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GUINNESS BEER LABELS

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Tom Smith and Tom Hunt also spent the time and effort they should be given for the completion of this project.

TO BARBARA,

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## INTRODUCTION

I have chosen to write about the Guinness Beer Label principally because it has been providing a corporate identity for a successful Irish company for well over 100 years. A visual identity is vital for any company. Throughout history men have always used symbols to distinguish their goods from those of their competitors.

However, the Guinness label was designed at a time when the adoption of a visual symbol was not yet fully grasped as a factor of importance for the success of an enterprise. In the early nineteenth century corporate identity was still in its infancy.

The label expressed the character of the Guinness organisation. It went a long way towards aiding the brewery to become a strong personality among competitors. Among the impressions it conveyed were constancy, old-fashionedness, dependability and reliability. The image was understood and accepted widely. Today's label would be recognizable to a time traveller from 1870.

So now let us discuss the label:

CHAPTER 1



THE CIRCUMSTANCES THAT PROVOKED  
THE PRODUCTION OF THE FIRST BEER LABEL

## INTRODUCTION

Why was the first Guinness Beer Label produced in 1862?.

It can be assumed that the company wanted to establish visual communication with the public. Firstly, I will discuss the circumstances that led to the production of the first label. In this way, an insight can be gained into the workings of the company. Only then can we begin to discover if the visual imagery produced for the company represents the character and personality of the Guinness organisation.

In this chapter I will discuss the possible reasons why Guinness produced their first label in 1862.

I find this interesting as the Guinness labels acted as a corporate identity for the company for so long. Corporate identity was, in the nineteenth century, virtually unknown.

The main factor contributing to the production of this first Guinness stout label in 1862 was the considerable expansion in trade at the brewery at this time. This expansion is reflected in the acquisition of adjoining land in the 1870's.

A visitor to the brewery in 1889 wrote:

" The brewery estate in 1860 consisted of about four acres in the parishes of St James and St Catherine on the south side of James Street and Thomas Street. As trade increased, the firm gradually absorbed portions of adjoining properties which became necessary for their extensions; but in 1875, a very large addition was made to the brewery estate by the purchase of ground lying between st James and the River Liffey." (7, p.16)

As a result of this expansion, a form of visual communication became not only desirable but essential. The increase in trade at the brewery was possible due to an increase in trade with England in the first half of the nineteenth century. This led to the establishment of agencies there.

In the Proprietors Memorandum Book at St James's Gate dated 3rd July 1821 a note appears:

"In this day agreed to follow Henry Antisell to go to Liverpool, he being particularly desirous to do so and quite confident of being able to establish a considerable sale of porter there. We therefore do consent to his taking 50 h hds (hogshead) of porter on trial there on commission. He to be allowed a commission of 7s 5d British per h hd and finding a storage and making no charge whatever for cartage or otherwise, and from the regard we have for him, we agree that provided the commission of porter sold and other profit and commission in other business he shall transact in the first six months shall not amount to £50....." (4, p.67)

Trade with England was sufficiently successful to meet with the highest expectations of Arthur Guinness. In 1832, in a letter to their London correspondent Henry Tucket, Arthur writes:

"You are aware that the sudden increase in trade in the last two years, but more especially in the last, notwithstanding prompt and extensive outlay on our part, to prepare a proportionate supply, drained out stock so low that we, last summer, curtailed our deliveries to within the requirements of our agents for the purpose of retaining a sufficient supply for the spring demand before our new stock should be ripe to use. " (29, p.19)

But what led to the establishment of trade links with England ?.  
Let us now look at some of the reasons.

A slump in trade in Ireland might have led to the investigation of other countries for potential markets.

The early years of the nineteenth century were not good ones for Guinness or indeed for any Irish brewery. Hops and barley reached their highest prices ever in 1816. This was mainly due to the economic recession that accompanied the Napoleonic Wars.

According to Arthur Guinness hops were "extravagantly dear" and the quantities used in the brewing process were halved. We can see that the amount of hops imported into Ireland from England decreased greatly during the years 1809 to 1814. In 1809 the number imported was 3,928,751 bushels. In the year 1814 this amount had dropped to 1,761,605 bushels.<sup>70</sup> In 1814 a bitter campaign against Dublin brewers arose from allegations that adulterants were used in beer, a journalist called Cox led an attack on Irish brewers. He carried his campaign to the Dublin Corporation in October 1814.

According to Cox:

"It is melancholy consideration that everything that is nauseous and nasty, every deleterious drug which either our own or foreign countries can produce, has a decided preference among brewers to plain malt and hops." (71, p. 8)

Arthur was outraged to hear Cox speak of brewers in such a derogatory, and to his mind, unfair way:

"Such a respectable and useful class of men, and impose on the community an injury prejudicing the lower classes against a beverage so conducive to their well being." (30, p.132)

The allegations induced the Guinness's to issue statements and affidavits denying that they had adulterated their porter. The Freeman's Journal of the 7th of November 1814 published the following statement in the names of Arthur, Benjamin and William L Guinness:

"We feel ourselves called upon, in duty to the public, and to indeceive such persons as may be led to credit these accusators by giving the most unequivocal proofs in our power of their utter falsehood, so far at least as our brewing is concerned, which we do in the affidavits hereto annexed." (57, p.6)

However, it is possible that as a consequence of these accusations, that there was a decrease in brewery sales in Ireland. Certainly we can see that after 1815 sales of Guinness fell rapidly from 66,672 bulk barrels in 1815 to 27,374 bulk barrels in 1820.<sup>73</sup> As a result of this slump Guinness might have looked elsewhere to sell their beer.

Another reason which might have contributed to a slump in brewery trade in Ireland in the first half of the nineteenth century, was the onset of the famine in 1845. The population of Ireland during the famine years did not constitute a market for the consumption of Guinness. Campbell Foster, an English gentleman, much concerned with the Irish people, left descriptions of scenes to which he himself was eye-witness.

He states:

"The town of Westport was itself a strange and fearful sight, like what we read in Beleaguered Cities; its streets crowded with gaunt wanderers, sauntering to and fro with hopeless air and hunger struck look.....

Our inn, the headquarters of the road engineer and pay clerks, beset by a crowd of beggars looking for work....."  
(19, p.112)

It is little wonder that Guinness were so responsive to their markets in Britain. It seems that Ireland was without a market. People had no money, least of all for beer.

Another possible reason why Guinness established trade with England was that they might have been aware of a market there. Arthur Guinness, Chairman of the brewery in the first half of the nineteenth century, was Governor of the Bank of Ireland. This involvement resulted in frequent visits to England.

F G Hall states:

"Negotiations on the question of a modification of the Bank's monopoly were opened, at the invitation of the Government in February 1821. In that month the Governor (Arthur Guinness) crossed to London to confer with Lord Liverpool and Nicholas Vanistitort. In February 1825 the Court decided to solicit the aid of the Bank of Ireland.....

The Governor and Director of that institution had been kept fully informed of all developments as they occurred, and the three Directors (Arthur Guinness.....) of the Bank crossed to London to confer with them." (22, p. 36)

Arthur was, no doubt, well acquainted with investment potential in England. The company had previously found success in selling their beer to the highest echelons of English society. In 1837, Disraeli wrote to his sister:

"So after all, there was a division in the address in Queen Victoria's first Parliament 509-20. The division took one hour. I then left the house at ten o'clock, none of us scarcely having dined. The tumult and excitement unprecedented. I dined, or rather supped, at the Carlton with a large party of oysters, Guinness and broiled bones, and got to bed at half past twelve. Thus ended the most remarkable day hitherto of my life." (39, p.127)

It seems the economic climate in England offered a larger and richer market for the sale of Guinness stout. On recognising this market Guinness subsequently chose to boost their sales there.

We can see that a market for selling Irish beer was developing in England during the early years of the nineteenth century. Guinness was probably aware of this. In The Theory and Practice of Brewing published in 1846 W L Tizard gave special praise to the merits of Dublin porter.

He observed:

"A more striking difference still is discernible among some of the Dublin houses, none of which yield a flavour like country brewed porter (English), many of which are shockingly bad, being sometimes blunted, often tasting of empyreum....." (51, p.3)

However, it was not only the quality of Irish beer that made it a popular beverage in England. In evidence, before the Commission of Excise Inquire - held in 1833-34, there are numerous complaints that the Irish evaded malt duty and subsequently their beer was cheap. Thus Patrick Stead, a maltser from Yarmouth said:

"The Irish porter comes over in very large quantities from Ireland into England, without being subject to the duty on malt, it is therefore cutting out the English porter from Liverpool and Manchester, nay even it comes into London in large quantities and increasing daily. Mr Bass, eminent brewer at Burton (on-Trent), tells me that it is selling next door to him at Burton cheaper than he can make it." (72, p. 18)

As well as the awareness of a potential market for Guinness in England the company was also knowledgeable regarding the ports most suitable to their needs.

Lynch and Vaisey write:

"The choice of Bristol for an important extrepot of Irish beer is due, in Guinness's case at least, to the chance of a good connection....."

The Guinness's had many relations in and near the city." (31, p. 132.)

This link was strengthened with the development of steam packets (cargo ships). In 1821 they linked Cork to Bristol and in May 1822, Dublin to Bristol.<sup>70</sup>



This was mainly an export trade from Bristol so return freights from Dublin were cheapened.

Bristol also held an advantage in that its population consumed a large amount of beer. Sir F M Eden in his pamphlet State of the Poor, in 1797 writes:

"Purchased liquor is an article of expenditure particularly prevalent in the south, and there is hardly a labouring man who does not think it necessary to indulge himself everyday in a certain quantity of malt liquor." (16, p.7)

The advantages the port of Bristol held for Guinness undoubtedly played a large part in their establishment of trade links with England.

The expansion in trade at the Guinness brewery was initially due to the increase in sales in England. However, after the famine, the increase in sales was due to trade development in Ireland. From 1850 to 1860 the sales of Guinness in Ireland rose from 6,000 hogsheads in 1850 to 18,000 in 1860. The reason for this expansion is possibly due to the upsurge of prosperity in rural Ireland that followed the great famine.

M E Collins states:

"Certainly the average Irish farmer in 1880 was better off, had better living conditions and was better educated than his father had been at the time of the famines." (14, p.18)

The expansion in trade in Ireland after 1850 is partly a reflection of the growing incomes of Irish society. The consequences of the famine for the brewing industry were therefore decisive. A new market emerged of people with money to spend on beer.

Another possible reason for the increase in brewery sales after 1850 was the effects of Father Matthews Temperance Campaign in Ireland during the 1830's. John Francis Maguire wrote of the increasing number of people who joined the campaign:

"The hundreds rapidly became thousands and the thousands before long became hundreds of thousands. Thus, in the three months from the day Father Matthew signed the book "In the Name of God" the number on the roll was 25,000. In five months it was 131,000 and in less than nine months of the year 1838, it was 156,000." (38, p.132)

The result of the campaign did not affect Guinness, as at this time their sales were mainly confined to England. However, the officially recorded consumption of spirits in Ireland dropped from 12.2 million gallons in 1836 to 6.5 in 1841. It is possible that this drop in sales led to a vacuum in the market of alcohol consumption which was subsequently filled by Guinness.

Another explanation for the increase in trade in Guinness was due to the superior quality of their beer which also had medicinal qualities.

The first Arthur Guinness in 1783, before a Parliamentary Committee stated:

"A porter brewery buys none but the best as none else will do." (32, p.118)

The unique taste of Guinness ensured its popularity. The beer gained a reputation for possessing medicinal properties. An extract from the diary of a cavalry officer, severely wounded in the Battle of Waterloo, dated June 1815 reads:

"When I was sufficiently recovered to be able to take some nourishment, I felt the most extraordinary desire for a glass of Guinness which I knew could be obtained in Belgium without difficulty. Upon expressing my wish to the doctor, he told me I might take a glass.....

I shall never forget how much I enjoyed it. I thought I had never tasted anything so delightful.....

I am confident that it contributed more than anything else to the renewal of my strength." (46, p.129)

A mark of the popularity of Guinness in the first half of the nineteenth century was the decision of management to establish bottling facilities both in Ireland and overseas.

Lynch and Vaisey state:

"Exclusive dealing arrangements with bottlers appear to date from before 1862." (33, p.63)

It is interesting to note that the first labels were issued on the 12th of August 1862.

We can see therefore, that the label emerged at a crucial, exciting and significant stage in the brewery's history. Trade had increased to such an extent that a visual identifier was needed.

The original expansion of trade took place in England. Guinness followed this success by subsequently developing their trade in Ireland. Guinness produced their labels to act as communicators between their company and the public. Their brand of beer, after being anonymous for so long, could now be identified in a growing market.

## INTRODUCTION

We have seen the circumstances that provoked the production of the first Guinness label. The company reached a stage in its development when visual communications were not only desirable but necessary.

### CHAPTER II

Let us now look at the company's early history and the market environment in which these images reflect the company's function and suitability as a label.

#### SECTION A

#### SECTION B

## INTRODUCTION

We have seen the circumstances that provoked the production of the first Guinness label. The company reached a stage in its development when visual communications were not only desirable but necessary.

Let us now look at the images which the company chose and discuss the extent to which these images reflect the Guinness company, their function and suitability on the label.

SECTION A  
THE ELEMENTS AND COLOUR  
ON THE FIRST  
GUINNESS LABEL

In this section I will look at the elements and colour of the first Guinness label design. I will attempt to discover why these elements were chosen and their effectiveness in the design of the Guinness label.

There were three labels produced by Guinness in 1862.

Peter Walsh, Curator of the Guinness Museum explains:

"Three labels were produced by Guinness in 1862. One was for Guinness Extra Stout, for the British and Irish markets. One was for Guinness Export Stout, a slightly stronger stout for the European market and another was produced for Guinness Foreign Extra Stout. This was the strongest of the three and was responsible for making Guinness stout a much sought after beverage abroad."

The labels are oval in shape. One possible reason for this is that the label shape imitates the shape of a barrel of beer. The oval shape is probably the most common shape used for beer labels. In fact, according to T H Tew, an expert on beer label design, nearly three quarters of labels in production in 1948 were oval in shape.

"A rough check suggests that approximately 70% of all labels are oval in shape and considering that such universally popular designs as "Guinness" and "Bass" labels are almost all oval, the numerical preponderance of actual oval beer labels is probably greater still." (50, p.15)

There seems to be no obvious reason for this preference, the shape may cling to the rounded surface of the bottle better. In some instances the gum is arranged in a narrow strip on each edge of the centre line of the label. This is the case on the Guinness label.

The Guinness labels are buff in colour. FIG. 1. The buff colour imitates the "head" on a glass of Guinness after it is poured. The significance of the buff colour becomes apparent when we look at the most recent label produced by Guinness. That is the label produced for Guinness Draught Stout in 1981. FIG 2. We can see that the buff colour is paler on this label. Guinness Draught Stout when poured, contains a lighter buff coloured "head". The black ink used to print the label is reminiscent of the deep, dark body of Guinness stout. The red ink used in printing the lot and date code is symbolic of the ruby gleam left around the rim of a glass of Guinness after it is finished.

Let us now look at the elements on the Guinness label.

- 1 The chain border which appears on the label symbolises the strength of Guinness stout. This was a popular theme which was used in advertisements produced by the company. FIG 3. The chain border is particularly relevant when utilised on Foreign Extra Stout labels. This stout is the strongest produced by Guinness due to the amount of hops added.

Peter Walsh explains:

"The hops contribute to the bitterness or strength of the beer but they also create an antiseptic quality which preserves the beer and ensures that it will not go off before reaching its destination."

Proof of this strength can be seen by looking at a bottle of Guinness found in South Africa during the 1960's. FIG 4. The bottle contains a wire top enclosure which seems to be holding the cork in place. The bottle dates from the 1870's.





FIG 1. Buff coloured Guinness labels.

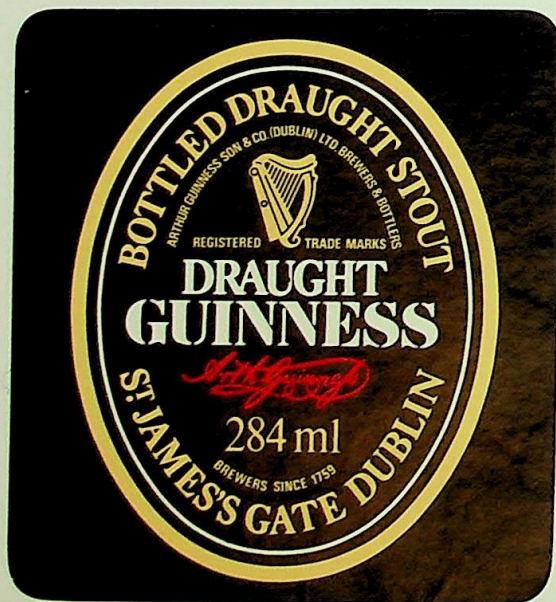


FIG 2. Guinness Draught Stout label.



FIG 3. Advertisement showing the strength of Guinness.



FIG 4.

South African bottle and label.

Peter Walsh states:

"The large hop content in Foreign Extra Stout gives off a considerable amount of carbon dioxide gas."

It seems as if the wire top enclosure is holding the cork in place to ensure that the build up of carbon dioxide gas will not drive the cork out during the long sea journey to South Africa.

2 Another element on the Guinness label is the lattice design which holds the lot and date code. It is possible that this device was designed to guard against forgery. The intricacy of the design makes it almost impossible to forge or copy. The date code is also a protectionist device.

Peter Walsh explains:

"The code must be read from right to left deducting one one digit from each second number."

For example, L52 521128 is the eighteenth day of the month January in the year nineteen forty two.

3 Perhaps the most notable element on the first Guinness label design is the Harp trade mark.

Lynch and Vaisey write:

"On the 5th of April 1982, Guinness registered the harp as their official trade mark." (31, p.162)

The harp which appears on the Guinness label is a rendering of the Brian Boru or O'Neill harp. The harp on the 1862 label contains twenty-seven strings. With the progression of the Guinness label design the strings are reduced in number. This was due to the difficulty in printing this section of the harp.

4 The signature of the first Arthur Guinness is printed on the label. It seems to guarantee the contents of the bottle, testifying to its origin and quality.

5 The words WHO SELL NO OTHER BROWN STOUT IN BOTTLE appeared on the label up to 1976. The original label designs were issued to publicans and bottlers who sold and bottled only Guinness Stout. A visitor to the brewery wrote in 1890:

"No customer is supplied with these labels unless he signs an agreement to bottle no other stout than Guinness. No a single label is issued without a customers name printed thereon, all of which are stereotyped and kept on the premises." (11, p.83)

Publicans who sold other brands of stout along with Guinness had their own labels. FIG 5. We can see that they are quite different from Guinness trade mark labels. As a result they could not possibly be mistaken with it. These labels were submitted to Guinness for approval. Guinness kept a ledger recording all these labels.

Peter Walsh states:

"The accepted labels were placed on the right hand page and the rejected labels on the left hand page."

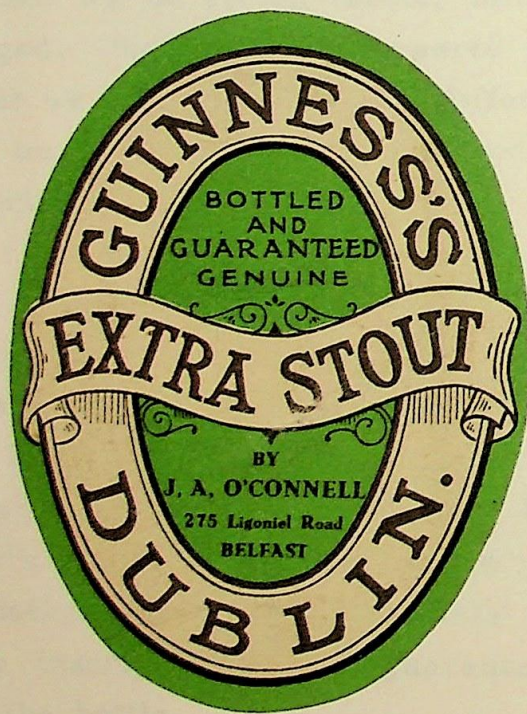
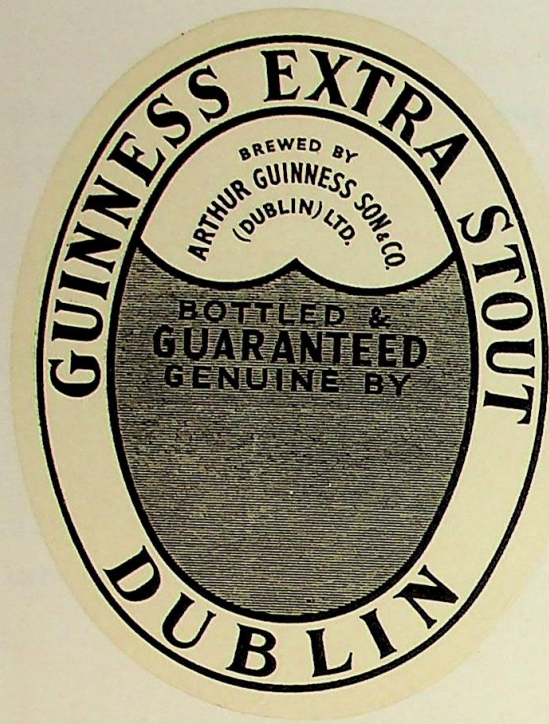


FIG 5.

Publicans labels.

It seems that labels which bore a likeness to the Guinness trade mark label were rejected.

