

NC 0021587 2



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National college of art and design, Faculty of design, Department of visual communication

**The gradual change in
the Heineken and
Budweiser labels
from the 1870s to the
1990s**

by barry o'connor

Submitted to the faculty of history of art and
design and complementary studies in candidacy
for the degree of bachelor of design 1997.

Acknowledgments

I wish to thank Anheuser- Busch and Heineken for there help in supplying me with some information and labels to aid me in writing my thesis. I would also like to thank the Guinness Ireland in Dundalk for their marvellous help. And also a special thanks to Laura Jane Woods who gave me great assistance in my thesis. There are so many companies and people who in some way or another helped me out i would like to thank them also. And also to my thesis tutor Francis Ruane I would like to say thanks for her persistence throughout.

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introduction

My summer of 1996 was spent bartending in a Dublin pub. My job involved dealing with some of the company representatives from Heineken and Guinness. As a result of this experience, combined with my own interest in logo design, I decided to write a thesis based on the label design of Budweiser and Heineken, two of the most popular bottled beers in the world. Both of these respectively have been successful American and Dutch companies with strong corporate identities for many years.

Clearly, my research on this topic involved writing to both companies for information regarding the design of their labels. I was, however, disappointed to receive little information from either company. Fortunately, I was not discouraged, only more determined to find the data needed elsewhere. I then got in contact with numerous Irish label companies who were, luckily, much more responsive. With the information that these companies sent me, I finally had a starting point.

The layout of this thesis is as follows: Chapters one and two will give a brief history on how the companies, from which the brands came, started up and the influence history had on the various labels of each company. I will also go into the evolution of the label design of both brands of bottled beer through the years from the beginning to the present day rather than analysing each brand separately, I thought it more effective to compare and contrast both brands simultaneously.

Introduction

In Chapter three I will discuss the design and techniques used for printing the label through the years. In the last Chapter I will discuss the methods used for gluing the labels to the bottles, and the reason for the different sized labels for the different sized bottles.

In the marketing world, symbols have always been used to distinguish one brand of goods from another., The simple and practical necessity is to identify the contents of containers and to whom the brand belongs. However, the quality of information given on labels has grown over the decades. Not only do labels identify the contents but they may also tell us about their quality.

The use of labels on bottled beer seemed to have come in the middle of the eighteenth century. As the years went on beer was being sold on an increasingly wide scale. Brewers recognised the importance of identifying their products properly and for this the label was vital. However, people were and still are, more interested in the contents of the bottle than the packaging, but some labels were interesting enough to demand a second glance.

Labels have been used as a means of identification for centuries. Labels can be traced back to Egyptian times, when pieces of papyrus were attached to earthenware pots over three thousand years ago. The appearance of paper did not change until the sixteenth century when evidence of the first printed labels were found on bales of cotton. Paper manufacturers were possibly the first to use labels in the form of wrappers, with a printed design in the centre

(Opie,Robert, 1987 p.8)

Chapter one

The early years of Heineken and Budweiser.

Heineken's first label. how do we know this? only through the history books. On the sixteenth of December 1863 a young man by the name of Gerard Adrian Heineken bought a small brewery in Amsterdam called "DE HOOIBERG" as mentioned on fig. H1. This translation as "The haystack". At the centre of the label is a print of the old brewery with a smoke stack. At the bottom of the label is another print, this one is also of a haystack, again reminding us of the name of the brewery. Because Heineken did not bottle their own beer, bottling agents were employed to do the job and so their name was printed on to the label.

The shape and design of the label was based upon the Art Nouveau style with its flowing curves and serpentine lines. Also, a main feature in Art Nouveau was the decorative floral designs on which the label was based.

Heineken grew strongly and "DE HOOIBERG" brewery became too small for the growing popularity of Heineken. A new brewery had to be constructed. In 1867 just outside Amsterdam in Maatschappij the construction of this new brewery began. Heineken had moved location and in a way was given a fresh start. As a result a new label was produced (fig H2) for the new brewery, a new name was also found, the name of the founder, Heineken was used. As the old label had a haystack to refer back to the brewery's name, Heineken had to find an image for its new label. As Heineken had come from Amsterdam, the coat of arms of both Amsterdam and Holland were used. At the same time the haystack did not really portray a strong aura for beer and hay was mainly associated with the countryside excluding



Figure H2, early Heineken label for DE HOOIBERG brewery.



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the cities. So, by using the coat of arms, both countryside and city were represented.

The colour of the label stayed the same and the floral border remained but the label was elongated as the old label (fig H1) was too wide for the bottle at that time. The label was now deemed more appropriate for the bottle. As in the old label the text on the new label (fig H2) was also in Dutch and stated where the brewery was situated and who the bottling agents were.

With Heineken getting more and more popular, they began to explore the rest of the world by exporting its bottled beer. Their first export was to France. The label evolved again; Some were red, others were blue but now the majority were green.

The green label represented the foreign markets, export beer, and the red label was used on the domestic market. It was hard to export from Amsterdam to the overseas markets, so Heineken founded another brewery at Rotterdam to exporting easier.

As you can see in H3 the label was used for export from Rotterdam. The label did not really change in design. The floral decoration was still present, along with the coat of arms connecting the label to its history and origins. The label was reduced slightly again making it more compact and was enclosed with a border, bringing the label together and making it look less like a doily. Due to printing methods the black border made the label easier to work with as the amount of labels needed now was increasing and it was



fig H2, Heineken label for the MAATSCHAPPIJ brewery

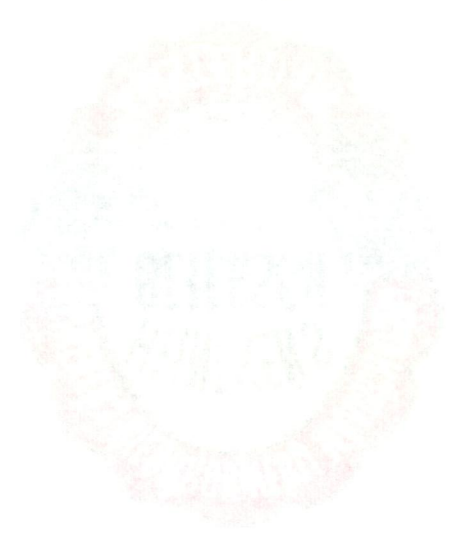
THE UNITED STATES OF AMERICA
DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
WASHINGTON, D. C. 20250

TO: [illegible]
FROM: [illegible]
SUBJECT: [illegible]

DATE: [illegible]
BY: [illegible]

[illegible text]

[illegible text]



Chapter one

easier to cut these label rather than the earlier ones.

