

THE  
**PRESS**  
**ADVERTISEMENT**  
IN  
**DUBLIN**  
1840 to 1895



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The National College of Art and Design  
Faculty of Visual Communication

REFERENCE  
ONLY

THE  
**PRESS**  
ADVERTISEMENT  
IN  
DUBLIN  
1840 to 1895

National College of Art and Design

LIBRARY

by  
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Submitted for Degree of Bachelor of Design  
in Visual Communication

April, 1987



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## INTRODUCTION

Within the history of the press advertisement in the 19th Century is also the history of modern advertising, since this minor tool of publicity at the beginning of the century was to become the first mass medium of advertising by the 1890s. Responding to the new demands of nineteenth century commerce these advertisements, in both their style and composition, reflect social and industrial changes as they transform from simple verbal announcements into a relatively sophisticated means of public persuasion, using an array of visual and literal devices.

Concerned primarily with the developing visual language of press advertisements in the Dublin papers, this thesis follows their transition from purely typographic small advertisements to large pictorial display advertisements which use the first photo engraved blocks. It is based on a representative selection of advertisements from nineteenth century newspapers held in the National Library collection.

Beginning with the 1840s, when the first pictorial advertisements start to appear, the progress of the press advertisement can be observed in relation to five main factors: social and economic background, developments in the advertising and publishing industries, technological developments, typography and layout design and pictorial content.



## Hints to Advertisers

THE First time a man looks at an advertisement he does not read it.  
 The Second time he does not read it too closely.  
 The Third time he is conscious of its existence.  
 The Fourth time he faintly remembers having seen it before.  
 The Fifth time he reads it.  
 The Sixth time he turns up his nose at it.  
 The Seventh time he reads it through and says "Oh Bother."  
 The Eighth time he says "Here's that advertisement again."  
 The Ninth time he wonders if it amounts to anything.  
 The Tenth time he thinks he will ask his neighbour if he has tried it.  
 The Eleventh time he wonders how the advertiser makes it pay.  
 The Twelfth time he thinks perhaps it might be worth something.  
 The Thirteenth time he thinks it might be a good thing.  
 The Fourteenth time he remembers that he has wanted such a thing for a long time.  
 The Fifteenth time he thinks he will buy it some day.  
 The Sixteenth time he makes a memorandum of it.  
 The Seventeenth time he is tantalised because he can not afford to buy it.  
 The Eighteenth time he swears at his poverty.  
 The Nineteenth time he counts his money carefully and  
 The Twentieth time he sees it, he buys the article, and instructs his wife to do so.  
 Lord Macaulay wrote: Advertising it to business what steam is to machinery, the grand propelling power.

Since the introduction of the Act of Union in 1801, Dublin was governed directly from London, and throughout the nineteenth century, Dublin newspapers were subject to most of the conditions which affected the development of the British newspaper industries. The establishment of new transport links over sea and land greatly improved Dublin's contacts with the major industrial cities of Britain during the mid-nineteenth century and allowed the progress of Dublin newspapers to parallel that in other provincial presses within the United Kingdom.

Because there were such direct contacts between Britain and Ireland at the time, the press advertisements in the Dublin papers are very much in line with advertising trends in the British press, and for this reason they must be viewed in the light of changes in British newspaper publishing and advertising. In this thesis, the Dublin papers are regarded in the context of a British provincial press.

The rise of the press advertisement occurred despite the efforts of editors who, fearing that their news copy would be swamped by brash display advertisements<sup>2</sup>, tried to resist all but the classified variety of advertisements. As late as the 1890s, the Evening Echo of 1893 reveals in its "Hints to Advertisers" (Fig. 1) that some of the editor's views were shared with the Victorian newspaper reader who seemed to regard press advertisements as unfavourably as we regard the television advertisement to-day.

1. Hints to Advertisers, The Evening Echo 1894  
 The Evening Echo 1894



SCARCE WINE. S. --  
 CARROTHERS AND BOYD,  
 Have for Sale, at their Vaults,  
 No. 6, LOWER JERVIS STREET,  
 RED AND WHITE CHAMPAIGN AND BURGUNDY,  
 And a Variety of Rich Dessert Wines.  
 Also, Claret, Port, and the usual Assortment of sweet and  
 dry White Wines of first Growth, in Wood and Bottle, in  
 high Order, which they sell for ready Money only, consider-  
 ably under the usual Credit Prices.  
 OLD RED PORT, of very superior quality, in  
 standard Quarts and common Bottles, at 18s. } Per Dozen,  
 Do. Vintage 1788, in common Bottles, 16s. }  
 A reasonable abatement will be made to Merchants, and  
 those who purchase in large quantities.  
 Just Published in London,  
 And sold by ARCHER, No. 80, Dame-street, Dublin.  
 In one large Volume 8vo. the same Size of the  
 ELEGANT EXTRACTS.  
 Price in Boards 15s. — or Bound 14s. 1d.  
 DOMESTIC DEVINITY,  
 Or a copious Collection of Sermons, selected from polite  
 Writers and sound Divines of the present Century, for the  
 Use of Schools and Families, by V. KNOX. — Also, Towns-  
 end's Travels through Spain, 3 Vols. Cuts, in Boards, 17s. 4d.

2. The Dublin Chronicle 1791

## CHAPTER ONE

### HISTORIC BACKGROUND

The accelerated evolution of the press advertisement began in the mid-nineteenth century as the effects of the Industrial Revolution allowed a primitive consumer culture to grow. As an essential component in the cycle of mass production and mass consumption, the early press advertisement is an authentic record of the socio-economic reconstruction which took place during the Victorian era.

The advertisements of the early nineteenth century varied little in appearance from those of the late eighteenth century and functioned in much the same way. (Fig. 2) The advancement of education since the mid-eighteenth century led to a steady increase in the literate population which, in turn, facilitated a boom in publishing. The literate, however, remained in the minority and education in Ireland was not generally available until the Christian Brothers' Schools were established in 1802.<sup>6</sup>

The newspaper tax of 1712 restricted the readership of papers to the middle-classes and prevented the establishment of a popular press. The advertisements of the eighteenth century reflected the lifestyle of the middle-class reader: they often offered capital equipment, quality clothes, medicines or made government announcements, they seldom advertised basic necessities. These notices appeared in the form of classified or 'small' advertisements and were rarely



illustrated.<sup>1.</sup> The language used was often formal and the tone respectful, reflecting the personal nature of retail transactions at the time. Shops, as we know them to-day, were not common; transactions took place in the sales room of the merchant's house and the seller often advertised his wares through a printed calling card.<sup>18.</sup> This type of operation lasted into the 1830s.

