies on the physicality of the product and the sustainability of the product as opposed to the product, or water, itself. Only once on their website do they mention the quality of the water. They position themselves to be a solution to curbing pollution, and since their target market are millennials, this marketing works well for them. On their Instagram they recently released flavored water, so with the introduction

of this new product there is a new shift in their marketing to focus on the water itself as opposed to the packaging or environmental friendliness of the product.

Through observational research, it is found that Boxed Water also has a pretty aggressive online advertising campaign. Upon visiting the website, a user will run into a barrage of web banner ads on other websites from Boxed Water. Since most of their media is created to be posted on social media, it easily transfers to other digital formats such as web banner ads. This allows Boxed Water to specifically target people who have shown interest in their company. As far as traditional advertising like TV spots or print ads, Boxed Water does not seem to have any. There are a few videos on their Instagram page, but nothing has made it to mainstream media consumption yet. This makes sense since their target market is not likely to engage with larger media platforms like cable television or magazine publications. The target audience is younger, environmentally

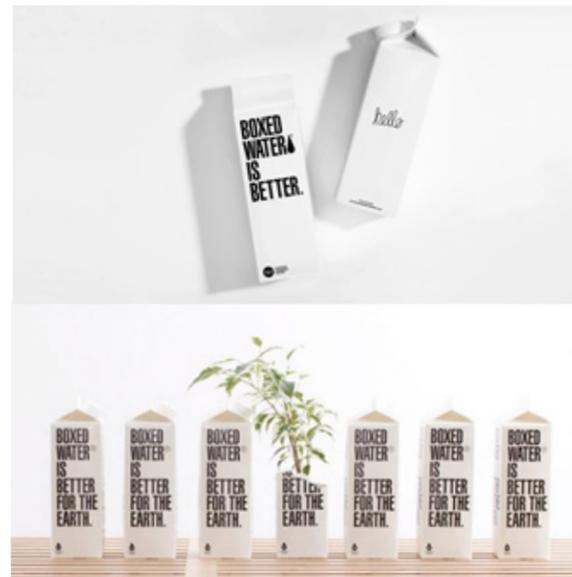


# BOXED WATER®

minded people which is typically people from the millennial generation. Their Instagram boasts pictures of young adults and young families drinking their product in typical Millennial-lifestyle shots, directly targeting their target audience.

## Branding

Though their brand name is Boxed Water, on their packaging, website and social media, the title Boxed Water is almost always followed by Is Better. The way the headline is laid out on the packaging makes it the main focus of the design and gives emphasis to certain words in the phrase. Their main type is an all-caps condensed sans-serif that they use in a medium and bold weight. They pair the headline type with a body font that looks like Century Gothic, so another sans-serif. On another side of the water carton, there is a simple “hello” written in a script or handwritten font. Though simple, it adds



a bit of personality to the packaging and engages customers by interacting with them in a friendly or personable way.

Before they released their flavored waters, the primary colors of their company were white, black, and a tech-y light blue, which created a very high-contrast design identity. The black and white allowed the company name to pop on the packaging, making it very hard to miss on shelves. The blue color directly relates to water which helps to better tie the brand to water in consumer’s minds. Since they’ve released their flavored water line, they have added new secondary colors to their brand palette, but those colors are only seen in packaging and social media advertising thus far. The colors are vibrant and fruity, which stand out from their original packaging and help customers visually know what flavor each new product contains. As for

imagery, Boxed Water relies heavily on imagery. Their website features many product shots alongside nature or natural shots. In social media promotions they’ll often show their product sitting in a natural setting like in a canoe or outside at a picnic. This use of imagery works to emphasize the sustainable element of the product and how it benefits the scenery around it. Beautiful scenery also works to enhance the beauty or perceived image of the product.



## No Evil Foods

### Intro/ Background

No Evil Foods started in 2014 when vegan couple Sadrah Schadel and Mike Woliansky decided to bring some homemade Plant Meat to a North Carolinian farmers market (“About”). The interest for their product spread from there, and by 2018 the company had expanded its distribution to retailers like Walmart. In the same year they transitioned to “The Axis” which is a 16,000-square-foot facility, and secured investment from Blue Horizons Ventures (Starostinetskaya, “VegNews Exclusive: The Story Behind No Evil Foods and Its Major Labor Controversy”). No Evil Foods has 26 employees for their coast-to-coast operation, with their overarching goal to “fuel the movement toward a better food system” (“About”).

What inspired owners Sadrah and Mike to start this company journey was their observation of what they consider a broken food system, “...we saw a broken food system that was failing our health, our planet, and its inhabitants. So we took matters into our own hands and educated ourselves by growing all we could in the garden and learning all we could in the kitchen” (“Mission”). Their goal now is to “...make positive changes for themselves, the environment, and the welfare of animals through awesome food” (“Mission”). This mission can be

simplified down to People, Planet, and Animals as their three main areas of focus for affecting change. They aim to be more than just a food company, and to do that they live by the motto “Do No Evil” which plays well off of their company name.

### Business Model

Their business model almost entirely revolves around their motto, “Do No Evil”. They apply it everything, even down to their hourly working wage, which is a healthy \$17 an hour. Employees also have their healthcare premiums covered, and the company prioritizes paid time off and provide flexibility for working parents. The company is small, with roughly 26 employees, so the company environment is like that of a family. No Evil’s main center of operations, The Axis, is where all the magic happens. It’s where Sadrah Schadel develops new and innovative products for No Evil and where their existing 6 products are produced (“About”). No Evil started out with only four products, Comrade Cluck, The Stallion, El Zapatista, and Pit Boss. They have since added The Pardon and El Capitan. Alongside their 6 plant meat products, they also sell a wide range of No Evil branded

merchandise like clothing, accessories, home goods, and cookbooks. No Evil currently works with a distributor that distributes their products to 25 states to places like Walmart and Wegams (Griffith, “No Evil Foods Moving To Larger Space In Western North Carolina.”). Customers can also purchase the plant-meats and merchandise online through their website.

In their Mission page on noevilfoods.com, they state how their mission is People, Planet, and Animals. Much of the business they do includes partnering with other vegan, food insecurity, climate change, and animal welfare organizations that help promote their mission statement and educating people on the benefits of veganism. Partners include Bounty&Soul, PBFA, ChattaVegan, UpSkill WNC, The Climate Collaborative, and Full Circle to name just a few. They’ve even started their own wellness program called Vegan at Work to provide resources, tools, and samples from the plant-based community to help their team follow through with their mission. All of these connections help to expand their network and get their name out to the vegan community. This in turn acts a

sort of marketing to increase sales for their plant-meat products (“Mission”).