Heineken had been using the coat of arms for some time now and it was the strongest feature on the label. Heineken's name, however, was not particularly visually enhancing like the word beer underneath which was more elaborate Heineken had to portray a uniqueness to its buyers as it had now established itself in competitive foreign markets.

Now the aspect of competition was visible in the beer market. In 1852 a German immigrant George Schneider founded a small brewery in St Louis, Missouri, U.S.A. After a few years, facing bankruptcy, the brewery was bought by a group of businessmen, including Eberhard Anheuser. Anheuser later bought up the shares of the other owners. His daughter married a young St. Louis brewery supplier named Adolphus Busch. Busch infused the company with sparkle and vision, and helped to create a brewing empire. The company now known as Anheuser- Busch was born.

Adolphus Busch collaborated with a good friend Carl Conrad to create Budweiser. The label used for Budweiser has changed only moderately since it was first adopted in 1876. The first Budweiser was shipped in unlabeled bottles which were embossed with the words "Original Budweiser". In 1878 the first paper label was registered as a trademark by Carl Conrad who bottled and distributed Budweiser for Anheuser- Busch.

In this label the main text was printed in German, probably to do with the historical connection with the original founder George Schneider and the



Fig.H3, Heineken label for the foreign markets

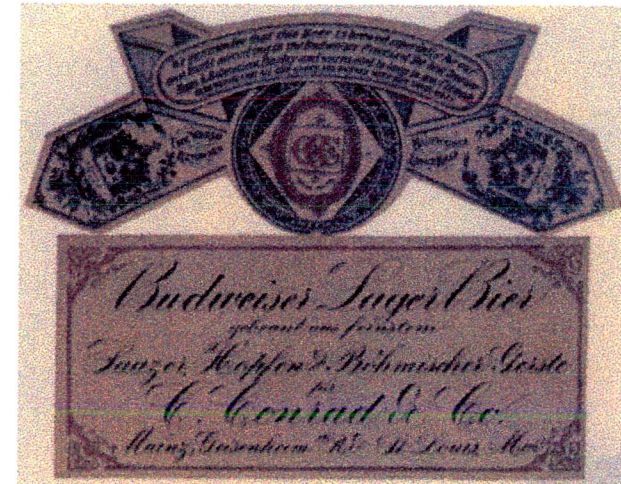


Fig.B1, early Budweiser label



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labels origins. The label translates as "Budweiser lager beer brewed from the finest saazer hops and best barley formally for C. Conrad and Co.'.

The Budweiser label like the Heineken label was an unusual shape to work with in terms of cutting for labelling. This first label produced for Budweiser looked to much like two separate labels, Anheuser- Busch needed to do something to combine it to look like one label.

A few years later Anheuser - Busch assumed responsibility for not only brewing but also bottling and distributing Budweiser after Carl Conrad sold his rights to Adolphus Busch. At this time the label was now re-designed to appear as in B2. This label had now incorporated a red background and two eagles either side of the script ribbon. The eagle in the top left corner is an American eagle holding a shield of the American flag and the eagle in the top right corner is a doubleheaded Hapsberg eagle. The C.C. and Co. reference on the doubleheaded eagle and on the centre logo was in deference to Carl Conrad.

The imagery of the two regal crowns at either end of the ribbon the doubleheaded eagle which was the crest of the Hapsberg family and also the German text used on the Budweiser label connects back to Europe and the Hapsberg family a royal family who held thrones in Europe from 1273 until 1918. The colours of the label red, yellow and the black text also were reference to the colours of Prussia (Germany) at that stage.

By now the Heineken's label was established on the international market

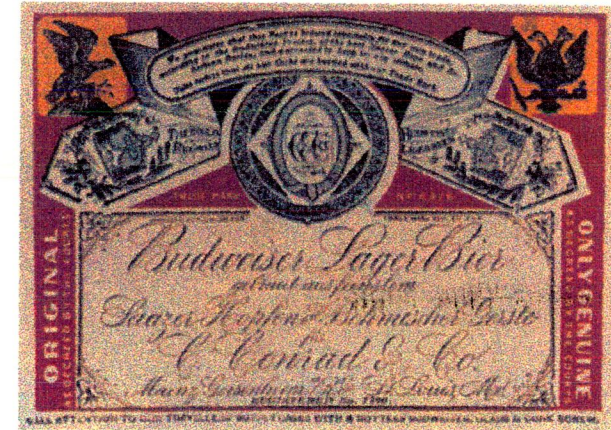


Fig.B2, adopted Budweiser label for Anheuser- Busch



Chapter one

which the label did not portray. So in the early 1890s Heineken updated its label. The label had to show a consistency and uniformity with the domestic and foreign markets. In order to do this the coat of arms had to be dropped because internationally these images would not be understood. Also the introduction of the names of Heineken's two breweries and the introduction of a black bar which was stretched across the label was to replace the two coat of arms. This black bar which was now the main feature of the label was used to highlight the contents of the bottle. Also introduced was a star which gave an international feel to the label. Inside this star were the initials H.B.M. which gave reference to the Heineken brewery in Amsterdam. At the same time Anheuser- busch was re-designing it's Budweiser label but not sufficiently enough to notice. As budweiser were bottling it's beer heineken were not and so as seen in the other labels the name of the bottling agent was still present. The changes to the Heineken label H3, getting rid of the floral doily and the coat of arms, made printing easier and faster.

Heineken were not changing their label on a regular basis but for Budweiser the change occurred nearly every five to six years. Some changes were major but others were just a word change here and there. The size of the label did not change so one would presume that the size of the bottle did not change. At this stage Anheuser- Busch had acquired the full rights to Budweiser. Carl Conrad also sold the trademark rights of Budweiser to Busch and the label changed to that shown in fig.B3.

Heineken had now found a label which it was happy with and was experimenting with colour sometimes using red for export purposes (see fig.H5).

Back in early 1883 Heineken received an important distinction for the

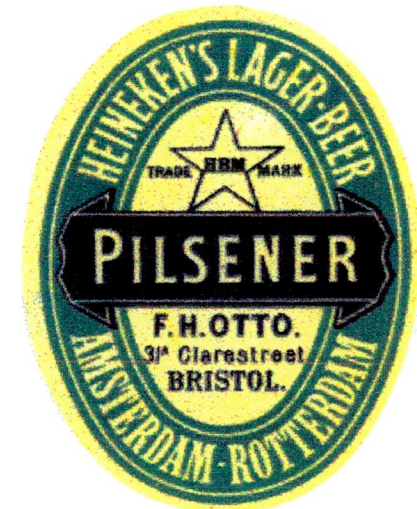


Fig.H4, New Heineken label for export market

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efforts of Gerard A. Heineken, the, "Diplome d'Honneur". Today every Heineken label bears this diploma. As stated earlier in the chapter, the black bar highlighted the contents of the bottle. But in the case of H6 it also highlighted its purpose. Maybe the label was red to highlight the achievements of Heineken to the foreign market. Now a feature on the label, the star, was reduced mainly because the name of the bottling agent had to be placed on the label. While Heineken had found an identity, Budweiser were still changing their label, replacing text for new text.