Letterpress printing technology did not advance significantly during the eighteenth century, and throughout the century broadsheets were produced using hand-operated presses.

The printer of the eighteenth century did not confine himself to one particular class of work, but generally undertook a variety of jobs - newspaper printing, general jobbing work (commercial printing) and book work were often handled by the same printer. Of the three main classes of work undertaken by the printer, book work was his main occupation.

The printer of the time was well trained in the tradition of classical book printing, with its clearly defined rules and accepted conventions. The layout was conceived and the typographic decisions made from a very limited selection of classical alphabets at the typecase. As the principle concern of the printer, book work procedure strongly influenced his other work, so that a bill poster was set in the same way as the title page of a book, the type was set symmetrically and emphasis given throughout the use of rules, letter-spacing, line-spacing and letter weight. With such a limited choice of type and well-established guidelines, the eighteenth century printer faced few difficult decisions.



**Gothic**  
Also called black letter and, in Germany, Fraktur, this typeface family developed from manuscript writing. The vertical strokes are stressed.

ABCDE abcdefghijk

Old English

**Old Face**  
In this typeface family there is little difference between the thick and thin strokes. The face is reasonably light and frequently has sloping serifs.

ABCDE abcdefgh

Bembo

**Transitional**  
This group of typefaces falls between old face and modern face. There is less serif bracketing than in old face.

ABCDE abcdefghi

Baskerville Old Face

**Modern Face**  
This family has thinner cross strokes than old face from which it was developed. The vertical strokes are stressed and the serifs hairline.

ABCDEF abcdefghi

Bodoni

## 5. Traditional type categories

Newspaper typography in the early nineteenth century was based on three standard type styles - Blackletter, Oldstyle and Modern Face (Fig.3) - which had been established since the eighteenth century. The first two of these, Blackletter and Oldstyle, have a long history which began in the second half of the fifteenth century with the cutting of the first movable types. The first movable type designs attempted to simulate local manuscript styles. In Northern Europe, the model was the Gothic Manuscript, while in the South, the first designs were based on the much lighter North Italian script. These two styles, which became known as Blackletter or Gothic and Oldstyle, remained the staple printing types for centuries. Eventually, the more legible Oldstyle was preferred and by the eighteenth century it dominated in most forms of printing, including newspaper printing.

The styles of the original manuscripts on which both Blackletter and Oldstyle types were modelled were strongly determined by the crude writing materials in use at the time, for example, the characteristic serif of the Italian style had the practical purpose of clarifying the termination of a stroke made on a rough writing surface. During the eighteenth century, improvements in paper-making allowed more finely constructed types to be used in printing, and a new group of type faces called Transitional evolved from the Oldface. This sub-group of typefaces, such as Baskerville, (Fig.3) had finer cross strokes and less serif bracketing than in Oldface. In the late eighteenth century, the philosophy of the enlightenment was applied to type-design, and a third main classification of type called Modern Face arose. Modern Face designers, such as Bodoni, (Fig.3) rationalized the traditional construction



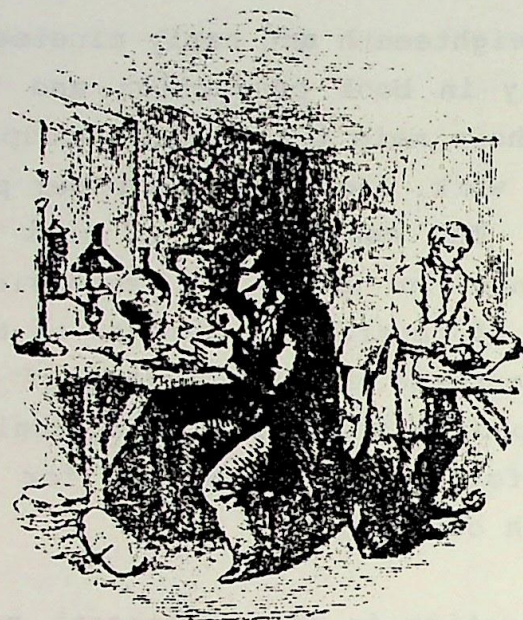
of letters by re-designing them in a mechanical way, pure circles and straight lines were used where possible and convex serifs were replaced with simple hairline serifs which could now be printed without difficulty.

Printers in the eighteenth and early nineteenth century were trained primarily in book production and book typography, since this was their main traditional occupation. For this reason, non-book work, including newspaper printing, was set in book style. The conventions of book layout, such as symmetric headings in which the emphasis is above the centre, the use of contrasting weights of type, white space and rules to accentuate the main points of the message, and the use of dropped initials at the beginning of the text, continued to be followed in newspapers for the greater part of the nineteenth century.

Newspaper illustration in the eighteenth century was rare, although there were illustrated journals. These were mainly society or literary journals aimed at the wealthy and middle-class. Their low circulation and the cost of their crude wood-cut illustrations necessitated their exclusive high price. Advertisements were not illustrated, although small crude symbols such as figures and pointing hands were, on occasion, used to accent the normal small advertisements (Fig. 2). While the use of such symbols is apparent in Britain as early as the 1730s, they became a regular feature in 1788 when The Times of London, (newly launched) used ship symbols in its shipping announcements.

The most important technical and artistic advance to have been made in the area of popular illustration during the





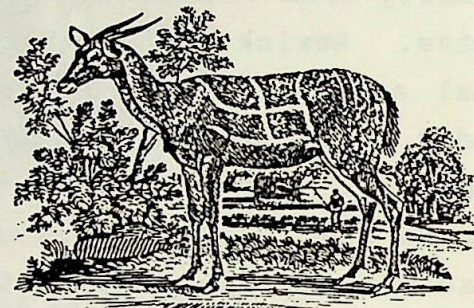
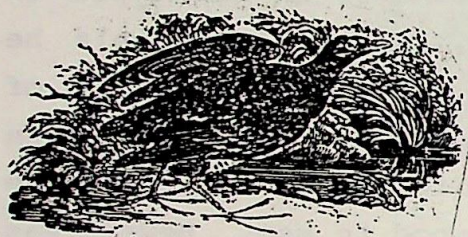
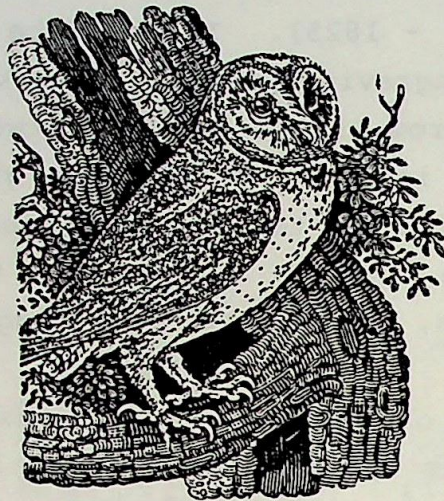
4. A wood engraver at work