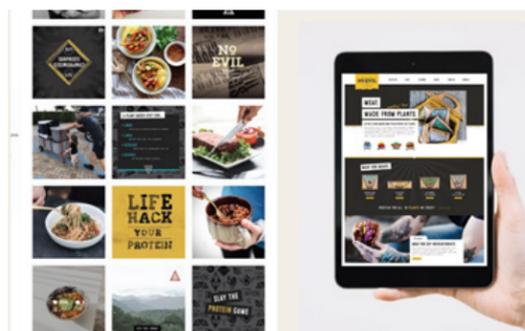
### Target Market

No Evil’s target market would be Thinkers on the VALS graph. Thinkers are idealists and have resources they can spend to pursue their ideals. This audience tends to be young adults from the Upper-Middle class or just free-thinking individuals. No Evil isn’t just targeting at vegans, though that is their most immediate market and people who are most likely to buy their product if they haven’t before. Based on the language and information on their website the main customer they are trying to reach are people who are not vegans, who don’t see the benefits, or are just scared to try plant-based meat. They appeal to the impact one will have if customers buy their product and lean into selling a brand lifestyle as opposed to just selling their products.

### Marketing & Promotional Strategy

Their main marketing promotion is through social media. They are active on Instagram and Facebook with constant updates about their products, future products, and collaborations.

Collaborations and connections within the artisan food world also act a sort of joint promotion strategy for No Evil Foods and their collaborators. Each are able to reach the combined market of both companies through food, recipe, or just promotional collaboration. Press releases are something they do very often to promote their brand and their brand mission as their press page has about 90 links to interviews or company reviews. Due to their brand being a little off-beat, media is eager to promote the brand and get an interesting story on an interesting brand. **Branding Approach/ Background** The No Evil Foods brand was re-designed by Made Outside which is a “...collective force of design experts, content creators, marketing executives and brand strategists with years of experience” that specializes in Food and Beverage, Sustainability, Natural Products, and Wellness and Healthcare design (Made Outside, Team). Made Outside worked on brand strategy, brand development, brand messaging, updating existing packaging design, new product packaging photography, social media, website design and development, trade show graphics, vehicle wraps, merchandise, sales collateral, and



investment materials (Made Outside, No Evil Foods). They started by gathering research of No Evil Foods existing brand and customer base. From there they created a brand strategy and cohesive brand story that shared the roots of No Evil foods. Since social media is their main platform for advertising, they took special care to make high quality photographic and video graphic content.

In the actual design, Made Outside realized through their research that the No Evil Brand was designed to be everywhere. That is why they designed a flexible and diverse logo system so that their brand identity could work anywhere from tradeshow booths to cars to beanies. To give life to the brand's "no f\*cks given attitude" they introduced a comic book inspired illustration style to be at the center of No Evil Food's visual brand. The type and other illustrated elements and symbols have an illustrated or rougher texture to reflect the unique and bold illustrations style. Made Outside has worked with No Evil Foods for about four years and is continually working to refine and keep the visual brand of No Evil. Other than their illustrations and wide variety of logos, No Evil is known for their packaging, something that set them apart visually even before Made Outside took re-did their design (Made Outside, No Evil Foods).

### Packaging

No Evil Food's packaging is yet another factor that sets the company apart. It features bold graphics and engaging illustration that allows it to stand out on shelves. Once you open it, the consumer is taken on an educational journey where each flap they pull back more information is revealed. The best part of the package is that is completely Plastic Negative. Plastic Negative is a designation given to a brand when their packaging has no plastic in it whatsoever. Their packaging is also 100% compostable or recyclable which is made possible through plant-based ink and water-soluble adhesives. No Evil is the first plant-meat company to hold such an achievement, and the fact that their packaging still looks good shows that truly sustainable packaging is possible without cutting any corners. No Evil is working alongside repurpose in their Plastic Negative journey, where they pledge to donate money for every product purchase to fund the collection of plastic. Their packaging initiative even fulfills their company mission of making a positive change, which shows how consistent the company is and how dedicated they are to their missions (Thomas, "No Evil Foods Becomes First Plant-Based Meat Brand To Go Plastic Negative").

### Branding

Looking closer at their branding design, they use four fonts, a slab serif that

they use as their primary logotype, a more traditional sans serif they use as body copy and secondary type in their logos, a condensed sans serif used for headlines and as a tertiary type in their logos, and a script type which shows up as a decorative font for their print and web designs. Their company colors are primarily black, white, and a vibrant yellow with a cream and teal blue as secondary colors. In their packaging they utilize a wide range of colors and choose depending on the style and message of the product. The imagery they use across their brand is bright, vibrant, edgy, and very well composed. Especially their food photography, all of those images are clear, vibrant, from interesting angles and overall make the food look really good.

### Copywriting

Last key factor that sets No Evil apart is the language they use in their advertising and branding. The language they use is humanistic and relates well to their customers. They don't sound corporate or like they're always trying to sell something, they use their language to connect with their customers and educate them on who they are and what they stand for.



### Whole Foods Market

#### Intro/ Background

Whole Foods was founded in Austin, Texas in 1978 by John Mackey and Renee Lawson. The founders decided the natural foods industry was ready for a supermarket format. Initially, the store was called SaferWay, but two years later after partnering with Craig Weller



and Mark Skiles of Clarksville Natural Grocery, Whole Foods Market was born. Whole Foods began its expansion out of Austin in 1984 to Houston and Dallas and then to New Orleans in 1988. Its expansions continued rapidly, becoming an international chain by 2002. Whole Foods Market acquired other companies during this time becoming the supermarket it is today. Other acquired companies included Whole Foods Company, Wellspring Grocery, and Fresh Foods to name a few (“About Whole Foods Market: From Austin, Texas to Global”).

