

ROBB RAW DESIGNS

ARTIST. GRAPHIC DESIGNER. COLLECTOR OF THE UNUSUAL.

10 CONCEPTS FOR RAW

CAPTURE
THE
WEIRD.



PACKAGING WITH A POINT OF VIEW.

I CHASE THE WEIRD.

I'm Robb Anders. Phoenix is home. Curiosity keeps me moving.

A retired fire captain, Flight RN, lifelong rendering artist and graphic designer. My work starts with the beautifully strange things most people walk past.

I travel toward unusual places, unexpected people and experiences that refuse to fit the usual script. I collect texture, tension, color, humor and the odd little details that make life feel alive.

Then I bring that weirdness into the work. A package should have a pulse, a point of view and a reason to be kept.

FIELD NOTES / ROBB ANDERS

HOME BASE

PHOENIX.

PAST & PRESENT

**Retired Fire Captain
Flight RN**

LIFELONG

**Rendering artist.
Graphic designer.**

420 ENTHUSIAST

**The stranger the story,
the closer I look.**

STRANGE IDEAS. SERIOUS FOLLOW-THROUGH.

01 START WITH THE SMOKER.

Listen to users and retailers; compare competing products. Use shop visits, trade shows and supplier conversations to spot emerging formats and unmet needs. Define the problem before falling in love with the solution.

02 BUILD WITH THE TEAM.

Bring marketing, manufacturing, regulatory, procurement and QC into the conversation early. Get the story, constraints, materials and economics onto the same page.

03 MAKE A TESTABLE BET.

Turn the idea into a small prototype with a clear question. Compare formats, feel, opening behavior and shelf presence. Use feedback to decide what earns another iteration.

04 TAKE MATERIALS SERIOUSLY.

Compare supplier samples, specifications, availability and cost. Agree material, burn, feel and safety testing for real products with QC and qualified specialists. Review environmental claims and packaging waste.

05 MAKE THE NUMBERS WORK.

Set a target cost and budget. Track tooling, unit cost, assembly, waste and supplier risks. Use small experiments to resolve the expensive questions first.

06 CARRY IT THROUGH LAUNCH.

Set owners, dates and decision gates. Keep specifications, revisions and test records current. Confirm safety, environmental and legal requirements for each target market with regulatory and QC partners. Learn after release.

OPEN MIND. STEADY HANDS.

/01

LEAVE THE EGO OUT.

The best idea can come from anyone. Work comfortably across roles, listen closely and make the team stronger without getting attached to titles.

/02

LET EVIDENCE CHANGE THE IDEA.

Bring curiosity and a point of view. Then use observations, feedback and test results to revise the work. Stay flexible when the facts change.

/03

SOLVE THE REAL PROBLEM.

Connect the creative decision to the business goal. Surface problems early, compare practical options and keep the next decision clear.

/04

RESPECT THE RESOURCES.

Work within the budget. Reuse what works, reduce waste and make time, cost and trade-offs visible before they become surprises.

/05

KEEP THE WORK MOVING.

Set clear owners and milestones. Communicate changes, document decisions and follow through. My fire-service and nursing background shapes that discipline.

/06

MAKE ROOM FOR PEOPLE.

Treat people with respect. Keep commitments, credit contributions and welcome different backgrounds. There is no room for hate or bigotry in good collaboration.

BEAUTIFULLY STRANGE.

Three improbable materials. Ten reasons to look twice.

SAGUARO CACTUS / BUCKWHEAT / POISON IVY



01 SPINE



02 HEATWAVE



03 NIGHT BLOOM



04 BUCK WILD



05 AGAINST THE GRAIN



06 KERNEL PANIC



07 BAD COMPANY



08 THIRD LEAF



09 CONTACT



10 MONSOON

A speculative packaging collection created in response to the RAW designer brief.

SPINE

/01

SAGUARO CACTUS

NATURE HAS TEETH.