eighteenth century was made through the efforts of one man, Thomas Bewick (1753 - 1825). It could be said that Bewick invented the wood engraving process as we know it. The wood engraving differs from the wood-cut in two basic respects: the wood engraving is made on the end grain of the wood using a graver (similar to the tool used by the metal engraver) while the wood-cut is made on the plank of the wood, down the grain, using a knife or gouge (Fig.4 ).

In 1767, at the age of fourteen, Bewick was apprenticed to a copperplate engraver in Newcastle who, like other metal engravers of the time, engraved all the carvings in the locality from door-knobs to swords and occasionally printing plates. Bewick cut pictures and ornaments on all types of metal and wood and, in the process, devised the tools he needed. He soon found that, unlike cutting on the plank of a piece of wood with the grain, cutting on the end grain allowed him to cut easily in all directions, and that the dense Turkish box wood was the best wood to use. Bewick was soon doing all the block-cutting in the establishment. He developed special tools for cutting closely-spaced lines and, with these, compiled a whole new vocabulary of shading, based on copperplate techniques, which was to become part of wood-engraving ever since. Bewick invented many new techniques with which he elevated wood-engraving from an obscure practice to the principle means of popular illustration for a century.

Bewick pioneered the use of the positive white line, avoiding the use of a crude black line in his illustrations, he also perfected the technique of 'over-laying' in which areas of paper packing were used between the printing

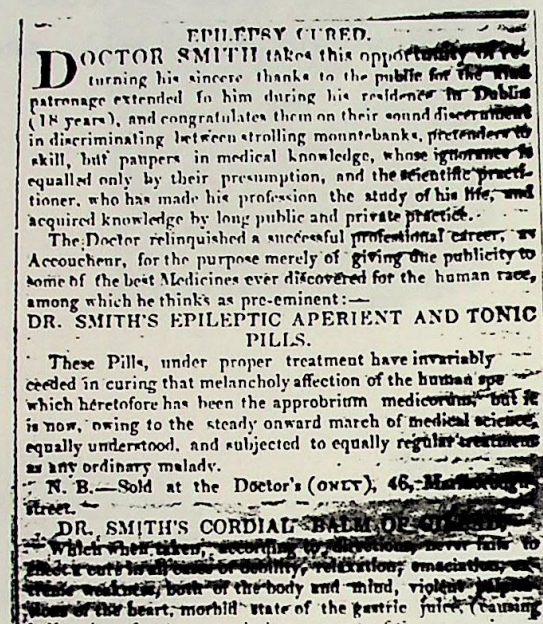




3. Wildlife engravings by Bewick

surfaces in order to vary the pressure across the block, giving a lighter or darker print in specific areas. With these and other techniques<sup>24</sup>, Bewick produced famous illustrated series such as the History of Quadrupeds and Gay's Fables - unprecedented in their delicate lines, subtle variations of tone and colour and above all, realism (Fig.5)





6. The Warder 1840

## CHAPTER TWO

1800 - 1840

By the early 1800s, the effects of the first wave of Industrial Revolution (1750 - 1840) were substantial in the British Isles. Improvements in transportation by canal, road and rail became the basis of further social, economic and industrial developments. Transport links between Britain and Ireland, as well as within Britain itself, particularly the London to Holyhead roadway completed in 1826, lessened Dublin's isolation. The potential circulation of newspapers across the British Isles became greater and the viability of a popular press became a reality. The establishment of National Schools in 1831 further boosted the demand for newspapers in the mid-nineteenth century.

A selection of advertisements taken from The Warder, a Dublin newspaper, in the year 1840 can be grouped into three classifications. The first type, and most typical, is a notice which advertises "Doctor Smith's Pills" (Fig.6 ). This example uses purely text type; the whole advertisement is set identically to the editorial copy on the page. There is no variation, for example, in the line length within the column, the amount of line space between paragraphs or either type face or weight from the routine style of the news copy. The same headings, sub-headings and dropped initials are also seen in the news columns. Even the writing style of the advertising copy, itself, is similar to



**EPILEPSY CURED.**  
**DOCTOR SMITH** takes this opportunity of turning his sincere thanks to the public for the patronage extended to him during his residence in Dublin (18 years), and congratulates them on their sound discrimination in discriminating between strolling mount-banks, pretenders to skill, but paupers in medical knowledge, whose ignorance is equalled only by their presumption, and the scientific practitioner, who has made his profession the study of his life, and acquired knowledge by long public and private practice.  
 The Doctor relinquished a successful professional career, as Accoucheur, for the purpose merely of giving due publicity to some of the best Medicines ever discovered for the human race, among which he thinks as pre-eminent:—  
**DR. SMITH'S EPILEPTIC APERIENT AND TONIC PILLS.**  
 These Pills, under proper treatment have invariably succeeded in curing that melancholy affection of the human eye which heretofore has been the approbrium medicorum, but it is now, owing to the steady onward march of medical science, equally understood, and subjected to equally regular treatment as any ordinary malady.  
 N. B.—Sold at the Doctor's (over), 46, Market Street.  
**DR. SMITH'S CORDIAL BALM OF GINGER.**  
 Which when taken, according to directions, never fails to effect cures in all cases of Gout, rheumatism, emaciation, and weak and nervous, both of the body and mind, violent palpitation of the heart, morbid state of the gastric juices, (causing

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**AUSTRALIAN PACKET-SHIPS.**

**THE Ship LADY CLARKE**, of 800 Tons burden, Alexander Lawrence, Commander, will leave Gravesend on the 12th, and Plymouth the 20th of April, direct for SYDNEY.

The teak-ship **MARY ANNE**, of 800 Tons burden, will sail from Gravesend on the 10th, and for Plymouth the 18th of May, direct for SYDNEY.