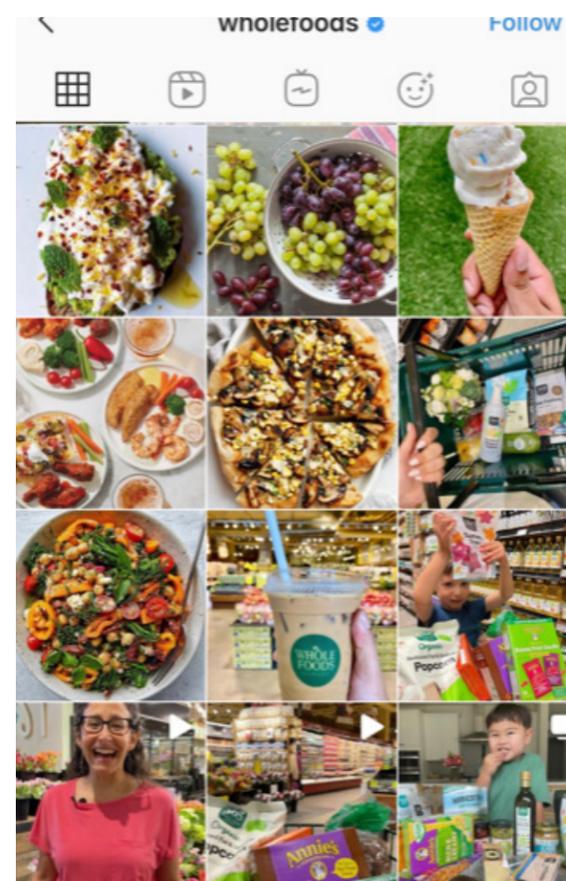
### Business Model

Whole Foods’ business model revolves around providing consumers with knowledge. Their take on natural and organic foods is letting consumers know exactly what their products contain and how the products are sourced. They accomplish this by making sure each

store is Certified Organic, and work with third party certifiers outside of the USDA to assure that they are handling organic goods well. Whole Foods aim to create a shopping experience unique to their stores as well, which involves creating a welcoming and engaging atmosphere that is reflective of the local community. “Each store offers local produce, regional flavors, and activities for the community to engage in, such as cooking classes” (V. Vicky).

### Marketing & Promotional Strategy

Whole Foods takes an interesting approach when it comes to marketing and promotion. They don’t run traditional print or visual media adds very often, if at all. They rely on brand awareness to get customers into stores, which would be difficult for a small retailer, but Whole Foods is widespread enough that the tactic works (Vennamaneni, Mounica). Once a customer shops at Whole Foods, they rely on their unique customer experience and high-quality products to bring them back. Since its rise in popularity, social media has played a large part in their marketing strategy. Across Pinterest, Twitter, Facebook, and Instagram they have a combined reach of 11 million followers (Vennamaneni, Mounica). In their business model, Whole Foods has a focus on the local community, and they have a similar sort of value in their promotional strategy. They partner with non-profits in local communities as a



form of promotion and use banners and signage as visual promotion around their stores (Vennamaneni, Mounica). Things like running ad campaigns are something new to them. In 2015 they launched their first ad campaign due to significant losses to Costco and Target. “The focus of the ads is how values matter to Whole Foods and ethically it sources all its food for the greater good of the planet” (Vennamaneni, Mounica).

### Target Market

“The target customers for Whole Foods Market are individuals and families whose income is well above the national average, lead a healthy lifestyle, and conscious of environment” (Vennamaneni, Mounica). Whole Foods have positioned themselves as a higher quality store, and thus appeal to people who have the means to afford a higher quality lifestyle. Recently, Whole Foods has begun to target a new group of customers. The emerging market is the Millennial generation, who are mostly college graduates, more liberal, money conscious, and don’t care much for expensive products (Vennamaneni, Mounica). This group is different enough from their original target market that they are needing to shift whole store marketing plans to appeal to the new market. Their main target market will still remain the higher-income customers for a good while, so they

have time to transition their marketing approach to cater to Millennials.

### Branding

Whole Foods Market has a diverse visual brand that's gone through a number of refreshes. The core of their branding is to visually balance modern and organic while preserving the independent spirit and personality of each Whole Foods store ("Whole Foods Market Identity") ("Whole Foods Market Branding"). For typography, Whole Foods employs a serif as its logotype font, but uses a wide range of other typefaces throughout the rest of its brand. To have an identity that's modern and organic, the main way they used typeface is a contrast of sans serif and serif fonts ("Whole Foods Market Branding").

Whole Foods main colors are their Pantone green, black and white. In some of their newer branding, they added supplementary secondary colors such as

a lime green, light blue, gray and golden yellow ("Whole Foods Market Identity"). The colors are seen in their illustrations, patterns, and collateral pieces. Beautiful food, scenery, and lifestyle shots are used in their website, print advertising, posters, and social media. Alongside photo imagery they use a range of graphic illustrations that vary in style, but all are loosely realistic depiction of food stuffs.

### Collateral

As a large international chain, Whole Foods collateral extends across all platforms. Their collateral includes all forms of print materials from letterheads, business cards, flyers, paper bags, banners, outdoor signage and more. They also sell their own branded packaged food in store, so they have an extensive array of packaging design. While most of their print and advertising collateral align with their brand, they are much more experimental with their packaging design making each fairly unique to each product.



## Literature Review

### Target Market

Taking into account the observations of these two brands, a further literature analysis was conducted on areas relevant to the overall category of the observed companies. According to observations, an ideal target market would be young adults or young families. Even more specifically those who practice a vegetarian or vegan lifestyle or are interested in environmental matters. Newer and more experimental products would align well with their lifestyles and goals, and since they are starting out as consumers, they do not have any strong brand loyalty yet and are more willing to try new brands. According to GlobalData, "Millennials are digital natives with a curiosity easily piqued by

unusual things seen online and in social media. While older consumers are more likely to try new flavors or fragrances produced by brands they are familiar with, millennials are less loyal and more easily swayed by influences such as the media or recommendations by friends". This digital nativity is what makes millennials, or young adults, so interested in looking for unique experiences. Social media exposes them to anything and everything, so when something stands out as new or unusual generates more value to this consumer group.

Kimberly Harris also points out in her article, "A Preliminary Evaluation of the Millennial Shopping Experience: Preferences and Plateaus" that young adults "are more concerned with environmentally conscientious retailers who offer a green approach to doing business, such as offering recyclable packaging, using energy-efficient lighting, and supporting non-profit community organizations that vow to protect the environment" (3). For the Millennial market, the driving question is no longer "What will this product do for me?", but instead "How will this product align with my lifestyle and ideals?". A company and its products that offer a new or easier experience that is in-line with Millennial's taste for unordinary product experiences and a heavy focus on sustainability and

environmental impact in its products would do well in the Millennial market.

### Web Design

The Millennial target market exists heavily in the internet space, so companies marketing to them will need to have a strong, or at the very least, an appealing internet presence to use when marketing. Through observational research it is found that newer and trendier food companies all have unique, engaging, and current websites. No two of them looked the same, so companies are using their websites as platforms for another level of experience for consumers. The typical content is a shop featuring all of their products, a page on their ethics or sustainability, a blog, and of course a way to contact them. This content reflects what Millennial shoppers are looking for: environmentally friendly products that can be accessed via the internet.

