



THE DEVELOPMENT & PROGRESSION OF PACKAGE DESIGN
IN FOUR SUCCESSFUL PRODUCTS ON THE IRISH MARKET

The Development and Progression of Package Design in four successful products on the Irish Market.

Cadbury's Dairy Milk

Guinness

Irish Sugar: Siúcra

Maguire & Paterson's Safety Matches

Jean Dring

4th Year Graphics

1984.

Not so long ago 'packaging' meant little more than doing up a parcel with brown paper and string. But things have changed a lot over the last 50 years and today the word has found a new meaning, reflected in the publication of packaging journals, the holding of packaging conferences, the exchange of packaging information between countries, and the formation in Great Britain of an Institute of Packaging. To the designer, to the manufacturer of packaged goods, to the packing industry and to the world of advertising the word 'Packaging' has come to denote the art and science of packing merchandise both to preserve its condition and to increase its sale.

The successful distribution of consumer goods in a competitive world depends upon a sound marketing policy. It is evident that a firm proposing to manufacture and sell a given article will first decide that this article is one which the public is likely to want to buy. The firm's directors must then make up their minds as to the sort of people who are likely to buy it; in what parts of the country or the world they will be found; how many of them there are; what are their habits, likes and dislikes; how much they will be willing to pay for it; what it will cost to make; what sort of shops will sell it; the means of distribution to those shops, whether direct or through wholesale channels; what methods of individual and bulk packing are necessary to ensure its safe delivery and the cost of such packing and distribution; what they can afford to spend on advertising the qualities of the product to the public and to the retailer; and to whether supporting display material for use by the retailer in his window or on his counter will help sell it. If after all these points have been considered, the product is launched, sells well, and shows a profit, its success can be said to have been based on a sound marketing policy.

When to change the Package

Most manufacturers of well established products continually review the method and style employed in packing their goods. Some well known packs are changed every year. But it is well to bear in mind that there is likely to be a considerable measure of goodwill vested in the familiar appearance of the products we buy. There are many old established packages which it would be unwise to alter radically. Others would probably increase their sales by being changed. An old established pack possessing undoubted goodwill, but unsuited to the contemporary market, may be slowly modernised, the change over being affected by gradual stages - the various elements of the design simplified or varied imperceptibly over a period of years, so that the

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consumer is not conscious at any time of any drastic change.

Two factors create the need for change:

1. The continual fluctuations of consumer purchasing habits as the result of inventions, variations or improvements in the manufacture of products, in packing materials and methods, or the rise and fall in raw material costs or their availability.
2. The alteration in public appreciation of appearance values, the variation in taste which will accept at one time florid ornamentation; at another stream-lining.

The package must advertise its contents; and as an advertising medium it ranks high, for its appeal is made at point of sale, when with money in hand the potential customer hovers between the purchase of one or another competitive product. Nor does it cease to serve the manufacturer after purchase, for it is carried through the streets or into the train or bus, boldly advertising to all that someone has thought the goods worth buying. As soon as we start to use the contents, the pack is before our eyes, or in our hands, and touch is an important factor. We think "this is no advertising stunt. It is the manufacturers own work - the actual goods. I can see the quality for myself; the contents must be good." And this is not all; it becomes perhaps a familiar adjunct to the breakfast table, the kitchen shelf or the office cupboard. Sometimes it has a longer life, as a container we can use again after we have exhausted the original contents. Compared with other forms of advertising, the package design gives extraordinary good value for money.

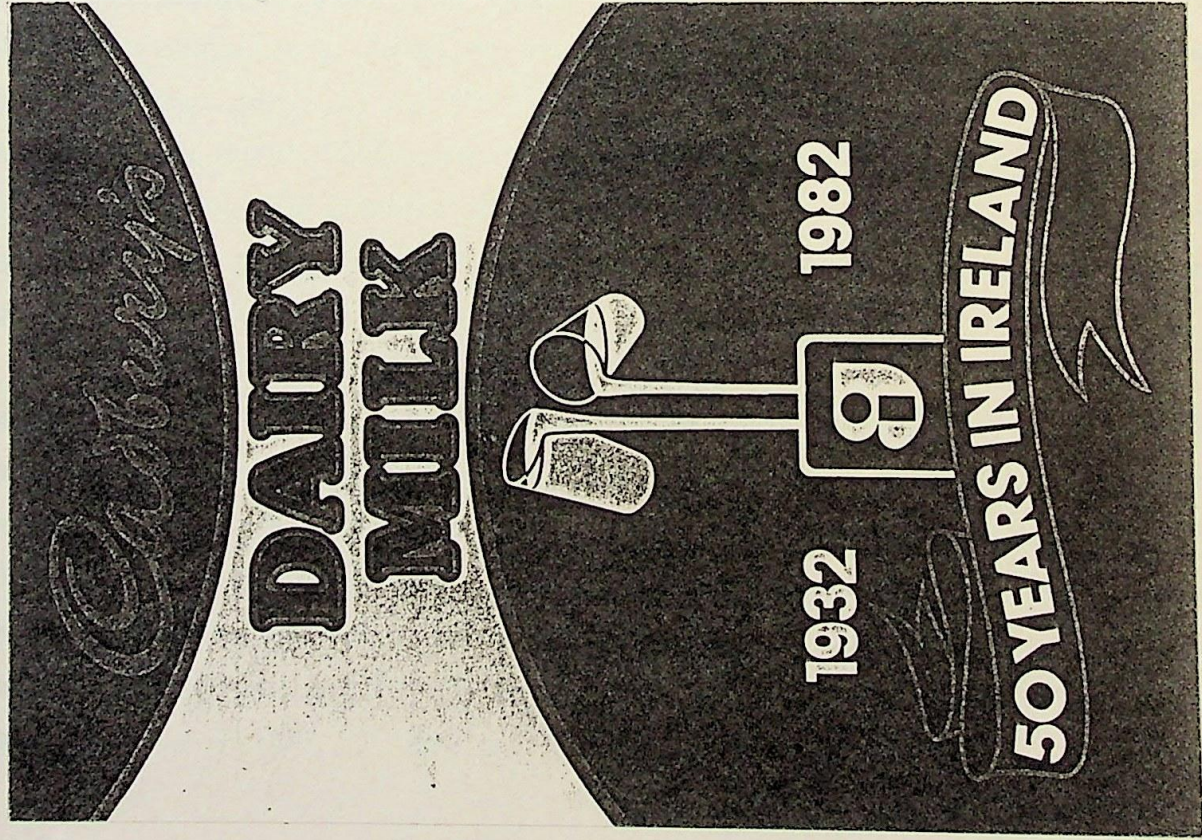
In the sphere of design there is not finality. Changing fashions influence the forms we use. Design usually tends to be based on prevailing conditions, contemporary manners and customs and conventional usages. And these conditions are constantly changing. It is a good thing that this should be so. The work we do should be of our own time, and not endeavour to recreate outworn modes or discarded figures. This is particularly desirable in the practise of package design. For the things of today must be sold to the public of today in today's language. It is part of the problem of the package designer to discover how far his public understands this language while it is still new.

Advertising agencies are forever splitting up and regrouping under strange names, sometimes closing down altogether as is happening in recent years. Occasionally they lose accounts in sudden-death situations which erase memories of proudest achievements. An example of such is the advertising agency used by Guinness in the 70's which promoted "Guinness Light". The advertising was possibly too advanced for its time and the product was unsuccessful so the advertising agency was changed. This happens in every company and unfortunately makes research into each company's packaging very difficult. The companies themselves do not tend to keep records and it is difficult for anyone to put an exact date on when designs were first used, from memory. Especially when designs go back sometimes more than 50 years.

Sometimes a part of a label or the whole label will be registered as a trade mark, such as a name, or a new or modified logo. These records can be looked up in the Patent Office and consequently a date can be put on the package design. However, surprises turn up here too, when designs that appear to be new are not registered. The Cadbury's "Glass and a half" is one example. An 'R' in a circle appears behind the image which is the English way of showing a trade-mark is registered. (The Irish way is usually a small 'TM') This symbol does not appear to be registered in Ireland.

The four companies I have chosen to discuss in this thesis are all well established in Ireland and very successful in their individual markets. Only one is not originally Irish. Cadbury's was set up in England about 100 years ago but the company saw the need for expansion and set up in Dublin 50 years ago. The Irish company is now quite a big concern and some of its chocolate is exported back to Cadbury's in England. As the 'Dairy Milk' chocolate sold in this country is made entirely in Ireland and indeed the company advertises blatantly the use of 'Irish dairy cream milk', it has sneaked into this thesis as an Irish product.

I have set out with each product to study the variations and subtle changes that occur each time the package design is modified or modernised and in some cases explain why such changes were necessary. Sometimes these changes are explained by examples of other package designs of the time and the current trends. Sometimes the changes remain a mystery and reasons for them are forgotten - perhaps the result of a new marketing director's opinion, or a new agency setting out to impress the company. Even though each of the four products have very different markets because of current trends in design, occasionally similar features appear in each others package design.



As these companies are so successful in their individual markets I have set out to understand the reasons for this success. Although package design is not the only reason for their success, it is a part of the whole marketing campaign and a very important part at that because it is the consumer's personal advertisement. He can carry it around or put it on the table in front of him and it lasts longer than a two minute advertisement on the television or a page in a magazine. Therefore one of the main reasons of the company's success must be behind their packaging.

The more interested a company is in their marketing, the more information is obtainable from the company itself and surrounding literature. By chance each company has fairly recently had a celebration of either 50 years, 100 years or in the case of Guinness, 200 years. Guinness actually brought out a special bicentenary label for the year of 1959. A lot of information is available about Guinness as it is such an old company, and Guinness is almost as much a symbol of Ireland as the shamrock. Articles in international design magazines praising its advertising campaigns are frequently written. However, they are on English campaigns and are not discussed in this thesis.

Cadbury's and Maguire & Paterson had their celebrations the same year, in 1982. Cadbury's launched a special presentation box showing how the "Diary Milk" label has changed over the years since 1932 (see examples 1 & 2) and inside the four different sizes of the Dairy Milk bar as it looks today. Maguire & Patterson held an exhibition of "Lights through the Ages" in the Civic Museum. The exhibition showed paraphernalia dating back to pre-match days such as methods for making fire by rubbing two bits of wood together and examples of old tinder boxes along with the early safety and friendly match-boxes.