Some printers produced Guinness labels for publicans who sold Guinness alongside other stouts. They produced flysheets advertising these labels which they themselves had designed. These were usually simple designs. FIG 6. The publican concerned chose one of these labels and had his name printed on the label for a price. More important publicans who sold Guinness Stout along with other brands had their own labels printed. These were usually of more striking designs. FIG 7.

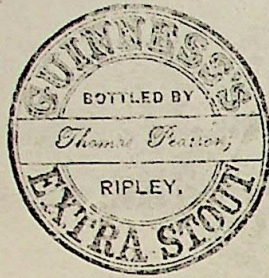
It seems that many elements on the Guinness label were designed to guard against forgery. However, were these devices successful?.

According to Alfred Barnard in 1890:

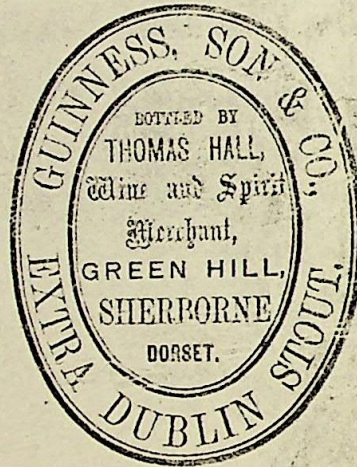
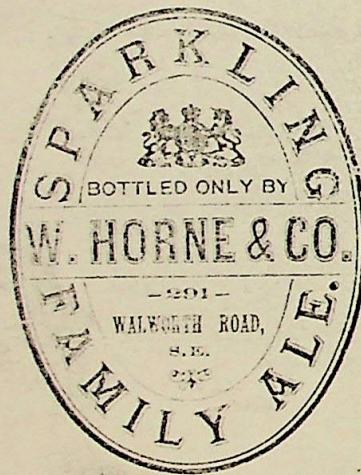
"On the walls of the factory are displayed, in a glass frame, some ten or eleven labels, which, in former times were forged. Some of them appeared so like the genuine label that we could not tell the difference, but our guide informed us that they were discovered simply by irregularity of numbering." (12, p.38)

The date and lot code, in this instance, proved very functional. However, during the nineteenth century Guinness were so plagued by forgers that they introduced guarantees. These were placed, along with the label, on the bottle. The first guarantees were published by Burkes Bottlers. FIG 8. The Burke family were related to the Guinness's and had their offices on Bachelors Walk in Dublin. Their main concern was bottling Guinness for the American market. We can see the inscription on the guarantee that Burkes guaranteed the contents of the bottle.

# BLINKS, CLAYTON & Co.



5,000	10,000	20,000	50,000	100,000
1s 1000.	1- 1000.	10d. 1000.	8d. 1000.	7d. 1000.



5,000	10,000	20,000	50,000	100,000
2s 1000.	2- 1000.	1s 1000.	1- 1000.	9d. 1000.

The above Labels can be printed in any Colour,  
(either Ink or Paper).

112 & 114, St. John St. Road, E.C.

FIG 6.

Fly sheet advertising label designs.





FIG 7.

More important publicans had unusually designed label.

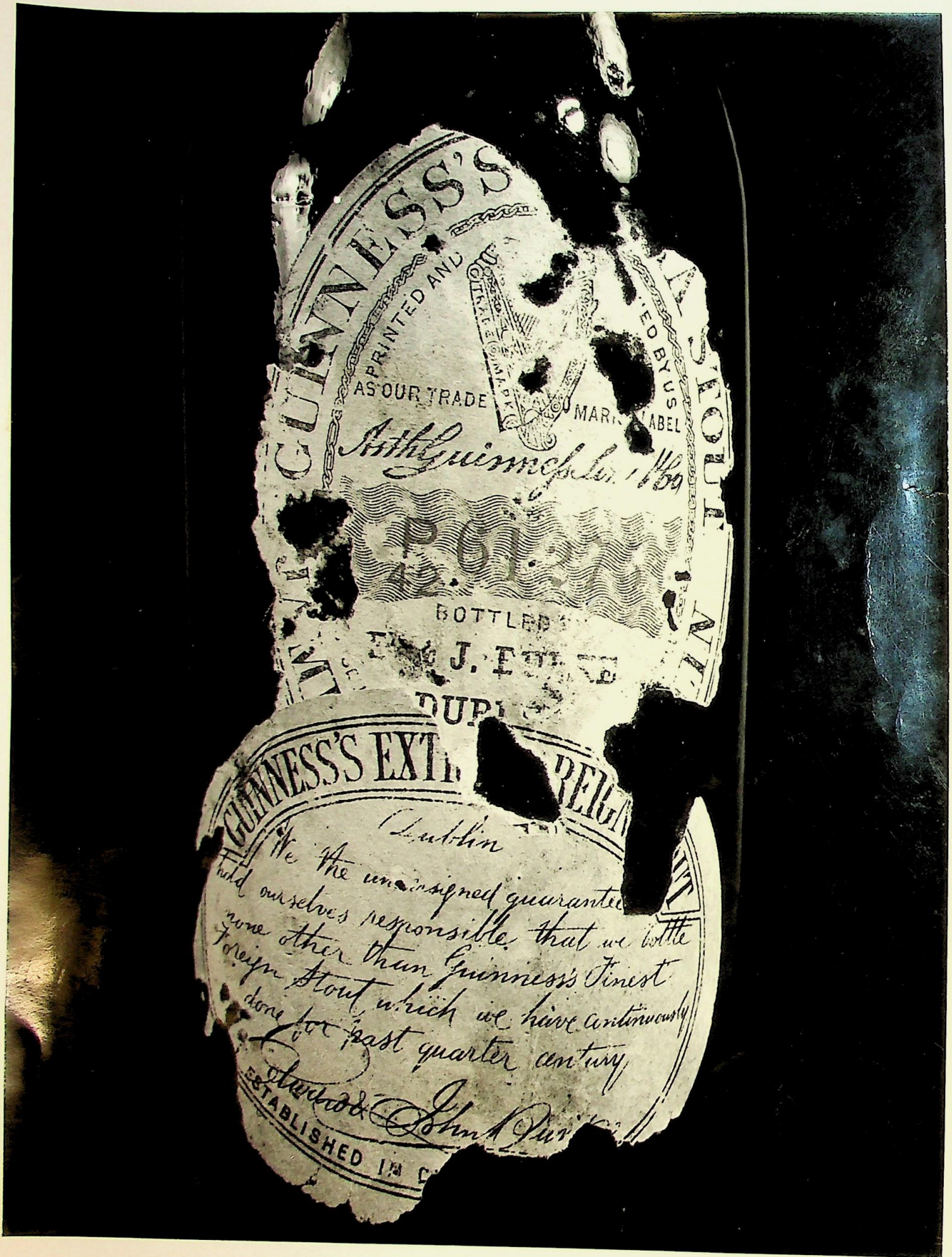


FIG 8.

Guarantee found on a bottle dating from the early nineteenth century.

It reads:

"We bottle none other stout than Guinness's Finest Foreign Stout which we have continuously done for the past quarter century."

Besides outright forging, the label was also exposed to unscrupulous aping and copying of its features and characteristics. We notice this blatant theft of label design most markedly on labels produced by Bentleys Brewery of Yorkshire during the late nineteenth century. FIG 9. Among the characteristics they "adpoted" from the Guinness label are:

- 1 The buff colour so characteristic of the Guinness labels is also found on the Bentleys labels.

However, on the Bentleys labels the colour is slightly paler. Both Bentleys labels are stout labels therefore if the background colour was designed to imitate the colour of the "head" of a glass of stout, it should be darker.

- 2 The latic design which holds the lot and date code is also found on the Bentleys label is almost identical to that on the Guinness labels. However, on the second label produced by Bentleys, the curved lines which produce a three dimensional effect now appear to be linear. This variation never occurs on any Guinness labels.

- 3 The signature of H Bentley and Co appears on the first Bentleys label in the same position as the signature on the Guinness label.

The signature is very similar in shape on both labels and the different names only become apparent on close examination. The signature on the Bentleys label is at a slight angle which looks quite untidy compared to that on the Guinness label.

No signature is printed on the second Bentleys label.

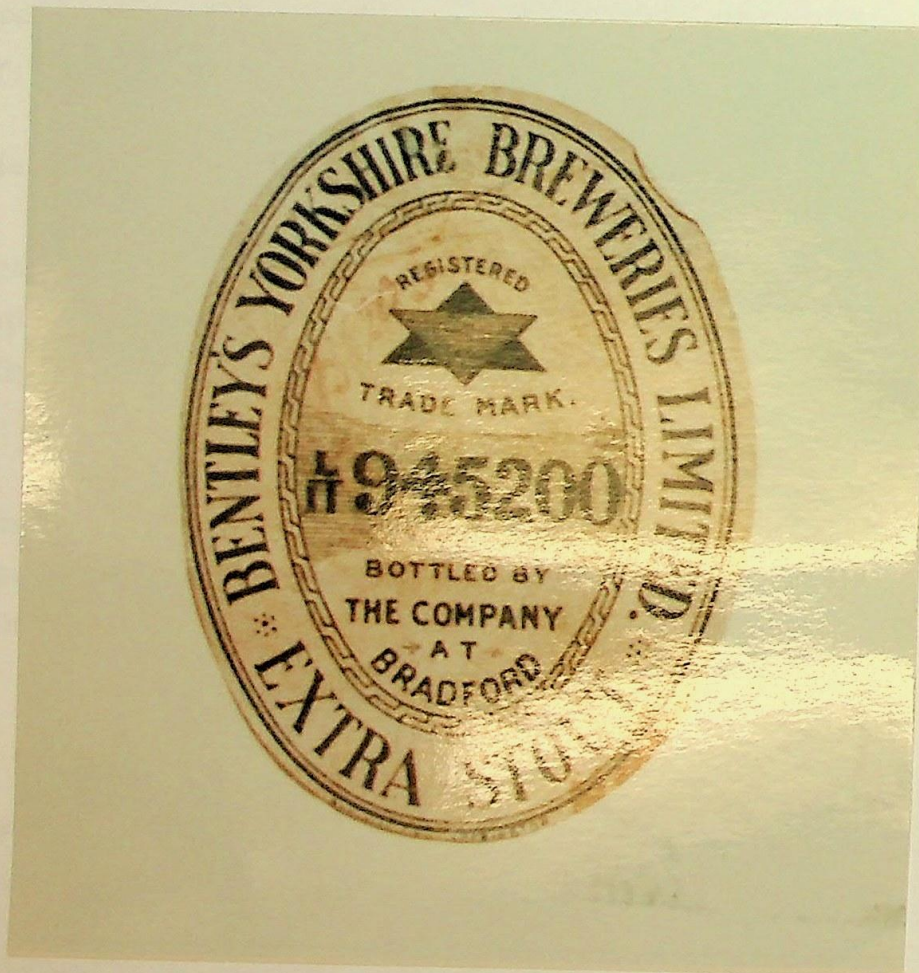
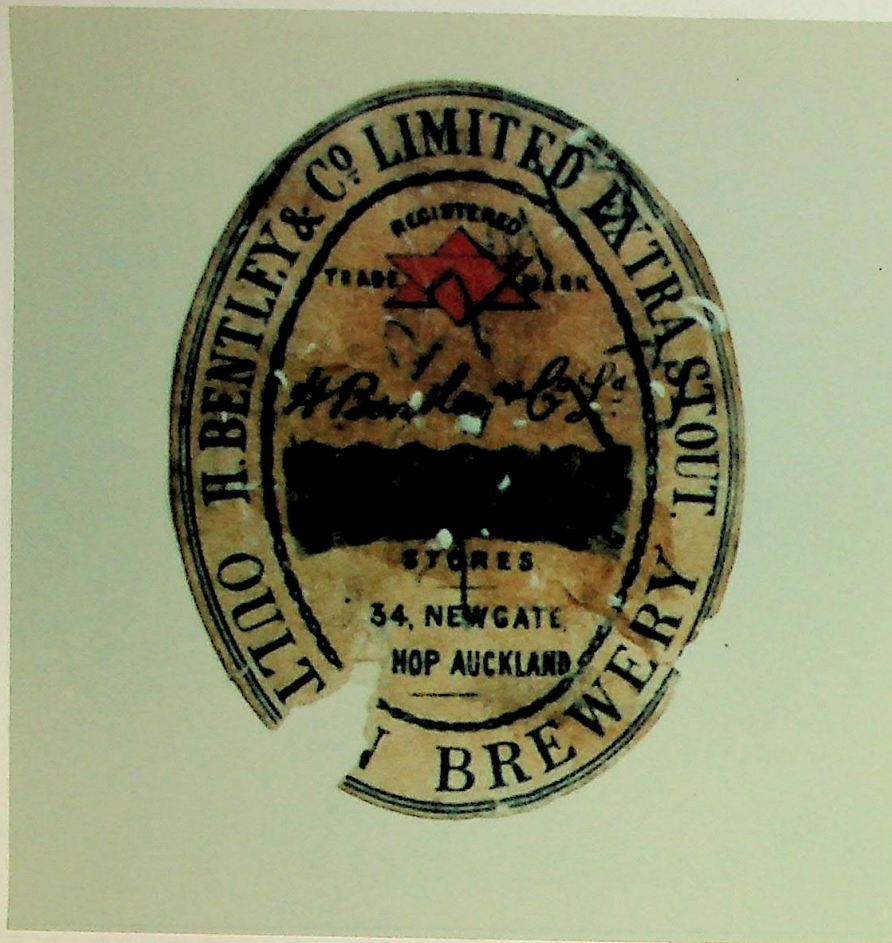


FIG 9.

Labels produced by Bentleys Brewery of Yorkshire dating from the late nineteenth century.

4 Another feature which appears on both Bentleys labels and which also appears on the Guinness labels is the chain border.

This is placed in exactly the same position on the Bentleys and Guinness labels. However, on the second Bentleys label the chain border is reduced to a decorative border.

5 The typographical layout on both Bentleys labels is similar to the typographical layout on the Guinness labels. The name of the brewer, the type of brew and the location of the brewery appears around the outer section of the ovular format.

However, only one of the Bentley labels contains copy arranged in the same position as the Guinness label. This is the first Bentleys label. On the second Bentleys label the main copy undergoes a change. The position of the copy is shifted to accommodate the name of the brewery. This form of disparity never occurs in the Guinness label design. The name of the brewery is printed consistently in the lower crescent of the label. Therefore the entire headline copy does not have to be re-designed with a change in location of the brewery.

We can see that many of the elements on the Bentleys labels were religiously copied from the Guinness label. However, the Bentleys labels lack the consistency in design so prevalent on the Guinness labels.

The thought and preparation that went into the design of the Guinness labels is misunderstood by Bentleys Brewery. They have merely substituted similar features, indeed almost exact features, in their labels.

However, the elements on the Guinness label were very carefully thought out and designed for symbolic effect. Bentleys, while adopting these elements and changing them slightly, have dispensed with the symbolism and are left with a design they cannot honestly say was their own.

In this section, I will discuss the harp emblem which appears on  
a wide range of Guinness stout labels.

Firstly, I will discuss the graphic rendering of the Guinness harp  
in an attempt to provide a description.

I will then look at the harp as a symbol and discuss its suitability  
as a visual identifier of the Guinness stout labels.

On the 28th of April 1850, the harp was registered as the official  
trade mark of Guinness. The illustration of the harp on the Guinness  
label is a stylized version of the Brian Boru harp.

The Brian Boru harp is kept in the Long Hall in Trinity  
College, Dublin. This harp is mentioned in a book to have belonged  
to Brian Boru, who died in 1014 (see *Annals of the Kings of Ireland*, p. 39).

## SECTION B

### THE HARP EMBLEM

There is no written description of the harp in any of the sources  
I have consulted. However, the illustration of the harp on the Guinness  
label is a stylized version of the Brian Boru harp. Therefore  
I will describe the harp as it appears on the label if this data is viable.

The harp is made of wood and is of a triangular shape. It has  
a long neck and a wide body. The harp is decorated with  
carved patterns on the wooden surface of the harp. FIG 11.

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In this section I will discuss the harp emblem which appears as a trade mark on all Guinness Stout labels.

Firstly I will discuss the graphic rendering of the Guinness harp in an attempt to prove its origin.

I will then look at the harp as a symbol and discuss its suitability as a visual identifier on the Guinness stout labels.

On the 5th of April 1862, the harp was registered as the official trade mark of Guinness. The illustration of the harp on the Guinness label is a generally accepted rendering of the Brian Boru harp. The Brian Boru or O'Neill harp stands in the Long Hall in Trinity College, Dublin. This venerable instrument is said to have belonged to Brian Boru, supreme monarch of Ireland from 1003 to 1014. (21, p.39)

There is no written evidence to support the claim that the illustration of the Guinness harp was taken from the Brian Boru harp. Therefore I will briefly compare both harps to see if this claim is viable.

A brief outline of the component parts of both harps shows similarities. Both harps consist of a triangular frame built of the soundbox, Fig.10(a); the forepillar (b); and the curved neck (c).

The features that distinguish the Brian Boru harp from other Gaelic harps are the large bulky soundbox, the deep and heavy S-shaped neck, the slug-like animal on the length of the forepillar and the engraved decoration on the wooden surface of the harp. FIG 11.

The characteristics of the Guinness harp seem to reflect these proportions. FIG 12. The harp as it appears on the original Guinness label is printed as a black outline on a buff background. However, on later labels the harp is reversed out in black.

These proportions and the decoration on the Brian Boru harp and those on the Guinness harp are similar.

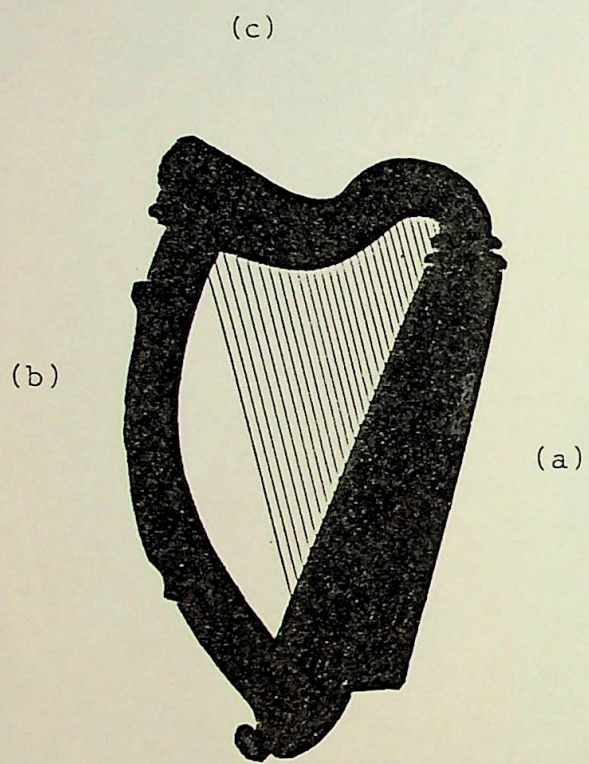


FIG 10.

Silhouette of component parts of harp.





FIG 11. Brian Boru harp which stands in the Long Hall in Trinity College Dublin.

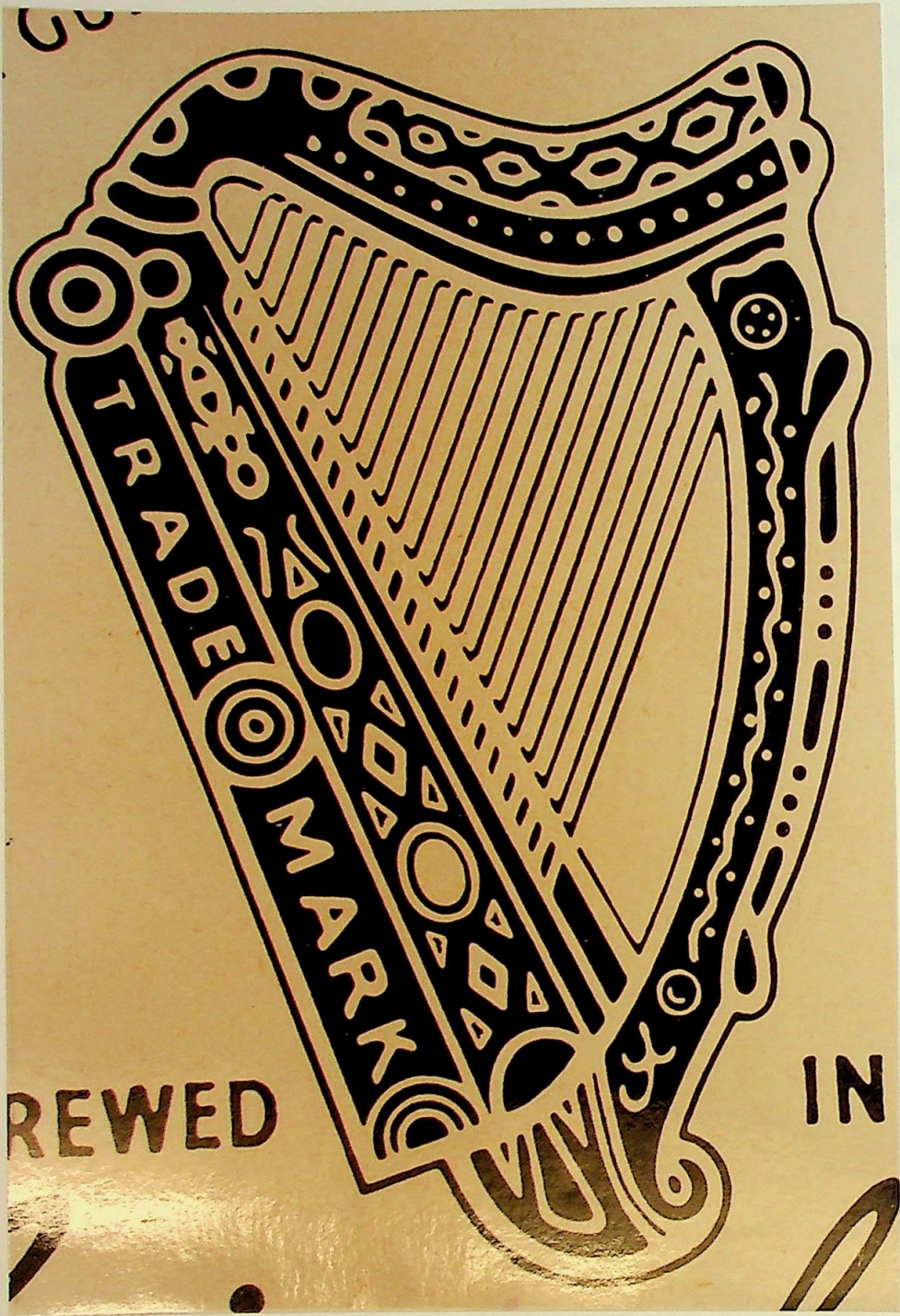


FIG 12.