In 1908 the word reis (rice) was added to the main text and also in the last line of the ribbon script the words "all corkage bears our trademark" was substituted for "all our corks are branded with our trademark". Also added was a new shield to the American eagle, with the C.C. and Co. reference placed in front of it. This label was to last nine years, until the next change. at this stage in 1914 World War 1 had started which brought a temporary end to the growth of Heineken.

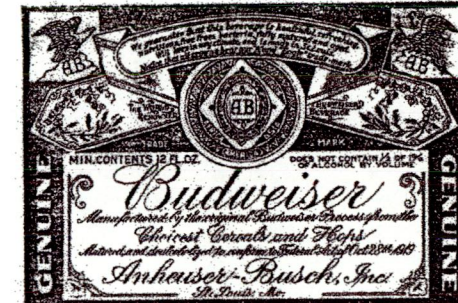


Fig.B3, The new label for Anheuser-Busch after Carl Conrad sold the rights

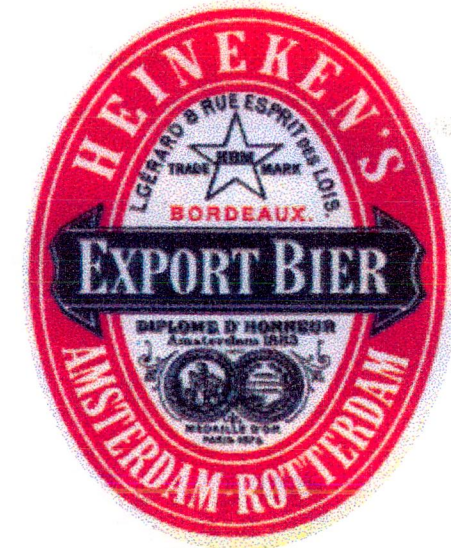


fig.H5, red Heineken export label with diploma



Chapter two

The Heineken and Budweiser labels after the turn of the century

Budweiser's label took a major turn, linguistically "German" was eliminated from the label. Also, added to the label was the percentage and alcohol contained within the bottle. As the company was the epitome of an American company it had to dispose of all ties with Europe. "German" had already been eliminated (fig.B5), and in 1918 the prussian eagle was discarded and replaced with an American eagle. Both eagles were placed on rocks with the C.C.and Co. reference still present. In addition, the regal crowns were removed from the ends of the script ribbon. the main reason for discarding the European and German references was that America was now at war with Germany.

After the war Heineken had re-established itself on the market, its next target for export was to America but unfortunately after the war prohibition was introduced, forbidding by law the manufacture, sale and transportation of alcoholic beverages. Due to prohibition Heineken could not export beer to America and so could not make an impact on the biggest beer market.

The result of prohibition meant a major revision of the Budweiser label. Both the main text and the ribbon script were completely altered to indicate that Budweiser was no longer a lager beer but rather a dealcoholized "beverage". Another change in the label was the elimination of the C.C. and Co. reference from the corner rocks and centre logo, which was incidentally replaced with the letters A.B. THE phrase "formally for C.Conrad and Co." was also removed from the main text. The corporate title had been changed in November 1919 from "Anheuser- Busch brewing association " to "Anheuser- Busch, Inc.". This was used at the bottom of the main text. At either side of the main text the phrase " GENUINE as decreed by the courts"



Fig.B4,Budweiser label with new american eagle.



Fig.B5, change to Budweiser label due to the introduction of prohibition



Chapter two

was shortened simply to "GENUINE".

Heineken were satisfied with there label so far it was a simple easily read straight forward label unlike Budweiser's label which was full with images and text which ment due to laws being introduced and conflict between designers the label was bound to change.

Other changes were happening in Holland at this time Heineken was starting to bottle its own beer. The company wanted to make a clear distinction between their bottled beer and the beer bottled by the agents. For this purpose the beer bottled in the Heineken breweries was given a separate star label. It must be noted that in previous labels the star had been a regular feature, so it was used and enlarged to be situated in the centre of the label. Features from past labels made an appearance in this label, the coat of arms which featured in the labels of the 1870s and the black bar a feature from the present labels. On this this label the star was coloured red along with the border to associate it with the domestic market. Now Heineken had three bottle labels the red oval label the green oval label and the star label this did not show much continuity and uniformity on Heineken's part



Fig.H6, new Heineken label for use in Heineken bottling rooms



Chapter two

Prohibition had now been lifted in America and this is what Heineken was waiting for to export their beer to America..

On the 14 April 1933, the New York Times noted

The first legal shipment of imported beer in thirteen years arrived Tuesday in Hoboken, N.J. it was about 100 gallons from Heineken's brewery in Rotterdam

(Netscape:yahoo,<http://www.heineken.com/company/index.html>)

The repeal also resulted in another change in the Budweiser label. While the ribbon script returned to nearly the same wording as before prohibition, the main text was significantly altered. It now read "Budweiser brewed by the original Budweiser process from the choicest hops, rice and best barley malt, Anheuser- Busch, Inc, St. Louis, mo, U.S.A.

In addition , in small type under Budweiser was a trademark reference line and at the bottom of the label a new line was added as required by the federal alcohol administration which read "TAX PAID AT THE RATE PRESCRIBED BY INTERNAL REVENUE LAW".

In the main text of the Budweiser label the first line of the early labels consisted of three words "Budweiser lager beer ". During the time of prohibition this line became smaller to read "Budweiser" the in 1934 there was a re-introduction of the line 'Budweiser lager beer " which stayed with the label



Fig.B6, change to Budweiser label after prohibition

Chapter two

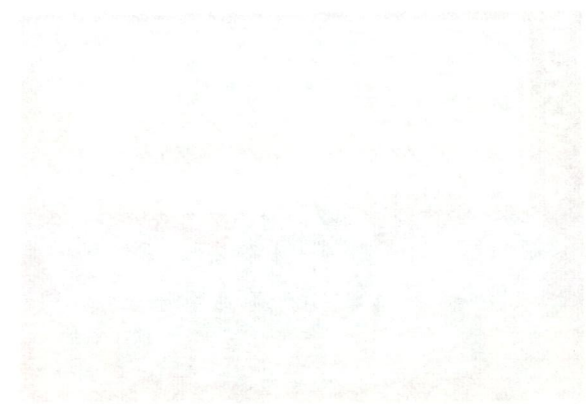
for another twenty or so years.