THE OBSESSION

I wanted the desert to feel sharp enough to touch. The cactus becomes a field of ribs and needles, with RAW red cutting through the bone-white surface.

DETAILS THAT MATTER

Bone-white card, black cactus engravings and a red inner edge. Proposed blind embossing follows the ribs.

PROPOSED FINISH / STRUCTURE

Textured card. Rib emboss. Red inner edge.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

BONE WHITE / CARBON BLACK / RAW RED

HEATWAVE

SAGUARO CACTUS

BEND THE HORIZON.

THE OBSESSION

I took the part of the desert you can't hold - heat - and made it the graphic. Cobalt letters bend across solar orange. The name itself starts to melt.

DETAILS THAT MATTER

Fluorescent-orange wrap with cobalt mirage lettering and an inner flap carrying the clear tagline.

PROPOSED FINISH / STRUCTURE

Fluorescent orange ink. Cobalt detail. Matte surface.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

SOLAR ORANGE / ELECTRIC COBALT / WARM WHITE

NIGHT BLOOM

SAGUARO CACTUS

THE DESERT OPENS AFTER DARK.

THE OBSESSION

I treated a cactus flower like a nocturnal close-up. White petals break out of the black. Magenta gives the whole thing a slightly dangerous pulse.

DETAILS THAT MATTER

Black stock, a large white floral photograph and magenta inner flap; proposed spot gloss on petals.

PROPOSED FINISH / STRUCTURE

Black card. Gloss petal detail. Magenta reveal.



MIDNIGHT BLACK / BLOOM WHITE / HOT MAGENTA

BUCK WILD

BUCKWHEAT

SMALL GRAIN. BIG ATTITUDE.

THE OBSESSION

I gave an overlooked kernel an oversized ego. Angular grain imagery crashes into cobalt and orange. Small ingredient. Absolutely no interest in behaving small.

DETAILS THAT MATTER

Cobalt printed card, orange kernel imagery and an orange pull tab; the interior reverses the color balance.

PROPOSED FINISH / STRUCTURE

Cobalt card. Orange pull tab. Reversed inner palette.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

COBALT BLUE / TRAFFIC ORANGE / CREAM

AGAINST THE GRAIN

/05

BUCKWHEAT

GO YOUR OWN WAY.

THE OBSESSION

Every line has a direction. This package chooses its own. A hard yellow slash cuts through obsessive scratchboard texture and sends the eye somewhere unexpected.

DETAILS THAT MATTER

Black and white scratchboard kernel artwork, a narrow yellow band and bold diagonal typography.

PROPOSED FINISH / STRUCTURE

Uncoated card. Fine black linework. Yellow spot color.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

INK BLACK / STARK WHITE / ACID YELLOW

KERNEL PANIC

BUCKWHEAT

BREAK THE PATTERN.

THE OBSESSION

I pushed a grain into a digital breakdown. Organic geometry fragments into ultraviolet pixels. The name carries the joke; the silver surface gives it an edge.

DETAILS THAT MATTER

Silver-toned outer card, ultraviolet pixel blocks and a black inner flap; a grain motif bridges both surfaces.

PROPOSED FINISH / STRUCTURE

Silver ink or foil. Ultraviolet pixels. Black inner flap.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

SILVER / ULTRAVIOLET / BLACK

BAD COMPANY

POISON IVY

GOOD DESIGN. BAD INFLUENCE.

THE OBSESSION

I wanted it to feel torn from a gig poster somebody tried to rip down. Three violent slashes, xerographic grit and a name that sounds like the start of a story.

DETAILS THAT MATTER

Chartreuse pack with violet torn-poster slashes, oversized typography and controlled xerographic textures.

PROPOSED FINISH / STRUCTURE

Torn-print texture. Violet layers. Chartreuse ground.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

ACID CHARTREUSE / DEEP VIOLET / BLACK

THIRD LEAF

POISON IVY

LOOK TWICE.

THE OBSESSION

The reveal does the talking. Three windows turn the opening motion into an optical event. The package gives you a reason to pick it up and move it.