The New Ship **HIMALAYA**, of 510 Tons Register, will sail from Gravesend on the 7th, and from Plymouth on the 15th of JUNE, for PORT PHILIP and SYDNEY; and

The New Ship **AMBASSADOR**, of 580 Tons register, will sail from Gravesend on the 5th, and from Plymouth on the 13th of July, for SYDNEY direct.

These are first-class Ships, have Poops, and the highest order of accommodation for Cabin, Intermediate, and Steerage Passengers; are liberally fitted and supplied with Provisions, &c., of the choicest quality; carry experienced Surgeons, and never deviate (wind and weather permitting) from the day appointed for sailing. A regular succession of the finest and best equipped Ships are despatched, on fixed days, with strict punctuality, every month during the year, proceeding alternately to Port Phillip and Sydney, and Sydney direct.

**A FREE PASSAGE**

Will be granted by these Ships to suitable married Agricultural Servants and Mechanics; and also to Single Females, when approved according to the regulations. Single Male Agricultural Servants, particularly Shepherds, and good Household Servants, from 18 to 30 years of age, will be conveyed on payment of 5l. each, if of approved character.

The terms and condition of passage, and all other particulars, may be had on application, post-paid, to Mr. JOHN MARSHALL, 26, Bishop's-lane, Cornhill, London; or to SAMUEL ELLIS, 11, Beckett's-lane, Dublin.

**WINE OF HIGH QUALITY.**

**WM. CONOLLY** offers for Sale, along with all Wines in general use, Port and Sherry of the first class, at moderate prices.

**THE WELL-KNOWN BRAND CONOLLY**

Will, it is hoped, prove a guarantee for the quality.

Credit, for £20 and upwards, 6 months.

Under £20, 3 months.

A fair discount for Cash.

17, Bachelor's Walk, Feb, 1840.

**EPILEPSY CURED.**

**DIAMINE.**

The Diamine application of the Diamine principle to Writing Ink, has been introduced to the Mercantile and Professional Classes. A Quantity of Ink, which has been prepared by the Diamine process, is now on hand, and for sale.

**D. MORISON.**

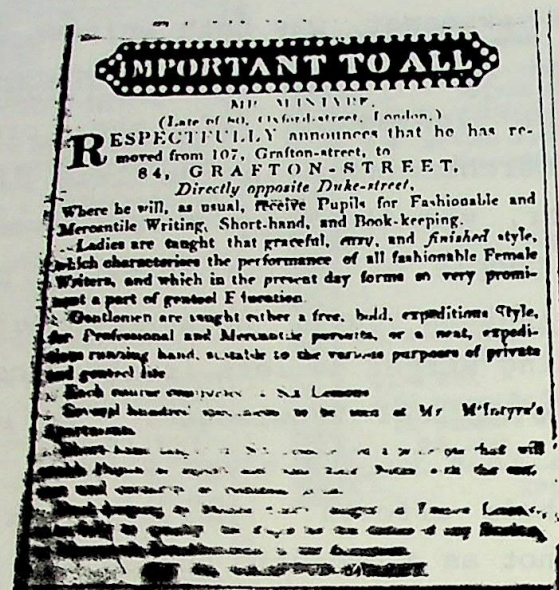
Having been engaged for the last Thirty Years in the Manufacture of Ink, has made it his study, during that time, to bring it to as high a state of perfection as the principles of Chemistry would allow; and in obtaining the desirable properties of fluidity and permanence, has established for the Diamine the character of being the most perfect Ink hitherto manufactured—a fact which is fully demonstrated in the extensive patronage it now commands, not only in the Metropolis, where it has nearly superseded the use of all other Inks, but throughout the United Kingdom.

news writing, and it is apparent that the advertisement, ordered from the newspaper, was both written and composed by news writers and news compositors. The content of the advertisement is indicative of the organisation of production and merchandising in the late 1830s and early 1840s, the Doctor, via the copy writer, makes a personal address to the people of Dublin thanking them for their patronage over eighteen years. He asserts his dedication to medicine, attacking street sellers in the process by calling them "paupers in medical knowledge". It is only in the second paragraph that we are given a brief description of the pills and their effects. The pills, themselves, are being promoted, not as a product, but as a unique feature of a personalised service.

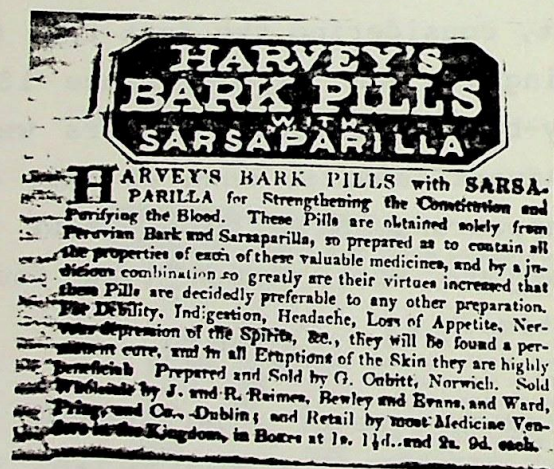
The advertisement closely resembles the typical eighteenth century notice and is evidence of eighteenth century style retailing in early nineteenth century Dublin. The length of this advertisement, considering the fact that the additional cost of advertising tax was payable since 1815, indicates that such locally-based producer/retailers were prospering and expanding. Advertisements, such as this one, which do not deviate in appearance from normal news and editorial items, are by far the most common type found in Dublin journals at this time.

The second most common type of advertisement found in 1840 differs from that already described by the addition of a seal, symbol or logotype. With an increase in the number of advertisements, and an increase in competition between similar products due to the expansion of retailing and improved production and distribution, these devices became