Heineken was not to change its label until the 50s but , for Budweiser the change was inevitable. Budweiser were having problems with the way the main text and the ribbon script were written. In 1939 Anheuser- Busch changed the entire ribbon script and also the second line of the main text to "brewed by our original process" .As if the label had enough problems with text another line was added above the line Anheuser- Busch, Inc to now state that Anheuser- Busch was brewing and bottling Budweiser.

The next change for Budweiser occurred at the same time Heineken were redesigning their label.As mentioned before there was an inconsistency to the labels of Heineken, so the design of the label had to be changed, main concerns were type faces and the trademarks.



Fig.B7, Anheuser- Busch change ribbon script on Budweiser label



Chapter three

The new image

"In 1951 Heineken adapted the star label used for the bottles bottled in its breweries with the "smiling e" in the name Heineken. Before the change considerable attention was devoted to improving the Heineken image. Heineken formulated a few ideas for advertising in the future: uniformity, quality and consistent execution. Heineken put a lot of thought and discussion into choosing an expressive, characteristic font for the Heineken name. The mixture of fonts had to be brought to an end in order to create a uniform image for the consumer. The choice was between an upper case "HEINEKEN" and a lower case "Heineken"; a choice had to be made between the emphatic effect or a style which was characteristic and aesthetic. The lower case was the one to be chosen. Another change occurred the initials H.B.M. (Heineken's bierbrouwerij Maatschappij) were to be refrained from use as much as possible in the future. The reason was that these initials held no charisma whatsoever. The trademark of the star was also discussed in detail many times. Heineken wanted a trademark which could be registered on an international level. Because other businesses had already registered the star as their trademark in other countries, the possibility of dropping the star was discussed for a short while. A solution was sought in the combination of the star and a Dutch grain mill or haystack which was used in Heineken's first label. The grain mill or haystack would put too much emphasis on the beer's Dutch origins and excellent quality. The majority of the people at Heineken showed a strong preference for the star and haystack. But the person with the most power, Dr. H.P. Heineken, wanted to follow on the past. The result of this was that the star was maintained as trademark".



Fig.H7, Heineken label with new type face incorporating smiling e

offered to delete any reference to being brewed in St. Louis. The "brewed" resulted in more changes to the Budweiser label. The upper script was Amberg-Beck introduced a new brewery at Newark, New Jersey. This like Heineken's Budweiser was becoming more popular so in the 1850s incorporated into the label substituting it for the outlined star. The introduction of the green label to the Dutch market the red star was label into the Netherlands. As seen in fig H7 the star was now red and with four years after these changes Heineken officially introduced the green

substituted for the word "crown".

not revenue tax line and on the upper script the word "packages" was super-
eagle on the rock. Other changes that year included the deletion of the inter-
Amberg-Beck introduced a new trademark. The A and eagle replaced the
the same time Amberg-Beck were doing likewise. For the Budweiser label

Heineken had now settled on a label for the bottles brewed at home at

Heineken

label. The stretched star also portrayed the idea of the expansion of
point of the star were stretched emphasizing the star's importance on the
black bar originally. Also in this label the two lower points and the upper word
trademark. Inset into the star was the word "Pilsener" which was set into the
fig H8 the black bar was dropped because it was obscuring Heineken's
Heineken breweries. Now star was the official trademark for Heineken so in

The label seen in H8 was the new label used for the bottles bottled in the

Heineken and the image it presented to the outside world p. 21, 231.

duced to domestic market
fig H7, new Heineken label intro-



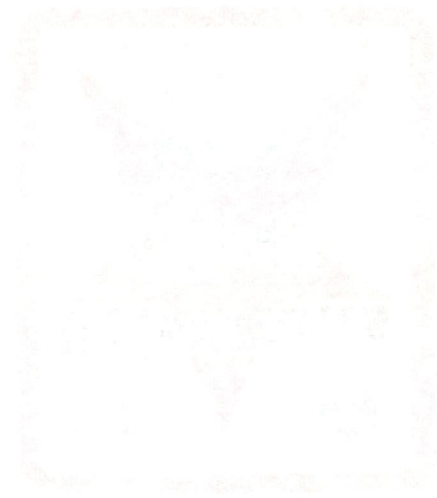
Chapter three

The new image

"In 1951 Heineken adapted the star label used for the bottles bottled in its breweries with the "smiling e" in the name Heineken. Before the change considerable attention was devoted to improving the Heineken image. Heineken formulated a few ideas for advertising in the future: uniformity, quality and consistent execution. Heineken put allot of thought and discussion into choosing an expressive, characteristic font for the Heineken name. The mixture of fonts had to be brought to an end in order to create a uniform image for the consumer. The choice was between an upper case "HEINEKEN" and a lower case "Heineken"; a choice had to be made between the emphatic effect or a style which was characteristic and aesthetic. The lower case was the one to be chosen. Another change occurred the initials H.B.M. (Heineken's bierbrouwerij Maatschappij) were to be refrained from use as much as possible in the future. The reason was that these initials held no charisma whatsoever. The trademark of the star was also discussed in detail many times. Heineken wanted a trademark which could be registered on an international level. Because other businesses had already registered the star as their trademark in other countries, the possibility of dropping the star was discussed for a short while. A solution was sought in the combination of the star and a Dutch grain mill or haystack which was used in Heineken's first label. The grain mill or haystack would put too much emphasis on the beer's Dutch origins and excellent quality. The majority of the people at Heineken showed a strong preference for the star and haystack. But the person with the most power, Dr. H.P. Heineken, wanted to follow on the past. The result of this was that the star was maintained as trademark".



Fig.H7, Heineken label with new type face incorporating smiling e



Chapter three

(Heineken and the image it presented to the outside world,p 51,52.)

The label seen in H8 was the new label used for the bottles bottled in the Heineken breweries. Now star was the official trademark for Heineken so in fig H8 the black bar was dropped because it was obscuring Heineken's trademark. Inset into the star was the word "Pilsener" which was set into the black bar originally. Also in this label the two lower points and the upper mot point of the star were stretched emphasising the stars importance on the label. The stretched star also portrayed the idea of the expansion of Heineken.