The silhouette of both harps seems to be similar. However, the amount of strings on each harp is different. The Brian Boru harp contains a total of twenty-nine strings. These are attached to the curved neck with tuning pegs and the soundbox by a strip of brass containing horse-shoe like rings. The harp, as illustrated on the Guinness label, has twenty-seven strings. The tuning pegs on the curved neck are clearly distinguishable. However, the metal rib on the soundbox is only indicated by a black line, no horse-shoe like rings are evident. The decoration on the surface of both harps are similar. The Brian Boru harp contains quite intricate ornamentation. The top and sides of the soundbox are decorated with circles linked by diagonal bands. This ornamentation appears in simplified form on the Guinness harp. Four sound holes pierce the soundbox and can be seen clearly in the photograph of the harp.

The two ḡvāḡ motifs on the front surface of the soundbox on the Guinness harp can be seen as an engraving on the front surface of the soundbox on the Brian Boru harp. Here they appear as circular designs.

The diagonal bands on the Brian Boru harp are indicated on the Guinness harp by triangular motifs. The triangular motifs suggest indentations which reflect the engravings on the Boru harp.

The four sound holes on the front surface of the Brian Boru harp are not indicated on the Guinness harp.

Finally, the semi-circle at the base of the front surface of the soundbox on the Brian Boru harp is clearly indicated, in the same position, on the Guinness harp.

The flank of the soundbox on the Guinness harp changes twice, producing two different harp designs. The flank of the soundbox on the original Guinness harp design is largely devoid of decoration.

The words "TRADE MARK" appear in a sans-serif typeface. The words are divided by a tri-circular motif which is also evident on the Brian Boru harp. However, this motif as it appears on the Brian Boru harp, does not contain a tri-circular design. Instead it has a distinctly intricate Gaelic motif. Two other circular motifs can be seen at either end of the flank on the Guinness harp. These are also evident on the Brian Boru harp but again include a Gaelic design.

The silhouette of the forepillar in the photograph of the Brian Boru harp with the inclusion of a slug-like creature is similar to that of the Guinness harp.

The pronounced lips of the creature are drawn as two projections on the Guinness harp. However, the decoration on the flank on the forepillar is a spiral interspersed by dots. This is a different design to that which appears as an engraving on the Brian Boru harp.

The original engraved designs on the forepillar of the wooden harp are carved designs of leaves, tendrils, pointed ovals linked by twisted lines, small irregular triangles with curved sides, interlace and geometric motifs.

It is probable that these designs proved too complicated to render in such a small area, as appears on the Guinness harp. Therefore, the artist substituted his own design.

This is certainly the case if one examines the circular motif on the top of the forepillar flank. A shamrock is drawn within the circle. This does not appear on the Brian Boru harp where pairs of animals in combat are engraved within the circular motif.

Lastly, the designs on the curved neck of the Brian Boru harp are similar to those on the Guinness harp. Two protrusions appear on the Brian Boru harp as settings. One of the settings contains a rock-crystal stone, the other is vacant. The protrusions can be indentified on the curved neck of the Guinness harp.

We can conclude therefore, that the rendering of the harp on the Guinness label is taken from the Brian Boru harp. However, the Guinness harp contains a simplified design. This simplification is necessary due to the intricacy of the engravings on the Brian Boru harp.

The size of the label imposes restrictions on the representation of the harp in that the harp must be reduced in size to such an extent that all the finer detail must necessarily be omitted.

Let us now look at the development of the harp as a symbol and discuss its suitability as a trade mark on the Guinness label.

The harp was chosen as an emblem of the Irish Free State on its foundation in 1916. The emblem was designed from the Brian Boru harp by Archibald MacGowan at the National Museum at that time.

MacGowan states:

"Even before the final flowering of the harp as the national emblem, it had become known all over the world as the trade mark of one of the worlds most celebrated beverages on public demand, modern descendant of the famous "Beoir Cualann" the beer of the Dublin Mountains, and of our Celtic ancestors. No better insignia of Irish Industrial Enterprise could have been chosen from this noble instrument."  
(64, p.14)

MacGowan suggests that the harp, when utilised on the Guinness label had not developed completely as a national symbol. However, if we look at its various references throughout history we can see that by 1862 the harp could justly be said to symbolise the Irish cultural identity at least.

I will now list some of the references:

In 1581 there is evidence to suggest that the harp was becoming known as a symbol of Irish identity. One example of this portrayal of the harp as a particularly Irish instrument is found in John Derricke's extremely anti-Irish "The Image of Ireland". FIG 13. This illustration is schematic, to put it mildly, and the harp strings are wrongly positioned. However, it does show the harp utilised as a symbol of Irish identity.

The harp was used officially as a symbol of Ireland for the first time during the reign of King James I in the late sixteenth century. The Irish harp appears upon the third quarter of the Royal Shield, as well as in reverse, as a badge crowned. The type of harp is almost the self same as that of the Boru harp. FIG 14. It was during the reign of King James too that the Irish harp was quartered in the royal arms.

He quaintly observed that:

"The best reason for the adoption for the harp was that is resembled Ireland itself in being such an instrument that is required more cost to keep it in tune than it was worth." (55, p.131)

Under the following sovereignty of Charles I, the harp became even more fashionable than in the preceding reign. Evidence of this can be seen in the publication of a book of motets in London in 1630. (3, p.212) The publication is remarkable in that it is the first printed work in which tunes were arranged for the Irish harp.



A Go to bulen into their fellecholdes, the knaird are enrrah in

FIG 13. John Derrick's "The Image of Ireland".

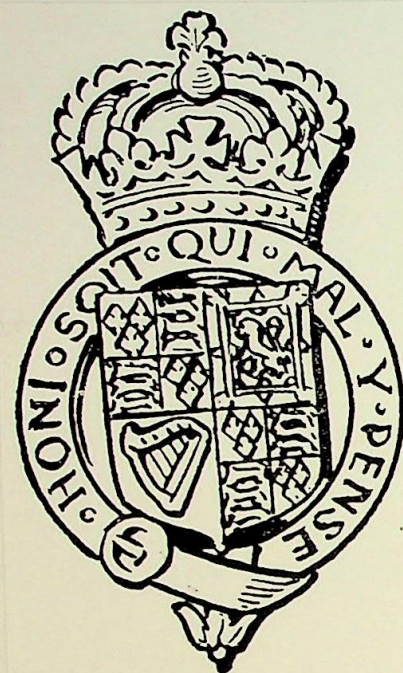


FIG 14. The harp quartered on the third quarter of the Royal Shield during the reign of King James I.



The book was composed by Martin Pierson, Master of the Children of St Pauls Cathedral.

As the harp became popular as a musical instrument so too did its importance grow as a symbol of Irish cultural heritage; a heritage which was becoming increasingly stifled by British oppression in Ireland.

Many songs sung in accompaniment with the harp have nationalist themes. One old Irish harp melody, popular in pre-restoration and was found in John Gambles Music Study, date 1659. FIG 15. It is possible that the title "I'll never love Thee more" refers to Ireland as a nation. This song is particularly relevant during this time as Ireland was under the oppressive virtual dictatorship of Cromwell. (1649-1660)

According to the testament of Archdeacon Lynch, in his writing Combrensis Eversus:

"The Cromwellians in Ireland not only destroyed organs but also harps."

So violently did they act in the matter that Lynch was of the opinion that:

"Within a short time scarce a single instrument would be left in Ireland. (37, p.415)

It is possible that the rage was pointed at the harp, not as a musical instrument but as a symbol of Irish cultural identity. The harp was soon after revived during the reign of Charles II - (1660-1685).

It was once again used to represent Ireland on the Great Seal of Charles II. FIG 16. The love of the harp by the nobility during this period is alluded to in a description of Ireland, printed in London in 1673, as follows:

"I'LL NEVER LOVE THEE MORE."

MS. 1659.

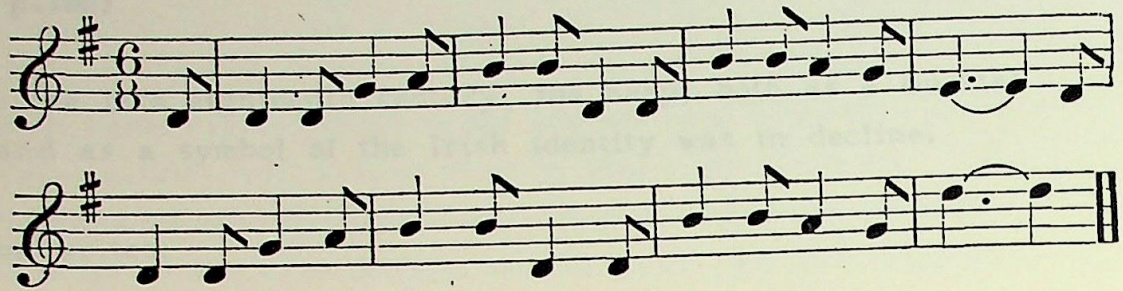


FIG 15. Harp melody, "I'll never love thee more".



FIG 16. The harp on the Great Seal of Charles II.

"The Irish gentry are musically disposed, and, therefore many of them play singularly well upon the Irish harp."  
(20, p.100)

However, by the late eighteenth century, the harp, both as a musical instrument and as a symbol of the Irish identity was in decline.

Charles Acton writes:

"The harp festival (which was held in Belfast in 1792) represented virtually the end of the true Irish harp."(1, p. 19)

However, polite gentlemanly interest in romantic nationalist music saw a revival of the harp in the nineteenth century. At the beginning of the nineteenth century Thomas Moore's "Irish Melodies" were immensely popular for a century and still have a place of affection in most people's hearts. However, they were criticised among more ardent nationalists.

Charles Acton writes:

"They were deplored by traditional-music purists, because they turned rugged and demotic music into drawing-room entertainment." (2, p.17)

The harp was adopted as a trade mark, by Guinness during this period of romantic nostalgia. The irony of this choice became evident when one traces its subsequent evolution, a half a century later, as a hard core official nationalist symbol. It becomes even more unsuitable when one considers the consistently unionist sympathies of the Guinness Family.

It can be imagined with hindsight Guinness would not have chosen the harp as their trade mark. It came to represent a nationalism and Irish independence that they, themselves, would not have accepted at any price.

In a letter to Issac Butt on May 25th 1870, Arthur Guinness made a clear statement of his family's views:

"I have showed your letter to my brother and Plunket, (brother-in-law) and I have first to thank you from my brother and myself for the kind feeling it expresses towards us relative to his candidature for the city. He has resolved not to contest Dublin but I must say, as you have alluded to a rumour that there was a chance of his adopting what are commonly called national views and opinion such was not the case for, while none can feel more strongly a truly national desire for advancement. We do not and cannot think this is to be achieved by repeal but by the determination of the Irish nation to oblige their representatives to enforce irrespective of party the right of those they represent which they now almost entirely neglect." (56, p.82)

The harp developed from a symbol of cultural heritage into a symbol of rebellion and new found freedom. With the development of the harp as a nationalist symbol we see the development of the political views of the Guinness family. Views which were in complete opposition to everything the harp symbolised.

In the early nineteenth century Arthur Guinness's sympathies were directed towards Catholic Emancipation. Arthur was friendly with Daniel O'Connell, the great liberator and leader, of the Emancipation movement. However, in 1836, we see Arthur's firm allegiance to unionism by his voting against the Catholic Emancipation Bill.

Lynch and Vaisey write:

"O'Connell was friendly with the Guinness's until 1836, when he contemplated the possibility of Arthur standing for parliament in the event of a petition to unseat himself being successful." (28, p.60)

On learning of Arthur's conversion, O'Connell was reported of saying:

"The time has come when it is the duty of every man to speak his sentiments and to declare whether he is for destruction or preservation of the Constitution." (17, p.62)

As a result of Arthur's opposition to emancipation an attempt was made by some fanatics to boycott Guinness stout, even though they were removed by O'Connell himself, but O'Connell felt bitter about Guinness's political conversion and later referred to Arthur Guinness as "that miserable old apostolate." (18, p.57)

However, there was an attempt to limit Guinness sales during the years 1835-1842. The Bristol Journal for September 1837 contained an article which states:

"The conspirators are still at work against Messrs. Guinness with a view to destroying their trade in Ireland.... On arriving in town yesterday a man named Noonan, carrying two hogsheads of beer from the brewery of Messrs. Guinness, returned with his horse and cart to the brewery. On going in the gate he was accosted by a stranger, who cautioned him on his peril not to bring any drink out of that concern. Noonan did not heed that threat and was assaulted." (58, p.5)

This was not the first time trade suffered as a result of sectarian strife. During the winter of 1812-1813 a protestant petition against concessions to the religious persuasion of the Irish majority was organised in Dublin. The Dublin Evening Post dated 17th April 1813 published almost one hundred names in this petition. (59, p.3) Among the signatures the name Richard Guinness of Nicholds Street, Dublin, appeared. The Guinness's, fearing implications of their involvement in the petition, published several notices signed by Arthur, Benjamin and William Guinness.

The notices read:

"....We offer £500 reward to any person who within three months can discover and convict those who have invented and are circulating a report that we have signed a petition to parliament against the claims of our Catholic Brethern."

(69, p. (69, p.8)

However, it seem that slanders were spread. Arthur stated:

"and exciting the public by threats and persuasion against dealing with our brewery." (52, p.113)

At a meeting of the Catholic Board on the 22nd of May 1813, a Mr O'Gorman, referring to the attack on Guinness's, said that he was sorry to find that protestants, who had striven on behalf of Catholics, should now find themselves the victims of calumny. He states that the Guinness's were entitled to:

"Confidence, gratitude and thanks of the Catholics of Ireland." (73, p.16)

In June 1813 and editorial comment in Cox's Irish Magazine an article under the heading, "The Catholic Board and Brewers" criticised the Board for being cold to inferiors and fawning to superiors.

The article reads:

"The Catholic Board exhibits not only acts of treason, but acts of folly that tend to affect the entire community. We hope that Mr O'Gorman does not mean to interweave brewing into the Catholic Bill, or make it one of the terms of our emancipation that we do give security to drink Guinness porter, if these terms are imposed upon us, we must set up a Board of our own, and insist upon drinking what we please when we pay for it. If Councillor Guinness will get us porter for nothing, as he gave us character for nothing, when he called us a felonius fabble, we may deal with his porter." (61, p.4)

We can see that trade suffered as a result of Guinness's political affiliations. However, Arthur learned from this experience and subsequently advised his son Benjamin, in 1855, against entering the British Parliament.

In a letter to his son, Arthur wrote:

"You will recollect that on two occasions a similar suggestion was conveyed to me, backed on both occasions by offers on the part of gentlemen who were candidates themselves and who offered to resign in my favour. I then felt and now feel that the office of sitting in parliament for a great city and especially for such a city as Dublin where party and sectarian strife so signally abound and more especially if filled by one engaged in our line of business is fraught with difficulty and danger." (53, p.118)

It seems that Arthur was afraid of the consequences of the family's involvement in politics as the brewery was at a crucial stage in its development. Benjamin declined the offer to run for parliament stating that his main priority lay with the brewery. The year 1851 saw Benjamin Guinness becoming entrenched in a role which could only lead to deeper involvement in politics. In 1851 Benjamin was elected Lord Mayor.

The Dublin correspondent of The Times wrote on 3rd January:

"It (his inauguration) was conducted with more than ordinary civic pomp. The municipal procession altogether eclipsed anything that had been seen since the palmy days of the old "Orange" corporation and the day, so far as business was affected was to all intents observed as a holiday." (62,p2)

The civic banquet given by the new Lord Mayor twenty days later was reported in The Times on the 23rd January.

It reads:

"His Excellency the Lord-Lieutenant, and all leading officials, nobility and gentry at present in Dublin were among the guests." (63, p.7)

The Guinness Family, during the nineteenth century, was becoming more affiliated with the English Establishment and English politics. This period also saw the development of the harp as a nationalist symbol. With the development of the harp as a nationalist symbol we see a similar development in Guinness's political views.

As a result, the harp became increasingly redundant as a symbol of the Guinness enterprise. By 1916, the year of the Easter Rebellion, the harp was most unsuited as the Guinness trade mark as it represented the aspirations of the Irish nationalists. The Irish nationalists aimed to oust the English Establishment, in which the fortunes of the Guinness family were so firmly entwined.



CHAPTER III

THE PROGRESSION IN TYPOGRAPHY ON THE GUINNESS LABEL

## INTRODUCTION

In this chapter, I will discuss the typographical progression in the design of the Guinness labels. I will also attempt to discuss why changes in label design occurred.

This subject has additional value in that it provides us with an insight into the typographical treatment on an early label. This area of design was, in the mid-nineteenth century, still in its infancy.

Firstly, I will examine the typography on the first Guinness label. I will attempt to analyse the typeforms on the main body of text to deduce their origin.

I will then compare typography on the Guinness label with that on other labels produced during the mid-nineteenth century to show its effectiveness as a label design.

The first Guinness label was issued in 1862. It became their trade mark and was used until 1953.

Beside the label designed for the British and home markets, two other labels were designed. One for Guinness Export Stout for the European markets and one for Guinness Foreign Extra Stout which was destined for overseas.

I have chosen the label designed for the British and home markets for discussion and analysis as this label exhibits several design changes. FIG 17. This is the Guinness Extra Stout label. This label is oval in shape and printed in black ink on a buff background. The characteristic date code is printed in red.

The image area is split into an outer section and an inner section and is centered. All type is printed in caps.

The official harp trade mark of Guinness, complete with twenty-seven strings retains a dominant position in the central top inner section of the label. The words "TRADE MARK" are featured on the flank of the harp on earlier labels.

The words "PRINTED AND ISSUED BY US" are printed in a semi-circular format on either side at the base of the harp in a small sans-serif type. The words "AS OUR TRADE MARK AND LABEL" are printed in the same typesize and typestyle in a horizontal format on either side of the base of the harp. The signature of "ARTHUR GUINNESS SON & CO" is printed in a horizontal position directly below the harp trade mark extending the width of the inner section of the label.

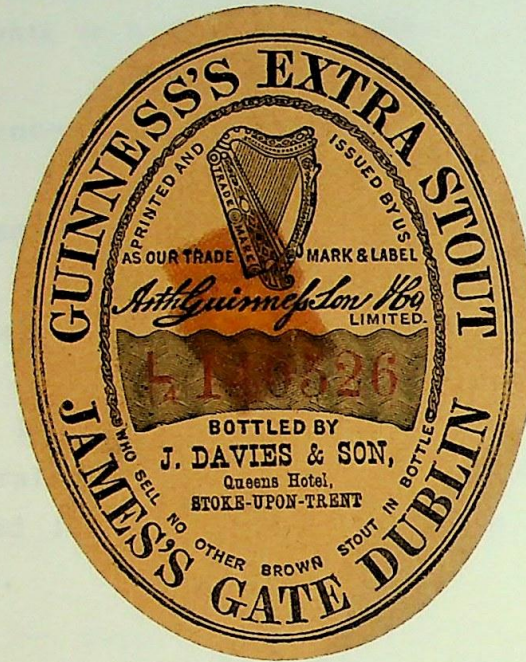


FIG 17. 1862 Guinness Extra Stout label design.

The signature is printed in old English spelling. The name is spelt Guinefs. The word "LIMITED" is printed in a small type size, under the signature of Arthur Guinness in the far right hand corner. This word only appears on labels printed after 1886 with the Guinness company conversion from a private to a public company.

Peter Walsh, Curator of the Guinness Museum states:

"In 1886 Guinness became a public liability company. The business was floated on the London Stock Exchange allowing investors from all classes of society to share in its prosperity."

The characteristic date and lot code which was printed over the lattice design occupies a central position on the inner middle section of the label. It is separated from the chain border on each side by two margins of equal width.

The words "BOTTLED BY" and the bottlers address were printed in the bottom inner section of the label directly below the lattice design. The bottlers name and address varies on most labels. The dominant body of type is arranged in an oval format around the outer section of the label. The text is split into two sections and centered. The words "GUINNESS'S EXTRA STOUT" are arranged in an oval shape around the outer top section of the label.

The words "JAMES'S GATE, DUBLIN" are arranged in an oval shape around the outer bottom section of the label.

This layout has the advantage of changing only one section of the label should a change in stout type be necessary.

The text is enclosed by two black lines of equal width on the outside and a chain border interspersed by type at its base on the inside.