The Warder 1840

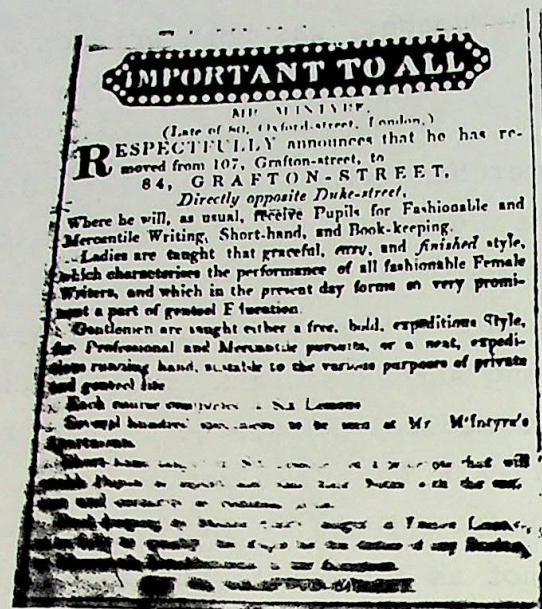


7. The Warder 1840

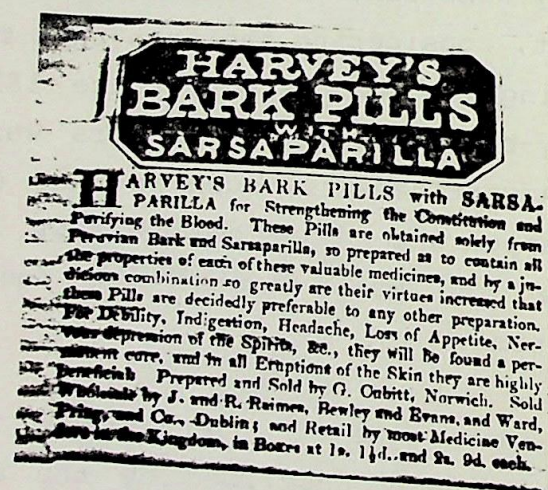
important in distinguishing advertisements from news and competing advertisers from each other. These symbols are normally small, engraved wooden blocks, often supplied by a typefounder as a stock block (a ready-made block), in the case of an anonymous symbol, such as a ship, or specially engraved in the case of a seal or logotype. The Warder (1840) carries several of these advertisements. The use of the engraved logotype block is important as a departure from the newspaper's type style and as a development towards the use of display typefaces which were an important innovation of the Regency period. A good example of this can be seen in the typographic block which heads an advertisement in The Warden for HARVEY'S BARK PILLS (Fig.7 ). Both type faces found in this example, the Egyptian (from 1817) and the smaller, Sans Serif, were Regency developments.

From the small symbol identifier grew a more elaborate pictorial element, and a primitive form of illustrated advertisement begins to appear. The engraved wood block, although still relatively expensive, was becoming a more economical means of illustration. A series of factors improved the availability and quality of wood engravings and initiated a golden era of the craft between the 1830s and 1860s. Firstly, as I have already mentioned, the growth of literacy produced a boom in the demand for newspapers. This demand could be met through the use of the, by now, rapidly developing printing technology. Great advances had, for example, been made in the design of powered presses (first introduced in 1810), and in the quality of printing papers. As circulation figures climbed, the costs of pictorial newspaper production could be easily borne.





The Warder 1840

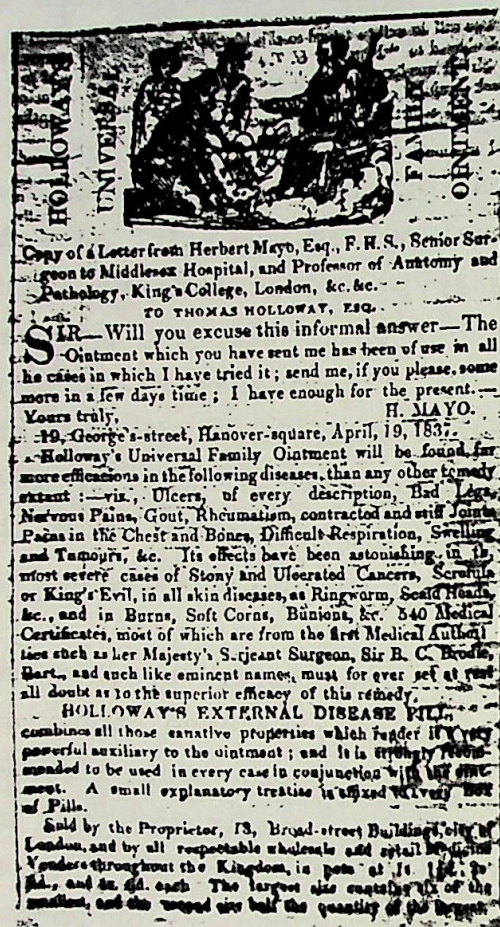


7. The Warder 1840

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8. The Warder 1840

Britain's first popular illustrated journal, The Penny Magazine, was launched in 1833 and was highly successful. The success of The Penny Magazine demonstrated an interesting co-relation between circulation and the use of illustrations. As more pictures were used in the magazine, its readership grew, allowing even more illustrations to be used which, again, increased the circulation.

Magazines, such as The Penny Magazine and its rivals, eventually created a highly specialised industry of wood engraving and contributed enormously to an elevation in the standards and reduction in the costs of engraving. The number of engravers in London grew from a handful at the beginning of the century to 200 in 1840.

The availability of pictorial blocks was further increased after the introduction in 1838 of the electro typing process, which enabled a perfect cast to be taken from an engraved master block by the use of electricity.

The Warder (1840) carries two examples of the early pictorial advertisement. The first for Holloway's Universal Family Ointment (Fig. 8), is composed of three elements: a long paragraph of copy, a small block (4 cm x 2 cm approximately) centered above, and the name of the product in two parts, squeezed either side of the block.

The Holloway's advertisement can be compared with that for Doctor Smith's Pills (Fig. 6). Both have newspaper-set copy which, in both cases, is long-winded. Their copy does, however, differ in content. While Doctor Smith addresses the public, the Holloway advertisement presents a transcript