### Brochures

Since the target market is primarily online, the need for brochures or any other publications is next to none. No Evil Foods has a pamphlet for prospective carriers, but most companies are not big enough or sell in store to where they would need a pamphlet or brochure to convey information. No Evil's brochure was designed to cater to the business professionals who it would be marketed to or would use it. The basic design style

of the pamphlet stayed consistent with the brand, but less was necessary to make it eye-catching or as edgy as their brand personality. It clearly conveyed the information needed in a style that tied it to the correct company and nothing more was needed than that.

### Stationery

Business cards and letterhead, however, are much more of a staple for businesses than a pamphlet. Again, this collateral isn't so much for the consumer as it is the businesspeople behind the scenes due to the industry. Since these businesses are primarily online, business card press doesn't make sense for reaching their larger market. As seen in Wang Shaoqiang's book, "Designing Your Identity", most brands stationery will be reflective of the other major brand collateral. Elements like texture, color, typography, layout, and secondary graphics used in collateral such as packaging are reflected in a minimalized or condensed way on business cards and letterheads as to not disturb or interrupt the information being presented.

Clarity is the most important aspect of stationery, since that's its main purpose, but the quality and feel of the card is also important. Alina Wheeler repeats multiple times in her section about stationery that texture and weight of the paper used makes or breaks a stationery

system (174-175). Every touchpoint of a brand is a marketing tool, so every point should reflect the quality of one's brand.

### Packaging

Packaging design within the food industry is so diverse just based on the number of products there are to market. Structurally, the package has to securely hold the product so it doesn't bruise or get damaged, and it must either be airtight or breathable depending on the food. The general style and design for a food company must consider the various ways in which the design must work on different shapes, forms, and textures of packaging. Certain companies have taken it upon themselves to focus on sustainable packaging, so not only must it meet standard food packaging requirements, but it must also be biodegradable or at least easily recyclable. Packaged food dates all the way back to the 1800s when Nicolas Appert first figured out a method to preserve food for Napoleon's army (Designhill, "The Evolution of Packaging Design"). It hasn't been until the 21st century that the world has begun to consider the effects of packaging waste on the environment.

Matt Ellis states on his article, "The Complete Guide to Food Branding" that the food packaging must convey the culinary experience of food. This makes sense as consumers don't have the option to try

before they buy when purchasing food. Packaging is important in point-of-sale advertising as products sit on shelves or tables alongside hundreds of other items and compete for a consumer's attention. A package has to stand out and be unique enough to capture a customer's attention while also being true to representing the product's culinary experience.

Through observational research it is found that most, if not all food packaging has either an image of the product on the package, an illustration of the product on the package, a window that shows the product inside of the packaging, or a combination of the three. This aligns with what Ellis said about food packaging needing to express the culinary experience; consumers need, and want, to see what they are going to buy to feel confident in their purchase. From the observations there are three companies to represent each finding. First, good culture dairy products are packaged in 100% recycling packaging and all feature styled photography of their food products. The photography takes up a good portion of the packaging, to the point where a consumer doesn't need to read what the packaging says to know what the package contains. The layout is tight and well structured so that it works well across all of their product packaging to create a consistent branded packaging. For illustrations on packaging, TideFord

Organics does a good job in representing their product experience via package illustrations. Their base packaging is the same plastic tub across all of their products, so the labels are where the product differentiation begins. The logotype stays consistent throughout the packaging, but the colors and illustrations change to reflect each of the products. Since the overall design and layout stays the same the consistency of the package design is not hurt by the changing of colors and illustration. Illustration is used in newer and smaller food companies such as TideFord Organics, Seed and Bean, and Loving Earth Chocolate. It appeals to the Millennial tendency to buy unique items as illustration makes the products look handmade or different from competitors.

Lastly, Yumi, a packaged baby food brand, utilizes glass containers to showcase their products. Their label does not consist of any indication of what the product would be other than a flavor title. The trust of the product comes completely from the ability to see the entirety of the product through the glass bottle. This design allows for a very consistent labelling system and strong brand recognition. Trust in food products goes beyond just being able to visualize the product through the packaging. Alison Barnes outlines an authenticity phenomenon found in modern packaged food.

The idea of food being authentic is one of increasing concern for consumers. One issue with this idea is that a food product labelling itself as authentic means practically nothing. The word authentic is so ambiguous it could mean a number of things, but to a consumer it creates a sort of trust in the product. What consumers expect from authenticity is for the product to live up to their expectations. Barnes mentions that “food is increasingly sold with a story, using branding to provide positive messages about a product that go far beyond its actual material properties” (172). Where customers see these messages, the most is on the packaging of food products. Whether it’s a label that tags the food as “organic” or “authentic” or a story about how the food was grow or made on the back, packaging is the first touch point for most consumers when it comes to the idea of building trust through authenticity. The idea is enforced through further branding to pull the customer into a story and have them buy into the idea of their company and not just the products. This tactic works well on the Millennial market as they show according to their ideals and have flexible brand loyalty.

### Advertising

Point-of-sale is a strong place for advertising in the food category. From a consumer standpoint, one shops differently when it comes to buying food. Consumers are easily swayed by

packages or displays of products and are more experimental with what they buy. Packaging plays the largest role in point-of-sale next to display designs. While not as commonly used, displays are a great way to make your product stand out if it aligns with your product. For the Millennial target market web banners, social media, and possibly print advertising would be the other marketing solutions for an aspiring company. The Millennial consumer audience exists mainly online, so it makes sense for a majority of the advertising to happen in the online space.

Web advertising may not be as effective as other forms of advertising since it’s so brief and is easily ignored. Consumers are used to web ads and understand their goal is to get clicked on (Godin, 169). Even if the ads don’t bring in customers immediately, the more the customer sees the brand the more likely they are to trust the brand. Seth Godin explains this marketing strategy in his book, “This Is Marketing: You Can’t Be Seen Until You Learn to See” as he touches on TV advertising. “Almost all TV advertising is simply semiotic noise. Reassuring the viewer (“As seen on TV”) that this is a safe brand, and brand you and your peers know, a brand that can afford to be on this box” (Godin, 168). Short form advertising such as web ads may not have as strong of an effect as TV ads, but it is still the main goal of this type of advertising. Especially

when put into context of a website that caters to the audience the brand is trying to reach, you are able to reach your audience directly and slowly start to build a brand recognition. Godin outlines the three benefits of online advertising to be, “1. You can reach people more precisely online than in any other medium. Not just the demographics of what they look like, but the psychographics of what they believe and what they’re looking for. 2. You can reach people instantly. You can decide to run an ad at 10 a.m. and have it reach people beginning at 10:01 a.m. 3. You can measure everything” (168). The benefits seem nice, but online advertising is “the most ignored advertising ever created” so a company has to be willing to risk time and money to create an online ad campaign (Godin 169).