Heineken had now settled on a label for the bottles brewed at home at the same time Anhusen- Busch were doing likewise. For the Budweiser label Anhusen- Busch introduced a new trademark. The A and eagle replaced the eagle on the rock. Other changes that year included the deletion of the internal revenue tax line and on the ribbon script the word "packages" was substituted for the word "crowns".

Four years after these changes Heineken officially introduced the green label into the Netherlands. As seen in fig H7 the star was now red and with the introduction of the green label to the Dutch market the red star was incorporated into the label substituting it for the outlined star. Like Heineken, Budweiser was becoming more popular so in the 1950s Anheuser- Busch founded a new brewery at Newark, New Jersey. This resulted in more changes to the Budweiser label. The ribbon script was altered to delete any reference to being brewed in St. Louis. The "brewed

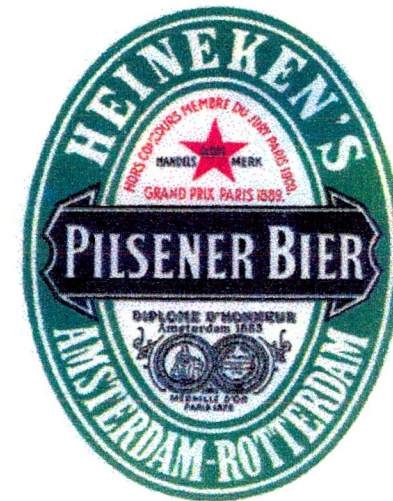


Fig.H7, new Heineken label introduced to domestic market.

THE
UNITED STATES
DEPARTMENT OF
THE ARMY
WASHINGTON, D. C.
OFFICE OF THE
CHIEF OF STAFF
MEMORANDUM FOR THE
CHIEF OF STAFF
SUBJECT: [Illegible]

1. [Illegible]
2. [Illegible]
3. [Illegible]
4. [Illegible]
5. [Illegible]

6. [Illegible]
7. [Illegible]
8. [Illegible]
9. [Illegible]
10. [Illegible]
11. [Illegible]
12. [Illegible]

13. [Illegible]

14. [Illegible]



Chapter three

and bottled" line was changed to include the plant from which the beer came, and the bottom location line was rewritten to include the new breweries opening up. At this stage Budweiser had made about eleven changes compared to Heineken and were to make many more.

Heineken had now, finally settled on a label for the domestic and foreign markets.

The Budweiser label carried on evolving, it changed another eight times before Heineken was to change its label again. The Budweiser label, since it was first adopted has always stayed in its rectangular shape opposed to the Heineken label which changed shape as it evolved. As stated earlier Anheuser- Busch was beginning to open new breweries, as each brewery was opened the Budweiser label was altered to include the name of the new brewery.

As we have seen in previous labels, the alcohol percentage reference in the upper right corner of the labels since the 1950s disappeared. This was due to the fact that the Budweiser had been on the market for so long that the consumer realised the alcohol content of the beer. Like Heineken, Budweiser were now beginning to play around with fonts and had carried out lengthy discussions on choosing the appropriate type face for the Budweiser name. The choice was whether to stay with the scripted font or to change completely to a block serif font. The latter was chosen placing the words "lager beer" underneath in smaller upper case block type. Another feature of the label B12 was that it was smaller than its predecessors.

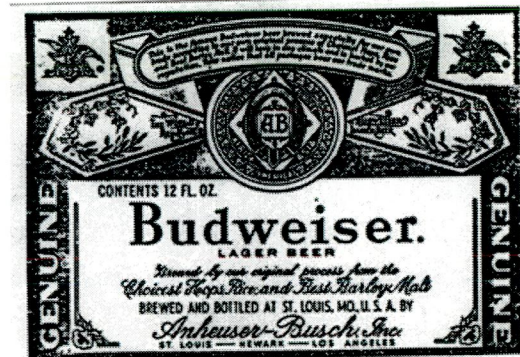


Fig.B8, Budweiser label with new type face

Chapter three

The next change in the Budweiser label came the year after the previous one. The orange background behind the Anheuser- Busch logos was replaced with a white background. Also the border around the hops and barley design on the ribbon was simplified to one solid blue line, while the portion of the ribbon around the script was squared off at the ends contributing to the angular look to the label.

In chapter one i mentioned about the use of colour on the Budweiser label and that the colour used referred to the colours of Germany. Now Anheuser-Busch being the epitome of an American company was now to introduce the colour blue, with red on a white already being used on the label since 1886. All the art work excluding the word genuine was to be printed in blue making the label red, white and blue, the colours of the American flag. Now the Budweiser label was genuinely American.

Another change took place five years later in 1963 with the rewriting, for the third time of the ribbon script which was to be the phraseology used today(B14).

With the growing amount of Anheuser-Busch breweries the Budweiser label was slightly altered again three years later with the rearrangement of the brewing location which was to read "brewed and bottled by Anheuser-Busch, Inc, of St.Louis, Mo. at (and then the location of the other Anheuser-Busch breweries)

Through the years the Budweiser label gradually became smaller and smaller,the reason for this was that the label was easier to see looking straight at it than turning the bottle around. Also the label was so confused



Fig.B9, ribbon script rewritten for the third time.



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with text that this also made it harder to make out. So in 1969 the line "brewed and bottled by" was removed which simplified the reading of the brewing locations which at this stage were listed in order of seniority and also simplified the reading of the label also. This label was to remain with Budweiser for eight years until in 1979 the label was redesigned again. After long discussions about a trademark slogans to replace "lager beer" with, a trademark slogan which would compete with existing beer slogans on the domestic and foreign markets Anheuser-Busch came up with the slogan "KING OF BEERS" which was to be used on the Budweiser label from now on. Also discussed was the style of font used on the label. there were numerous styles chosen but as a result of split decisions it was decided to create a new type face solely for the purposes of the Budweiser label. As Anheuser-Busch never made one change to their Budweiser label there were often two or three changes to be made. The location reference at the bottom of the label reverted back to the 1969 style of listing all the breweries in order of seniority. As well as this the script type of used for Anheuser- Busch was also discussed, it was reduced, dropped for a condensed type and joined to the list of breweries. The "brewed and bottled by" reference was brought back into the label and manipulated in the same way. Also added was a millilitre reference which was inserted for export purposes.

Finally after one hundred years in 1986 Anheuser- Busch were happy with art work on the label. The label was simplified by the deletion of any brewery location reference except for the original brewery. At this point Budweiser had first exported to Ireland through the Guinness brewery.