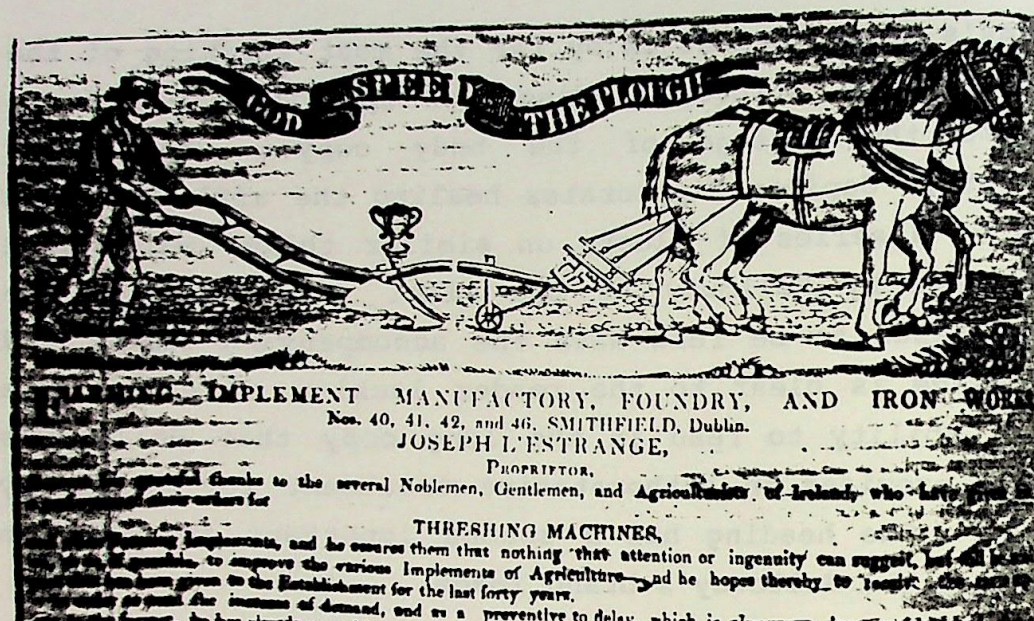


of a testimonial letter from an eminent surgeon to Thomas Holloway; both treatments are established conventions of the eighteenth century advertisement.

Holloway's advertisement is by far the most striking of the two, using the written heading and spot-illustration to summarize the message of the body copy. The block illustration depicts Hippocrates healing the afflicted, and is one of a series of blocks on similar themes which were widely used by Holloway at the time. The name of the product tends to be read with the accompanying image, and the message is clear to the reader lacking in either the time or ability to read in the long copy that Holloway's Ointment provides an authoratative treatment for a variety of ills. The heading has a second important function in developing the Holloway's brand image.

The British manufacturer, Thomas Holloway, was one of the pioneers of the national brand and nationwide advertising. Through the application of mass production technology, many manufacturers were now able to go beyond the eighteenth century system of local demand and local supply and began to cater for a much wider market. The distribution of these products was made possible by improvements in transportation. With this new system, the long-established relationship of the local producer and consumer collapsed. Products were no longer unique in character, they were no longer associated with a personal service (as in the case of Doctor Smith's Pills), but were now sold as specific items in themselves. Large manufacturers, such as Holloway, competed with both regional producers, and large rival manufacturers for sales. The new type of retailer now





9. The Warder 1840

offered a range of similar products, some of which were not locally produced.

The role of advertising, particularly on a nationwide scale, was becoming apparent. The early advertising agents who, until now, were involved simply in selling advertising space, and placing advertisements began to offer other services, such as listings of newspapers, their circulation figures and readership data, many also became involved in regional newspaper advertising.

All this made new demands on the newspaper advertisement itself. The promotion of a brand became the central concern of national advertisers. Thomas Holloway, who began advertising in a big way in 1837, was reputed to have spent up to £20,000 on it in 1851 and £40,000 in 1862. Large producers like this could afford to generate and maintain their brand identity. As consumers became more familiar with a brand, the content of printed advertisements could be reduced to brief, but concise, copy lines and more dominant and striking images. Indeed, competition for the reader's attention demanded this.

A second illustrated advertisement appears in The Warder of 1840, this time for farm machinery (Fig. 9). It carries a less refined engraving, cut on two blocks, which depicts a plough in action. Above this, incorporated into the illustration is a scroll which carries the motto "GOD SPEED THE PLOUGH". The illustration heads a long passage of newspaper-set copy.

An engraved portrait of Prince Albert, which appears on a





10. An engraved portrait of Prince Albert, The Warder 1840

page of the same issue of The Warder, shows the quality of illustration which could be achieved in newspapers at the time. The engraved block is unusually large (14 cm x 14 cm approximately). Judging from the caption below, which commemorates the engagement of Prince Albert and Queen Victoria, it appears as a special inclusion. The quality of the engraving is quite impressive, it is a highly detailed and refined rendition of an original pencil sketch. The crosshatching of the pencil, an effect which is achieved by the painstaking removal of each of the tiny white areas between the lines, is tackled with great skill. It is most likely, considering the subject matter, and the high quality of the engraving, that this block is a duplicate of an engraving made for a London pictorial journal, possibly The Penny Magazine.

It is not realistic to expect such high quality illustration in the advertisements of the time, since the reproduction of such a refined block on primitive presses demanded great skill.

The traditional typography of newspaper advertisements in Dublin remained unchanged right up until the 1880s showing only minimal effects of the binge of typographical experimentation which occurred during the Regency Period (1811 - 1830). During the Regency period, there was an attempt to respond to the growing need for large eye-catching advertising types, brought on by an expansion in trade during the first wave of the Industrial Revolution. This demand for display types was mainly associated with poster advertising which was rapidly expanding at the time.



**Egyptian**  
This typeface group has an even-thickness form. The serifs are normally unbracketed and appear slab-like. Some of the condensed forms are known as Italian.

Rockwell  
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefg

**Fat Face**  
This cannot be used as a face for text setting. It was developed from modern face — the letters are much wider because the thick strokes are very broad.

Carousell  
ABCDE abcdef

**Sans Serif**  
This group of typefaces has no serifs. This category of typefaces is a relatively recent development.

Helvetica  
ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefgh

# 11. Display face categories

**IRISHMEN.**

YOUR

**LIBERATOR**

**Daniel o'Connell Esq.**

Will deliver an

**ADDRESS**

**Upon the wrongs of your Country,**

At 10 o'clock P.M. on tomorrow (Sunday the 23rd. Inst.) at MITCHELSTOWN, and will proceed from thence to FERRYMOY, When about 4 o'clock P.M. he will again address the people in behalf of the popular Candidates Messrs. BARRY and ROCHE. Let no man be backward when the occasion demands his presence, assemble in thousands to testify your respect for the Father of your Country and listen to his **Warning voice.**

In this Country the Election will soon commence, he who wishes for **Orange Tyranny** and a **Repeal of the Union**, will vote for Longfield the **Tithe Owner**!! and the **Tory**. The man who looks for Justice and Equal Laws, will support Messrs. BARRY and ROCHE, the Reformers.

On the coming Contest let your Watchwords be Old Ireland and Independence.

**NO TITHES. NO TORIES.**

## 12. A typical Regency poster

At the beginning of the nineteenth century, few purposely-designed display types existed. For poster work, printers used enlarged book typefaces.