The text is enclosed by a margin on the outside, and a margin on the inside both of equal width. This format remains the same on all labels produced by the Guinness brewery from the printing of the first label in 1862 until 1955. The format appears on Guinness Foreign Extra stout labels up to the present day. The principle characteristics of the type face which make up the main body of type on the label are:

- 1 Most notably, the presence of both bracketed and unbracketed serifs
- 2 The vertical stress which can be seen in the construction of the letter "O" in the word STOUT
- 3 The strong contrast between the thick and thin strokes
- 4 The deep almost triangular beaks present in the letters "T", "E", and "L"

"Special earmarks" to be noted are:

- 1 The curled finial ending in a ball on the letter "J" in the word JAMES'S
- 2 The split terminal on the vertical stroke of the letter "G" which also contains an almost closed counter

After close examination I have determined the typeface on the Guinness label to be of "Modern" origin.

All the characteristics particular to the typeface, resemble to some extent, those typographic characteristics common to the French "Modern" typefaces. These typefaces were used during the late eighteenth and early nineteenth centuries.

There are different styles of "Modern" typeface. They can be divided into French, Italian and English "Moderns".

I have taken the early nineteenth century French Jacquemin typeface as a classic example of a French "Modern" typeface. FIG 18. Some variations in the typeform may exist throughout "Modern" French typefaces, however, these variations are slight. The basic proportions defining all French "Modern" typefaces remain constant.

The characteristics present in the main body of type on the Guinness label resemble those typographical characteristics found in the Jacquemin typeface. On comparing these characteristics the following similarities become apparent:

1 BRACKETED AND UNBRACKETED SERIFS

One characteristic common to both the type on the Guinness label and the type in the Jacquemin alphabet is the presence of both bracketed and unbracketed serifs. For instance, the letter "U" in the word STOUT contains a fine bracketed serif attached to the thin stroke. The serif connected to the bracketed and unbracketed serifs is only found in French "Modern" faces.

2 VERTICAL STRESS

Another similarity found in both bodies of type is the vertical stress. This can be best seen in the letter "O" in the word STOUT and the letter "O" in the Jacquemin typeface. Vertical stress is one of the key differences that separates the "Moderns" from those typefaces that came before them.

3 MAXIMUM CONTRAST BETWEEN THICK AND THIN STROKES

There appears to be maximum contrast between the thick and thin strokes in the type on the Guinness label. This is probably the most important characteristic of the "Modern" faces and serves the purpose of making the letters more distinctive for the benefit of the reader.

This is also a dominant feature of the French Jacquemin typeface.



TYPES  
 GRAVÉS  
 PAR JACQUEMIN.  
 1818. (5)

ROMAIN.		ITALIQUE.	
A	a	<i>A</i>	<i>a</i>
B	b	<i>B</i>	<i>b</i>
C	c	<i>C</i>	<i>c</i>
D	d	<i>D</i>	<i>d</i>
E	e	<i>E</i>	<i>e</i>
F	f	<i>F</i>	<i>f</i>
G	g	<i>G</i>	<i>g</i>
H	h	<i>H</i>	<i>h</i>
I	i	<i>I</i>	<i>i</i>
J	j	<i>J</i>	<i>j</i>
K	k	<i>K</i>	<i>k</i>
L	l	<i>L</i>	<i>l</i>
M	m	<i>M</i>	<i>m</i>
N	n	<i>N</i>	<i>n</i>
O	o	<i>O</i>	<i>o</i>
P	p	<i>P</i>	<i>p</i>
Q	q	<i>Q</i>	<i>q</i>
R	r	<i>R</i>	<i>r</i>
S	s	<i>S</i>	<i>s</i>
T	t	<i>T</i>	<i>t</i>
U	u	<i>U</i>	<i>u</i>
V	v	<i>V</i>	<i>v</i> <sup>ϑ</sup>
X	x	<i>X</i>	<i>x</i>
Y	y	<i>Y</i>	<i>y</i>
Z	z	<i>Z</i>	<i>z</i>

The beaks in the letters "E", "T" and "L" in the typeface on the label resemble, in construction, those found on letters in the Jacquemin typeface. The beak connected to the top horizontal arm of the letter "E" overhangs the beak on the centre arm. This is found in the letter "E" in the words GUINNESS EXTRA, JAMES'S and GATE. It is also found in the letter "E" in the Jacquemin typeface.

This characteristic serves the purpose of making the letters appear more solid. It also has the advantage of making the letters more legible which is particularly important in label design.

"Special earmarks" present in the main body of type on the Guinness label are also found in the Jacquemin typeface.

- 1 The curled finial attached to the vertical stroke of the "J" in the word JAMES'S on the label is identical, in both construction and proportion to the letter "J" in the Jacquemin typeface. Also the width of the horizontal serif on both letters is similar.
- 2 The split terminal on the vertical stroke of the letter "G" and almost closed counter in the word GUINNESS'S and GATE are also characteristics found in the letter "G" in the Jacquemin typeface.

It can be taken, therefore, that the type present on the Guinness label is one of the French "Modern" typefaces. However, while many similarities exist between the type on the Guinness label and that in the Jacquemin typeface some slight variations exist. These variations occur in the construction of the letter "R" in the word EXTRA and the letter "U" in the words GUINNESS and STOUT.

It is interesting to note that both of these variations occur in the type on the top section of the label.

We can compare the construction of the letter "R" in the word EXTRA on the Guinness label to that in the Jacquemin typeface. The silhouette of both letters seems to be similar. The tail on each letter is vertical.

However, the letter "R" which appears in the word EXTRA on the Guinness label contains the addition of a short horizontal serif. It is possible that the serif was added on to the tail of the "R" at some stage. It seems as if the letter was redesigned. We notice that each letter in the word EXTRA contains a horizontal serif base or bases. Joined together these serifs form a curve which imitates the oval shape of the label. It seems probable that the terminal of the tail on the "R" was reconstructed to fit in with the other letters in the word EXTRA. Together they form a curved baseline on which the word stands.

Indeed the word EXTRA is placed at the most curved section of the oval. Therefore, careful manipulation of the letters is necessary to avoid irregular spacing and to make the words curve with the oval shape of the label.

Another letter appears in the main text of the Guinness label and reinforces the idea of specially adjusted letter forms to suit the oval shape of the label. This is the letter "U" which appears in the words GUINNESS'S, STOUT and DUBLIN. The letter "U" in these words is similar to the letter "U" in the French Jacquemin typeface. Both letters contain strokes of varying thickness. Both letters also have a combination of bracketed and unbracketed serifs.

The rounded base of the letter "U" in the Jacquemin typeface is present in the letter "U" in the word Dublin.

The word DUBLIN is placed in the bottom section of the label. However, this feature is changed on the letter "U" in both these words is GUINNESS'S and STOUT. The letter "U" in both these words is slight expanded. This makes the base of the letter more square in shape.

The construction of the letter "U" in the words GUINNESS and STOUT is altered. The letter is redesigned in a way which makes it fit in with the gentle curve of the oval label. Each letter in the words GUINNESS'S EXTRA STOUT seem to sit on an invisible oval line. This has the overall effect of making the design neater, more readable and more fluid.

The text on the lower section of the label imitates the curve better than the text on the top section of the label. The serifs on the top of the letters, in the bottom section of the label appear close together. This is due to the angle at which they are placed. The serifs form an oval line which is exactly parallel to the words "WHO SELL NO OTHER BROWN STOUT IN BOTTLE".

In fact, the top serifs in the letter "I" and "N" in the word DUBLIN are connected. On close inspection these serifs seem to be slightly curved.

These features can be seen more clearly on a large scale reproduction of the text placed in a line. FIG 19.

Some letters certainly seem to be redrawn. The top serif on the letter "T" in the word GATE is slightly curved. Other alterations of letter forms now become apparent. Some letters appear almost comical. The letter "I" and "N" in the word DUBLIN are taller than the other letters in the word.

Other letters, on the top section of the label, are redrawn. For instance, the letter "X" in the word EXTRA. The alteration made to the tail of the "R" now becomes more pronounced. The serif connected to the tail of the "R" is oblique.

The change necessary in the construction of the tail on the "R" is seen on a large scale reproduction of the label reproduced for advertising purpose. FIG 20.

# JAMES'S GATE DUBLIN GUINNESS'S EXTRA STOUT

FIG 19. Large-scale reproduction of the text placed in a line.



FIG 20. Large-scale label produced for advertising purposes.

The reconstruction of the "R" is not so fully drawn here. The weight of the bowl on the "R" is too heavy. The letter seems out of place when placed alongside other letters.

All these changes or alterations in letterforms are necessary due to the difficulties of arranging type in an oval format. Even with these alterations spacing of the main body of type on the Guinness label is less than perfect.

For instance, there appears to be a slight gap between the letters "S" in the word GUINNESS'S.

Mechanical considerations force these letters into a shape which possibly was not what they were designed for. However, for all its imperfections the typographical treatment on the Guinness label is quite unusual for its time. Unusual as it was, this label was the most successful label in the history of the Guinness enterprise.

Proof of this success is the fact that the label was in production for almost one hundred years. But what made this label so effective?.

I will attempt to answer this question by comparing typographical treatment on the Guinness label with that on other labels produced in the latter part of the nineteenth century. The first label I have chosen is that belonging to the Mountjoy Brewery.

According to an article produced by Keith Osborne, in the Labelogists Society of England Newsletter the brewery was established in 1852:

"The Mountjoy Brewery was established in 1852 by Alexander Findlater, who had founded a grocers and wine spirit merchant's business in Dublin in 1823." (68, p.6)

It is interesting to note that this brewery was bought by Guinness some years later:

"....the brewery appears to have been acquired by Irish Ale Breweries Limited, a subsidiary of Arthur Guinness Son & Co Limited in 1959 and brewing ceased".

The typographic arrangement on the Mountjoy Brewery label is similar to that on the Guinness label. The main body of type is placed in an oval format around the outer section on both labels. FIG 21.

However, the name, location and stout type are arranged differently on both labels. On the Guinness labels the brewery name and stout type appear in the top section of the label. This format is reversed on the Mountjoy Brewery label. The name of the brewery and its location appear in the top section of the label. The stout type appears in the bottom section.

The main body of type on the Mountjoy Brewery label is surrounded by two black rules of varying width on the outside. And on the inside by a single rule.

The margins which separate the type from the rules are not of equal width as on the Guinness label. The type on the Mountjoy label is not as accurately positioned as that on the Guinness label.

The typeface which makes up the main body on the Guinness label is more legible than that on the Mountjoy Brewery label.

The maximum contrast between the thick and thin strokes found in the type on the Guinness label is not found in the type on the Mountjoy Brewery label. The typeface used on the Mountjoy Brewery label is a condensed wedge-serif face. It consists of monotone vertical and horizontal strokes. The mechanical precision and sharp contrast so particular to the "Modern" typefaces is not evident in the type on the Mountjoy Brewery label. As a result, the typeface lacks precision and distinction in design and it is therefore less legible.



FIG 21.

Mountjoy Brewery Label.



The rational geometric form of the "Modern" typeface present on the Guinness label is not found on the Mountjoy Brewery label. This label instead utilizes a typeface which lacks design, consistency and geometric formulation. Indeed the letters are so irregular they seem almost hand-drawn. For example, the letter "E" in the word BREWERY is quite condensed in width. Both letters look quite out of character when they appear together in one word.

This particular characteristic of capitals of varying widths is not found to such an extent in "Modern" alphabets. If we look at letters in the main body of type on the Guinness label the capitals are much more uniform. The lack of variation in type character width produces a more legible typeface.

The second label I have chosen for comparison with the Guinness label is the Lett's label. I have chosen four different formats of this label for analogy. FIG 22.

According to the Labelogist Society of England G H Lett and Co Limited of County Waterford, ceased brewing in 1956:

"Although Lett's still exists, they ceased brewing in 1956. The brewery still stands complete with water wheel, which was used to 1952.

A doorway at the brewery dates back to 1455 when there was also an abbey on the site.

The ruby ale is still brewed, under licence, in France and in the USA." (69, p.10)

There are two principle disparities in design between the Lett's labels and the Guinness labels. These are as follows:

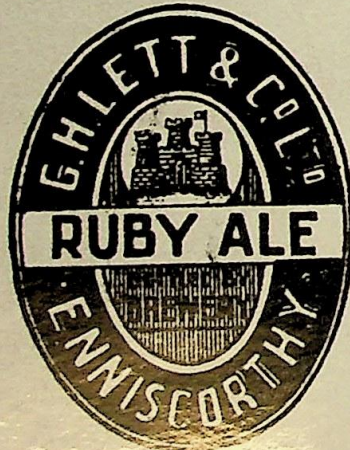
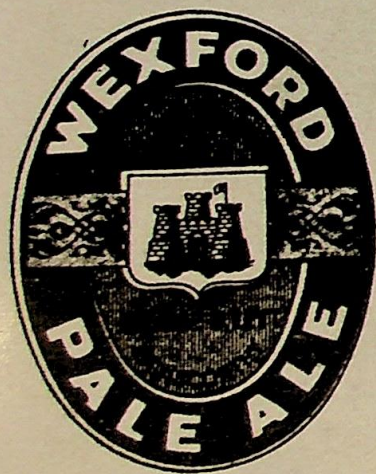
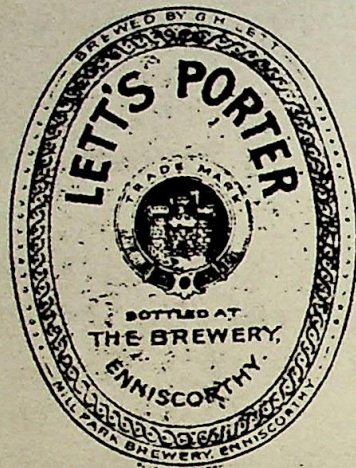


FIG 22.

Lett's Label.

1 LACK OF CONSISTENCY IN TYPOGRAPHY

On all Guinness labels the brewery name, location and brew type is printed in exactly the same typesize and typeface on each label.

The labels for GUINNESS EXTRA STOUT, GUINNESS EXPORT STOUT and GUINNESS FOREIGN EXTRA STOUT show a similar typesize and typeface. Each label is instantly recognisable as a Guinness label because of this. Where the Lett's labels are concerned the brewery name, location and brew type are printed in a different typesize and also in different typefaces. Because of this disparity, at first glance it would certainly appear that each label represents a different brewery.

The Guinness labels form an indelible impression on the mind of the customer. We will always associate the label with that product.

The Lett's labels we have discussed do not provide this mental association. They thereby fail as visual identifiers.

2 THE COPY, THAT IS THE WORDING, CHANGES ON EACH OF THE LETT'S LABELS

For example, on the Guinness labels the brewery name and stout type appear consistently on the top outer section of the label. The location always appears on the bottom outer section using the same wording.

On the Lett's labels no consistency is used in the actual wording. On the first Lett's label the location reads MILL PARK BREWERY, ENNISCORTHY. The location on the third label is changed to WEXFORD.

In actual fact the location is still the same. Enniscorthy is a town in Co Wexford. It seems that the company are looking for a way to state the original location of the brewery.

The brewery name does not appear on the third Lett's label. For this reason, the customer might have difficulty recognising this brew as belonging to Lett's Brewery. Thus the design is ineffectual. The reason for the dramatic change in copy is not clear. It is possible that the company is attempting to reduce the copy to a minimal.

The change or reduction in copy is not a wise decision. If other breweries existed in Wexford at that time, they could claim to brew this pale ale. On each Guinness label, the Extra Stout, Export Stout and Foreign Extra Stout labels, the word stating the stout type can be changed without re-arranging the wording of the rest of the label. This suggests that the basic design "works".

However, this is not so on the Lett's labels. None of the designs "work" that is why the wording on each label design changes.

On comparing the layout on the Guinness labels to that on the Lett's labels, it becomes clear that the Guinness labels are of superior design.

The typesize, typestyle and copy (three variations) remains consistent on all Guinness label designs. The labels bear a clear message, the beer is unmistakably that belonging to Guinness.

Each of Lett's labels portray different typesize, typestyle and copy. The labels are not instantly recognisable as belonging to Lett's brewery. Their identity is fragmented. The Lett's labels do not provide any mental association. They thereby fail as visual identifiers.

When we compare the typeface on the Guinness label to that on the Mountjoy Brewery label we see that it is a more legible typeface.

We can now see the strength of the Guinness labels. They form a corporate identity for the Guinness Brewery. This is not doubt the reason why they remained unchanged for so long.

A major design change was implemented in 1955.

Two variations on the basic design occurred. I will now attempt to discuss them.

One label was designed for the foreign market, to be sent to all the corners of the world. This label was designed for GUINNESS FOREIGN EXTRA STOUT and remains until the present day.

Let us now look at this label. I will attempt to analyse that typeforms on the label and discuss the changes. I will then discuss possible reasons for the change in design.

The formal is almost identical to that on the first label. FIG 23. The only change in design is the change in typeface in the main body of type. The type is split into two sections and arranged in an ovular format as on the original 1862 Guinness label. The basic elements also remain the same.

The letters "ST" appear before the word JAMES's on post 1949 labels. This was because St James was only officially canonised in 1949. The word GUINNESS'S now becomes GUINNESS.

Peter Walsh explains:

"The word "stout" began life as an adjective, qualifying the noun "porter" and "extra stout porter" being a stronger more full-bodied porter. In time stout evolved as a noun in its own right, as indeed did the family name. The use of the term "a Guinness " underlines the uniqueness of the product." (54, p.7)



FIG 23. 1955 Foreign Extra Stout label.

Let us now look at the main body of type on the label to see how it has changed.

The characteristics of the typeface which makes up the main body of text on the 1955 Foreign Extra Stout label are:

- 1 The presence of fine bracketed serifs.
- 2 The almost rectangular stresses which can be seen in the letters "O", "G" and "D".
- 3 The angular curve on the inner arc of the beak on the letters "T", "E" and "F" which produce fine sharp beaks.
- 4 The contrast between the thick and thin strokes.

"Special earmarks" to be noted are:

- 1 The vertical serif attached to the curved finial of the "J" in the word JAMES'S. Similar serifs are attached to the terminals of both arcs of the letter "S" and the terminal of the "G".
- 2 The narrow counter that exists between the vertical stroke and the tail of the letter "R" in the words EXTRA and FOREIGN.

All these characteristics resemble to some extent, those found in the eighteenth century "Modern" French/German typeface. Walbaum FIG 24. This was created by Justin E Walbaum (1768-1839). The fine bracketed serifs are not found in the original Walbaum typeface. However, they are found in a revived version redesigned in 1919 by the Berthold foundry of Berlin.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
OPQRSTUVWXYZ&

FIG 24. "Modern" French/German typeface, Walbaum.



According to the Encyclopedia of Typefaces:

"The original matrices are still extant in Germany in the Berthold foundry, which acquired them in 1919. The type was introduced into England by the Curwen Press in 1925." (23, p.118)

On comparing the typeface in the main body of type on the Guinness label to that which makes up the Walbaum alphabet the following similarities become apparent:

1 FINE BRACKETED SERIFS

The fine bracketed serifs which appear on the Walbaum alphabet and in the letters on the main copy on the Guinness label are not a feature on the early Walbaum typeface. The serifs that appear here are unbracketed as in the Italian "Moderns". It seems that this feature was added on to the typeface when it was re-issued in the early 1920's.

2 RECTANGULAR STRESSES

Another characteristic found in the type on the Guinness label which is also found in the Walbaum Berthold typeface is the almost rectangular stresses on the letters "O", "D" and "G". The letters are found in the words GUINNESS STOUT and FOREIGN. The stress on the letters is vertical. This is characteristic of the "Modern" faces. Neither the French, German or Italian alphabets contain rectangular stresses. This feature is found only in the German "Modern" faces.

It is possible that the inspiration for the almost rectangular counters in the letters in the Walbaum typeface is derived from early gothic or black letter hand-drawn lettering. This form of writing is indigenous to German culture.

According to J Ben Lieberman:

"Gothic lettering was standard for German scribes and was the first typeface used in printing including the Gutenberg Bible, which had great impact on the craft." (27, p.54)

It is possible that that proportions of these letters filtered through typographical styles, eventually producing alphabets of subtly balanced letterforms and mechanical precision. The almost rectangular counters in the letter "O" in the Walbaum typeface are reminiscent of the enclosed rectangular counters found in the gothic lettering.  
FIG 25.

The almost rectangular stresses in the letters on the Guinness label produce a style that is both modern and elegant.

### 3 ANGULAR CURVE ON INNER ARC OF BEAKS

Another characteristic common to both the type on the Guinness label and the type in the Walbaum typeface is the angular curve on the inner arc of the beak on the letters "T", "E", "L" and "F". As a result the serifs appear quite fine and have sharp pointed terminals.

The inner arc of the beak does not join the stem of the "F". Instead it is connected to the horizontal stroke of the letter. This feature is also found on the French and English "Modern" typefaces. However, the French "Modern" face contains a deeper beak.

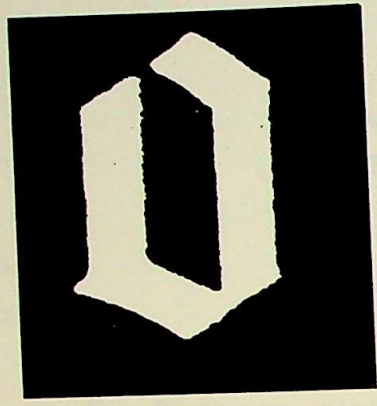
### 4 CONTRAST BETWEEN THICK AND THIN STROKES

There is a strong contrast between the thick and the thin strokes in the letters which make up the main body of type on the Guinness label. There is a similar contrast present in the letters which make up the Walbaum Berthold typeface.

It appears that the type on the German label is characteristic of the German "Modern" typeface Walbaum which was revived in the 1930's.

However, among the earlier German label variations in typiform exist.