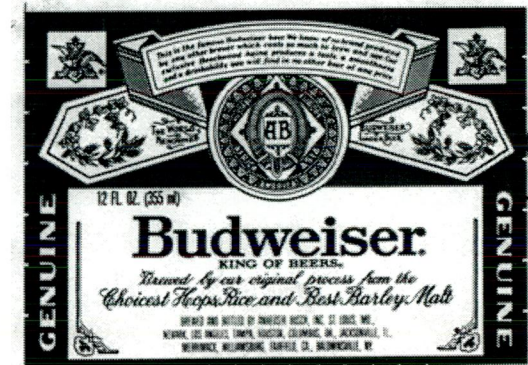


Fig.B10, rewriting of the slogan underneath Budweiser.

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So many years had past and Heineken had still not produced a new label, but finally two years after Budweiser had settled on its label Heineken came out with its new label to be used on the 50cl bottle. The design of this label was much wider than the previous label because the bottle had been redesign and also the previous label for the bottle was too pointed. This label was basically a combination of the previous green oval label and the star label used in the Heineken breweries the design of the new label now filled the front of the bottle. As seen on previous labels the black bar highlighted what ever was printed inside of it. For this new label the designers decided to put the company name which was the brand name inside the black bar. The reasoning behind this was so that the potential customer would ask for the beer by name and so the Heineken name would become more recognised internationally.

After being happy with the Budweiser label Anheuser- Busch added more to the label, the bar code was introduced to the label due to the increased output of bottles which had to be controlled. Also added was the warning to basically tell the consumer that he/she would get inebriated.

For both labels there was a varied number of sized labels as different sized bottles were being produced for the requirements of different countries.



Fig.H9, Heineken label for the 50cl bottle.



Other labels and logos used
for Heineken and Budweiser.



Fig. H10, This label is used for the 12fl oz bottle in the united states



Fig.H11, this label is used on the 33cl bottle for Ireland



Fig.H12, this label is also used on the 33cl bottle but in EUrope.

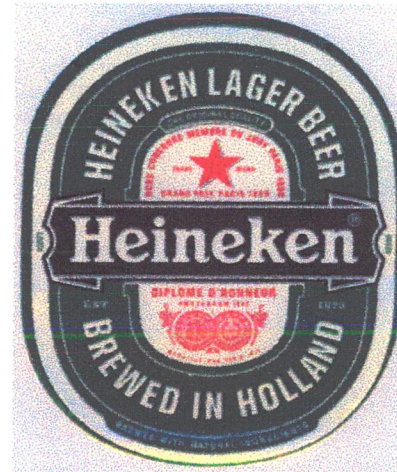


Fig.H13,Label used on bottles in Holland.





Fig.B11, Budweiser label used on the 33cl bottle in Ireland.



Fig.B12, Buweiser label used in Europe.





Fig.B13, neck label used on bottles in the 1880s.



Fig.B14, neck label used on budweiser bottles today.



Fig.B15, neck label used on 33cl bottle in the united states



Fig.H14, neck label used on Heineken bottles today.







Chapter four

Design and print of the label

"Selecting the appropriate printing method for the job. careful consideration at this stage can help you get the best possible results....."

(Design week 24 Sept 1933)

Both Heineken and Budweiser use a lithographic method of printing for their labels. This method has been used on both labels since their first labels came off the printing block. Another method of printing used is gravure, a method of printing derived from intaglio printing. These same types of methods for printing are used today but has changed to suit the more commercialised printing.

On the early labels of both Heineken and Budweiser the methods of stone and plate lithography were used. As far as my research was able to take me, the early labels of Heineken and Budweiser were printed on stone and copper surfaces. This lithographic method was based on the idea that grease and water do not mix. The method relied on damping a greased copper plate or stone, the water only stayed to the parts that were not greased. The flat stone was inked up, but ink only stuck to the greasy parts. Paper was then pressed against the plate or stone and transferred the image from the stone onto the paper. For the process of coloured printing a number of separately inked plates or stones were used. In the case of the Heineken label two stones were inked up as only red and black were used, For the Budweiser label three stones were inked up as red black and a blue grey were used. In both the Heineken and Budweiser labels the colours look like

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they have slipped this would suggest that the registration of the paper was off. (see fig H1 and B1)

Gravure printing was also used for printing these labels. This was based on the Intaglio method of printing. the words, pictures and designs were cut into a printing plate this method of printing was used later but not very often.

Today, the same principal is used on the Heineken and Budweiser labels. The printing now has become more commercialised which means the need for faster output. The images today are transferred onto the printing plates photographically. The printing press does not transfer the inked image directly from the plate to the paper. Instead, the press first offsets (transfers) the images onto a rubber-covered cylinder which then offsets the images onto the paper or material to be printed. Around the turn of the century offset lithography was introduced to the printing world. This is a process in which the printing of the label is done first onto a rubber surface of a rotating cylinder. The impression of the label is then transferred to paper by the pressure of the other cylinders. The term offset describes the printing or offsetting of the ink from the rubber. In recent years, offset has grown more rapidly in popularity than any other printing process.

Offset lithography is usually done on a press having three cylinders. A lithographic plate (the material to be printed is transferred onto the plates through a special photographic process) is wrapped around the first cylinder.

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The plate is a sheet of aluminium or zinc about as thick as heavy paper. The plate prints onto a second cylinder which is covered with a rubber blanket, the impression on the rubber is then printed onto paper carried by the third cylinder. Offset is combined with gravure printing to produce colour prints that are clear and delicate.

The offset printing plates are made by a process called photolithography. the first job is to photograph all the copy including sharp, clean reproductive proofs of raised metal type. After the negative has been made, they are stripped(pieced)together exactly as the type and illustration are to appear in print. The stripped negatives are exposed on a metal plate that has a light sensitive coating. Light from powerful lamps shine through the negatives and hardens the image on the plate. The plate is developed and then chemically treated so that when it is on the press only the images will accept the ink.

The printing plate is then clamped to the plate cylinder. As the cylinder rotates, it presses against water rollers, which wet the plate so the nonprinting areas will repel ink. The cylinder next passes against ink rollers, the greasy ink sticks only to the image areas. The turning plate cylinder then offsets the inked images onto a rubber blanket cylinder. The rotating blanket cylinder, in turn, offsets the images onto the paper carried by the impression cylinder.

Offset presses have a unit system, some presses print only black or any other single colour. Other presses print in four or more colours. Most sheet fed offset presses are multicolour perfecting presses.

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Gravure printing which was also used is a different method but has the same principals. the printing for gravure is done from an engraved plate or cylinder. The cylinders are made by a process simular to photolithography. All copy, including reproductive proofs of metal type, is photographed. But tone copy such as photographs are not photographed with the type through a screen, as it is for letterpress and offset printing. After the negatives have been made, film positive are made from them. The positive of the type and design are then stripped (pieced) together as they are to appear in print just like offset printing.