Everything in that exhibition is normally on show in the offices of Maguire & Patterson who have an extensive collection not only of tinderboxes etc. but of match boxes from all over the world. Every match box designed for Maguire & Patterson seems to be there but unfortunately very few are dated. The person who collected them either does not work there anymore or was not available the day I was asked to call. No one present was able to give me any information or dates for any of the designs.

The Irish Sugar company has launched various information handbooks for their 50th year this year. My visit to this company proved to be very interesting.

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I was shown some of the designs which were used in their market research campaign for their present design which was introduced in 1978. Other companies were either reluctant or unable to show these preliminary research designs, possibly because one day they might be used and may only have been rejected as they were considered ahead of their time. Designs rejected a number of years ago for the same reason may look acceptable on today's terms and might appear as a more acceptable design than the one chosen looking back on them. Fashions are always changing and designers have to continually assess how far advanced his design can be without putting off the public completely. The designer is obviously more aware than the public about the directions package design is taking but has to be reasonably cautious about the introduction of something totally new especially with a race as conservative as the Irish.

Cadbury's

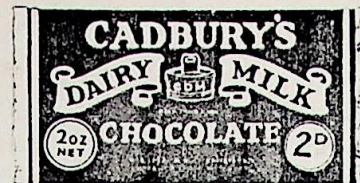
Cadbury's Dairy Milk must have one of the most distinctive labels on bars of chocolate on sale today. If the word 'Cadbury's' was taken off the wrapping, very few people would probably even notice. The colours and design are so strong it is very easily recognised. Cadbury's dominate the chocolate market and while other companies such as HB and Rowntree Mackintosh have introduced milk chocolate over the years, no brand has ever taken a noticeable slice of Cadbury's market. Even with Cadbury's it is their best seller, selling about as much as their other chocolate products together.

Their success must be partly a result of their extensive marketing, advertising, as well as consistency and continuity in both their packaging and product. Cadbury's Dairy Milk is the exact same recipe today as the very first time it was made in England (by Cadbury's) over one hundred years ago.

Chocolate depends very heavily on advertising and attractive packaging as is an impulsive purchase. Few people go out especially to buy a bar of chocolate, usually they are attracted to it while buying something else. That is why chocolate is sold almost everywhere and can be bought almost 24 hours a day. As well as newsagents, it can be bought in bars, trains, garages fish and chip shops, supermarkets etc. Cadbury's usually have their own stand in shops, called a salesmaker, where all their types of chocolate are arranged by a designer so that the different colours of the bars will compliment each other rather than clash. As Dairy Milk is their biggest seller, these bars are centred and are arranged vertically according to the different sizes. This is called "the purple stripe". A great deal of thought goes into maximising the purchasing opportunity.

Cadbury's set up in Ireland in 1932 and over those 52 years, while their colours have never been altered, the design has changed on average every ten years. The type of packaging has never been altered either which has always been 'foil and band'. Last year, however, the foil was changed from silver to gold type on the label. This was not done before as gold foil was more expensive than silver. This has made a big improvement in the bar's looks, though subtle enough, it appears, for a lot of people not to notice.

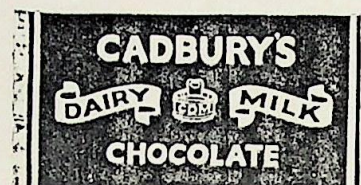
Over the years, the variation between each label has been very subtle and



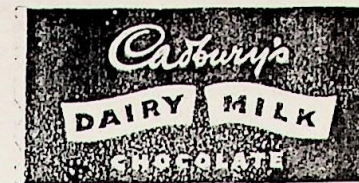
1933



1935



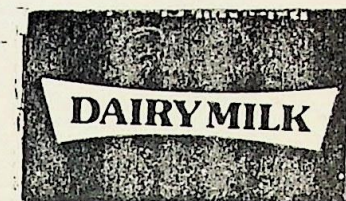
1941



1951

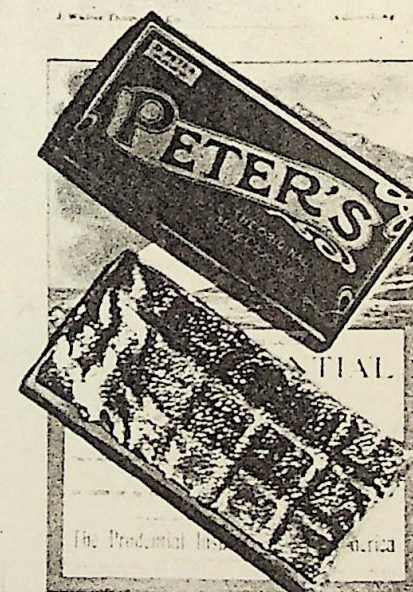
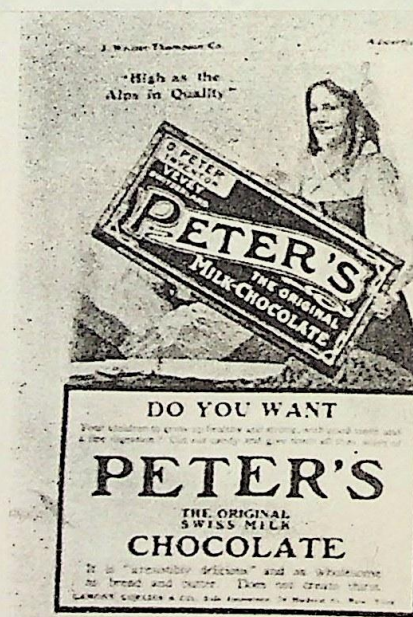


1961



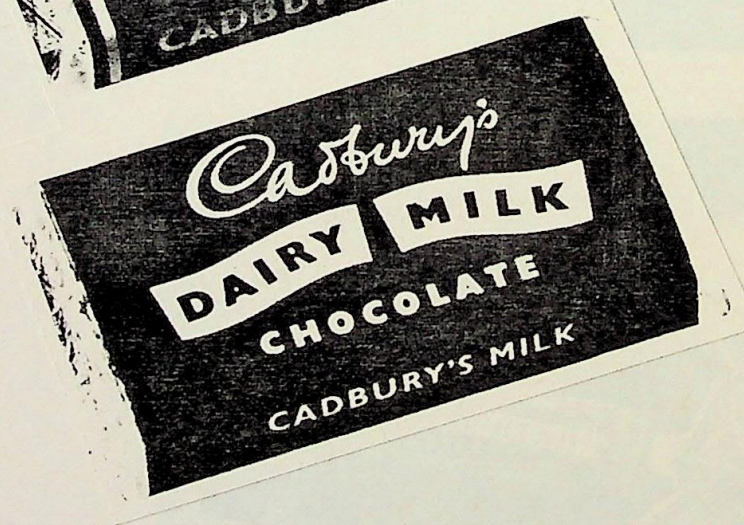
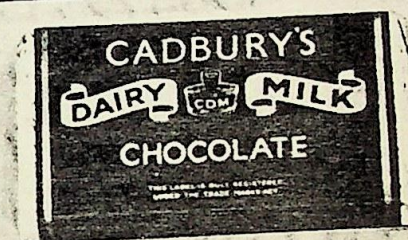
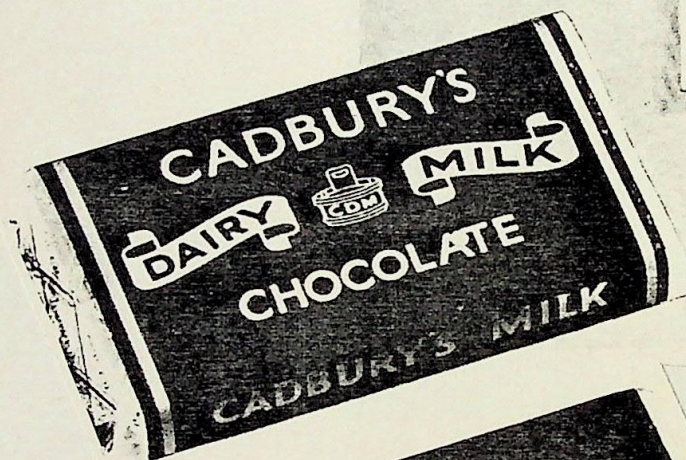
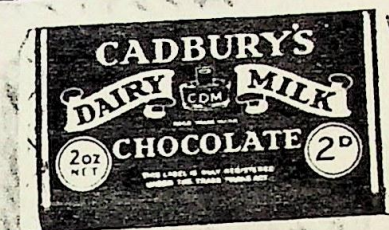
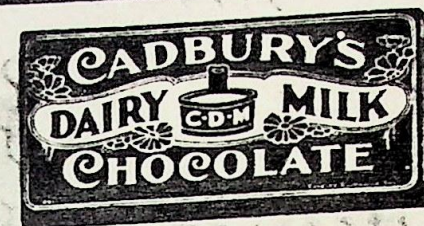
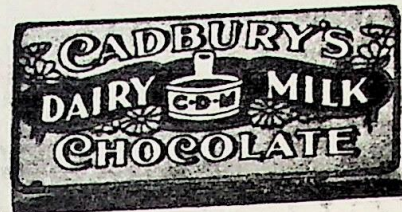
1981

3



205 Wrappers for Peter's milk chocolate: left, advertised in 1905; right, current sixty years later

4



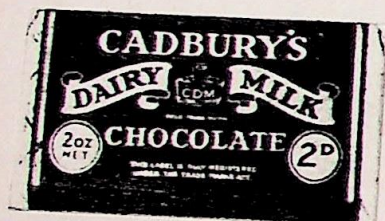


Paper-labelled lid of a wooden 'sell-out' box for Cadbury's c. 1913. The same picture was also printed on small cartons

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each one a progression in design from the previous label. To compare the first design with the present one, the differences are very obvious but seen with the other stages in between, it is easy to understand. (see example 3).