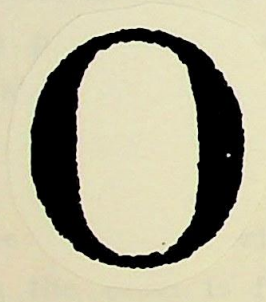
The variation which exists on the letters of the word "EIGEN" in the word "EIGEN" is important with the addition of the letter "E".



of fine vertical lines in the words "EIGEN" which is present in the word "EIGEN".

The letter "O" present in the German label has a curled tail. The curled tail is common to all "Modern" typefaces.

The presence of a short fine vertical serif appears as a mark on the side of the letter "O" in the words "EIGEN", "EIGEN" and "EIGEN". This is almost closed contour. The letter "O" in the German typeface contains a closed terminal. This is a closed contour.



The inclusion of the fine vertical serif on the letters in the main body of type on the label is functional. The serif is used to connect the strokes of each letter to an invisible horizontal line that runs across the top of the letters.

Another variation in typiform exists in the main body of text on the label which is not found in the Walbaum German typeface is evident.

FIG 25.

It appears that the type on the Guinness label is characteristic of the German "Modern" typeface Walbaum which was revived in the 1920's.

However, as on the earlier Guinness label variations in typeform exist.

- a One variation which exists is the addition of fine vertical serifs on the letters "J", "S" and "G" in the words GUINNESS, FOREIGN, ST JAMES'S GATE. The letter "J" which is present in the word JAMES'S on the Guinness label contains a barbed terminal with the addition of a fine vertical serif.

The letter "J" present in the Walbaum alphabet has a curled finial. The curled finial is common to all "Moderns".

The presence of a short fine vertical serif appears as a barb on the arc of the letter "G" in the words GUINNESS, FOREIGN and GATE. This produces an almost closed counter. The letter "G" in the Walbaum Berthold typeface contains a sheared terminal. This produces a more open counter.

The inclusion of the fine vertical serifs on the letters in the main body of type on the label is functional. The serifs seem to connect the strokes or arcs of each letter to an invisible oval line both on the base and on the top of the letters.

- b Another variation in typeforms present in the main body of text on the label which is not found in the Walbaum Berthold typeface is evident.

This is found in the construction of the letter "E" in the words FOREIGN, EXTRA, JAMES'S and GATE. The horizontal baseline is slightly condensed. If we look at the letter "E" in the word GUINNESS on the label we see a more expanded baseline. The more expanded baseline present in the letter "E" is found in the letter "E" in the Walbaum Berthold typeface. It seems that the shortening of the baseline only occurs in the words placed on the most curved section of the label. Manipulation of letters at this point is necessary to make each letter appear to curve naturally with the shape of the label.

- c An alteration between the main body of type on the Guinness label and that in the Walbaum Berthold typeface exists. This alteration is found in the construction of the letter "R" in the words FOREIGN and EXTRA. The baseline of the letter "R" in these words is a more condensed version than that in the Walbaum Berthold typeface. The tail on the letter "R" in the Walbaum typeface extends beyond the bowl. As a result the counter is more open. The tail in the letter "R" in the words FOREIGN and EXTRA on the Guinness label is placed almost exactly below the bowl of the "R".

As on the original 1862 Guinness label design, we see alterations in letterforms, which suggest that the letters are redrawn. The function of which is to make the main body of type curve naturally with the oval shape of the label.

However, the redrawing of letterforms is more skilfully executed than those on the first Guinness label. The restrictions imposed by the oval shape of the label are much less evident, in this case, when the Walbaum Berthold typeface is utilised. We can see this more clearly on a large scale reproduction of the text placed in a line. FIG 26.

**GUINNESS FOREIGN  
EXTRA STOUT  
ST JAMES'S GATE DUBLIN**

FIG 26. Large-scale reproduction of text placed in a line.

One reason for this is that the letters are more condensed in form. They are also quite uniform in width. As a result, when placed together they lend themselves more fluidly to the shape of the label.

Another reason is as a result of the almost rectangular stresses on the letters "O", "G" and "D". Because of the almost rectangular shape of these letters they resemble the rectangular shape of the other letters. As a result the letters together appear more consistent thereby lending the label an appearance that is harmonious yet compact and modern looking.

It can be concluded that the 1955 GUINNESS FOREIGN EXTRA STOUT label is an improvement of the original 1862 FOREIGN EXTRA STOUT label. However, it still retains its familiar Guinness oval design.

A measure of its success is seen by the fact that it remains unchanged today over thirty years later.

Another variation on the basic Guinness label design occurred in 1955. This label showed almost complete change in style. It was used only in Ireland and Britain until 1968. It appeared on bottles of GUINNESS EXTRA STOUT.

Let us first examine the layout of the 1955 label and discuss its suitability as a visual identifier.

The typographical format so characteristic of Guinness labels has now changed. The word GUINNESS now retains a dominant position in the centre of the label. It is now horizontal. FIG 27. The words EXTRA STOUT are placed in an oval format around the outer section of the label.

The words ST JAMES GATE, DUBLIN are printed in a smaller typesize in an oval format around the bottom outer section of the label. The text is enclosed by two rules of unequal width which form an oval border on the outer most section of the label.

The words ST JAMES GATE, DUBLIN are enclosed by a line of type at the most curved section of the label on the inside. The chain border is not featured on this label. The signature of Arthur Guinness Son & Co is printed directly below the Guinness namestyle. The words (DUBLIN) Limited are printed in the minute typesize in the far right hand corner below the words SON & CO. The lattice design, lot and number code are not included on this label. All text is centered and printed in capitals.

The traditional Guinness colours remain the same. However, the signature of Arthur Guinness Son & Co is now printed in red. A variation on this label includes a black surround or border which makes an oblong or rectangular label. This trait became the rule in later issues. The function of this inclusion was to act as a "carrier" for distributors and importers names. FIG 28. Gradually other appendix stating different information were printed on the border.



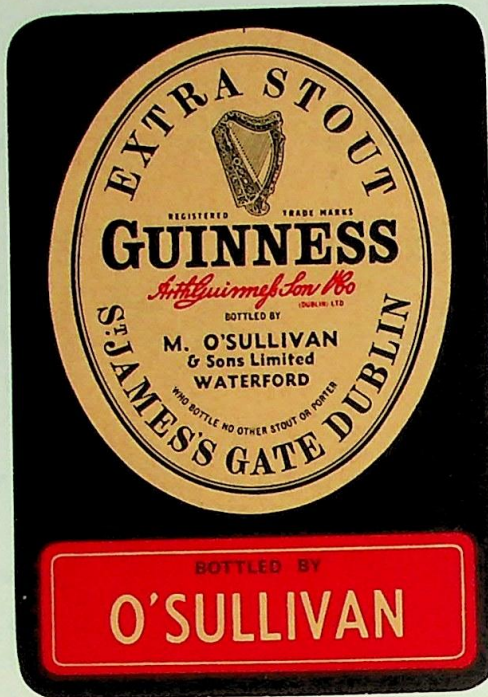


FIG 27. 1955 Extra Stout Label.



FIG 28. 1955 labels with black surround or border.

The brewery issued various versions.

The harp emblem now contains eighteen strings and is reversed out in black. The words REGISTERED TRADE MARK are printed on either side at the base of the harp. They are separated from the Guinness namestyle by a thin margin.

Let us now look at the typography on the label.

The typeface used to print the words EXTRA STOUT and ST JAMES'S GATE, DUBLIN is characteristic of the "Modern" typefaces. This can be seen in the presence of bracketed and unbracketed serifs, the vertical stress and the contrast between the thick and thin strokes. The "Modern" typeface used on the label is a combination of both English and French "Modern" alphabets. The English influence can be seen in the curled tail on the "R" in the word EXTRA.

The French influence can be seen in the bracketed and unbracketed serifs. Also it can be seen in the deep beaks. This typeface resembles the Modern No. 20. FIG 29.

Described by J Ben Lieberman:

"Based on a combination of English and French "Modern" style faces and is made by most makers." (25, p.80)

It is probable that this typeface was utilised on the Guinness label in an attempt to maintain the character of the original label. However, the amount of copy is now reduced. As a result the letters do not form an oval shape around the label so readily. The alterations made to the typebody in the main text on the original Guinness label are not seen here.

An example of this is found in the treatment of the letter "R" in the word EXTRA. The letter "R" contains a curled finial. The alteration made to the tail of this letter and the 1862 Guinness Extra Stout label is not found here.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
TUVWXYZ  
1234567890 ß &!£\$(.,:)

FIG 29. Modern No. 20 typeface.

As a result the letters in the word EXTRA do not curve with the oval shape of the label so readily.

We can now see why the careful alterations of the letterforms were necessary on the original 1862 Guinness label.

As a result of the reduced amount of copy on the 1955 Guinness label the words EXTRA STOUT are spaced out. The letters are printed in a larger typesize than those present in the words ST JAMES'S GATE, DUBLIN. The larger typesize in conjunction with the even spacing balance the top and bottom section of the label. Maintaining a correct balance is necessary as the word GUINNESS forms a strong visual divide in the centre of the label. The "Modern" typeface compliments the heavier typeface used in the word GUINNESS.

The typeface used to print the word GUINNESS is the nineteenth century slab-serifed typeface of Clarendon. We can see similarities in the typography of the Guinness label and that present in the Clarendon typeface. FIG 30.

The letters which make up the word GUINNESS on the label contain fine bracketed serifs. This feature is also found in the letters in the Clarendon typeface. There is minimum contrast between the thick and thin strokes. Minimum contrast is also found in the Clarendon typeface. The letters which make up the word GUINNESS on the label contain vertical stress. This feature can be seen in the construction of the letter "G". The widths of the capitals are more or less uniform. All these features suggest that the typeface is a "Modern" or "Post-Modern" face.

The letters form a singular block of type, each letter being about the same width and nearly square in shape. This feature gives the letters a heavy machine-like quality. There is one letter which differs from the rest and this is the initial "G". It is noticeably taller than the other letters.

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890 ß &?!£\$(.,:)

FIG 30. Clarendon typeface compared with type on 1955 Guinness label.

The Clarendon typeface was revived during the 1950's. One reason for the revival of this typeface during the 1950's could possibly be that its proportions are reflected in major art movements of the time.

J Ben Lieberman suggests:

"A dominant recent theme in art - the relationship of one shape to another has moved into typography increasingly since World War II, in a paradoxical way, reversing prior emphasis on the shape of the letter lines." (26, p.85)

It is probable, therefore, that the Clarendon typeface was a fashionable typeface during the 1950's. Its popularity was also no doubt due to its characteristic heavy silhouette which makes it the perfect display typeface.

Kenneth Day states:

The revival in the fifties, in this country (England) of latin faces with their flat bracketed serifs and other antiques shows that the old cases and founders lists are not being entirely forgotten, but it is to be hoped that nothing will be revived which is merely a novel, antique literally in appearance and of low legibility and intelligence." (15, p.92)

However, while the Clarendon typeface might have a low legibility rating when used as a text type, its use in moderation, as on the Guinness label, proves that it is very legible, while also being the perfect display typeface. The letters when placed together portray a strong visual image.

However, is this image suitable for the brewery?.

Let us first look at its various applications to attempt to deduce its suitability when utilised on the Guinness label.

It seems that inspiration for the slab-serifed or Egyptian typefaces was derived from antiquity.

Philip Meggs states:

"The fascination for all aspects of ancient Egyptian culture which was intensified by Napoleon's 1778-1799 invasion and occupation inspired this name. " (36, p.119)

It may be that design similarities were seen between the chunky geometric alphabets and the visual qualities of some Egyptian artifacts. The emergence of this typeface in the early nineteenth century captured the very essence of the machine age of the Industrial Revolution. Each letter is reminiscent, with its heavy back silhouette of heavy-duty machinery.

As we have seen the slab-serifed typefaces made a revival in the 1950's. However, now their subtly balanced component parts conjure up images of a new technological development. This is the development of computers. The traditional industrial feeling of the slab-serifed type is now associated with companies like I.B.M.

The I.B.M. logo was designed by Paul Rand in 1956. FIG 31. If we look at this logo we can see type which suggests geometrical construction and a harmony between its components. The letters also convey an industrial impression because of their slab-block like serifs. However, these slab-serifed letterforms are not as heavy as those used on the Guinness label in 1955. On the I.B.M. logo it is as if the machine-like feeling is substituted by a more lighter modern feeling, reminiscent of plastic than of heavy duty metal. This feeling is accentuated by the square negative spaces in the letter "B" which lends a unity to the design of the logo. A powerful, modern, unique images appears. In fact, the letterforms which make up the I.B.M. logo are reminiscent of type found on a typewriter keyboard, the existence of which was intrinsic to the development of the computer.

IBM

FIG 31. The IBM Logo designed by Paul Rand in 1956.



While a slab-serifed typeface is perfect to portray computers it is not so effective in conveying the impression of a brewery. In the I.B.M. logo we see a unity of component parts which suggests modern technology. On the 1955 Guinness Extra Stout label we see type which suggest heavy-duty machinery. It is laborious type. What is perhaps most important is that the Guinness namestyle does not suggest brewing.

Therefore, the Clarendon typeface utilised on the Guinness label is not the most suitable typeface for portraying a brewery. In fact, this label was most unsuccessful and it was scraped thirteen years later. Ostensibly, it was quite a dis-improvement on the first label which was in production for almost one hundred years. The 1862 label remained virtually unchanged for nearly a century. So what factors contributed to the emergence of a totally new label in 1955?.

Firstly, the printing techniques that were adopted by Guinness to great advantage facilitated the printing of the new label. If we examine the labels produced by Guinness before 1953 with those labels produced after that period, the disparities involved in the printing methods becomes apparent.

Those labels printed before 1955 were printed by the letterpress printing process. Those labels printed after 1955 were printed by the lithography printing process. As we shall see later one principle advantage of the lithography printing process is its speed.

It can sometimes produce twice the amount of material that letterpress can in the same time. It seems that by changing to lithography Guinness were preparing themselves for an increased workload.

The "Litho" printing process seems to move efficiently meet the demands of the new label design. As we have seen Guinness wanted a new image for their labels in 1955. They produced two new labels. One for British and Irish markets, and one for other destinations.

Mr Prionsias O'hEifernain, now Head of Printing at Bolton Street, College of Technology, Dublin, worked at Guinness during the 1950's. His job consisted of laying out the elements on the new 1955 Foreign Extra Stout label. He explained to me how he tidied up the label design, giving it a tighter, neater, more modern finish.

We can see the improvement on the 1955 Foreign Extra Stout label. In fact, in the 1950's the brewery was expanding and undergoing an exciting and revolutionary phase.

Peter Walsh states:

"The year 1951 saw the foundation of Guinness Exports as an overseas exporting and marketing organisation."

The label which O'hEifernain worked on for the foreign market retained the traditional image Guinness had always embraced for its product. As can be imagined, this factor was essential. Foreigners would not associate a changed label with the brewery as readily as would the local market. The establishment of Guinness Exports Limited dramatically increased foreign sales. We can see this by looking at foreign labels and neck labels after 1953. FIG 32. Guinness followed up their success by founding breweries as far a field as Ghana and Lagos.

By looking at labels produced during the 1950's we can see that the company was becoming more specialised in its approach to foreign markets.

Special labels were issued to publicans who sold stout other than Guinness. Some of these labels were illustrated with clearly distinguishable trade names and images. FIG 33. These labels were aimed at Guinness's illiterate foreign markets. A clear cut image such as a dog or a cat infinitely more identifiable than a splurge of typeface. These labels may seem rather outlandish and silly when compared with other Guinness labels. However, their emergence at this time shows us just how serious Guinness were taking their foreign markets.

IMPORTED BY  
**BURNS, PHILP (SOUTH SEA) CO., LTD.,**  
 AND  
**BURNS, PHILP (NEW GUINEA) LTD.**

AGENTS and SOLE IMPORTERS FOR JAMAICA  
**J. WRAY & NEPHEW LTD**  
 24 PORT ROYAL STREET  
 Established 1825 KINGSTON

IMPORTED BY  
**PARBURY HENTY & CO. PTY. LTD.**  
 MELBOURNE

ESTANCO DE VINOS Y LICORES IMPORTADOS  
 PERU  
**ENRIQUE C. MARTIN**  
 IMPORTADOR  
 TELEFONO 59278

IMPORTED BY  
**TRADERS PTY. LTD.**  
 HOBART.

IMPORTED BY  
**J. E. LIGHTBOURN & CO.,**  
 HAMILTON, BERMUDA.

DISTRIBUTED BY  
**MACDONALD & COMPANY**  
 ALEXANDRIA, CAIRO, PORT SAID

IMPORTED BY  
**COWASJEE DINSHAW & BROS.**  
 (ADEN) LTD.  
 STEAMER POINT  
 ADEN

The alcoholic content of this package is in excess  
 of 3.2 percentum by weight, but not more than  
 7 percentum of alcohol by weight.  
 IMPORTED BY  
**THE GUINNESS-HARP CORPORATION**  
 NEW YORK N.Y.

**NEWFOUNDLAND**  
 BOARD OF LIQUOR CONTROL

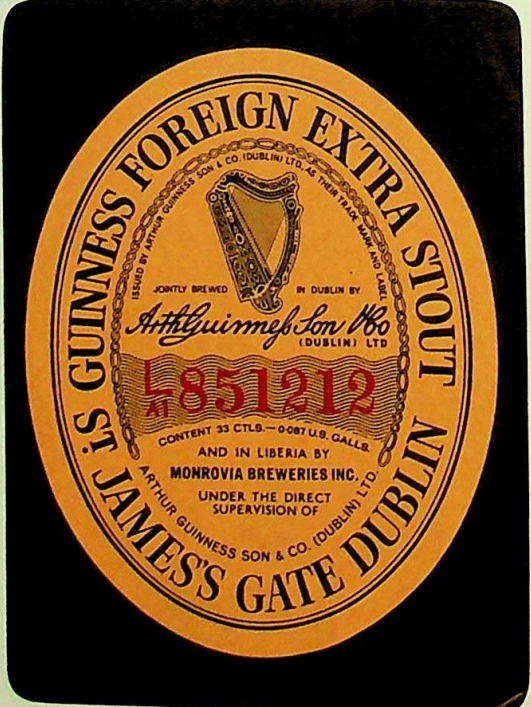
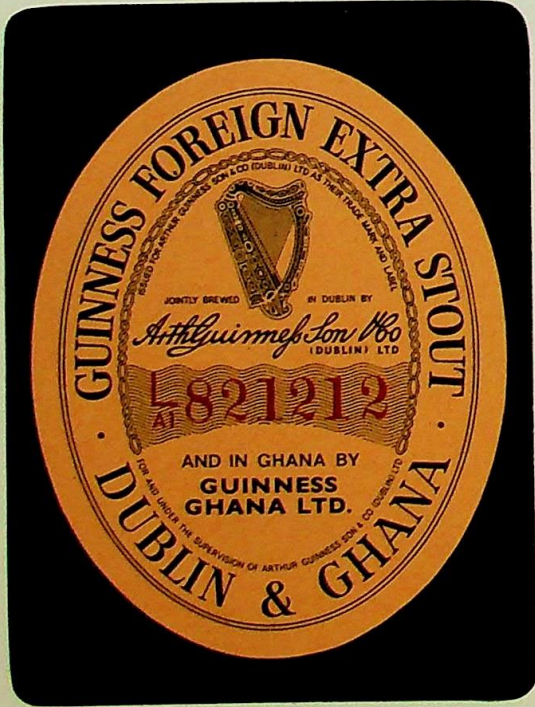


FIG 32. Foreign labels and neck labels.

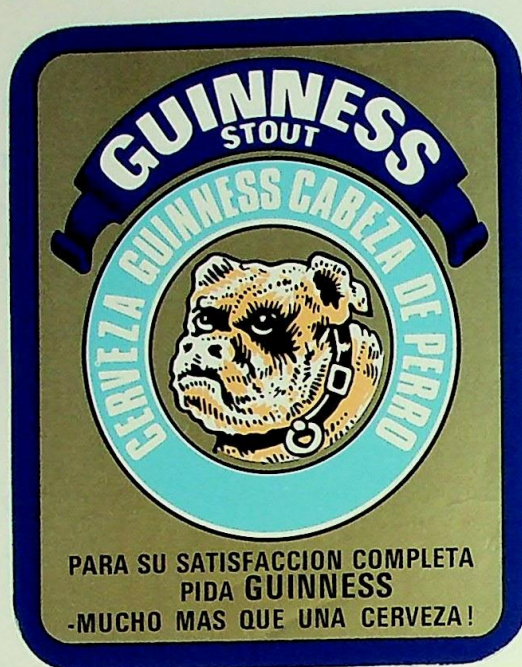
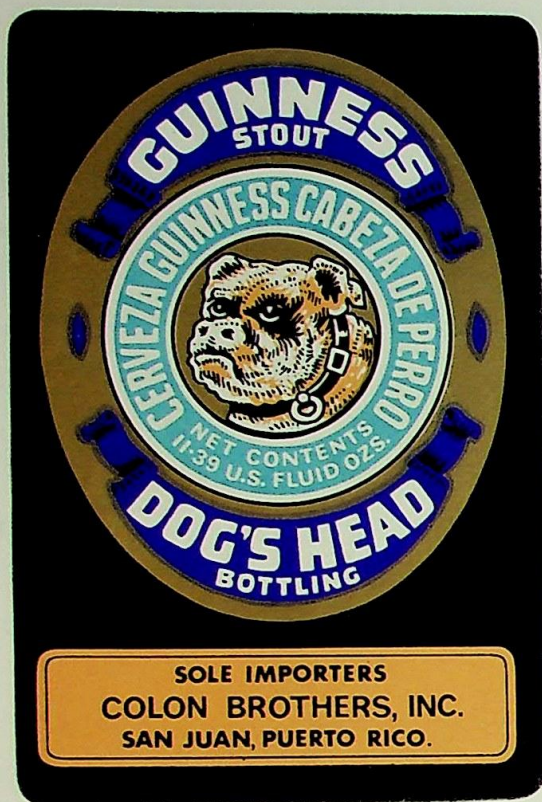


FIG 33.