Next, the images on the positive are transferred to the printing surface through the use of carbon tissue, a sheet of paper covered with light sensitive gelatin. The carbon tissue is first exposed under bright light to a screen, then exposed to a film positive. The gelatin hardens according to how much light passes through the positive. For example, the darkest areas on the positive allow the least amount of light to pass through, the gelatin is softest in these areas.

The exposed carbon tissue is placed gelatin side down on a thin flexible copper plate or heavy copper plate cylinder. The tissue is developed in water and the paper back is peeled off. Thousands of little gelatin squares of varying thicknesses are left on the copper plate. The plate or cylinder is then bath in acid, the acid eats through the gelatin squares and bits thousands of little pits into the copper. It bits into the thinnest squares fastest and so bites deepest in these areas.

On the printing press the deepest squares holds the most amount of ink and

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prints the darkest, the shallower squares hold the least amount of ink and print the lightest tones.

These two printing techniques I have just described to you are the methods used by Heineken and Budweiser, Due to the limitations on my research i could not acquire any more detailed information on these methods as the two companies in question would not supply it to me.

"About 70 per cent of all artwork is reworked by the printer to ensure that the design artwork is presented in printable format"

(Walsall litho, Design week, Sept '93, p10)

The selection of a name under which the product will be sold is very important, the manufacturers own name can be used.

For Heineken, this was how they ended up choosing their name. The name today is now very prominent on their label due to the redesign in the 1980s which highlighted the Heineken name, but in earlier labels this was not the case in fig H2 their name was very bland and was over powered by the coat of arms and the word "beiersch" which were both very elaborate. The Budweiser name like the Heineken name today is the prominent feature on

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the label. But in early designs of the label the name blended into the main text of the label. It was not until the late 1950s, as was mentioned in chapter three that, Budweiser changed the font to differentiate the Budweiser name from the main text (see fig B11). The Budweiser name was introduced by Carl Conrad and was registered as a trademark in 1878 (see fig B1). As for the Heineken label the name was taken from the founders name Gerard A. Heineken and was used first on the label at the end of the 1870s (see fig H2).

Both names are the main features on their labels today. Along with the name there is usually a statement with regard to the name. For both Heineken and Budweiser the earlier labels informed that the bottle contained some sort of beer whether it was "pilsener bier" or "lager beer". Towards the late 1970s and early 1980s both Heineken and Anheuser- Busch respectively, after long discussions, introduced statements regarding their products which were "Premium quality" and "King of beers".

Both statements differed from each other not only in what they say but also in their form. The common factor in the unity of presentation of both labels is sufficiently achieved by the particular lettering adopted. For both labels it is achieved by combining more than one style of lettering. The different styles used by both the Heineken and Budweiser labels vary throughout. The fonts used by both labels were made up to be used on these labels. The type used on the Heineken label varied from an upper case serif type combined with an upper case sans serif type and then gradually changed to use all serif type. The Heineken name was then placed in the black bar at the centre of the label to highlight it and make it the main feature. On the Budweiser label the particular font used from the early labels to the label

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used today were made up just for the Budweiser label. The label used a scripted type in the main text box with a serif type in the ribbon also on both sides of the main text box there was a block type. Again as with the Heineken label the font used, changed from label to label to try and find the right font to suit the label. Then in 1957 the name Budweiser was given a new look with a serif block type face highlighting the name the type face evolved from then to what it is today.

The Heineken and Budweiser names are both trademark in them sleeves but on the Heineken label a star was introduced to the label at the end of the 1880s back in 1947 after long deliberation the star was registered as Heineken's trademark.

For a label two main essentials are necessary, simplicity and character. Simplicity, enables the label to be scaled down this is where the Heineken label is most effective as the shape is simple and the main text is nice and bold. Budweiser's label does not have this comfort as there are too many aspects to the label.

And character, the name, shape and colour of the label. Colour can be a valuable link in establishing unity of presentation. The familiar red used on the Budweiser label and the green used on the Heineken label. In the early labels of Heineken the colour of the labels were red (see fig H1&2). But due to exporting another label was introduced with a different colour, green was the colour used. As the green label got more recognition it was introduced into the Netherlands in the 1950s. Other colour changes to the label were in the text above and below the black bar which was changed to red to coincide with the introduction of the red star. Today all the labels produced by Heineken are green, with a black bar and red text above and below the bar.

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For Budweiser the red label was introduced in the 1886 and has not changed since then. The only colour changes to the label was behind the eagles which was changed from yellow to white and to the colour used for printing the text which was changed from black to blue. Just like the American flag the colours on the label are red, white and blue. to note, another interesting fact about the Heineken is that the Americans rejected the beer because bore a red star which, to the Americans was communistic.

Chapter five

labelling and bottling

Great care is taken to ensure that the distinctive Heineken and Budweiser labels are periodically updated, but in a way which preserves all the existing brand loyalties

(Beverage world International, sept/oct '95)

labels have always been printed onto paper and since as far back as the Egyptian times major advances have been made in the the materials associated with labels and labelling. The paper used in the early printing was ordinary every day paper this has changed in resent years. There is now a vast range of label papers on the market. Some papers used in printing labels are unsuitable like recycled paper. The labels used for the purposes of Heineken and Budweiser are wash away labels which are tear resistant which can be washed off the bottle with a mixture of water and dilute alkali. It is necessary to use a label paper with an adequate moisture absorption capacity. Heineken and Budweiser use a high quality wet strength paper which is very suitable for printing and is easily applied to the bottle in the

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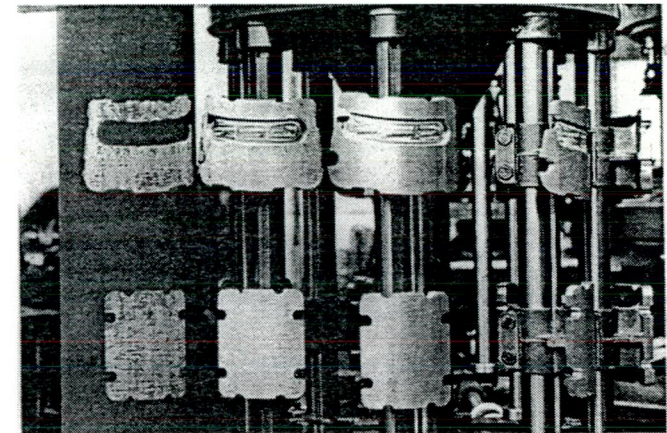
is properly picked up and to guarantee that the labels bond correctly to the bottles. For the gluing process the glue should be as thin as possible, too much glue can result in the (skidding) incorrect positioning of the labels to the surface of the bottles. The thickness of the glue film is governed by the setting of the gap between the glue scraper and the glue roller. To ensure the glue film is as thin as possible, there is a simple technique. This is done by looking for the glue picture on the glue roller surface immediately after a pallet has passed the roller. the pallet shape can be clearly seen on the residual glue on the glue roller surface.