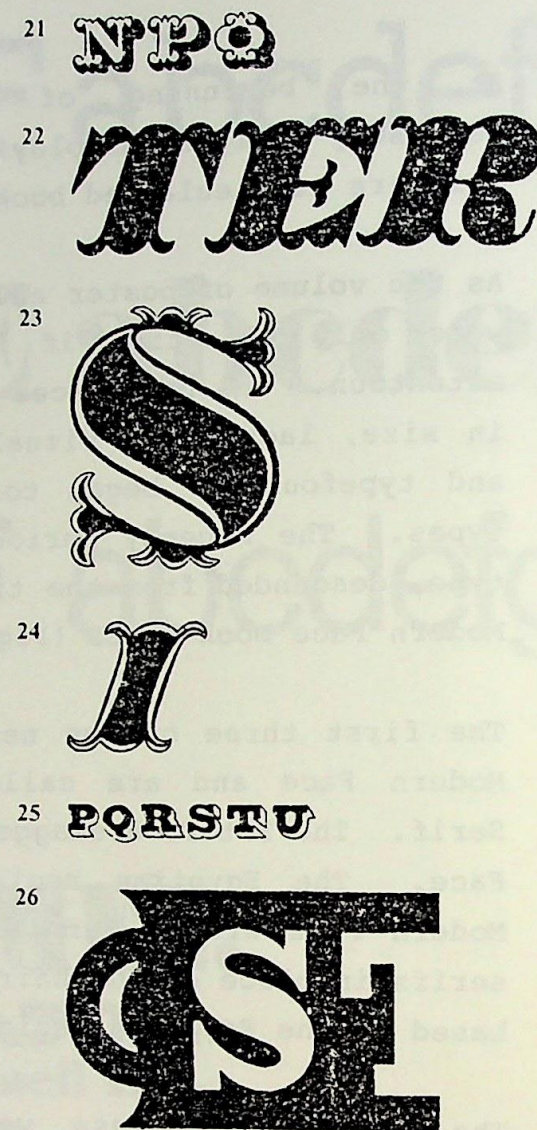
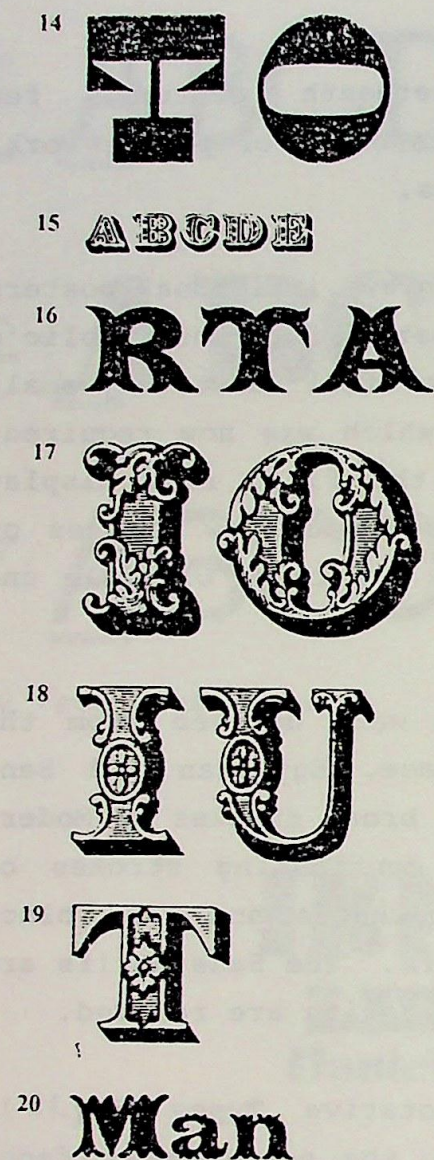
As the volume of poster advertising grew, individual posters were only effective if they competed for the public's attention. The book faces which were still relatively small in size, lacked the visual impact which was now required, and typefounders began to develop the first real display types. The Regency period introduced four new classes of type, descended from the traditional - Gothic, Oldstyle and Modern Face book types (Fig.11).

The first three of the new classes were derived from the Modern Face and are called Fat Face, Egyptian and Sans Serif. The Fat Face exaggerates the broad strokes of Modern Face. The Egyptian replaces the contrasting strokes of Modern Face with a single, even thickness and uses block serifs in place of the hairline Serifs. The Sans Serifs are based on the Egyptian design but all Serifs are removed.

The fourth new class was of Decorative Types (Fig.13). These were ornamental faces based on the new Display faces and traditional Book faces. They reflect the experimental nature of Regency type design and include Tuscan, Italian, three-dimensional effect letters and other exotic type styles. By the 1830s, most of to-day's display types had been originated.

Although many of these new types were cut as poster types (Fig.12), they were also available in smaller sizes for use in book-title page setting and, therefore, could have also





### 13. REGENCY TYPES

- 14 *Italian*. Caslon, 1821. Fig. 35.  
 15 Caslon, 1821.  
 16 *Antique Ornamented*. Figgins, 1821; Thorowgood, 1821.  
 17 No. 230. Fry, 1824. Fig. 42.  
 18 No. 231. Fry, 1824.  
 19 No. 232. Fry, 1824.  
 20 Thorowgood, 1824, and *italic*.

- 21 *Tuscan*. Thorowgood, 1825. Cf. no. 46.  
 22 *Tuscan italic*. Thorowgood, 1825.  
 23 *Tuscan Open*. Thorowgood, 1825.  
 24 *Tuscan Open italic*. Thorowgood, 1825.  
 25 Thorowgood, 1825. Bruce, USA, 1831.  
 26 *White*. Thorowgood, 1825; Bower & Bacon, 1826. Fig. 32.

been used in newspapers. Display type does not, however, appear in Dublin newspapers until the 1840s when it is used in the form of a hand-cut block rather than actual type setting, as in the case of an advertisement for Harvey's Bark Pills, (*The Warder* 1840 (Fig. 7) where two Regency styles, Egyptian and Sans Serif are used.

There are several possible explanations for the absence of the new types in the Dublin papers until late in the century. Firstly, the speed at which a newspaper must be composed and made ready for printing makes variations in type-setting impractical. It is not practical for a newspaper to stock a large range of type fonts. Newspapers for both commercial and aesthetic reasons were traditionally resistant to display advertisements and display types, and, finally, since advertisements were normally small in size, little attention was given to their layout.

It is only in the final decades, when photo-engraving allowed advertisements to be designed by outside agencies, and when large display advertisements became accepted, that attention was given to press and advertisement typography.