"Dog" and "Cat" labels designed for Guinness illustrate foreign markets.

When we look at other labels issued by Guinness during the 1950's, we see that Guinness chose unconventional paths to promote their product. The aim of which was to make the maximum appeal to overseas markets.

One of these methods was the creation of Lilliput Souvenirs or Miniature Guinness Bottles. FIG 34.

The Mayflower advertising project of 1956 marked an important turning point for Guinness advertising.

According to Peter Walsh:

"A replica of the Mayflower Ship that took the pilgrims to the New World (in the fifteenth century) set sail to mark the anniversary of that famous voyage. Space in the bough of the ship was reserved for companies to advertise their products."

Guinness took full advantage of the project. It offered them a chance at capturing a slice of the United States market. Since this episode Guinness have produced many more miniature bottles of stout. Each bottle with its own label and neck label. FIG 35.

Another more unconventional attempt to increase sales of Guinness abroad was moulded three years later. This was initiated in 1959 and was popularly known as the Atlantic Bottle Drop. This proved to be one of the most successful of many publicity efforts of Guinness Exports Limited. This was launched as part of the bicentenary celebrations. This effort consisted of scattering sealed bottles containing goodwill messages into the Atlantic Ocean. At that time The Guinness Harp trade publication noted:

"Thirty ships, of seventeen companies, have been making mid-Atlantic deliveries of good news for the eastern seaboard of the North U.S.A....."

The bottles were specially moulded with a decorative design depicting the North American Continent and the Oceans about it.



FIG 34.

Lilliput Souvenirs.



FIG 35. Miniature labels

Within is a colourful and cheerful message from the Court of Neptune and a special gold label." FIG 36. (65, p.15)

The result was most successful. One receiver of such a bottle wrote to the brewery:

"at work, stone breaking at the edge of the beach in prison where I unfortunately find myself at the moment."  
(66, p.12)

The initiator of these quite unusual but effective publicity stunts was A W Fawcett.

For years he held the position of Director of Mackee's, the Guinness owned bottling and exporting company in Liverpool. Michael Cafferty, ex-printer at the brewery who now works with Peter Walsh in the Guinness Museum, refers to Mr Fawcett as "the Guinness exporter".

He states:

"Fawcett came out of semi-retirement to be Managing Director of Guinness Exports in 1950. By 1962 he had increased overseas sales of the Dublin brewed Foreign Extra Stout six-fold."

It is interesting to note that two of the largest foreign breweries owned by Guinness were founded soon after.

Brian Sibley, an authority on Guinness advertising, writes:

"Overseas development brought the Ikeja Brewery of 1963 and the Sungey Way Brewery of Malaysia in 1966." (47,p.88)

A record of the opening of the Ikeja Brewery is found on a miniature label. FIG 37.





FIG 36. Gold Guinness beer label designed in 1959.



FIG 37. Miniature label recording the opening of the Ikeja Brewery.

While the 1950's saw a new direction in public relations abroad, the company strove to revitalise its image at home. The new image is evident in the new 1955 label for Guinness Extra Stout. The Irish and British were well acquainted with Guinness Stout after nearly two hundred years of production. This can be seen by the fact that Guinness did not appear to need to advertise in Ireland until the late fifties.

Brian Sibley states:

"The frivolities of the fifties ended with a bicentennial celebration of Guinness brewing and the introduction of Guinness advertising in the Republic of Ireland." (48,p.117)

It is likely that the brewery could afford a change in image in Ireland and Britain. The change in label design for the British and Irish markets in 1955 was accompanied by a similar change in advertising in Britain. Guinness advertising during the 1950's was rather far fetched. We see posters depicting seal-lions, crocodiles, and ostriches making off with the keepers pint of stout. The copy reads "My Goodness My Guinness". The keeper is in anguish. FIG 38.

As a decade progresses we see a more serious image portrayed by Guinness advertising.

Human figures are substituted by cartoon animals. The characters have one thing in common - they appear young, smart and successful. FIG 39. It is probable that this advertising strategy is aimed at the young "fashionable set". The advertisements mirror the rather fashionable appearance of the new Guinness Extra Stout label. However, fashions are not fixed, they fluctuate. What was in vogue in the mid-fifties was to become out-dated in the sixties.

As we have discussed this label did not reflect the brewery image. Thus in 1968 with nothing now to accredit in the 1955 Guinness Extra Stout label went out of production.

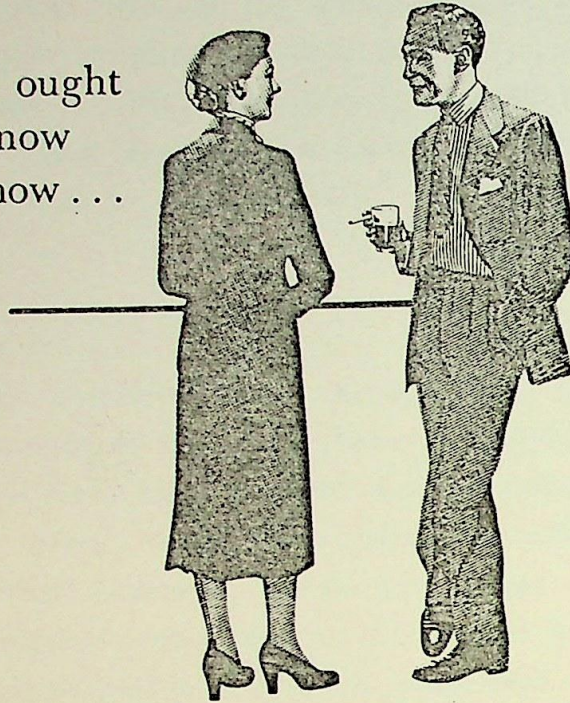
# My Goodness MY GUINNESS



FIG 38.

Guinness advertisement produced during the 1950's.

“ You ought  
to know  
by now . . .



**Nothing but  
a Guinness**  
*is good enough  
for me”*

You get to know, after a while, if a drink is really doing you good.

Guinness not only has a clean satisfying taste, a taste that never cloy— it’s a grand *smooth* drink; and it gives you an unmistakable feeling of well-being too.

No wonder millions of glasses are drunk every day, by people who want real value for their money.

It is interesting to note that during the early fifties a change occurred within the Guinness company. The internal politics of the brewery were complicated at this time by the demise of Arthur Onslow Guinness in 1945. His death threatened the first break, of six generations, in the father to son tradition.

Frederick Mullally states:

"From the first Arthur Guinness, down through the generations, Chairmanship of the great brewery - even after it went public - was, by tradition, handed from father to son, the great tradition remained unbroken until 1945 when Arthur Onslow Guinness, great-great-great grandson of the founder and the heir to the second Earl of Iveagh, was killed on active service in Holland." (40,p.28)

His death undoubtedly contributed to a new management direction. This in itself possibly contributed to the break from many long standing traditions.

It can be concluded that the change in label design in the 1950's was a result of main reasons. Firstly, the market for selling Guinness became more specialised. We see two new label designs. This was a result of the expansion in sales of Guinness all over the world as well as in Great Britain and Ireland. Guinness desired a new image for their product. At home they choose to change their image achieving a more fashionable appearance. Abroad Guinness cleaned up their image by giving the label a neater more modern appearance while retaining their old design.

A change in label design occurred in 1968. It was the first label to use the stencil lettering now characteristic of Guinness labels.

I will first discuss the layout and typography on the label and discuss it's suitability as a visual identifier.

This label shows a major design change. The label is now circular in shape with a black border. This label was in use from 1968 until 1981. The label was used for British and Irish markets only. It is an Extra Stout label. FIG 40.

I will now examine the typographical layout of the main body of type on the 1968 circular label.

The main body of type is split into two sections and centered. The word GUINNESS is printed in a large typesize and retains a dominant position in the top section of the label extending across its width. The words EXTRA and STOUT are printed in a typesize, approximately fifty percent reduction than the word GUINNESS. Both words are interspersed by the harp trade mark. The words BREWED IN DUBLIN, IRELAND are placed in circular format around the outer bottom section of the label. All text is enclosed by a thin black border interspersed by type at its apex. This border is surrounded by a thicker border measuring approximately twice its width. Both borders are separated by a narrow margin.

The harp is now changed. It is a more abstract design of the original. It includes nine strings. The signature which appears as ARTH GUINNEFS & SON on the last label is now ARTH GUINNEFS. It occupies a central position as on the 1955 Extra Stout label. The signature has now changed. It is a more stylised version of the original. It also contains the addition of a flourish.

All text is centered and printed in capitals. The traditional Guinness colours remain. We can see the progression in label design. The typographical layout is now becoming more horizontal.

The words EXTRA STOUT are printed in the Corona typeface. This is one of many newspaper faces produced for maximum legibility. There is a good thick thin contrast, bracketed serifs and vertical stress. The serifs are slightly slab-like. Its basic features suggest that it was modelled from the "Modern" typeface used in the words EXTRA STOUT on the 1955 label.

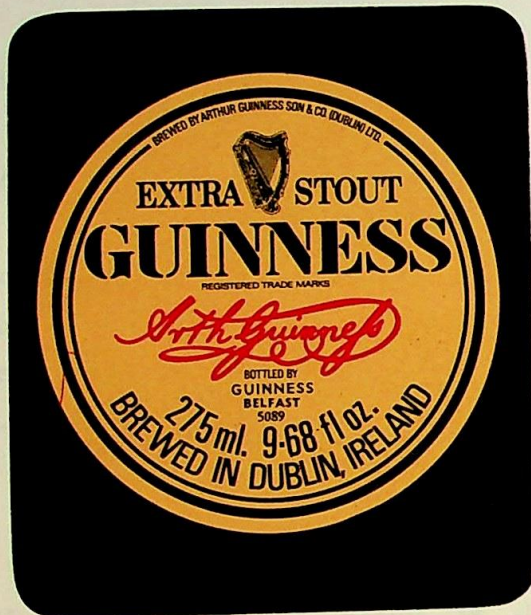


FIG 40. 1968 Extra Stout Label.

The word GUINNESS is printed in a stencil letter form. Each letter is broken at its narrowest point separating the letters into component parts. This form of lettering is reminiscent of that found on hop sacks or beer barrels at the brewery. We see a similar style of type on Guinness advertisements during the mid 1950's. FIG 41. The original typeface has a rough outline. A complete alphabet of this typeface was designed by Bruce Hobbs, a former art director at Bensons, the advertising company, which held the Guinness account in England during the fifties.

In creating this typeface Hobbs states:

"I wanted to have something that had a feeling of authority about it, but at the same time an elegance and was capable of being used in every conceivable way for which it might be required." (49, p.98)

He insists that he got his inspiration for the street signs of Paris.

This suggests that such stencil lettering is designed to be read at a distance and in a shorter space in the time. The breaking up of the letters into component parts must therefore add to their legibility. If we look at the Guinness namestyle at a distance, the gaps in the letters are not apparent. The principle components of each letter are only visible. As only the basic components of each letter can be seen, the more these are emphasised, the more legible each letter becomes. Thus the breaking up of each letter into component parts.

The stencil lettering is very functional when utilised as a dominant element on the Guinness label. It is of ultimate importance for beer labels to be identified at a distance as well as close up. Because the stencil letters are reminiscent of lettering on old wooden beer barrels, they evoke a sense of ageworn tradition. This tradition most notably associated with beer or ale drinking. The signature of the first Arthur is printed on the label as proof of this tradition.





A Guinness Label: every day well over five million Guinnesses put new heart into who knows how many Guinness drinkers the world over.

# GUINNESS GOES FROM STRENGTH TO STRENGTH

FIG 41.

Guinness advertisement designed in the 1950's (note type).

The feeling is heightened by the now circular shape of the label. The shape is reminiscent of the top of a beer barrel. This impression together with its high legibility rating makes this Guinness namestyle and label a very successful design.

As a result of the changes made to the label design in 1968, its appearance is more modern. This is made even more so as the design is printed on white paper. This gives the label a more luminiscent quality.

The typeface which makes up the words BREWED IN DUBLIN, IRELAND shows a complete change in typography on the Guinness label. The use of a sans-serif, monotone typeface shows a new direction in typographical treatment. The type is characteristic of the Univers 57 typeface. This typeface was designed by Adrian Frutiger, the Swiss typographer in 1957.

There are almost rectangular counters on the letter "D" in the words BREWED, DUBLIN and IRELAND. Each letter is almost of uniform width. The letters when placed together form a chain of characters. Each character forms a link and because of the large amount of links they adjust to form the circular format of the label quite readily. As a result there is little variation in spacing between the letters which produces a fluid and legible design. The condensed monotone letters compliment the heavier body of type in the top section of the label.

Let us now look at some possible reasons why the Guinness company chose to change their label design in 1968. The 1968 Guinness Extra Stout label is, as we have seen, modern in appearance. However, it also retains a traditional feeling, a feeling that is particularly Irish as Guinness is and Irish company. The 1955 Guinness Extra Stout label is quite old fashioned and outdated in comparison. We see a break in an old style and the introduction of a new one. So what change occurred within the Guinness company to prompt a new style?.

The ups and downs of the Guinness Family were connected to the successes and disappointments of the company. This is the case in most family-run businesses. The emergency of the new label in 1968 coincided with the death of Rupert Edward Guinness and the sole chairmanship of Benjamin Guinness, his grandson. Benjamin had, some years earlier, taken up a directorship in the company.

Frederick Mulally:

"His coming of age party at Elveden in 1958, attended by 1,500 Guinness employees, including plane loads from the family farms in Canada and his Aunt's hotel in Venice, commemorated not only his 21st birthday, but his appointment as a director of Arthur Guinness Son & Co and his partnership with grandfather Rupert Edward in the Elveden estate."

(41, p. 83)

However, it was not until Rupert's death that he could finally take complete control of the company. Since Benjamin Guinness, 3rd Earl of Iveagh, took office. The Guinness policy of combining tradition with the consumer era has been emphasised. Benjamin, although English born, appears to take pride in his heritage. This feeling was exemplified at his wedding ceremony. Benjamin married Miranda Daphne Jane Smiley, daughter of a gentleman farmer, Major Michael Smiley, in 1963.

A writer for the Daily Express of 13th March 1963, reporting on the ceremony:

"It was a distinctly Irish occasion. Nothing you could put your finger on. More that feeling you have in Dublin that everything in sight is slightly out of tune with the Universe.

The Irish girls looked magnificent, tall, dark-eyed and lissom, clothed with a wild elegance that set off the formal modishness of the bride's Givenchy gown. One, in a black, low-crowned trilby and flaming red coat, looked as if she had just ridden in from the hills of Andanusia.

Stirring shamrock green abounded. The women wore hats of it. The pageboys wore sashes of it. The bridesmaids carried bouquets of it.....The entire dynasty looked in splendid form. " (67, p60)

He ended his report with "Guinness, it was plain to see, was good for them".

Benjamins affirmation and pride in his cultural identity is mirrored in his attitude towards his company. His Chairmanship at the brewery was swiftly followed by the design of a new label. A label which embodied elements of design that are essentially traditional and Irish.

The introduction of the Irish language on one Guinness label shows how committed the company were to their Irish identity. Guinness adopted advertising themes which were also essentially Irish and traditional.

Reference must be made to the 1977 television and cinema commercial produced for Guinness.

The commerical opens with a scene from a small West of Ireland public house. People are seated in the bar waiting with silent expectations. The scene changes to a seascape. We notice a traditional curragh pulling on to the shore. Its occupants clutching barrels. In the bar silence reigns until the moment the door opens. Whereupon everybody sighs and commences speaking in Irish. This commercial presents Guinness as a specifically celebrated drink. A drink which is very much part of the Irish culture. We realise just how important a sense of history is to Guinness when we look at their 1981 Extra Stout label.

The most recent change in label design occurred in 1981. There are two versions of this label. One is for Extra Stout. FIG 42. One is for Guinness Bottle Draught Stout. Both have a similar layout. The labels revert to the oval design. They are an amalgamation of all that has gone before.

All 1981 labels contain a black surround or border. This is particularly necessary now with the introduction of the "Best Before" date code.

The "Best Before" date code was introduced in early 1982. Michael Cafferty, who worked in the printing department at Guinness, and who now works in the Guinness Museum, explains:

"The date code was issued to apply with the EEC regulations, the month and year was snipped on each label, in the appropriate position as proof of its freshness."

Guinness bottled draught was first introduced in late 1981. The buff colour on the label matches in tone, the colour of the head of Guinness draught stout. FIG 43. Guinness stout on draught was only successfully bottled after many attempts in 1981. The "head which appears on draught stout after it is poured is lighter in colour than that produced on bottled stout. Thus the buff colour on the label is paler.

The layout on the Extra Stout label is similar to that on the original 1862 Extra Stout label. However, the layout is now split into two equal sections. The word GUINNESS occupies a dominant position in the centre of the label. The word extends the width of the label and is separated from the outside oval border by narrow margins of equal width. The chain border featured on the 1862 label is also included on this label.

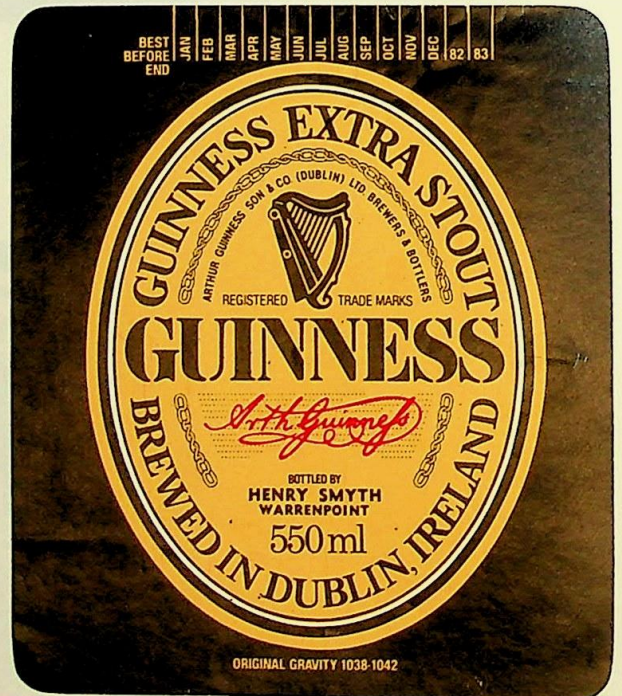
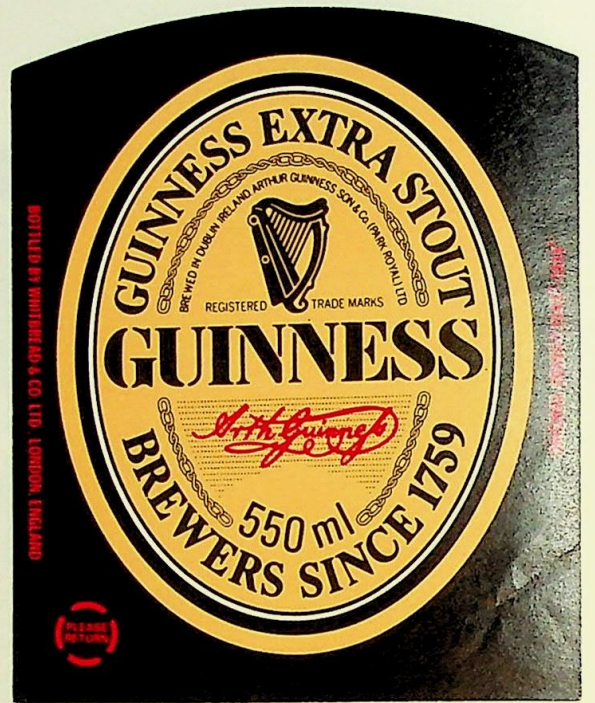


FIG 42. 1981 Extra Stout Label.

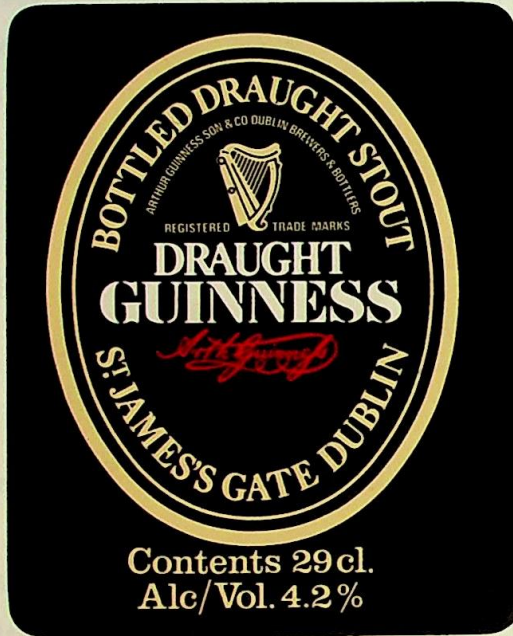
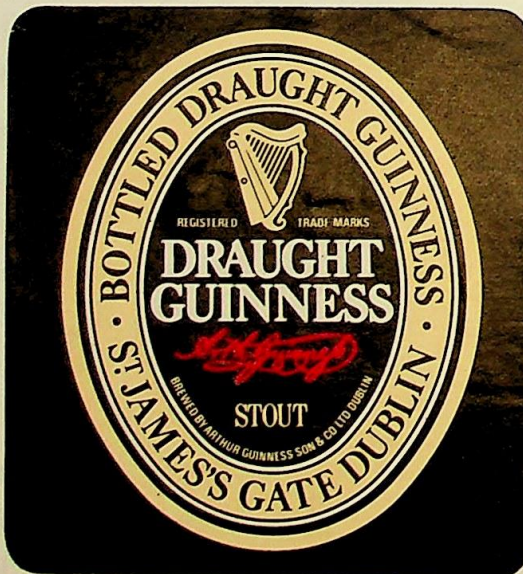


FIG 43. Guinness Draught Labels.