The first design of 1932 looks very cluttered compared to modern design which tends to simplify everything. The ribbon used for the words "Dairy Milk" was very popular around this time and seems to have been left over from the influence of Art Nouveau on package design as it is also used on the design for "Peters Chocolate" (shown example 4) designed in 1901. The early designs for the "Dairy Milk" bar (example 5) in 1907 before the company came to Ireland also show obvious Art Nouveau tendencies. As Art Nouveau went out of fashion, the design was simplified to accentuate the ribbon, and the flowers were removed.

The soft and swirling lines created by a ribbon would be liked by designers of the Art Nouveau period and must have been a popular image. It seems to appear on a lot of package design right up to the 50's and 60's though increasingly simplified "Wrigley's Juicy Fruit", "McDonald's Biscuits" "Hawthorne" who also make biscuits, and "Maguire & Paterson's" safety matches in examples 6, 7, 8, and 9. These examples are dated between the 30's and 50's and show more simplified and more angular representations but are obviously based on the ribbon image.

In the design of 1932 (example 10) the word 'Cadbury's' has no special character of its own. It is the same type face that is used in all the copy on the label, except it is slightly larger. It appears never to have had any style of its own to make it a logo, as examples 11, 12, and 5 show. The type used is always the same as the rest of the copy but each box or bar is quite a different style of type to the other. Only the word 'Cadbury's' is patented not the way it is written. The type used in 1932 is a blocky serifed type and all in capital letters. At this time capital letters seem to dominate package design as can be seen in examples 4, 6, 7, 8 and 9. Lower case lettering has only really come back over the last twenty years.

The milk-bucket device and the letters 'C.D.M.' are registered as trade marks since 1930. This is probably the forerunner to the more attractive "glass and a half" used today. Obviously it is out-dated now as few people can recall what an old-fashioned milk-churn looked like - it tends to look more



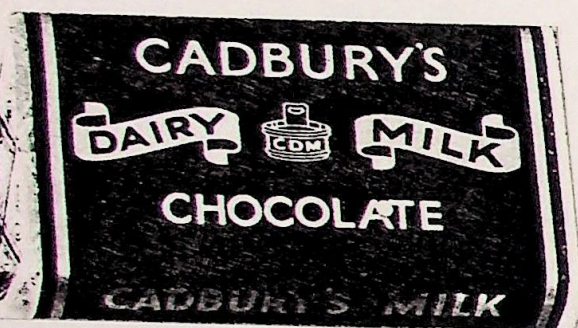
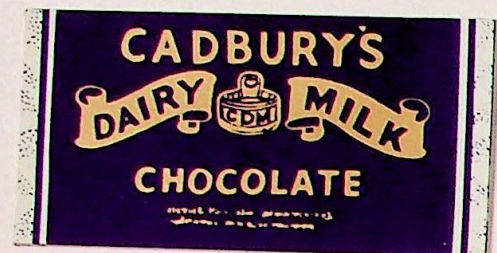
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16



17



like an old-fashioned washing bowl.

All design on the label is centred and symmetrical as it still is today. Even the weight and price on this design are put in medallion shapes balancing each other, one on each side at the bottom of the label.

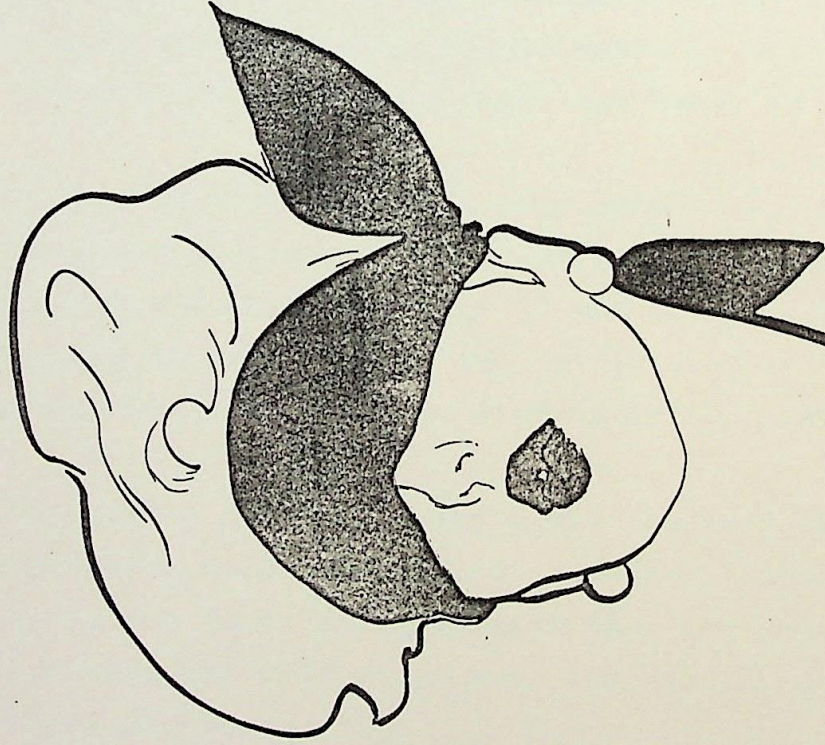
In 1935 slight adjustments were made to the label (example 13). The type is changed to a sans-serif typeface which became very popular and remained popular for a number of years, as examples of "Wrigleys" "Macdonalds" and "Pattersons" show. All the trade names are sans-serif. This use of lettering lightens the effect of the design slightly.

The drawing of the milk bucket is changed; it looks rounder than on the previous label and is changed to a coloured background on gold. This is a more definite statement than the spidery gold lines of the other drawing.

There is little change elsewhere on the design. The ribbons have remained the same as has the complete layout.

In the 1941 design, (example 14) the layout is simplified. The weight and price have been removed from the front along with the tiny copy about the label being registered. This design has the same uncluttered appearance we see today on Cadbury's design. All unnecessary type is removed from this label as it is on today's label. This reflects trends of the time as examples 15, 16, and 17 show. In each of the examples the trade mark is given an opportunity to play a more important role in the ensemble and yet does not dominate over the more essential elements of the design. In the new design for Tilden's butter carton all the important elements are concentrated in one unit which is easy to see and stands out from its surrounding background. The four packages in the background show the old styles.

A bolder version of the type used in the previous Cadbury design is used on this 1941 label. The type is the same throughout except that the lettering in 'Dairy Milk' is extended so that it is slightly wider than the rest of the type used. The ribbon on which the words are superimposed is slightly narrower and the words fit more snugly. The drawing of the ribbon is different the folds on top now match the folds underneath and the edges have been simplified.



sans hésiter

le rouge baiser

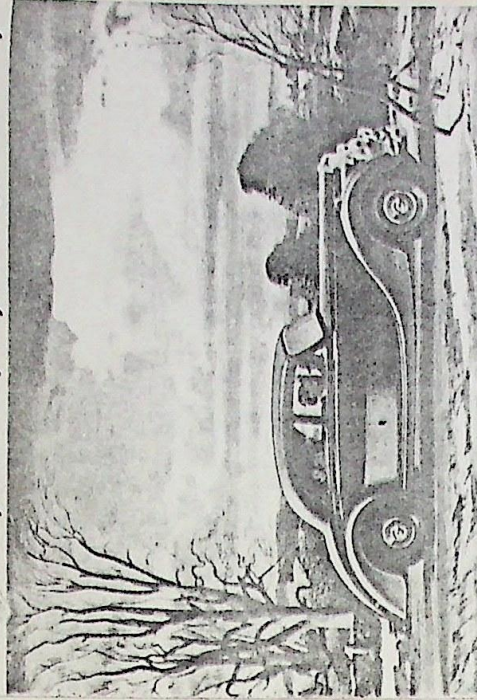
M. Ph. F. 61

CALCULÉ A PARIS PAR PAUL BAUDECROUX

MAGASIN D'EXPOSITION : 27, FAUBOURG SAINT-HONORÉ - PARIS-8.

"Sans Hésiter" lipstick. Ad. René Gruau. 1950. Paul Baudécroux

Riley for Magnificent Motoring



Over the hills and far away . . .

See the immaculate lines and well-mannered boldness of the Riley and you might think it was a town car. But you will find it never so happy as when the hedgerows are flying past in the sevenies or when a rolling road gives scope to its superb steering and incomparable road-holding.

There's a famous racing lineage behind the Riley and you need no open road to appreciate it to the full.

if you want it for town

Riley can do all the industry has to offer in the 45 long



RILEY MOTORS LIMITED, FINE DITCH, COVENTRY, ENGLAND
Lancaster Branch: 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000

Riley. Ad. Chris O. Watkins. 1952. Riley Motors Limited



18



22

The milk bucket has changed back to the 1932 version on the purple background. However, the lines are less spidery than that drawing and the rounded lines have been retained from the previous drawing. This, as the trade mark, stands out more than previously simply because the quantity of information has been removed. It cannot dominate though as it is not a very large or strong image. Cadbury's Dairy Milk is the dominating feature of the design. This is the last time we see the milk bucket as on the new design the name Cadbury's takes over.

In 1951, (example 18) the soft flowing script of Cadbury's was introduced. It stands apart from the rest of the design though still not dominating it. It replaces the milk churn used previously, as the new trade mark. The script of Cadbury's has taken on a fluidity and sense of movement that the ribbon has lost by now due to continual simplification. This attractive, individual rendering of Cadbury's is the same as the one used today except for two minor adjustments made to it in 1961. Suchard around the same time produced a similar type of logo as we can see in example 19.

The ribbon is still divided in two although the milk bucket has been removed. These two designs are perhaps the most dramatic of all the changes in the packaging. The swirling folds of the last ribbon design are gone completely although the curves in the main part of the ribbon remain the same. It is hardly recognisable as a ribbon anymore, but it is obviously a development of the ribbons previously used, and takes up the same space.

Type at this time took on a very spread out appearance due to bigger spaces between the letters. This is what gives advertisements of the 50's a very distinctive look as examples 20 and 21 show. The spacing between the lettering in "Dairy Milk" and "chocolate" is wider and as this trend continues into the early 60's, it is evident in the next design also.