Something similar can be said for social media advertising, though consumers are more frequently on social media than they are the internet or websites as a whole. Like web ads, social media advertising is a great way to directly target your ads to your audience and make sure that they’re seeing them. The main difference is that consumers will actually turn to social media advertising to look for products before they buy (Montgomery, “Why You Need to Invest in Social Media Advertising”). Montgomery also states in her article that “Consumers are 71 percent more likely to purchase a

product based on social media referral” and that “47 percent of purchases by millennials are influenced by social media” (“Why You Need to Invest in Social Media Advertising). Brand engagement is also much higher as consumers can talk directly to brands and get direct responses from them. A brand’s social media account is a longer form of advertising as they accumulate media over the years and build their brand story that consumers can look back on and buy into. Instagram, Facebook, Twitter, and Pinterest are the main social media platforms that the Millennial market uses. Pukka does a great job of taking the time to highlight their products and advertise them in a way that appeals to their target audience. Scrolling through their Instagram a consumer learns about each of their products, what the brand stands for, and the overall visual identity of the brand. Social media advertising isn’t limited to one banner or square, but instead gives space for a story to be built that a consumer can walk through. Better brand trust and integrity comes from this form of advertising.

Lastly is print advertising which, despite its lessening in perceived popularity, is still useful and has potential to reach the Millennial market. Magazines such as home living magazines or food and recipe magazines would be ideal places to advertise a budding food brand and its products. According to Customer Focus’

file on how Millennials act and respond as consumers, 58% of Millennials actually enjoy looking at ads in magazines and 49% have made a purchase because of something in a magazine (18). Millennials also respond well to offers in magazines with 57% respond well to finding a coupon in a magazine. Not only that, but food and nutrition magazines are the most popular magazines among Millennials next to fashion, wellness, and celebrity/ entertainment magazines (Customer Focus “Millennials: An Emerging Consumer Powerhouse Channel Engagement: MAGAZINES” 19). Majority of these ads rely on beautiful food photography and thoughtful typography to convey the message.

### Color

Overall design considerations should be applied across all marketing and packaging decisions of a brand. Color plays a large part in food branding as people psychologically respond to certain colors in reference to food. A study done by Fei-Fei Chang, Chin-Shan Wu and David C. Yen examined certain atmospheric factors when making purchases online. On the topic of color, they concluded that blues led to a positive evaluation of products while red lead to “activation” (Cheng et al 327). Activation referred to customer action in response to a product such as clicking on buttons and finalizing shopping decisions. Overall, red and warmer colors tend to

elicit higher levels of autonomic arousal. Seeing red in a logo or packaging alerts our brains signaling action or the anticipation of action (Cheng et al 327). In relation to food products the color red enhances the appetite and gives an energy boost as our brains prepare us for a meal. On the opposite end of the spectrum blue is known to suppress appetite when used as the primary color (Howell “Understanding Colour Psychology for Restaurants & Brands”). This, of course, does not mean one cannot use blue in their brand, but just that one should be aware that using too much blue could have adverse effects on customers whose purchasing decisions rely heavily on brand elements like packaging.

It has been observed that many, if not most, similarly positioned companies use a range of bright colors in their branding. Each company varies their color palette by what products they carry and often relate the bright colors and chosen color palette. A large goal in food company branding is to sell the food experience of the products since customers have no way of telling how something tastes before buying it. By using bright and vibrant colors they convey freshness and strong flavor of the food being sold. As in the case of TideFord Organics, their brand colors are bright and warm with their secondary colors being used to support the ingredients of each product. Greens are also often used to convey freshness in

brands or a sense of eco-friendliness. The colors tend to share the vibrancy of that of what Leatrice Eiseman and Keith Recker of Pantone call “Latin Flavors” (182). Latin food is well known for its flavorful foods, so it makes sense that brands would want to share such a strong color palette. The use of this color palette dates back to the 1990s and is seen as a sort of color revival after American diner chains had spent years muting America’s color palette with burgers and fries (Eiseman & Recker 182). Latin inspired colors work well with the new wave of environmentally friendly food as they include a series of bright flavorful colors alongside subtler earth tones.

In the case of good culture and kencko, their main brand colors are black and white, but both for different reasons. Good culture utilizes white, black, and other cool muted colors due to their product. They focus on dairy products, which are for the most part white and kept in cold temperatures, so the color palette reflects these values of the product. In kencko’s case, they use white and black because their products vary too much in color. Their products have a range of about 18 main colors, which is too many to include in a brand and have the brand feel cohesive. Other half-tone colors are used as accents throughout their website, but their typography, buttons, and other graphics remain in black and white.

## Typography

In the general category of food branding, any and every type of typeface can and probably has been used. However, in a more focused, smaller sub-group of up-and-coming food companies there does appear to be a theme when it comes to typography. Sans-serifs, scripts, handwritten, and even slab serifs are all trendy in new and emerging eco-friendly food brands. Since the Millennial audience favors trends or new and unique visual experiences it would behoove these brands to align or draw from these styles of type. Of course, when aligning to these styles they should also strive to differentiate from the competition. The typefaces need to convey the feeling and positioning of the company while differing from the competition (Wheeler 159). Alina Wheeler also states in her book, "Designing Brand Identity" that "The typeface needs to be flexible and easy to use, and it must provide a wide range of expression" (158). Since brands will need exist largely in the space of the internet the type must be able to work well as a web font and be legible online. A typical brand logo would include a logotype, and with that in mind, the typography would complement the logotype while not necessarily copying it exactly (Wheeler 159).