The characteristic lattice design is reintroduced. However, now it is reduced to lines of minute dots which gives a tonal effect. The signature of Arthur Guinness is printed over the lattice design. The measure of stout contained in the bottle is now printed at the bottom of the oval, just below the bottlers name.

Metric measurement is used. Other variations include a bottlers code replacing the more traditional bottlers name and address. On some labels a "Best Before" date is printed just below the bottlers code.

Some labels include the words BREWED IN DUBLIN, IRELAND instead of the words ST JAMES'S GATE, DUBLIN. The original design of this label included the words BREWERS SINCE 1759 in place of ST JAMES'S GATE, DUBLIN.

This label also includes a white border. Peter Walsh states:

"The label was designed by Dave Campbell at McConnells in Dublin(advertising agency) who decided to include a white border."

The white border seems to make the design more three-dimensional. The stencilk typeface used to print the word GUINNESS on the 1968 label is also found on the 1981 label. The typeface used to print the words GUINNESS EXTRA STOUT ST JAMES'S GATE, DUBLIN is similar to the Caslon Adbold typeface. Both bodies of type exhibit fine bracketed serifs, less than vertical stress, and a medium thick, thin contrast. An example of a "special earmark" found in the Caslon Adbold typeface is also found on the Guinness label. This is the jutting side of the apex in the main stroke of the letter "A" in the word EXTRA.

There are some variations in the main body of type on the Guinness label and the Caslon Adbold typeface. The variations are found in the letters "E" and "N".



The letter "N" on the Guinness label contains a sheared vortex. This feature is not found in the Caslon Adbold typeface. The Caslon Adbold typeface has oblique beaks on the letters "E", "T" and "S".

However, we only see these features on the letters "T" and "S" on the label. The letters "E" and "N" on the Guinness label resemble, in construction, those characters found in the main body of type on the 1955 Guinness Foreign Extra Stout label. However, they are more condensed on the Foreign Extra Stout label.

As on the 1955 Foreign Extra Stout label we see alterations made to the type body. One such alteration is prevalent in the construction of the letter "E" on the label. If we compare the letter "E" in the words EXTRA and GATE, we see a noticeable difference. The letter "E" in the word GATE contains an extended baseline. The letter "E" in the word EXTRA contains a more condensed baseline. As on both, the first Guinness label and the 1955 Foreign Extra Stout label, alterations to letters, are necessary due to difficulties when arranging type in an oval format. The treatment of typeforms is not so skilfully executed on the 1981 Guinness label. For instance, the "A" in the word EXTRA is quite out of character when placed beside other letters. It is possible that the type on the Guinness 1981 Extra Stout label utilised a combination of letters from the Caslon Adbold typeface and letters on the 1955 Guinness Extra Stout label.

The 1981 Guinness Extra Stout label shows a change in style in Guinness label design. The sense of tradition embodied in the 1968 Guinness Extra Stout label is strengthened in this label. Elements in the 1981 label are found on the 1862 label. However, some of these elements have now lost their meaning. For instance, the protectionist lattice design now appears as a decorative feature on the label.

We can get some insight into the reasons for the reversion in style on the label if we look at the first label produced in 1981 by Guinness. This label contains the words BREWERS SINCE 1759.

From this we can deduce that the company is proud of its long record of brewing. Age, in this case, suggests quality as does tradition. By looking at the label we can see that the company is reverting to their old image but in a new way.

Let us now discuss possible reasons for this reversion.

The reversion in style on the label was marked by a change, some years earlier in the Guinness family. The Guinness family had, since the early twentieth century, resided in England, most notably at Elevation Hall, Suffolk.<sup>66</sup> Their dealings with brewery matters were held at the Guinness Park Royal Brewery founded in 1936 in London.

Frederick Mullally writes:

"The next in line, first of the twentieth century Earls of Iveagh, rooted his family in the British Establishment, and his son Rupert Edward powerfully nourished these roots not only through his own person but also through his daughters political and royal marriages." (42, p.87)

Benjamin, 3rd Earl of Iveagh, now Chairman of the Brewery was born at Elveden. He only became an Irish Citizen in 1967.

Fredrick Mullally writes:

"He applied for and was granted Irish citizenship in 1967, and his intention at that time was to spend part of the year in Ireland and part in England." (43, p.117)

He would be saddled with income tax in both countries but this did not seriously affect his lifestyle. However, a change occurred in the shape of the British Labour Party who returned to power in 1974.

Frederick Mullally writes:

".....legislation was drafted for the imposition of a wealth tax on the rich. At that time, he was holding (Benjamin) in his own interest, 1,093,958 units of ordinary 25p shares in the brewery; another 1,815,297 units under family beneficial interest (i.e. holdings in trusts not directly beneficial to Ben and his immediate family) - a juicy taxable chunk for a Labour Chancellor of the Exchequer to get his teeth into." (44, p.92)

The change of politics resulted in the return of the Guinness family to Ireland. The family took up residence in Farmleigh which had remained un-lived in since Benjamin's great grandfather bought the estate in 1870. Their return to Farmleigh was marked some years earlier by a new addition to the Guinness Family. Lord Elveden, Arthur, Edward, Rory Guinness was born in August 1969. A special label was designed to be issued on his 21st birthday. FIG 44.

Lord Elveden and his sister Louisa were the first Iveaghs to be born in Ireland. Their arrival was to mark a new chapter in the Guinness saga, which culminated with Benjamin's announcement to Guinness shareholders in 1975.

Frederick Mullally writes:

"To sympathetic murmurs from shareholders at the 1975 Annual General Meeting at Park Royal, Ben announced that he was exiling himself from Britain for tax reasons..... he would remain joint Chairman of the Guinness holding company and would continue as a Chairman of Arthur Guinness Son & Co (Dublin)." (45, p.36)

The reinstatement of the family home in Ireland after so long a period in England possibly had a considerable effect on the employment of a more traditional Gaelic slant to the label. Guinness advertising maintained its traditional clannish image that had begun in the seventies.

From October 1982 television commercials show men, usually the Captains and Clarks, enjoying a pint of stout during and after concerts.

The 1991 Guinness label design embodies a strong sense of tradition. We see perhaps the most successful Guinness label design. It is marked by a similar design.

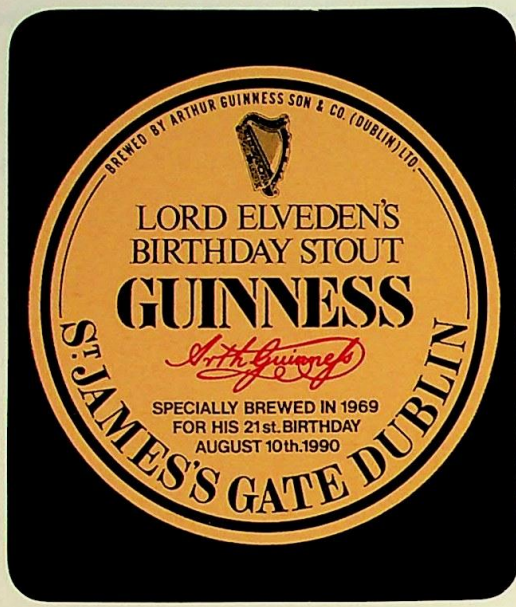


FIG 44. Lord Elvedens birthday label.

From October 1982 television commercials show celebrities, memorably the Chieftains and Clannad, enjoying a pint of stout during and after concerts.

The 1981 Guinness label design embodies a strong sense of tradition. We see perhaps the most successful elements from previous Guinness labels utilised on the 1981 Extra Stout label. It is therefore a successful design. We see a reversion in label design, which was marked by a similar change within the Guinness family.

CHAPTER IV

CHAPTER IV

THE PRINTING OF THE GUINNESS LABEL

## INTRODUCTION

In this chapter I will discuss the printing techniques and requirements of the Guinness Brewery. The fact that the Guinness Brewery has used the same label design for over 150 years is a testament to the fact that their label design was so good.

### THE PRINTING OF THE GUINNESS LABELS

However, this well-established label design was not immune to economic policy in 1981. However, the standard of label design has still remained superior.

All labels were printed at the St James Gate Brewery, Dublin. This was the case until July 1985 when circumstances made it more economical to print the labels outside the brewery. This ended the long tradition of in-house printing at Guinness which started in 1850 with the printing of their first label.

We can see by a map issued by the brewery in 1890 for one of their guide books that the printing section was located within the large brewery complex at Portland Street. The printing section consisted of a three storey red brick building. The Guinness A section of the printing area is found in the publication, The Guinness of Great Britain and Ireland.

The author states:

### INTRODUCTION

"We next made our way to the No. 2 printing house, a detached brick building in the large quadrangle, which

In this chapter I will discuss the printing techniques and developments at the Guinness brewery. The fact that the company printed all their labels at the brewery shows just how important their label design was to them.

However, this self-sufficiency gave way to a more economic policy in 1985. However, the standard of label design has still remained superior.

As you can tell by looking at Guinness labels that the only large area that is there consists of all labels, which printed labels. Afterwards the printer's name and address were dropped in. This was done by handwriting each character and printing them separately on a printing table.



All labels were printed at the St James Gate Brewery, Dublin. This was the case until July 1985 when circumstances made it more economical to print the labels outside the brewery. Thus ended the long tradition of in-house printing at Guinness which started in 1862 with the printing of their first label.

We can see by a map issued by the brewery in 1889 for one of their guide books that the printing section was located within the large brewery complex at Portland Street. The printing section consisted of a three store red brick building. FIG 45. A record of the printing area is found in the publication, The Noted Breweries of Great Britain and Ireland.

The author states:

"We next made our way to the No. 2 printing house, a detached brick building in the large quadrangle, which is three stories high. Ascending the outside staircase which leads to the first floor, we found ourselves in a well-lighted apartment devoted entirely to the printing of labels." (9,p.82)

We can tell by looking at an early Guinness label design that the printing method used is letterpress. This can be seen by looking at the labels under a microscope. Each letter contains a deeper black line or border around its edge. This line is left by the hard sharp edge of each type character after it is pressed into the paper.

We can also tell by looking at Guinness labels that the main image area, that is those elements common to all labels, were printed first. Afterwards the bottler's name and address were dropped in. FIG 46. This was done by handsetting each character and printing them seperately on a jobbing plate.



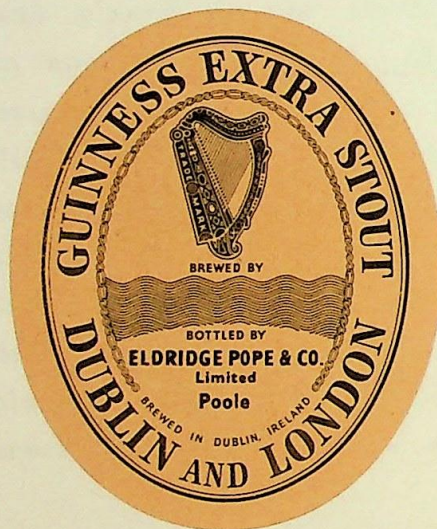
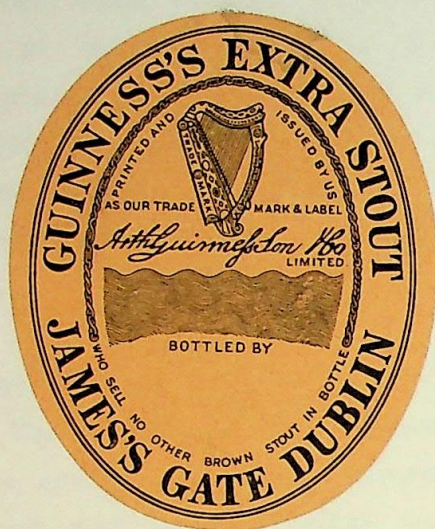


FIG 46.

Labels before and after bottlers name printed.

The word "job" referred to any work which made less than a sheet. There were four such machines at the Guinness printing section. Two of these are earlier models which date from the 1890's. FIG 47. These were made by Josiah Wade Limited in Halifax, England. We can see this by looking at the circular disc at the side of the machines such as jobbing platens made in Halifax were popularly known as "arabs". In the 1930's Guinness bought two highly efficient Heidelberg platens which were automatic. FIG 48. We can see by looking at the "arabs" that they contain switch devices which would render them semi-automatic.

The printing process commenced with hand setting the bottler's name and address in type. The type was then enclosed of "locked up" in the chase. The chase consisted of a rectangular or square iron frame. The type "locked up" in the chase was referred to as the forme. The chase was placed on the vertical stationery iron bed of the jobbing platen and secured. FIG 49. The paper which contained the label designs was laid on the platen. The forme was then linked by rollers. On the "arab" press the forme was inked by a single roller. The roller passed down over a rotating circular inking disc over the forme and back again to its original position. The platen rotated forward to meet the forme. This action pressed the paper against the inked forme creating an impression. Finally, the platen lowered to its original position. The bottler's name and address were not printed on the label.

The lot and date code was the last addition to the label and was printed in red ink. Date and lot codes were applied by a special numbering device. A machine for this purpose was invented for the printing of Guinness labels. The brewery owned six of these machines - in 1890. A description of which was given by the author in the Noted Breweries of Great Britain and Ireland which reads:



FIG 47. "Arab" printing machines.

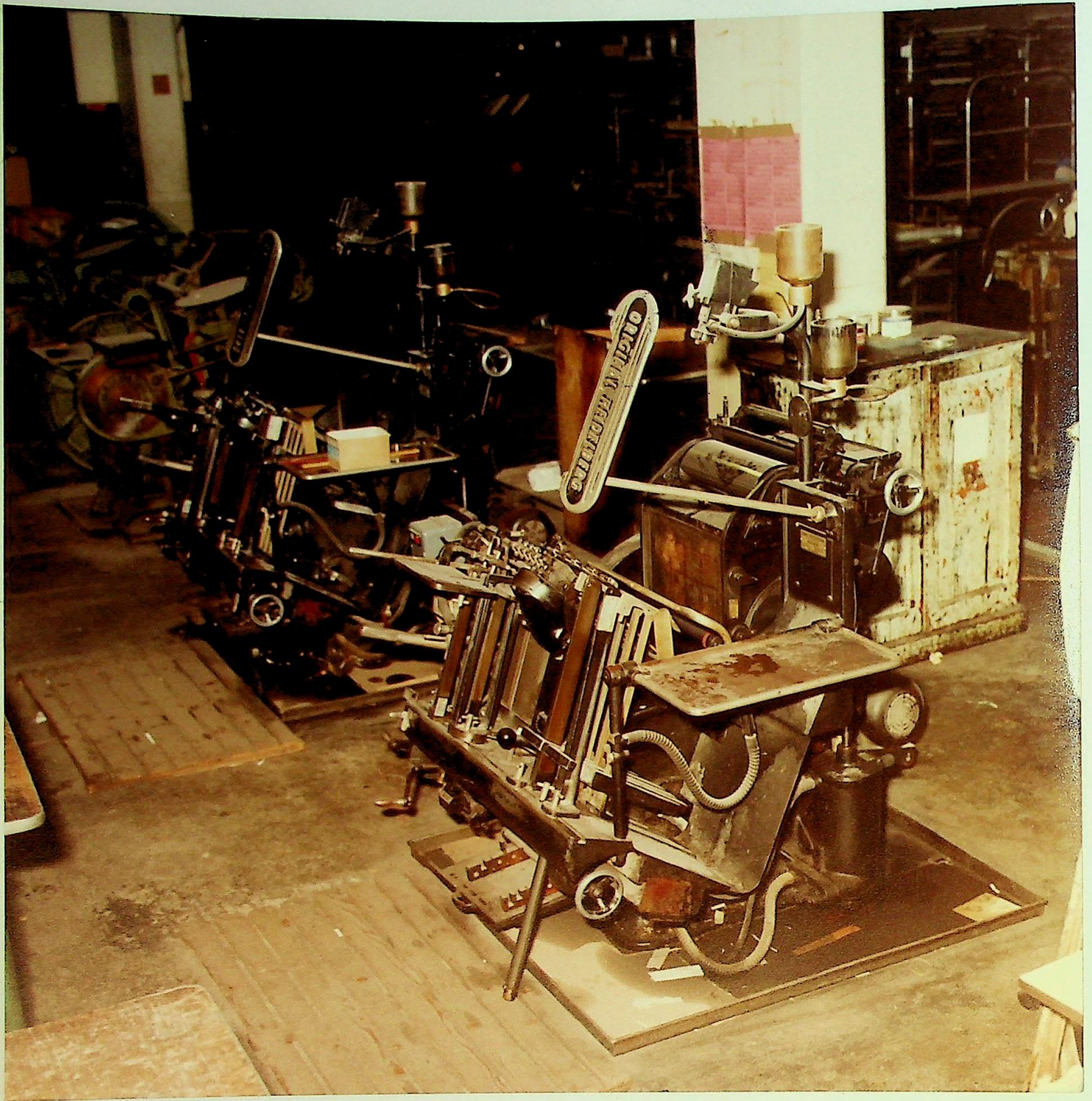


FIG 48. Heidelberg platens.

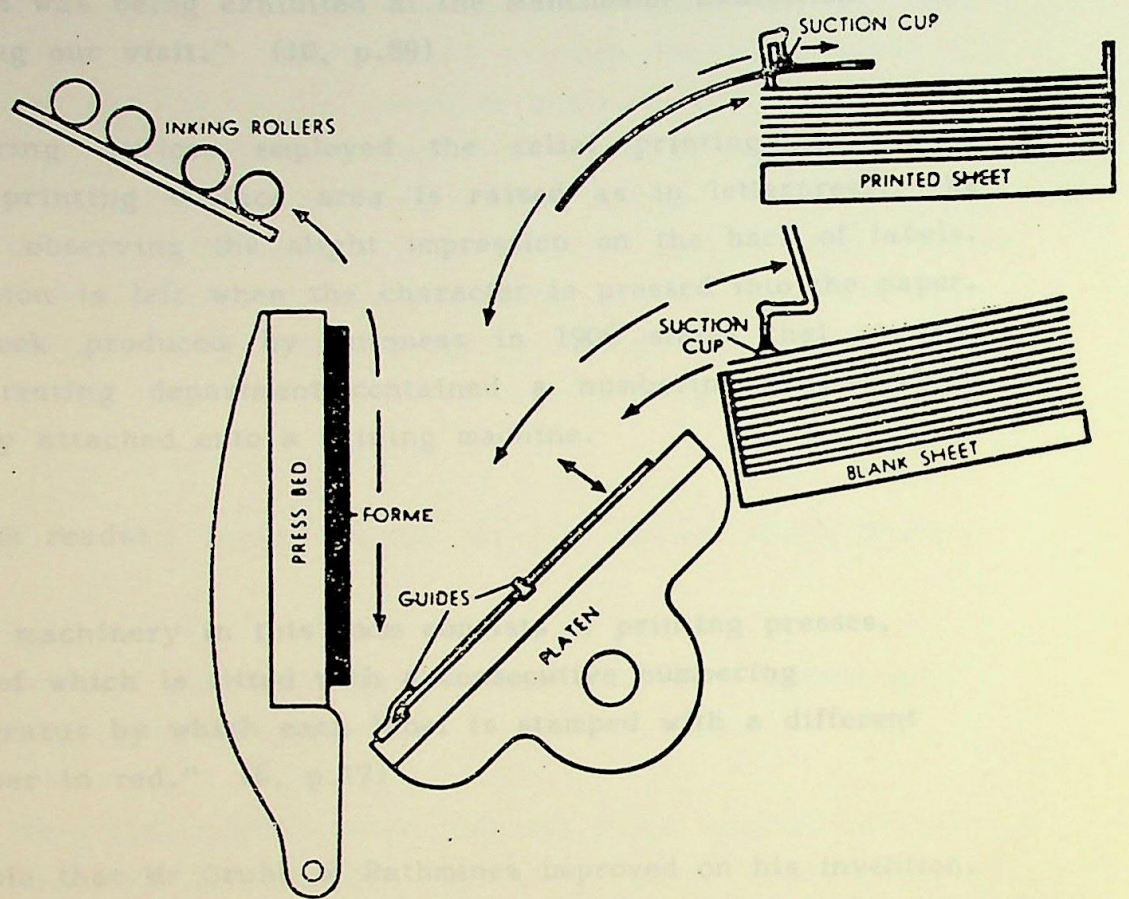


FIG 49.

Illustration of jobbing platen.

"Our attention was next directed to the five numbering machines, invented and manufactured by Mr Grubb, of Rathmines, who is a celebrated maker of telescopes. The company possesses another of these wonderful machines which was being exhibited at the Manchester Exhibition during our visit." (10, p.89)

The numbering devices employed the relief printing method, in which the printing surface area is raised as in letterpress. We can see by observing the slight impression on the back of labels. The impression is left when the character is pressed into the paper. A guide book produced by Guinness in 1906 states that at that time the printing department contained a numbering device which was actually attached onto a printing machine.

A guide book reads:

"The machinery in this room consists of printing presses, one of which is fitted with a consecutive numbering apparatus by which each label is stamped with a different number in red." (6, p.17)

It is possible that Mr Grubb of Rathmines improved on his invention. However, this addition must not have been very successful. As we can see labels printed since leave numbering until after the labels are printed.

The first labels were printed by letterpress using the copper-etch process of reproduction.