In the design of 1961, example 22, the main change is the ribbon. Continuously being simplified it is now joined together to form one strip with the top curve extended more than the lower curve. The ribbon curves out to make the ends wider than the middle, no longer the parallel lines of previous ribbons.

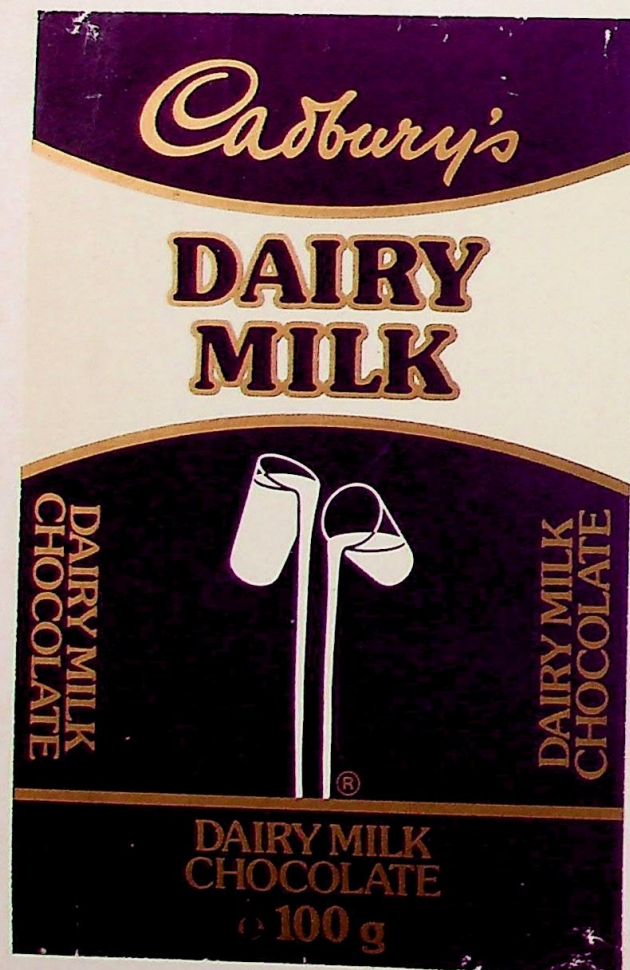
"Cadbury's" now stands the way it does today with slight adjustments made to two of the letters. The swashes have been removed from the bowl of the letters "a" and "b", probably to increase legibility and tidy it up.



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26



27

which is the present design. It appears more balanced and compliments the now even more symmetrical design better.

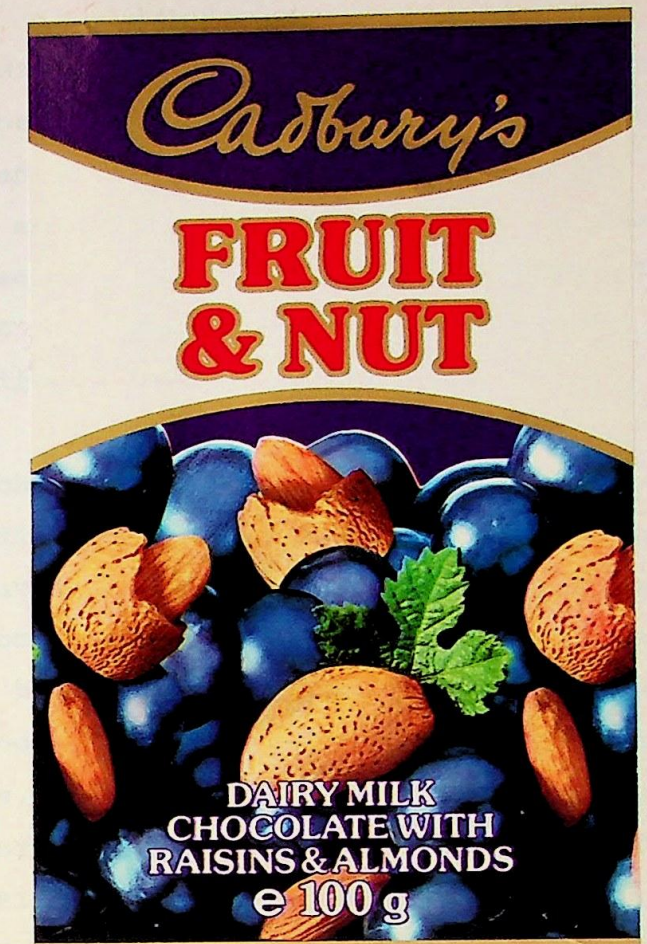
Symmetry is continued in the ribbon which now runs to the edge of the design with the ends parallel to the sides of the label. Because the ribbon edges were previously out at an angle, it created the illusion that the lower curve of the ribbon had a more pronounced curve than the upper curve. In fact the curves have always been equal but with this new drawing of it, it only now becomes evident. The gold outline on the ribbon stops at each edge so it looks like a cut strip of ribbon.

The gold outline is echoed in the lettering of "Dairy Milk" which perhaps is not so clear as the previous design but is still legible. This fills out the space around the lettering and gives it a softer appearance.

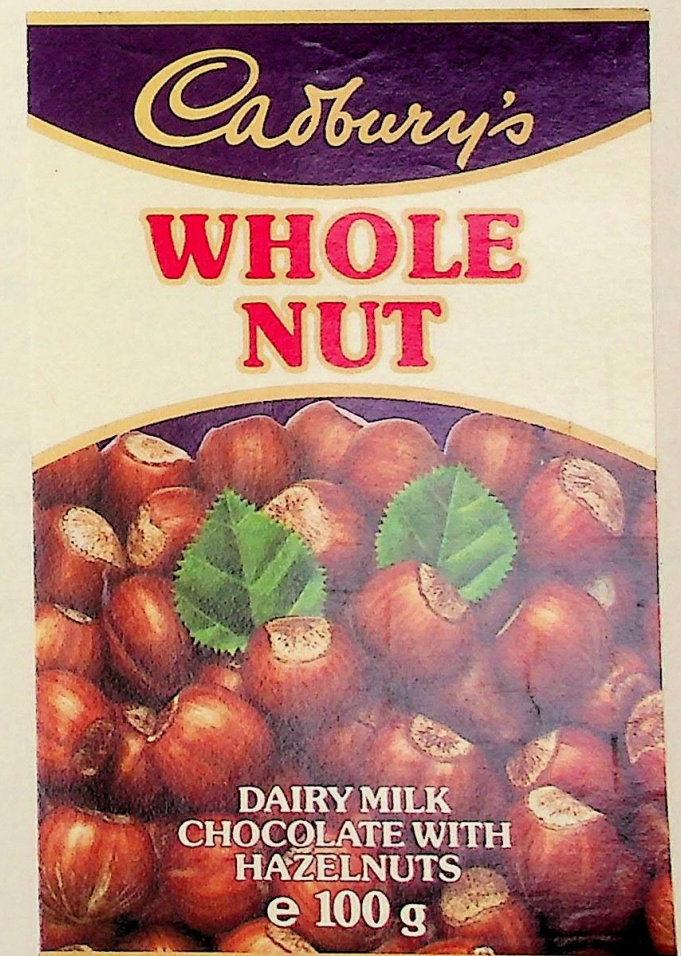
Though the label now looks very far removed from the first label of 1932, carried through each stage, the development can be seen clearly. As it occurred so gradually, it was always recognisable as Cadbury's dairy milk especially as the basic colours of purple and gold never changed.

It is interesting to see the slight variations made on the band for the different sizes of bars. The smallest bar is longer than the 42g bar, which is the one discussed throughout this thesis, and the most popular size so the design is elongated. The ribbon (example 26) is extended to fill out the space created by the extra length, and the words "Dairy Milk" are slightly bigger. The width of ribbon has not changed, but as the letters are bigger they take up more length than they do in the 42g bar and fill out the extra length of ribbon needed for the smaller bar.

The 100g bar (example 27) changes format and uses the width of the bar instead of the length. The ribbon is widened so that 'Dairy Milk' does not have to be reduced but is separated to make two lines. The type would appear very small if it was kept on one line. This is the only bar in the series with "glass and a Half" symbol on the front as a design feature and it looks extremely attractive. It is strange that this symbol does not appear to be registered in Ireland. It is the only bar with the weight displayed on the front. There is also a narrow gold band running along the bottom, the same width as the outlines to the ribbon, to stop the glass and a half pouring into the "dairy milk chocolate" which is repeated at the bottom and the weight is also repeated.



28



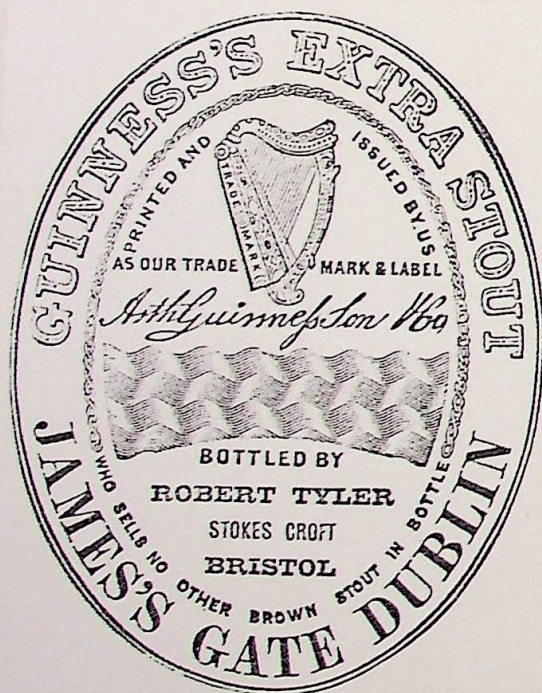
29

The design continues through the other types of chocolate in the range. The purple and gold is used in all the bars along the top but the type still with the gold outline, is in red on the other bars (example 28, 29). The same type face is used, but what makes the rest of the bars so distinctive is the appetising photograph used on all the bars except "Tiffen" and "Golden Crisp". The photograph shows at a glance what the chocolate's flavour is. Otherwise the layout of the design is basically the same.