## Imagery

Through observational research, the conclusion arose that necessary food brand

imagery includes beautiful photography and some system of illustration or graphic icons. The imagery is seen throughout the brand identity from all forms of advertising to packaging. Food photography is fairly self-explanatory as imagery to be used for a food brand. The brand would want its products to be seen in only the best way, and staged food photography does just that. Not every company chooses to include illustrations, but it adds for an opportunity to differentiate the brand with unique graphics. Not all packaging has the space to have a full photo of the product on it as well, so illustration is the solution to include food imagery. A typical illustration style would be like that which is seen on the Seed and Bean packaging. The colors are flat, and the shapes are organic and textured. Pukka also uses organic shapes, but instead forms them into a pattern and uses gradient color. In both instances the illustration style compliments the typography and overall ethos of the brand.

## History of the Grocery Store

The idea of purchasing food from vendors is one that has been around for centuries globally. Our current perception of this idea is through grocery stores, something that has only been around for the past decade. Having everything all in one place is normal for us in the era of convenience, but before the modern supermarket, there were smaller, single-

item stores scattered throughout cities. To get to the supermarkets we know and love, much trial and error happened to find the perfect shopping experience.

In the early 20th century was when we see the beginnings of chain grocery retailing. The first stores, such as Great Atlantic and Pacific Tea Company, tended to be smaller and only sold dry grocery items. Dry grocery items are things such as canned goods or other non-perishable products. Other vendors such as butchers or produce vendors would be situated around these grocery stores, but still act as separate entities ("A Quick History of the Supermarket"). The first breakthrough for grocery shopping came in the form of Clarence Saunders' Piggly Wiggly stores. Piggly Wiggly stores introduced the concept of self-service shopping, where before this store clerks would shop for you (Trinidad, Kelsi). A few years later in 1920, regional chain grocery stores emerged such as Kroger, Loblaws, and A&P (Trinidad, Kelsi). Finally, in 1930, King Kullen opened, and is cited to be the first ever supermarket. They sold thousand of products, and due to the invention of refrigerators and cars, was a huge success ("A Quick History of the Supermarket").

Supermarkets saw a huge post-war boom and by the 1960s had hit their design renaissance. Markets were beginning to build their brands to differentiate from

each other and to appeal to customers. "Chains like A&P created colonial-themed stores, while others like Safeway incorporated recognizable glass arches into their retail architecture designs" (SGA Design Group). Design like this didn't last long, as by the 1970s most stores sacrificed design and instead focused on price slashing and offering consistently low prices (SGA Design Group). It hasn't been until recently that we've seen a renewed focus on store design. From there, grocery stores saw additional changes such as the introduction of the shopping cart, the invention of the barcode and barcode scanner, and customer loyalty programs that improved the shopping process. In the 1990s, 1996-1999 to be exact, hundreds of brand consolidations took place, leaving us with just the store we are familiar with today like Walmart, Costco, Kroger, and SuperValu (Trinidad, Kelsi).

In the modern age, we have supercenters such as Walmart and Costco that offer anything one could need. The shopping process is easy simple and can be done from your home if you don't want to actually go shopping. There's also been a huge shift in consumer preferences; in the 1950s, it was popular to purchase saran wrapped produce as it was cleaner and healthier, but today there's a consumer preference for locally sourced, fresh, organic food without any of the packaging (Trinidad, Kelsi). Supermarkets

and supercenter design have turned to sustainable design and architecture in the recent century, mirroring the public's interest in going green (SGA Design Group). A new generation that has a decreased sense of brand loyalty has allowed private grocery store labels to flourish as customers are opting to purchase cheaper store brand products as opposed to name brand products. This alongside growing grocery e-commerce platforms has allowed grocery stores and supercenters to expand their identities in new, diverse ways.

Grocery stores and supercenters continue to expand on innovation and tend to keep up well with general technology improvements. Amazon is near the forefront of retail shopping innovation with their recent opening of a cashier-less grocery store. The customer experience has always been an important part of grocery store design, and with the emerging field of UX design, stores can take advantage of newer and more streamlined technologies to make their experiences better, hence the Amazon store. Cashier-less shopping could be the new direction of grocery stores and seems to be one of the main areas of focus as far as innovation goes right now, but only time will tell. Going grocery shopping has turned into a whole experience, and one that can feel very personal. With the introduction of supermarkets, convenience has become

the main goal of grocery store designs. Whether through experience or actual physical design, grocery stores themselves and their brands strive to please the customer and align to their needs. These needs will shift with passing generations, as seen with the shift from pro-plastics to going green, so grocery store innovation ultimately is in the hands of the customer.



## Actions Taken

### Naming

The name Handfull was chosen for its unique spelling and play on words. It ties directly to the message of the brand "only take what you need" and most people only need a handful. The name is also approachable and natural, suiting the brand's image and messaging. The full title of the brand is Handfull Organics, which is used in marketing, but is commonly referred to as just Handfull.

### Typography

A slab serif typeface was chosen as the logo and headline font for its sturdy shape, legibility, and added visual interest compared to a sans serif or serif typeface. The font family BioRhyme was chosen for its variety in weights, unique counters, and extended width of the face, which all imply subtle organic elements

without losing legibility. This typeface creates more movement and visual engagement as it takes on a graphic and shapely quality that blends well when used with other forms of imagery.

A sans serif typeface was chosen as a subhead and title font for the brand. The sans serif, Century Gothic, allows for clarity and a more professional look in contrast to the heavier slab serif used in headlines or as the logotype. A serif was chosen for body copy type for its legibility and added variation in collateral. The type family Vollkorn was chosen for its legibility as a serif font and blunted serifs that do well to mirror the headline type's slab serifs. All together these 3 typeface families create a good amount of textural interest throughout collateral without being distracting or illegible.