DETAILS THAT MATTER

A yellow sleeve with three narrow openings reveals a black graphic on the inner booklet as it slides.

PROPOSED FINISH / STRUCTURE

Three-window sleeve. Sliding reveal. Protected inner pack.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

SIGNAL YELLOW / JET BLACK / RAW RED

CONTACT

POISON IVY

LEAVE AN IMPRESSION.

THE OBSESSION

Poison ivy is a story about contact. I followed that idea into a fingerprint: personal, physical and full of friction. The image becomes the identity.

DETAILS THAT MATTER

Vermilion card with icy-white fingerprint contours, black type and a blind-embossed matching contour.

PROPOSED FINISH / STRUCTURE

Raised fingerprint detail. Vermilion card. White interior.



VERMILION RED / ICY WHITE / CHARCOAL

MONSOON

SAGUARO CACTUS

DESERT. DISRUPTED.

THE OBSESSION

I followed the desert into its restless weather. Pressure lines, electric color and a gathering vortex turn a quiet little booklet into an approaching event.

DETAILS THAT MATTER

Ultramarine booklet with magenta topographic bands and a silver-white pressure-ring motif continuing inside.

PROPOSED FINISH / STRUCTURE

Two spot colors. Silver accent. Continuous storm artwork.



INDEPENDENT CONCEPT / FICTIONAL MATERIAL

ULTRAMARINE / MAGENTA / SILVER-WHITE

THE FIRST IMPRESSION.

My opening selection: one that hits immediately, one that moves, and one that feels like it came off an artist's workbench.



01 / HIT THEM WITH COLOR

HEATWAVE

The clearest instant read. Heat becomes typography, orange meets cobalt, and the idea lands before the explanation.



02 / GIVE THEM A REVEAL

THIRD LEAF

The opening action is part of the design. Three windows give the object a small performance of its own.



03 / SHOW THE PRINT CHARACTER

AGAINST THE GRAIN

The grain becomes a dense, obsessive visual field. A yellow interruption gives that energy a direction.

CREATIVE DIRECTION / NAMING / PACKAGING GRAPHICS / VISUAL STORYTELLING

PUT THE IDEA IN HANDS.

THIRD LEAF: can a simple sleeve create a satisfying reveal while keeping the booklet easy to open, protected and practical to produce?



WHAT I WOULD BUILD

A short run of folded card mockups: one plain sleeve and two window variations. Keep the inner booklet consistent so the opening design is what gets compared.

WHAT I WOULD RECORD

Observations, user comments, repeated snags, alignment issues, supplier quotes and revision decisions. No test results are claimed here.

SCOPE: OUTER PACKAGING. THE IMAGINARY MATERIAL REMAINS PART OF THE CREATIVE BRIEF.

REVEAL & ALIGNMENT

Open and close each version repeatedly. Check the graphic at rest and in motion. Agree acceptable cut-and-fold tolerances before tooling.

FEEL & EASE OF USE

Let people open it without coaching. Record hesitation, tears, snags and unwanted contact with the paper stack. Revise the structure around what happens.

PROTECTION & DURABILITY

Check the closure, card flex and exposed edges. Compare wear across versions and identify where the package stops protecting its contents.

COST & PRODUCTION

Compare unit cost, tooling, assembly time and material waste with a plain pack. Advance the reveal only if user response and the economics justify it.

NEXT OUTPUTS: confirmed dieline, bill of materials, print proof, agreed specifications and a documented test record.

MAKE SOMETHING THEY KEEP.

The unusual places. The unforgettable people.
The details that refuse to behave. That is where I
look, and that is what I bring back into the work.

ROBB ANDERS

PHOENIX, ARIZONA

Retired Fire Captain. Flight RN.

Lifelong rendering artist. Graphic designer.

420 enthusiast. Always curious.

Ten speculative submissions for RAW's imaginary-material design brief. Packaging concepts and proposed finishes.