As chocolate sells as an impulse purchase, it depends very heavily on advertising. If the package design did not attract attention, the chocolate would not be purchased. Cadbury's have proved how careful advertising and promotion of the product can mean dominating the milk chocolate market in Ireland. Other brands have tried to break into the market and have been unsuccessful. Not only because of poorer marketing abilities, but also because the taste of chocolate varies, and while people will try a new brand when it is advertised, they will always go back to the taste they prefer. Cadbury's have never changed from their original recipe for chocolate so it has always been consistent in flavour.

The colours of the dairy milk bar are very distinctive and memorable which is a sign of good promotion by Cadbury's. The only other competition in Ireland to "Dairy Milk" is Rowntree Mackintosh's "Yorkie bar", though despite all their advertising, they do not utilise their packaging or colour scheme to any extent in marketing as Cadbury's does (e.g. The salemaker and purple stripe) and as a result their packaging is not so memorable and probably does not stand out so obviously to the purchaser. As an impulse purchase, the package design must stand out to attract the consumer to buy.

The purple and gold stands out very persuasively on the shelves of the shops, and while chocolate is not quite the luxury it was at the turn of the century, one cannot help feeling a little luxurious opening a chocolate bar with such rich colours on the wrapper.



Printer's proof of first Guinness Trade Mark Label, 1862.

Guinness

In the year 1759, Arthur Guinness bought a small, disused, ill-equipped brewery in James's Gate. Beer was almost unknown in rural Ireland where whiskey, gin and poitin were most easily available. Guinness started brewing a brown ale but a new drink called 'Porter' was being exported from London around 1772 and became quite popular in Dublin. Guinness started to brew porter and by 1799 had given up brown ale completely.

By 1833, Guinness was ^{the} largest brewery in Dublin and the popularity of Guinness porter grew until the brewery became the largest in the world. This century Guinness breweries have been set up in London, New York, Nigeria, Malasia, Cameroun, Jamacia, Sierra Leone and Ghana, and is brewed by contract in many other countries.

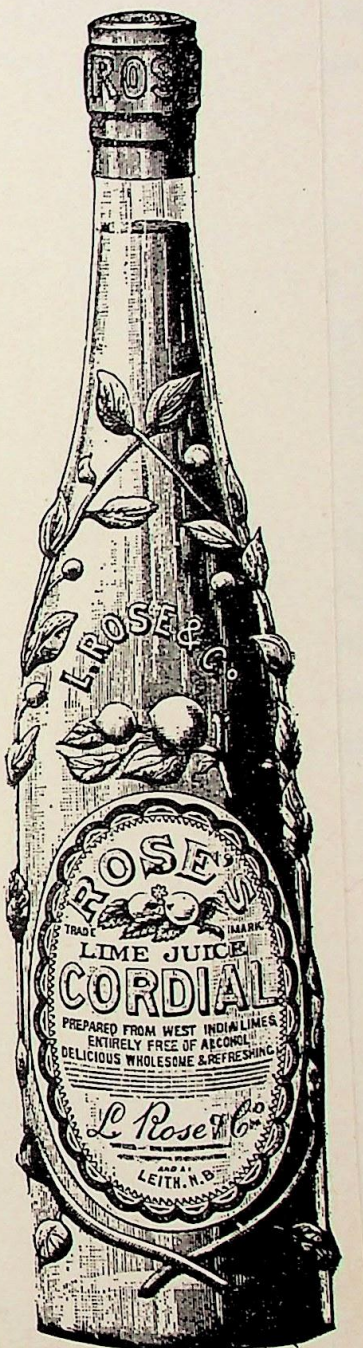
Despite the enormous expansions of this company, it still retains an image of being a family company. Guinness has been passed down from father to son since the first Arthur Guinness and even today the company is run by members of the Guinness family.

The first official record of the Guinness label dates back only as far as 1876 as 1875 was the first year a trade mark could be registered. However Guinness claimed use of the label for fourteen years before that date. This label very much resembles the shape and style of the label still in use today.

The harp used on all Guinness labels was also registered in 1876. This harp is based on the Brian Boru harp which appears on all Government stationary. The harp used by Guinness is a reverse portrayal. As it is a principle Irish symbol, it is easy to see the connection that an Irish harp has with a beer brewed in Dublin for so long. Over the years it has changed very little except on the present label where a more simplified version is used.

Black on buff are the colours used on the first label, (example 30) which like the harp have changed little. In fact the label has always been printed black on buff though a little red was added to the label a few years later. The consistency and continuation that Cadbury's have always used in their design is also a feature of the Guinness label.

The first label along with the labels of many years to come was printed on



the premises and was only issued to bottlers "who sell no other brown stout in bottles" which appears on all labels up to the present design.

The stipple used in the middle of the label is believed to have been put there to make imitation of the label more difficult and was used on the label up to the 1950's. The chain framing "Guinness's Extra Stout" is possible also to complicate imitation and is removed the same time as the stipple. Both reappear on the present label, the stipple in a much more simplified form.

Few examples of bottle labels dating back to the last century can be found at this stage, but in this illustration of "Roses lime juice cordial" exmp. 31 there is also a stipple running across the centre of the label. The scalloped edging could also have been a device to inhibit imitation.

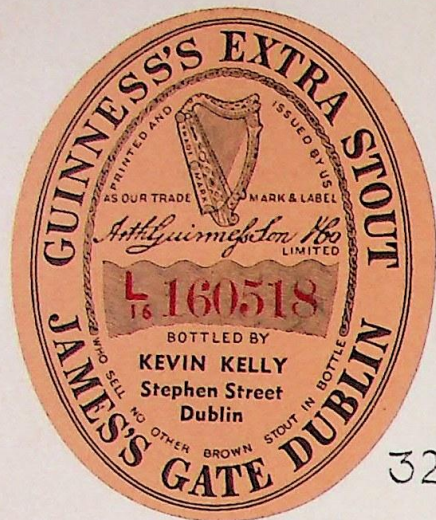
1. The middle of the 19th Century produced more variety in typefaces than previously in use. For the first time since the invention of printing from moveable type, the printer could buy typefaces which were not book types 'writ large' but which deliberately departed from bookish styles which had until then been regarded as the only styles for printed letterforms. All this was due to the development of shop signs. Probably as a result of this "Guinness's Extra Stout" is in quite a fancy type. It is an outlined serified Roman typeface with a pattern in the broader strokes of the letters. "James's Gate Dublin" is printed in a simpler style so as not to take away from the fancier type face of "Guinness's Extra Stout" It tends to stand out more because, as it is printed in dense black, it looks heavier and much darker.

1. Package and Print.

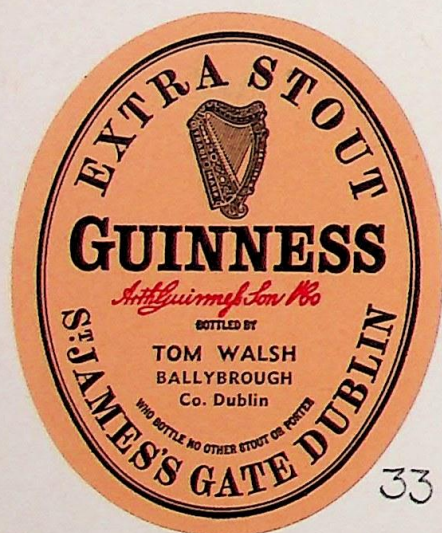
All through the years that famous signature appears on every label, but how many people realise the words read 'Arth Guinness'. In this version of 1862 it is signed 'Arth Guinness, Son and Co.' which remains the same till the label of 1968 is printed.

This 1862 label changed very little until the 1950's except for a few minor adjustments. Trade marks changed very little between the end of the 1914-18 world war and the end of the 1939-45 world war. Existing registered trade marks were maintained and renewed as necessary. The only changes made





32



33

15.

over the early years were the addition of the word 'limited' under the signature in 1887 after the company went public, and the stipple was simplified to cope with the addition of the date of brewing in red ink; (example 32), the first time red appears on the label. Up to the discovery of lithography in 1789, only one colour was printed, with other colours occasionally added by hand afterwards. This new form of printing was later to prove especially suitable for the reproduction of multicoloured designs in large quantities. The first records of two colour printing was in the match boxes of 1830's. It took many years before other companies started making use of a second colour.

The dating system, though easy to read at this stage (example shown brewed 18th May 1916), was made more complex later on so the general public could not understand it. Guinness believes there is no such thing as a stale pint so why confuse the customer.

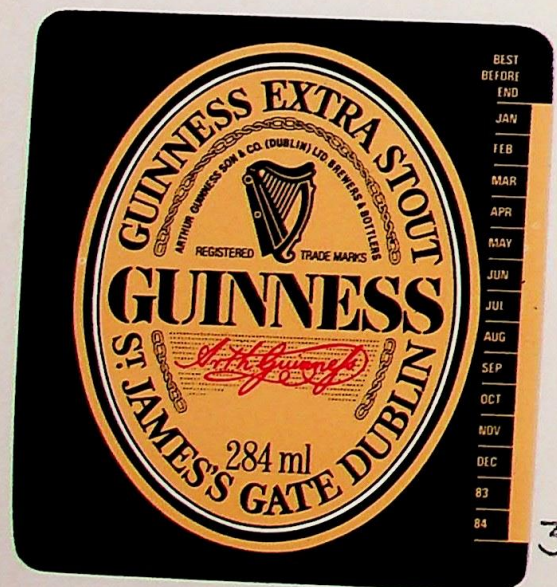
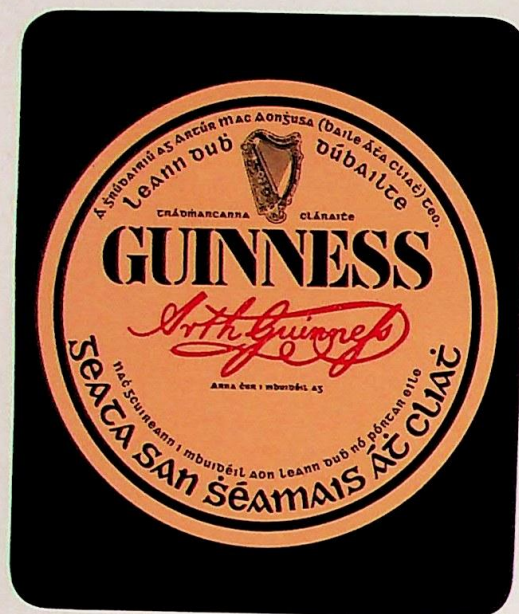
"Guinness's Extra Stout" is simplified to the plainer Roman type used in "James's Gate Dublin". As a result it stands out better than the original choice of type. This type remains the same on every label, even the present one.