Peter Walsh explains:

"All Guinness labels were printed by letterpress from 1862 up until the mid 1950's. Copper-etched plates were produced from which stereotypes were made."



Copper was the most suitable surface to use in the reproduction of the Guinness label. Its tight molecular structure allows for fine detail such as the chain border, to be reproduced. The copper plate was reproduced by placing a glass plate negative of the label design on the light sensitive copper. The plate was then exposed to light. The light passed through the clear areas of the glass negative striking the sensitized emulsion on the copperplate. The emulsion then hardened. The unhardened or negative image areas of the copperplate were then washed away. The plate was then left with a positive impression of the label design. The negative areas were then etched to a depth using acid. The result was a positive image of the label design in relief. The labels were printed on a flat bed cylinder letterpress printing machine. FIG 50.

Michael Cafferty, who worked in the printing section at the brewery states:

"Flat-bed cylinder machines were used to print the Guinness labels up until the 1950's".

As we have seen the copperplate process was quite lengthy. Furthermore, more than one plate would need to be made. Each machine would require a printing plate. We can see by looking at Guinness guide books throughout the past century that the company produced a vast amount of labels.

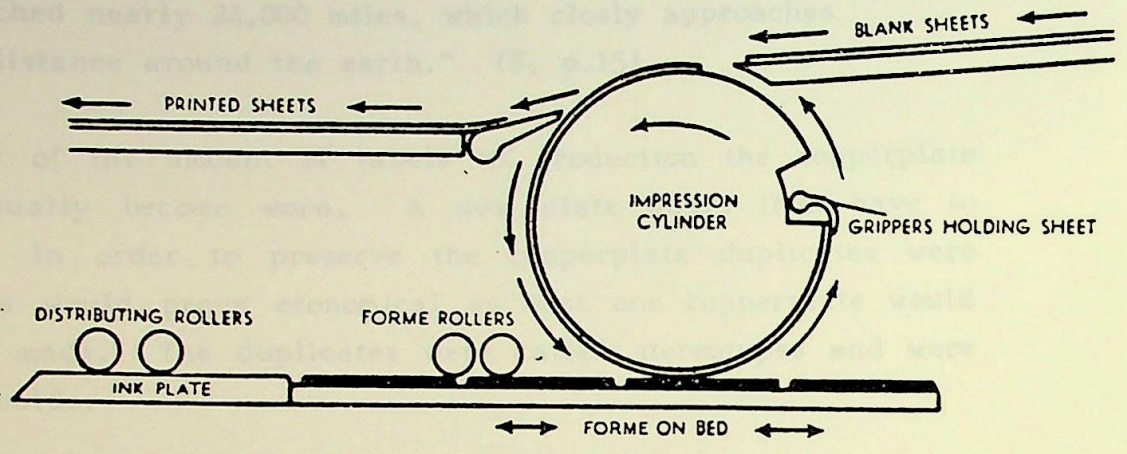
One such guide book, dated 1889, reads:

"Within the walls of the property a large building is appropriated to the printing department, which is fitted up with costly machines of the newest description." (5, p.13)

By 1931 this output had increased considerably.

A guide book produced in that year reads:

"A large printing department is also established at the brewery, in which..... the average number of labels printed per day amounts to 1,000,000 and if placed end to end, would more than reach across the Irish Channel from Dublin. The total number printed in 1830 would have stretched nearly 25,000 miles, which is only one-fifth the distance around the earth."



Francis O'Sullivan explains:

"Stereotypes were produced and used at the brewery to print labels until the changeover to lithography in 1875. A mould was produced using a composition of bitumens and tissue papers held together with a layer of paste. The relief copperplate was then referred to as the 'galle'. A mould was made, after the mould was dried molten metal was poured into it to make duplicate plates."

It is probable that the metal used to produce the duplicate plates was made from a large amount of lead. Lead is a soft metal. We can see by looking at an early 19th century label for the British market the effect of soft metal erosion. FIG 51. The printed image area with its thin border and the word 'BOTTLE' is quite blotchy.

With such a large amount of labels to produce it is probable that many labels were struck on one plate. Francis O'Sullivan explains that a stop and repeat machine was used at the brewery during the 1830s.

FIG 50. Illustration showing flat-bed cylinder letterpress printing machine.

A guide book produced in that year reads:

"A large printing department is also established at the brewery, in which..... the average number of labels printed per day amounts to 1,800,000 and if placed end to end, would more than reach across the Irish Channel from Dublin. The total number printed in 1930 would have stretched nearly 24,000 miles, which closely approaches the distance around the earth." (8, p.15).

As a result of the amount of labels in production the copperplate would eventually become worn. A new plate would then have to be made. In order to preserve the copperplate duplicates were made. This would prove economical as just one copperplate would need to be made. The duplicates were called stereotypes and were cast from moulds.

Prionsias O'hEifernain explains:

"Stereotypes were produced and used at the brewery to print labels until the changeover to lithography in 1955. A mould was produced using a composition of blotting and tissue papers held together with a layer of paste. The relief copperplate was then referred to as the "flong". A mould was made, after the mould was dried molten metal was poured into it to make duplicate plates."

It is probable that the metal used to produce the duplicate plates was made from a large amount of lead. Lead is a soft metal. We can see by looking at an early 1940's label for the British market the effect of soft metal erosion. FIG 51 The printed image area such as the chain border and the word "US" is quite blotchy.

With such a large amount of labels in production it is probable that many labels were etched on one plate. Prionsias O'hEifernain explains that a step and repeat machine was used at the brewery during the 1950's.

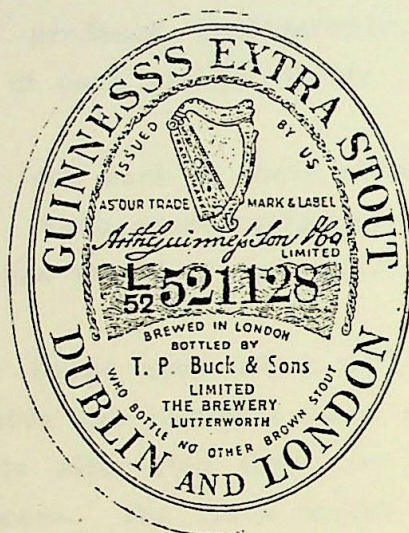


FIG 51.

Label dating from 1942 showing the results of metal erosion.

He states:

"The step and repeat process which was used at the brewery consisted of placing a negative of a single label in a moveable camera. The negative was then exposed at different intervals onto a light sensitive plate by vertical and horizontal movement of the camera."

As a result the printing plate contained multiple images of one label. The labels were arranged in an interlocking format which allowed for the maximum amount of labels on each plate. This increased the amount of labels produced considerably. Prionsias O'hEifernain explains the format of each printed sheet:

"A sheet of labels printed from each of these plates measured  $22\frac{1}{2}$  x 35 inches. Each sheet contained forty-eight labels and was divided into four quarters."

Each quarter provided a smaller image area which could be applied to the Heidelberg plates to receive the bottler's name and address. We can see by looking at labels after 1955 that they were printed by the lithography printing process. The black border characteristic of letterpress printing is now gone. The characters are smooth and black. The changeover to litho was mainly due to the fact that the litho printing technique would more efficiently meet the demand for increased production.

The printing area at Guinness was enlarged for the purpose of employing new machines.

Prionsias O'hEifernain states:

"A new printing section was opened for the purpose of printing the new labels. The area chosen was located opposite the main brewery just off Thomas Street, behind the old cycle store."

The new section consisted of a well-lit printing room. Guinness bought new lithographic machines. FIG 52.

Prionsian O'hEifernian states:

"New lithographic machines were purchased for the purpose of printing the new labels designed in 1955. The machines, the so called George Mann Fast Fives, and one single colour machine."

There were many advantages to the lithographic printing process. I will discuss these advantages in relation to the Guinness label.

- 1 The company could now afford to print labels of high quality on relatively cheap paper

The raised relief surface in letterpress must be pressed onto the paper. As a result the paper surface becomes distorted which leads to the distortion of characters. The lithographic printing process can reproduce fine detail on relatively cheap papers. This is because the rubber offset blanket conforms to the paper surface texture more readily.

- 2 The lithography printing process uses forty percent less ink than letterpress. When the raised surface of the letterpress plate is pressed onto the paper, linseed oil present in the ink seeps into the paper. The remaining residue of ink on the paper surface then becomes matt, slightly grey and rather dull in finish. The lithography process, however, does not incorporate the pressing of characters onto the paper. As a result, the linseed oil remains with the ink on the surface of the paper where it hardens. This ensures a result that produces darker more glossy characters.



The new printing section at Guinness is the result of the plant's expansion in the last few months of the year printing labels for the Boston and Irish markets.

FIG 52. The new printing section at Guinness.

If we compare a 1942 label (letterpress) design with a label produced by lithography we notice a difference. The texture and colour of the image area is different on each label. FIG 53. On the earlier label the characters have a dull, almost grey matt appearance. On the later label the characters are slightly glossy and a deep black in colour. This is the more superior finish.

3 The lithography printing process produces twice as many labels as the letterpress process. Letterpress involves a two-way motion of the cylinder. It passes over the horizontal form which produces an impression on the paper. It then returns to its original position. This process, then, involves two revolutions of the cylinder.

Lithography, on the other hand, comprises a much less time consuming process. Only one revolution of the cylinder is necessary for each print. It can therefore produce twice as much work in the same time.

In early July 1985, the printing department of Guinness closed down. In recent years it became more economical to print foreign and subsidiary labels nearer their destination. This was one of the several organisation plans of Guinness to make the brewery more streamlined and to cut costs. As a result the workload was greatly reduced. Redundancies followed and those workers still remaining at the printing plant had their working hours greatly reduced.

Dan Smith, a printer who worked at the brewery since the late fifties explains:

"The brewery printing department closed down and the remaining workers at the plant only had enough workload to last four months of the year. The work consisted of printing labels for the British and Irish market."



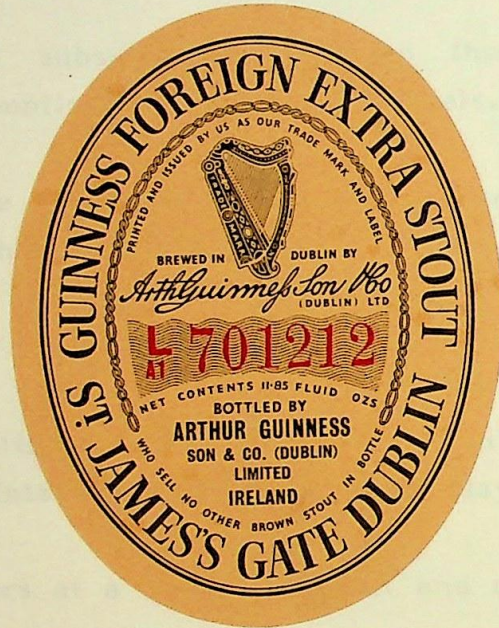
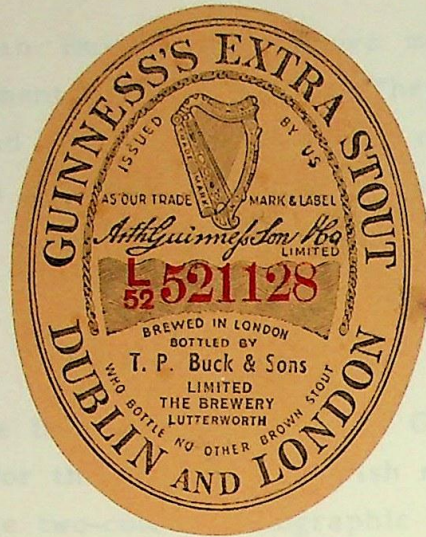


FIG 53. 1942 Guinness "letterpress" label compared with a later "lithographic".

Two enterprising printers, Dan Smith - the above mentioned, and Tom Sneyd, made an arrangement with Guinness. They would print the labels for the British and Irish markets. The result was the opening of Evesha Printing in the Dublin Industrial Estate, Glasnevin, in October 1985.

Dan Smith states:

"An agreement was made between ourselves and Guinness. We would print labels for the British and Irish markets with the help of a large two-colour lithographic printing machine, which was already installed at the brewery. Guinness sold us the machine at a cost of £30,000."

Dan Smith and Tom Sneyd subsequently employed three workers who assist in the cutting, counting and packing of labels.

The Roland Parv, the large two-colour, semi-computerised printing machine prints up to 7,000 sheets of labels per day.

Tom Sneyd states:

"It is capable of printing up to 10,000 sheets of labels a day but usually prints 7,000 during a normal days run."

The machine prints two colours at a time. The buff and red colours are printed first in that order.

Finally the black colour is printed. FIG 54.

Tom Sneyd states the reason for printing the black ink over the buff colour:

"The black ink printed over the buff colour produces a deeper black colour. If the black ink was printed on white paper a thicker denser ink would have to be used."

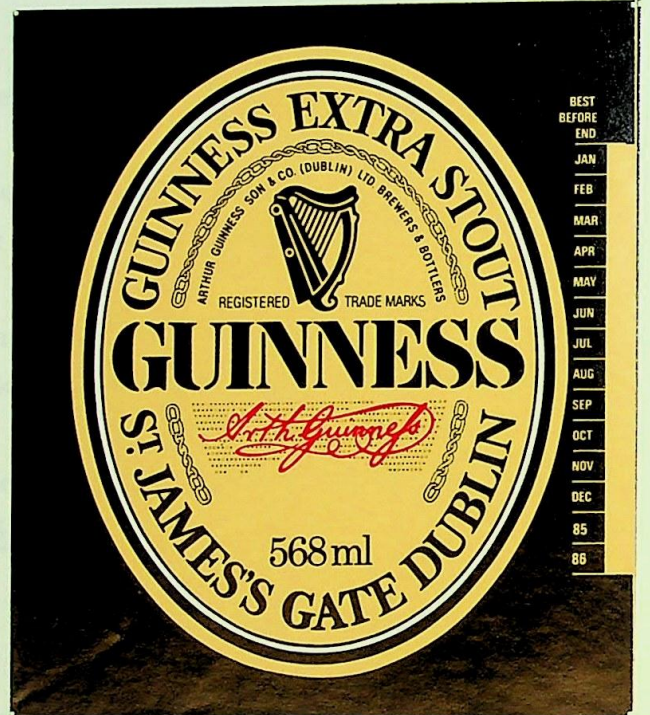
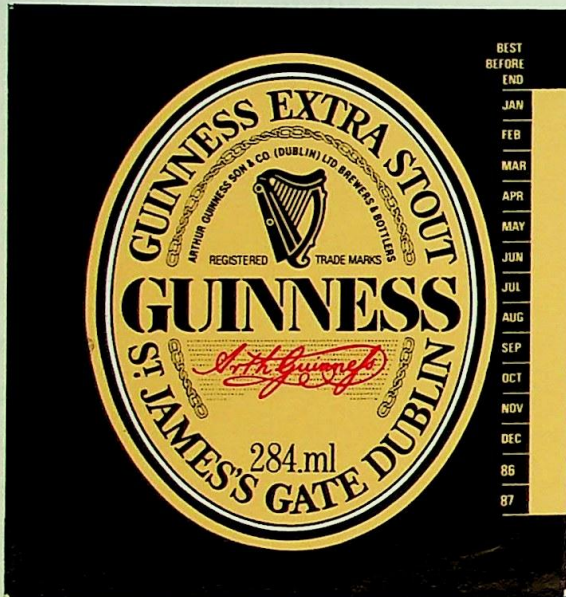
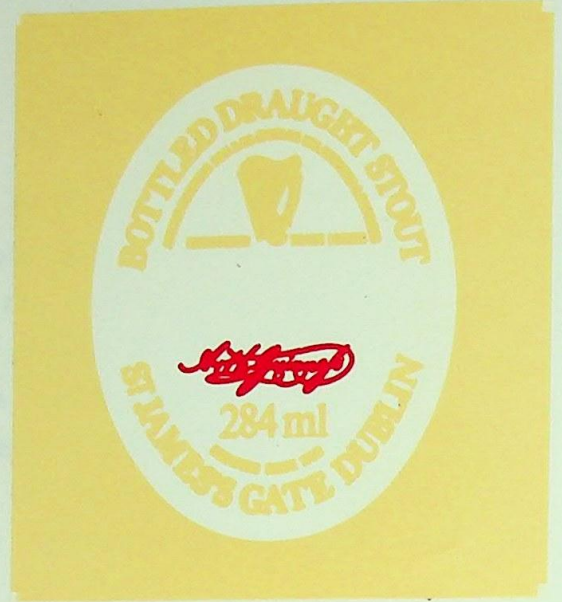


FIG 54.

Stages in colour printing.

The Evesha Printing Company print both pint and half pint labels. The sheet of labels are printed from flexible pre-sensitised zinc plates. Three plates are needed to print the labels each plate corresponding to a colour. The plate which prints the buff colour is attached to the first cylinder. The plate which prints the red signature is attached to the second cylinder. The feeder tray is then supplied with paper. The paper is 75grm gloss paper coated on both sides. Each sheet is three thousand of an inch thick and measures 36 x 24 inches.

The inking system is a multi-roller system. The function of which is explained by Tom Sneyd:

"The large amount of rollers reduces the thick ink consistency from the duct. In the duct the ink is solid, quite stiff and deep yellow in colour. As a result of the large amount of rollers the ink is thinned down."

The red ink which is deep crimson in the duct is much more fluid. When printing commences the plate is inked. As the plate cylinder revolves the inked image is offset onto the blanket. The blanket in turn revolves and presses the image onto the paper which is held on the impression cylinder. FIG 55.

The paper is then delivered to a delivery tray. Tom Sneyd states:

"There is a micro-switch attached to the delivery tray. It measures the width of the paper and lowers the tray accordingly."

A thin layer of dust is blown over each printed sheet as it is delivered into the tray, as the ink is still wet.

Tom Sneyd explains:

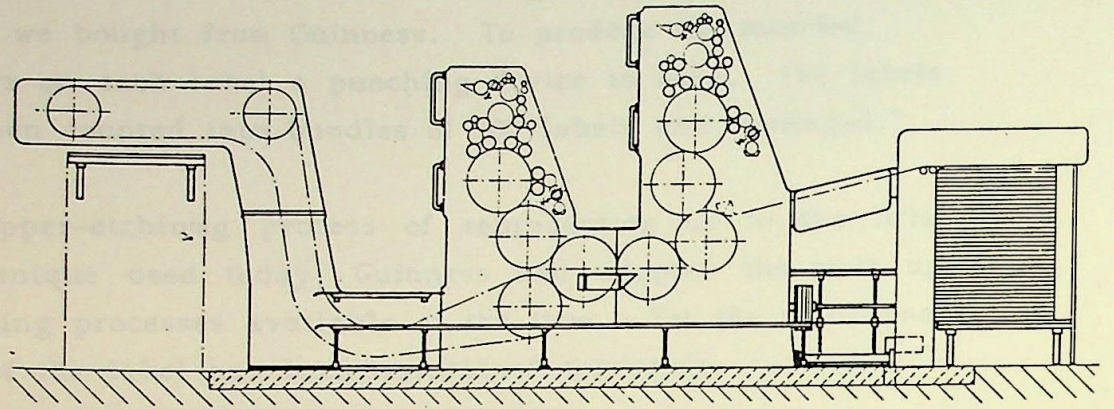
The thin particles of dust form a barrier. The dust is spread over each sheet to stop sticking, however, the dust does not affect the colour of the ink."

After printing, the sheets are cut into single labels with dimensions of 4 1/2" x 3 1/2" and packed in cartons. They are packed in quantities of 100 and packed.

Day Smith explains the finishing procedure:

"The sheet of labels are cut into single labels with dimensions of 4 1/2" x 3 1/2" which we bought from Guinness. In each label, the corners are rounded and the labels are finished with a decorative printing process.

From the design which is printed on the labels, the decorative printing process is used to produce a decorative appearance.



For instance, the changeover to lithography was made in 1955 and produced a label that was of superior quality. However, these labels produced, using the same printing technique, are of similar appearance to those produced by the same process.

FIG 55. Illustrated showing the cross section of the Roland Parv.

After printing the sheets are cut into single labels with the help of a cut and punch machines. They are counted into bundles of 100 and packed.

Dan Smith explains the finishing procedure:

"The sheet of labels are cut into singles by a cutting machine which we bought from Guinness. To produce the rounded corners on each label a punching device is used. The labels are then counted into bundles of 100 labels and packaged."

From the copper-etching process of reproduction up to the litho-printing technique used today, Guinness had adopted the most up-to-date printing processes available at the time. Yet the traditional appearance of the label has been maintained throughout.

For instance, the changeover to lithography which occurred in 1955 produced a label that was of superior quality than that of before. However, these labels produced, using the lithography technique, are of similar appearance to those produced by letterpress.

### CONCLUSION

THE GUINNESS BEER LABEL IS THE VISUAL IDENTIFIER FOR ONE OF THE MOST SUCCESSFUL COMPANIES IN THE WORLD.

WE HAVE TRACED ITS EVOLUTION FROM THE ORIGINAL DESIGN IN 1862 UP TO THE MOST RECENT LABEL DESIGN.

WE HAVE SEEN THAT, ALTHOUGH IT HAS UNDERGONE MANY DESIGN FLUCTUATIONS THROUGHOUT THE YEARS, IT HAS REMAINED FAITHFUL AS A FITTING AND SUITABLE REPRESENTATION OF THE GUINNESS ENTERPRISE. IN A WAY, IT HAS MIRRORED THE DEVELOPMENT OF THE COMPANY IN THAT IT HAS REMAINED TRUE TO THE CLEAR WELL-THOUGHT OUT PRINCIPLES THAT INSPIRED IT.

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