There is a double transfer of the glue film, firstly from glue roller to pallet surface and secondly from pallet surface to the rear side of the label. the function of the glue is to ensure a satisfactory and permanent bond of the label to the bottle. The glue should be capable of use without problems on the appropriate labelling machine and, in the case of returnable bottles should allow the removal of the labels during the bottle washing process.

These are the gluing techniques used by Heineken and Budweiser as the bottles used by both are returned. also the type of glue used by both is a very high wet strength glue which means that the glue will bond to the bottle under wet conditions. The quality of the glue enables excellent labelling at high speeds and under unusual conditions due to the quick contact of the label to the cold surface of the bottle which increases the viscosity of the glue and so minimising the risk of skidding and ensuring a quick and positive bond when labelling the bottle.

The bottles of both Heineken and Budweiser vary in size and shape.

Heineken's universal bottle the 33cl bottle has a longer body than the 33cl Budweiser bottle, but the neck of the Budweiser bottle is longer than the



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labelling process.

The labelling process is the union of two components of solid matter by means of a viscous liquid. The performance of any glue type is directly dependent upon its strength to be able to bond the label to the bottle.

Since most modern machinery use glue pick-up techniques, it follows that a proper gluing technique is very important in order to achieve satisfactory labelling. Also an even over all glue film is essential to ensure that the label is properly picked up and to guarantee that the labels bond correctly to the bottles. For the gluing process the glue should be as thin as possible, to much glue can result in the (skidding)incorrect positioning of the labels to the surface of the bottles. The thickness of the glue film is governed by the setting of the gap between the glue scraper and the glue roller. To ensure the glue film is as thin as possible, there is a simple technique. This is done by looking for the glue picture on the glue roller surface immediately after a pallet has passed the roller. the pallet shape can be clearly seen on the residual glue on the glue roller surface.

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Heineken's universal bottle the 33cl bottle has a longer body than the 33cl Budweiser bottle, but the neck of the Budweiser bottle is longer than the Heineken bottle.

Bottles were first produced about 2,000 years ago, molten glass was gathered on the end of a hollow iron pipe. The glass was expanded into a bubble by blowing through the pipe. People soon discovered that glass could be formed much more easily this way than any way used before. They made bottles in many shapes and sizes by gathering the glass, blowing it, and shaping it with wooden tools. Later people found that the gathered molten glass could be placed inside a mould. When the molten glass was blown, it took the shape of the mould. Eventually around the 1900s when the bottle was in greater demand, machines were made to cope with this increase in production.

The first bottles used by Heineken and Budweiser were hand blown, but due to the urgent need of more bottles because of exporting they reverted to machine blown bottles. The process used in making these bottles was a suction process.

A central shaft carries a number of arms on which moulds are carried to form bottles. In turn each arm passes through an opening in a furnace and dips so that each mould touches the molten glass. The required amount of glass for one bottle is drawn by suction into the mould and the neck and



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ring are formed. It is then passed to a finishing mould where it is blown to the final shape.

There is also another process used which is the flow or feed process, individual gobs of glass are cut off from a glass stream as it flows through a circular opening at the bottom of the furnace. The gobs of glass drop into a mould and the neck and ring are formed either by a heavy press or by air pressure. The formed moulds are then passed into the blow moulds where they are blown to shape.

As bottles became more and more popular different sizes and shapes were produced to fit the customers needs. The size of the bottle was an important factor to Heineken and Budweiser as exporting to other countries became a bigger part of their industries the bottles had to suit the requirements of those countries. In the warmer climate a smaller bottle was more suited because in a bigger bottle the beer would get to war to quickly. Also, as Budweiser used a bigger bottle in America it had to change the size of the bottle for the European market. likewise for Heineken, they had to change the size of the bottle for the American market as their bottle was bigger.

As the bottles changed sizes so did the labels.

The 33cl bottle for Heineken was launched in 1993, this was a successful initiative in the super premium bottled beer market. The 33cl bottle was a response to market change, specifically a growing preference for bottled lagers in the on trade sector. The new bottle is a part of Heineken's strategy to remain relevant, topical and interesting to the young adult drinker. Heineken was targeting a consumer who tended to be young affluent and pursue an active lifestyle, the same was true for Budweiser.

Heineken's green bottle and Budweiser's amber bottle so closely identify

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their brands, but Heineken are willing to buy back it's bottles even the nonre-
turnable ones. For instance in America few beverages bottle in green glass,
so little market exists for the heaps of green bottles that pile up at recycling
plants, heaps in which bottles of Heineken, the countries top imported beer,
figures prominently. Heineken in the early 1990s experimented with buying
the green broken pieces of glass and shipping it to Amsterdam for recycling,
fortunately for Heineken other glass buyers bought up the glass so Heineken
did not have to go into the cullet shipping business. But this incident under-
lined the the dedication Heineken had to it's emerald bottled. Budweiser had
no problem with it's bottle as amber or brown bottles were widely used
around the world.

"Its a family of bottles"

(Beverage World International, sept/oct, '95, p 36)

Conclusion

The labels of Budweiser and Heineken today are recognised all over the world. They are the leading labels in the bottled beer market. Both labels have provided corporate identities for both Anheuser- Busch and Heineken for over one hundred years. The early labels of both brands were very primitive but as the companies grew stronger the designs for the labels got better. The designers became more aware of how the labels looked on the bottles and so designing the labels to suit the bottles. In the case of Heineken's label there is a significant development were as in the case of the Budweiser label the over all design stayed relatively the same, except a slight change to the text of both main and ribbon script texts. There were also factors that enhanced the change of the labels. World war 1 saw the temporary end to the Heineken label and also the banning of alcohol which resulted in a change to Budweisers label. There was also a change to Heineken's label in the 1930s, Heineken's rectangular star label was introduced as they started to bottle their own beer. And the the different size changes to the labels as different sized bottles were brought out. The character of the label was a big factor with the colour, shape and name. Choosing a colour that would suit, a shape that would look easy on the eye and a name that would attract the potential customer.

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