2. A Short History of Guinness Trade Marks: E.F. Harris
3. Package and Print

In the mid 1950's the label is simplified and unnecessary type and details removed (example 33). Similarly the Cadbury's label is simplified at this time also. An example of another label of this time is "Clarkes Ginger Jack" in example 34. A very simple label with the minimum amount of information on it; the name, a brief description and where the product is made. The two lines bordering the label are similar to the Guinness lines which appear on all labels except the bicentenary label of 1959.

The word 'Guinness' now runs across the width of the label and as it does not precede "Extra Stout", the "'s" has been removed. Guinness is written in red, and takes over the place previously used by the stipple. The date of brewing has been removed from the label. The name of the bottler still appears in the same place and the label now says "St. James's Gate" due to the canonisation of James in the 50's.

As 1959 was the bicentenary for Guinness, a special label was printed. This label stands out as being very different from every other label printed as



17.

Just inside the circle of the 1966 label, the two lines of earlier labels have been replaced by one very heavy black line and a very fine line linking the words around the top of the label and "St James's Gate Dublin" around the bottom.

"Extra Stout" is back to its original position inside the top of the circle but in much smaller type and is separated by a slightly reduced harp. The words 'trade mark' have been removed from the sound board. The harp is otherwise the same as the blacker harp first used on the labels of the 50's. "Registered Trade Mark" is written instead across the base of the harp in small type similar to the first label.

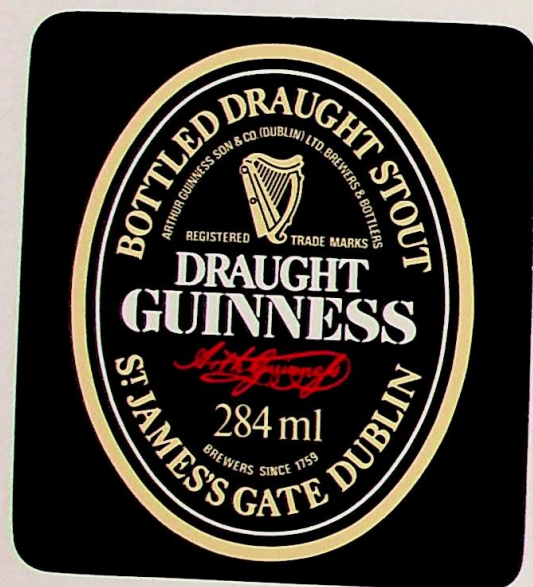
More and more unusual typefaces were being designed all the time and during the 60's 'Guinness' took the identity it still has today. The typeface chosen is, not surprisingly, called "stencil". The choice of typeface was most likely made because of the old stencil lettering used on the wooden barrels of beer.

A label in Irish was introduced at this time (example 37) the same design as the one in English. All words except Guinness are written in a traditional Irish typeface. The narrow outline joining the words around the top and bottom of the label has been removed, perhaps forgotten? This label was not printed for very long, due to reasons of expense.

At the beginning of this decade, Guinness changed their advertising agency to "Arcs Ltd" and as a result a label was designed, quite different to the previous design but similar to the original design of 1862. The shape is oval again but the black background of the previous design is retained. (example 38)

The chain used on the original design has reappeared on this label, in the same position, but broken in the middle for the word "Guinness". "Guinness" returns to the centre point in the label. The stipple like the chain has been reintroduced, but in a much simpler form of dots. The signature is placed over the dots and is a much brighter red than any used previously.

Around the top of the label are the words "Guinness Extra Stout". The same as on the label of the 1920's, but without the "s". The Guinness label now says "Guinness Extra Stout Guinness", similar to the latest Cadbury's label



39

18.

which says "Dairy milk milk chocolate". The word Guinness actually appears four times on this label.

The space once occupied by the bottler is now filled by the weight, due to EEC regulations. As Guinness bottles all their own beer now, it is unnecessary to keep "who bottle no other stout or porter" on the label. The date-marking on the side of the label is also because of EEC regulations and the public can once again work out how old their Guinness is.

A simplified harp replaces the old ornamented version. A simple harp has been registered since 1936 but this drawing of the harp used on the present label was registered in 1959 and is slightly different. It was introduced as a result of reproduction difficulties, particularly on glassware.

Around the edge of the label are the familiar two black lines of different thickness, however, they are separated by a line of white. This strangely creates an illusion of being blue at first glance. Cadbury's added white to their new design at this time also. The addition of white to the Guinness label, like the Cadbury's label, gives a fresher, and brighter appearance to the whole label. It gives it a lift and is probably one of the most dramatic and successful changes made to the label, and yet very subtle.

At the same time this label was designed Guinness launched "Bottled Draught Stout" (example 39). The main difference between the labels is the completely black background on the draught Guinness to ease identification. A much paler buff is used on the type and border to compensate for the heavy use of black. White is used for "Draught Guinness" and the finer outline. The chain and stipple are removed probably due to reproduction difficulties as the black dots of the stipple are so fine that when printed in the negative would easily fill over with a little excess ink.

This label is a very strong design and probably expresses the rich, dark velvety texture of Guinness more so than the ordinary Guinness label. The colours are not changed from black, buff, and red as it is still Guinness just a slightly different version of the same product.

Guinness has never held back expenditure, noticeably in their advertising, and it is always of a high standard. A company does not become as successful as Guinness without a lot of advertising. As well as being the only stout on the Irish market, it was a very substantial foothold in the stout market all over the world.

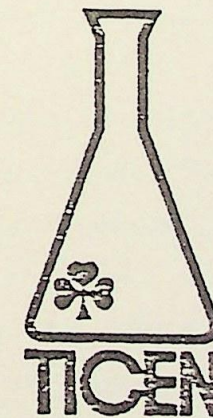
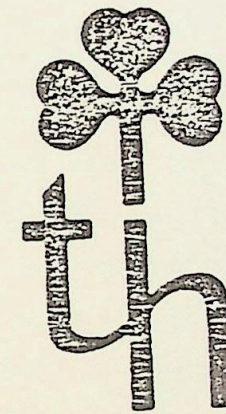
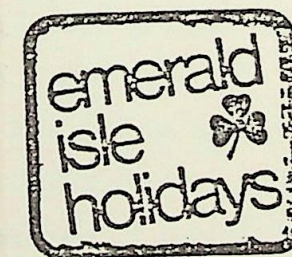
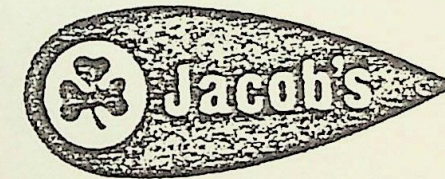
One would think as it is unusual for a person, who drinks Guinness to drink any other beer, why so much attention needs to be paid to their advertising and promotion. Obviously without the advertising, no new people would start drinking Guinness, so it is necessary to attract younger drinkers to switch to Guinness. A lot of the advertising is aimed at young active and energetic people and shows young people drinking the product. The older people we associate with drinking Guinness have been converted at a younger age and do not need the same amount of persuasion. Though without the advertising, some other beer advertisement could persuade even the dedicated Guinness drinkers to change. Therefore it is just as important that the labels are kept updated and modernised as they start showing signs of age, as with any other product.



Irish sugar transporters loading in the 1930s.

40

Ireland



42



41

20.

Irish Sugar Company

The "Irish Sugar Manufacturing Co." was set up in 1926 in Carlow with generous financial assistance from the first Free State Government. However by 1933, the industry was in serious financial trouble. That year the Government stepped in and decided Ireland needed its own sugar beet industry and established "Comhlucht Siúcre Éireann" or "The Irish Sugar Company" as it is usually called. The factory in Carlow was bought and three other factories were built around Ireland inside twelve months. This year celebrates 50 years of operation since the company was set up in 1934

Before the days of the 1kg bag of sugar we use today, sugar was sold by the hundred-weight in jute sacks to shopkeepers. The shopkeeper would then weigh out the required amount and sell it in brown paper bags, or perhaps their own bags advertising the shop. The company symbol was printed on all the jute sacks but would probably be seen rarely by the purchasers themselves. (example 40)

The first symbol has 'Carlow' on it as it was in use between 1926 and 1933 before the company expanded (example 41). The shamrock has been chosen to symbolise Ireland as it was chosen by so many other companies - obvious examples being Aer Lingus, Bord Failte etc. (example 42). It is a very crude drawing and captures none of the delicacy of our native emblem. The stalk is very heavily drawn with black shadows down the side and the cut end of the stalk. The shadows under the symbol at the base of the trefoil also do little for the drawing.

That symbol in the middle of the shamrock is the forerunner of the "Guaranteed Irish" symbol we use today. It was brought out by the government in the late 1920's. However it could not be enforced except in the semi-state companies and it faded out of use in the 30's as imports became more plentiful and consumers preferred to buy imports. It is a large 'e', the centre of which is decorated with a celtic interlocking pattern. Déanta i nEirinn translates as 'made in Ireland'. It also appears on the box of Maguire & Pat erson Safety Matches of the same period.

The two celtic motifs in the outside circle seem a little unnecessary as the shamrock already represents Ireland and the sugar never went outside the twenty-six counties and it barely covered those either between 1926 and 1933.



43

IRISH SUGAR

Pure Granulated
907g 2lb



44

21.

When the government took over the Carlow factory in 1933, a new symbol had to be designed (example 43). The new company was renamed in Irish and a celtic type replaced the previously used sans-serif typeface. The two celtic motifs have been removed from this symbol and replaced with a more general style of swash motif which looks well with the celtic lettering.