**Handfull**  
organics

BioRhyme Extrabold  
**AaBbCcDd**

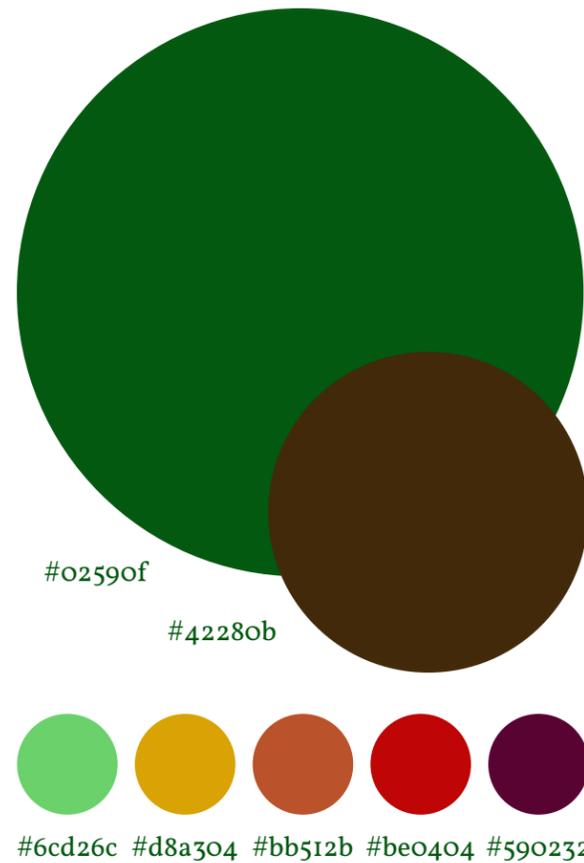
Century Gothic  
AaBbCcDd

Vollkorn  
AaBbCcDd

Century Gothic Bold  
**AaBbCcDd**

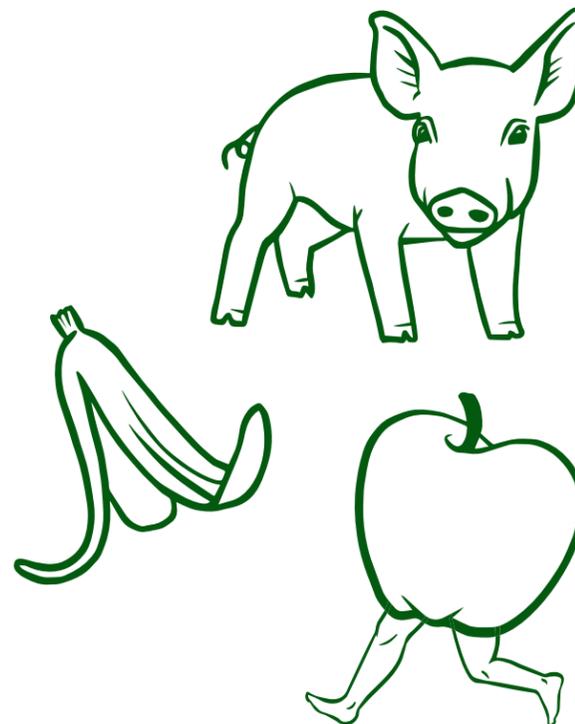
## Color

The primary color of the Handfull brand is a verdant green. Green is associated with growth, organics, and nature since it is the primary color of nature. A deep green relates to ripeness and lushness as opposed to a lighter or less saturated green. Green is a popularly used color in the grocery store and produce market world and has proved to be an effect color in these types of businesses. Secondary colors include rich red, orange, yellow, wine colors and a fresh green color. These colors reflect ripe, fresh produce and together look tropical, which is shown to be effective in color palettes used to market foods. Primarily warm colors are used in the secondary palette because studies and science show that warm colors trigger activation, and in this sense trigger your hunger. The palette is warm, fun, inviting, and makes you hungry.



## Imagery

In Handfull's branding both photographic and illustrated imagery is used. The photography used are beautiful, colorful shots of produce in its natural habitat, often with someone holding the produce or with hands featured somewhere in the photography. The colors in the photography often reflect those of the brand color palette. The use of photography is crucial with brands that sell food, as consumers like to see the food even if it's not the exact food they're



purchasing, before they buy the food.

The illustrations used in handfull feature various types of produce and other characters that relate to Handfull's messaging. The addition of illustrations helps bring a face or a more tangible vision to Handfull's messaging and serve to act as another way of visualizing the product to the customers before they buy anything. The illustration style draws from the same linear style of the logo, an organic, inky line art type of illustration style.

## Logo

The primary logomark is an illustrative hand with similarly illustrated sprouts coming out of it, all contained within a circle. The primary logotype features Handfull in the headline typeface and Organics centered beneath it in the subhead typeface. These logos can be used interchangeably, and can be featured in black, white, or Handfull's primary green. The logomark directly references the brand's name: Handfull. An illustrated hand with sprouts coming out of it visually represent the brand's name without actually having the name present. The plain leaf sprouts coming out of the hand were chosen as a general choice to reference multiple types of produce at once since most, if not all, types of produce have leaves and some sort of vine or sprout.

## Copywriting

The copywriting style has two sides, a more formal side and a less formal side. The more formal side focuses on the severity of produce waste while the less formal side is mildly sarcastic, and uses puns and witty phrases to sell products and messaging.



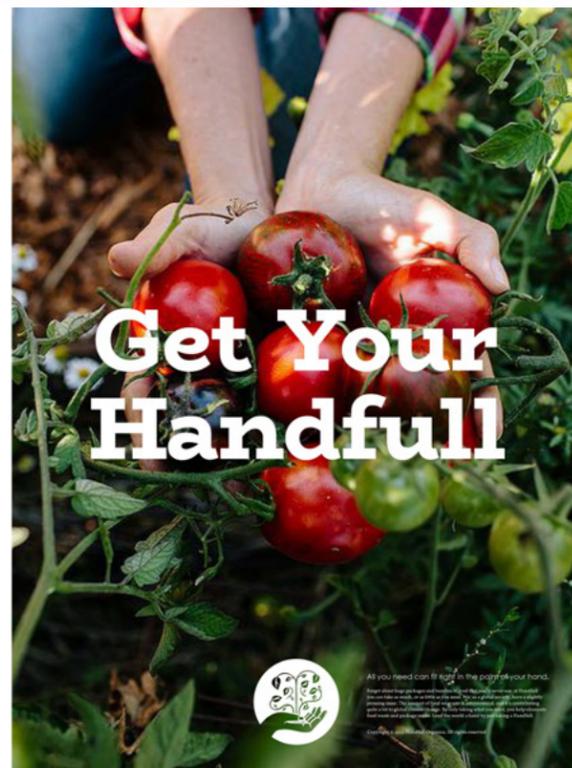


Infographic

To completely outline and give an overall vision as to what Handfull's message is, an infographic poster was created. The infographic tells a story and gives a path from problem to solution and how Handfull can help. It includes all illustrative elements, colors, typefaces, and design elements seen throughout the brand minus photography, so it acts as a brand standard for visual design.