Black and white is more evenly distributed on this symbol and makes the appearance more balanced. The shamrock, while still not a good drawing, looks a little more natural than the one used in the previous symbol. The stalk of the shamrock, and the heavy shadows have gone. The black cross-hatching behind the shamrock serves as a link from the white shamrock to the black outer circle. On the shamrock, the letters 'C.S.E.' have replaced the 'I.S.M.' in the trefoil this time reading clockwise which is easier to read in the correct order than from top to bottom as in the previous symbol.

This symbol, while not appearing on our sugar bags of today, is used on the uniforms of the attendants in the head office of the Sugar Company. It was not even reproduced on the first 2lb bag of sugar.

No feature on the first 2lb bag (example 44) reflects any part of the circular symbol. A whole new image is adopted. The 2lb bag was for a different market; The purchaser rather than the shopkeeper.

An Irish looking typeface is chosen for the words "Irish Sugar" though it is a more modern version compared to the traditional style used on the circular symbol. This is the artist's own hand drawn lettering probably done with a pen. It is strange the way it changes from capital letters to lower case. Although the 'r' is correct for an Irish typeface, the celtic 'h' is usually in lower case. The letter 'a' is not a celtic representation either. As a result the type has a slightly jarring effect on the eye as a word made up of capital and lower case lettering does. However it is an individual type face and stands out by being different.

The colours are pink and purple on a white background, the same colours used on today's design. Even the distribution of the colours is the same, the type in purple, the weight in pink and the two stripes in alternate colours, the top one purple. There does not seem to be any explanation for the two stripes, other than decoration. With a vivid imagination, perhaps they could look like a mound of sugar.



47





Siúcra

Pure
Granulated
Irish Sugar.

1kg e



46

Siúcra

Pure
Granulated
Irish Sugar.

907g 2lb



45

22.

When the present bag of sugar was designed in 1978, a lot of market research was carried out with different names, (such as "Crystal Royal" and "Green Fields") colours and designs. The results showed that the colour was important and whatever the change in design, if the colours of the previous design are retained, the public will identify it immediately, thus proving what Cadbury's and Guinness always maintained. The fancy names were not popular so they were rejected although a few people liked "Crystal Royal" but felt it a little upmarket for granulated sugar. The sugar company are keeping this in mind in case they do come up with some commodity they think needs a more upmarket title. Other pictorial designs illustrating the other names were rejected by the public also, possibly because they were too far removed from the previous design.

The design most favoured by the public in this survey was designed by an English designer (example 45). Very similar in colour and layout to the previous design in example 44. This design was then worked upon and simplified to finally produce the design now selling in our shops (example 46). Comparing example 45 with example 46 makes the present design easier to understand. One can now see that the square around the letter 's' comes from the decorative initial used in example 45, though with the celtic design removed it tends to look a little bit more like a postage stamp than a decorative initial. It looks very strong as a design feature however, and looks well on advertising and on the tankers (example 47). The combination of 'siúcra' and the square around the 'S' are used as the brand name and logo.

The word 'siúcra' is very suitable as it says 'Irish Sugar' so simply and obviously. It also looks well as it has no descenders and has an even spacing of lettering. The celtic lettering used in the earlier design (example 44) has been replaced with "Raleigh Extra Bold" which has no celtic traits. The word would not lend itself so well to the celtic lettering as it would spread out the word and take away from the compact shape the new typeface creates. The words "Pure Granulated Irish Sugar", in the same typeface look well lined up with the inside edge of the square.

The design across the bottom of the bag is a combination of the previous design, example 44 and the "mock-up", example 45. The swirling lines have a look of Art Nouveau but are dominated by the letter 'S' in the centre which makes the design a little more static. The colours are used in the same way as the previous design (example 44) with the purple stripe on the +



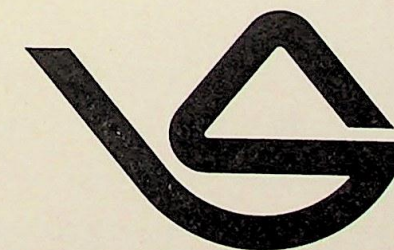
pure sugar
CERTIFICATION TRADE MARK
MANUFACTURED TO INTERNATIONAL
QUALITY STANDARDS

Metric Pack
Refined
SUGAR

1kg
2.2 lb.

UNTOUCHED BY HAND

48



47a



pure sugar
Certification Trade Mark

Siúcra

Caster
Sugar

1kg e



49

The 'S' seems to be a major feature of the Irish Sugar Company designs as it appears three times on this design (Example 46). The 'S' of sugar is stressed by the frame around it, and the design at the bottom of the bag also contains an 'S'. The 'S' in fact appears three times, as the symbol on top of the design, the spoon of sugar, is also an inverted 'S'.

This symbol is the result of an international design competition and means 'pure sugar'. However it is used back to front on the sugar bags. Example 47a shows the way it is meant to look. This drawing shows the 'S' for sugar which is obviously one of the ideas behind the symbol. This is how a left-handed person would hold a spoon of sugar and as most people are right handed, it ^{would be more recognisable} as a spoon of sugar displayed the other way round.

The 'S' is also a feature of the design used in the North Ireland designed in 1976. The double line across the top of the bag and the rounded shape around the main type in the centre of the bag suggesting an 'S' (example 48)

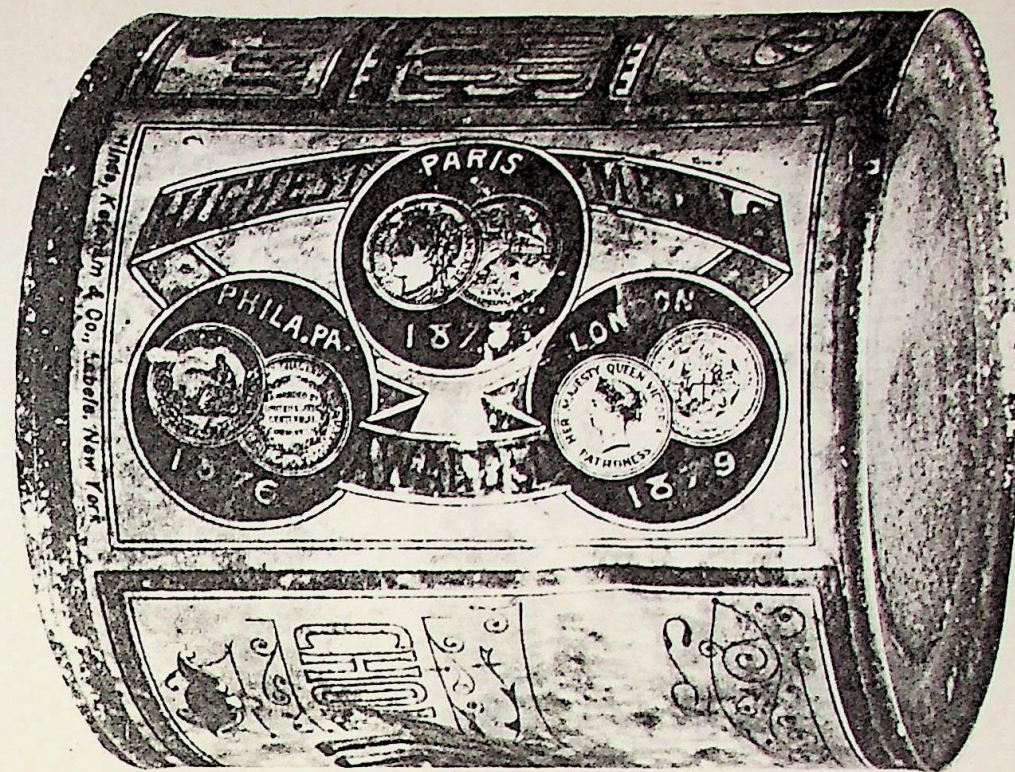
The design used for Granulated Sugar (Siúcra) is carried through the rest of the series of icing sugar, caster sugar, sugar lumps, and the various brown sugars, adjusting the colours on each. Brown sugar is packed in clear plastic as it makes an attractive background. Caster sugar was originally on a white background as the other white sugar designs are, but research showed a vast quantity of people in Ireland are colour blind. The pink of the Granulated sugar and the dark green used for caster sugar appear as the same colour for people with red-green colour blindness. For that reason, last year caster sugar was put in light green bags, but keeping the other design features the same (example 49).

"Caster Sugar" is centred on this bag, unlike 'granulated sugar' which is lined up with the frame of the 'S'. The granulated sugar balances with the square and looks more like some time and design thought went into it. The 'Caster Sugar' tends to look like it was put in the centre because it was quick and easy and safe, but it offers no surprises.

The Irish Sugar Company has come a long way from its original shamrock stamp which now looks very dated. A lot of time and thought has gone into their recent designs and the public's attitude was sought to the extent of practically making them the Irish people's choice. It is this time and research that makes the difference between a good and successful symbol and

24.

a bad one and so leads to a successful product and company. The Sugar Company produces enough sugar for this country and some excess goes to the North but 'Tate and Lyle' the English company are waiting for something to go wrong so they can step in. Therefore 'Siúcra' cannot afford to lose interest in their marketing, and it does not look like they are going to.



51



52



50

25.

Maguire & Paterson

Maguire & Paterson have been established in Ireland since 1882 yet the 'safety match' was first registered in the Patent Office in 1931. The Safety Match will only light on a specially prepared surface on the side of the box. Friendly matches light on any rough surface.

'Patersons & Co. Ltd.' launched the first box of 'safety' matches. This box (example 50) is bigger than today's one. The colours Maguire & Paterson use have never changed from red and blue on yellow, as with every other company discussed in this thesis.

A ribbon device is used for the words 'safety match' as Cadbury's use for 'Dairy Milk' on their first design of 1932. This ribbon is more angular than the swirling ribbon used by Cadbury's. The typeface used for 'safety match' on the ribbon is an attractive tall face with little delicate serifs on all the letters. It is very similar to the one used by "Hawthorne" in example 8 which is also on a ribbon. (Hawthorne markets biscuits, cereals, and other foodstuffs). Cadbury's used a serified typeface on the 1932 design but changed to a sans-serif in 1935, Maguire & Paterson also changed to sans serif in their next design.

Medals were very popular on packaging at the turn of the century and some of the medals represented on this match box are dated 1882 which suggests that this box may have been in existence a few years before 1931 when 'safety match' was registered, or was perhaps designed some years before it was released on the market. Examples 51 and 52 show other times when medals were used. Example 51 dates back to c 1880 and example 52 dates back some years before 1925. The medals on the Paterson match box were won at various industrial exhibitions around 1882. Companies understandably were proud of winning such medals and liked the customer to know they had won them.

The whole design is framed with two thin red lines as the Guinness label of the same time. (example 32) is framed with two fine lines. The Guinness label was altered in the mid 50's to one line thicker than the other (example 33). Around 1950 when the next Maguire & Paterson box was designed the lines framing the design were also changed to one thick and one thin line.

This box of the 1950's (example 53) is the same size and shape as the box used today. "Maguire" is added to the box at this stage possibly because



50

25.

Maguire & Paterson

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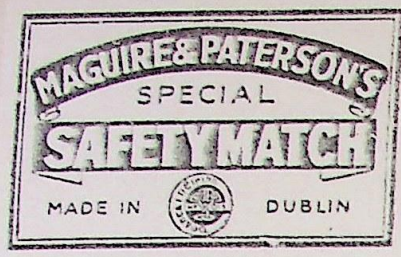
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53



54

26.

the company expanded and amalgamated with Maguire's. "Maguire & Paterson" is on another ribbon compared to the previous box where 'Paterson' stands free in the shape of an arc. Maguire & Paterson is in the same arc but on a curved ribbon with rounded folds similar to the ones used by Cadburys.

"Safety Matches" is still on its ribbon but slightly simplified compared to the previous design. The folds point down and there is only one fold on each side. The type is changed to sans-serif as the Cadbury's design is at the same time.

The 'déanta i nDírin' symbol which is on the first Irish Sugar Company label is used here also. The company obviously chose to use it, as they are not a semi-state company. This is the only time it is used by Maguire & Paterson. It seems unnecessary to put the words "made in Dublin" around a symbol that already says "made in Ireland". Both are replaced on the next box design for the simpler "Irish Made".

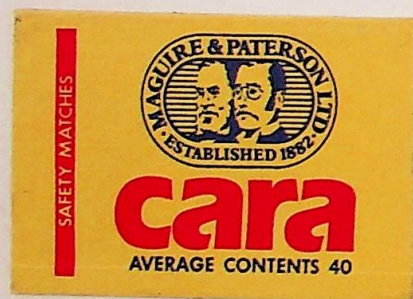
This box designed around 1960 (example 54) is the most simplified in the series. The two lines framing the design are removed. The ribbon with "Maguire & Paterson" on it, while keeping the same shape of the previous design, has no folds. The ribbons on the Cadbury's design are simplified at this time too, (examples 22 and 23) and their design takes on the same uncluttered appearance as the Maguire & Paterson design compared to previous designs.

The ribbon with 'safety Match' on it has gone back to the shape used on the box of 1931 but with the double folds underneath as in the previous design. The folds are very sharp and shading is shown on the underside of the ribbon by parallel lines. The type on it has changed very little from the previous design except a lighter version is used. This ribbon stands out more than before because everything else around it has been so simplified. Now all attention is focussed on this ribbon which stands out by being in red which is a much more dominant colour than the blue. As the ribbon is wider and the type used is lighter than the previous design, it makes the splash of red even more dominant. This design is probably their most distinctive, as it is so strong.

In 1976, Maguire & Paterson registered the word 'Cara' for use on the safety match box. Their box was redesigned to take the new name. As 'Cara' means



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27.

'friend', it was chosen to link the safety matches to the red 'friendly' matches they also sell. The addition of 'Cara' to the design has changed the whole appearance of the box (example 55) it was designed as the first in a series of four designs which would gradually discard all information from the front of the box except the one word 'Cara' over the next four years.

This design (example 55) is the first box using lower case lettering. Like all the important type on the box, 'Cara' is put on a coloured block and as the intention is for the word to eventually take over as the name for the matches, it is on a red background. 'Safety Match' is changed to the less dominant blue for its background.

'Safety Match' is now in smaller type and the ribbon has been simplified to a strip of blue with no folds, probably to focus more attention on the word 'Cara'. 'Maguire & Paterson' has been reduced also to allow for 'Cara' but it keeps the same shape. If it was the same size, the box would look very confusing with three blocks of separate type. The size it is on the design can still be read but due to its size, it does not stand out at first glance. This way it does not fight with the other more important headings on the box. There is a narrow line which connects this to the 'average contents' at the base of the design. This frames the rest of the design and helps to hold it all together. The 'average contents' have replaced "Irish made" from the previous box and is probably added because of the EEC regulations. The weight of the bottle of Guinness is added to their label in the design following their 1966 design. "Irish made" has been moved to the back of the box.

The present design was brought out in 1982 to celebrate Maguire & Paterson's centenary. It is the first to have any visual link with the Friendly match box (example 57). Maguire & Paterson were bought by an English company around 1982 and did not agree with the advertising agency's idea of the four designs. As a result a very new and quite different design was brought out (example 56)

Possibly in the not too distant future we will be seeing more and more dramatic changes in some of our package design. It seems to be happening in some countries around the world particularly America.

"Today the young adult consumer is raised on the constant visual stimulation of television, bombarded with product messages. It is a generation almost lacking a sense of brand loyalty - a new breed of consumer to be resold constantly through advertising or at point of sale. The gradual disappearance of that dependable customer for Brand x soup or Brand y deodorant has diminished the need for the old familiar package and has led to more open, more inventive, more dynamic packaging design. No longer afraid of design obsolescence, package designers are becoming bolder, less safe. Design quality is slowly improving. Identity is achieved through simpler, subtler means."

The only linking feature, between this new and present design (example 56) and the previous designs, is the use of the same colour scheme. Maguire & Paterson can get away with more adventurous changes in designs than many other Irish companies as they have no other Irish competition.

The linking feature between the Friendly and the Cara match box is the appearance of Mr. Maguire and Mr. Paterson in an oval shape. This is probably taken from a painting of the two men in the offices somewhere. Their names and date the company was established appear in the oval frame so this replaces the "Maguire & Paterson" previously written on the arc-shaped band. This symbol holds quite a dominant position by its size on the design. Part of the idea of the previous designers were held as this symbol and 'cara' share the dominant positions on the match box though Bernardini, Birkett and Gardner's idea was only to have 'cara' as the dominant feature.

'Cara' dominates the rest of the design as it takes over as the name for the safety matches. "Safety matches" is now quite insignificant and runs down the side of the box so it does not take away from the other more important features of the design. This is still mounted on a coloured background but now has the distinction of being the only type on a background. The rest of the type is now freestanding. "cara" is changed from the "Futura" lower case to a more distinctive type called "Eras-bold" though it is not a particularly attractive type-face, a very strong one which helps the word gain an identity of its own.

Even though Maguire & Paterson have no Irish competition, competition could very quickly appear if they stopped advertising. Changes in their package design can quickly be accepted as they are the main seller of matches in

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Ireland and people do not ask for matches by brand name, if they ask for any particular match, it would be either 'friendly' or 'safety', so they would be given Maguire & Paterson matches anyway. However if they did not advertise their product, people could start buying lighters and forget about matches or another company could start marketing and advertising their matches on the Irish market.

To keep some link in their designs, they have never changed their chosen colours. That would be quite a major step for any company, and if the colours used at present are successful, there is really no reason to change them. Even though in America, colours may be changing on packaging, it will take some time perhaps for the Irish to accept such changes. From the results shown in this thesis, it would also take a brave designer to suggest a complete change of colour in a product that is already successful.

Conclusion;

The biggest similarity to occur in all four products is that none changed their colours at any stage. Small quantities of other colours, such as the white added to Guinness and Cadbury's, were added but never strong enough to take away from the main colours. In all cases each design was a development of the one used previously. Consistency and continuity occurs in all companies in their package design. Maguire & Paterson being the only exception, with their present design which is completely different from the previous, except in colour. The possible reasons for such I have already discussed. The change the Sugar Company made was because the new design was for a new audience and a different style of packaging and as such became a new design problem.

Obviously the most difficult problem of all, is designing that first package. The future of the company can be entirely in the hands of that designer. The colours he chooses will probably never be changed in the history of the product, and a lot of the design features will probably remain the same as the designs that follow, but will be continuously modified and updated to suit changing trends in type and layout. Once that initial design is drawn the job becomes much easier for any subsequent designer, even if the advertising agency is changed.

All the companies have at some stage or still use an Irish symbol or Irish words, except Cadbury's as it is originally an English company. However, even Cadbury's use the words 'a glass and a half of Irish dairy cream milk' in their advertising. They know how much pride the Irish have in their own dairy produce. If one looks across shelves of our supermarkets and shops

very few English companies use any symbol that is particularly English, yet a lot of our Irish companies make use of the shamrock or some other sign that the product is Irish. We seem to be a nation always keen to express the fact that we are Irish on our package design. Of course we are proud of our nationality, but that makes us no different from any other country. Obviously, it is what the public wants, or what the manufacturers think we want.

Each product is successful in its own field, yet despite all the trouble that goes into the advertising, promotion and packaging, it would be useless if the product itself was poor quality. The promotion etc only serves to persuade the consumer to try the product, if it is poor quality, they may never buy it again. However, if the consumer likes the product, they will be attracted to buy it again and that is why packaging is the most versatile way of advertising. After the initial attraction to the first time buyer, it also serves as a reminder to the consumer that they have tried that particular product before and it was good.

Researching this thesis has given me some insight into how companies persuade us to buy their product and how subtly they persuade us to accept changes in design and sometimes even names, such as the introduction of 'Cara' to Maguire & Paterson's matches. My biggest discovery was how successful Cadbury's must be, I never ate so many bars of dairy milk chocolate before. If I was not so abstemious, I might have been converted to Guinness, in which case this thesis would never have been written or else it would be covered in beer stains. It has certainly made me more aware and appreciative of how much time and effort is spent on designing packaging that fulfils both the purpose of description and enticing the public to choose one brand name over another selling the same product.

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