Advertising

Two print advertising campaigns were created reflecting the two goals of Handfull: to raise awareness about global food waste and to offer information and resources to help. The two campaigns feature the two imagery styles of Handfull, beautiful produce photography in its natural habitat and fun, slightly weird illustration style. The copy ranges from meaningful and punny to tongue-and-cheek sarcasm between the two campaigns. This allows the brand to have an authentic

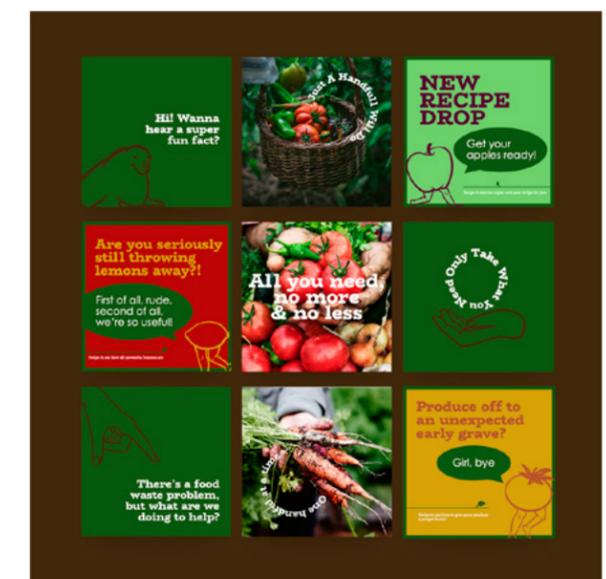


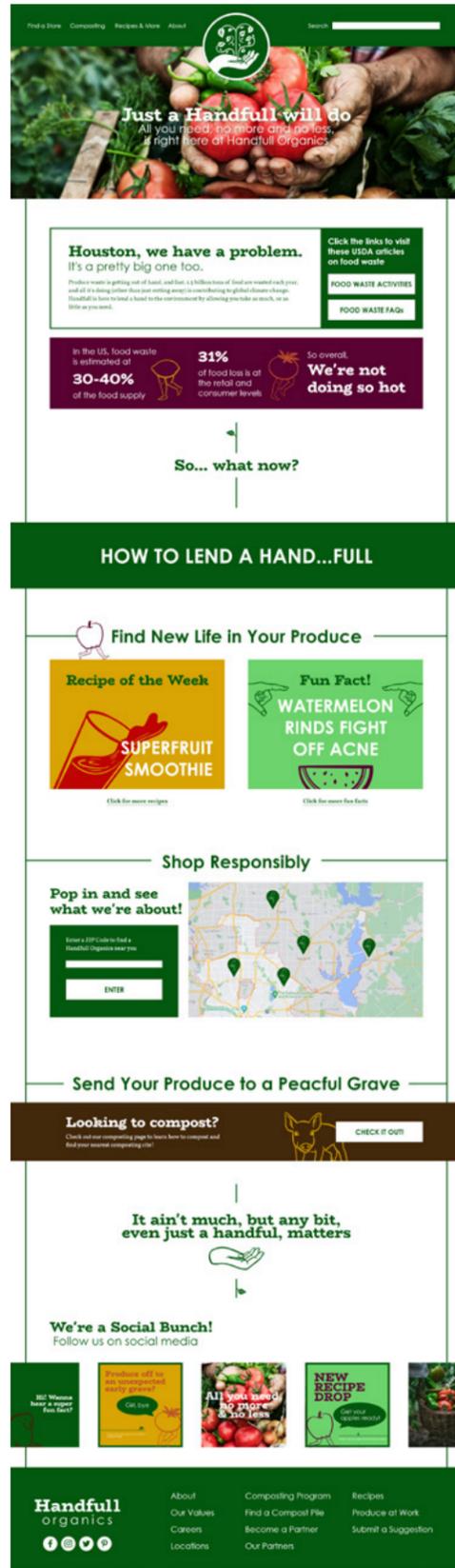
personality while also being aware of the seriousness of the problem at hand.

Social Media

Social media posts were created as a primary touchpoint for the brand. Their branding and advertising heavily revolve around social campaigning and change, so having a strong social media presence is a must. Their posts reflect their two

visual styles, bold color and graphics and beautiful organic photography. The messaging and copy for the social media heavily pull from Handfull's two advertising campaigns, but less formal and more personal to more immediately connect with viewers. Shorter and more frequent posts allow for information to be split into more easily digestible portions, and viewer can pick and choose what information they are interested in.





### Website

A website was created as an informative database for the brand. It doesn't function so much as to advertise for the brand as to further inform customers of their values and offer helpful resources to help engage in the lifestyle Handfull is promoting. It reflects the style of the infographic and tells the story of the problem and Handfull's solution and mission to help fix it.



### Collateral

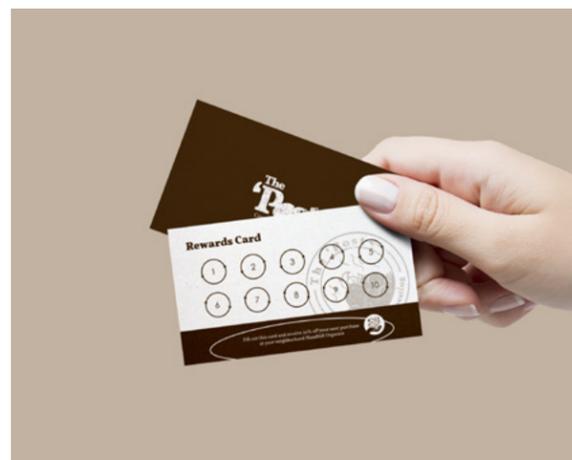
As an extension of Handfull's brand identity, collateral was created, including bags, t-shirts, aprons, pins, signage, packaging, and transportation. Their design draws from branding elements such as the organic illustrations style and type styling using the brand's selected typefaces.

### Subsidiary Brand

Handfull has a subsidiary program within its brand called The 'Post. The 'Post is a composting program run by Handfull that allows customers to bring in their deceased produce for The 'Post to properly compost. Handfull in turn gives The 'Post's compost to its farmer partners who use the compost to nourish their crops.

The design elements of The 'Post can be found in Handfull's library of design elements but are used slightly differently. Brown is the primary color, and Vollkorn is used as the logotype and headline font. Textural elements are added in collateral pieces, and a rotating circle icon is added to symbolize recycling. The same illustration style is carried into the subsidiary.

**The  
'Post**  
Composting by Handfull



### Conclusion

Through extensive research, Handfull was created to promote a less wasteful lifestyle and offer consumers an option to shop mindfully. Over the course of this project, the food waste issue, food packaging and branding, and the design and function of grocery stores were assessed in order to inform conceptual and design decisions of Handfull. The creation, marketing, and branding of Handfull serves to offer consumers an option to shop mindfully and provide resources to creating less waste, affecting our environment, ecosystem, and world in a positive manner by reducing and eliminating produce waste.

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