## CHAPTER THREE

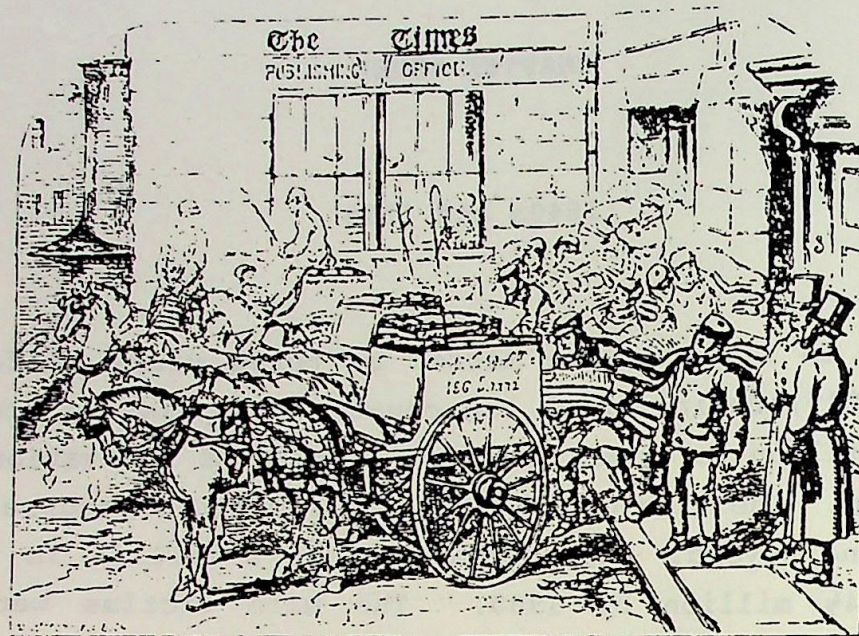
### 1840s and '50s

The 1840s in Ireland were marred by three years of famine (1846 - 1849) during which the country's population dropped from 8½ million to 6½ million as a result of starvation and emigration. The tide of emigration persisted throughout the century and beyond. The population, at 8 million in 1841, fell to 4½ million by 1900. The main victims were of course, the poor. Leinster's population was reduced only by 15.3%, the least affected of the four provinces.

The progress of the industrial revolution continued during the 1840s and '50s with the expansion of transport and trade. In Dublin, the printing industry was a particular area of expansion, and between 1841 and 1901 its workforce doubled. Other local industries, such as agricultural implement manufacturing were however facing tough competition from foreign producers.

During the '40s and '50s, the potential of the popular press, began to be seen as publishing, entered a second stage of major expansion. The three main reasons for this growth were the arrival of greater precision high-speed presses, the abolition of the advertising tax in 1853 and the newspaper tax in 1855 and an improved network of distribution which facilitated news gathering and news publishing.





14. Express dispatch of The Times by W.H.Smith 1859

15. A W.H.Smith station bookstall



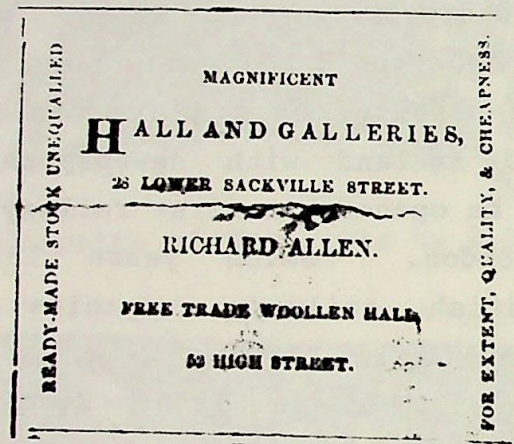
These three factors had quite considerable effect on the availability of reading material. Newspapers cost less because more were produced, while the absence of taxes encouraged even more titles. <sup>13.</sup> (Between 1855, the year newspaper tax was removed, and 1859, the number of newspaper titles in Dublin increased by 30).

The distribution of news and literature was revolutionised by the pioneering enterprise of W.H. Smith. William Henry Smith, whose family had been involved in news selling since the late eighteenth century, used trains in the 1840s to supply Britain and Ireland with newspapers from London (Fig.14). In 1848, he opened his first railway bookstall at Euston Station, London. Seven years later, through agreement with British railway companies, W.H. Smith monopolised bookstalls in Britain (Fig. 15 ). The Smith empire extended to Dublin in 1856. Eventually, their thousands of bookstalls and lending libraries had considerable influence on the encouragement of popular reading.

Advertising followed the growth of trade and there was a steady increase in the volume of newspaper advertisements during the '40s and '50s. The advertisement pages of Dublin's newspapers show a wide variety of goods being offered by a variety of producers, from small local business to the large British manufacturers.

As the volume of press advertising grew during the late 1840s, newspapers began to experience problems in accommodating the extra business. The option of including extra pages in the form of an advertising supplement was





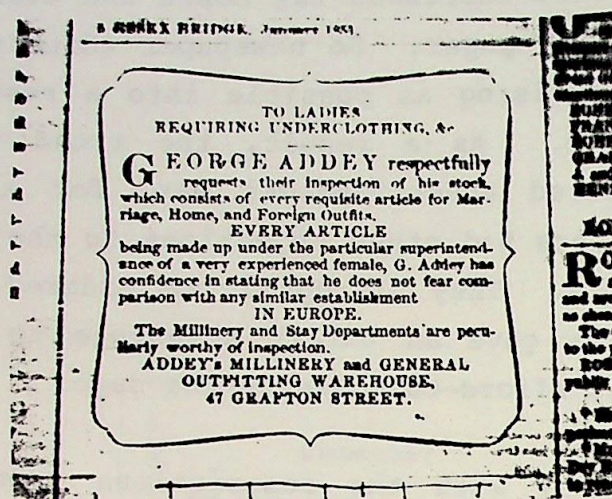
19. The General Advertiser 1851

mostly resisted, as this increased tax costs and eventually the selling price of the paper. So newspaper editors tried to cram as much advertising as possible into a restricted and contracting space. As a result, the trend towards display and illustrated advertisements was, for a time, curtailed. Some editors had other objections to the use of display advertisements. They disrupted the ordered layout of the paper and they gave an unfair advantage to larger advertisers who could afford to dominate the page.

In an attempt to deal with the restrictions imposed by editors, the advertisers explored other ways of attracting attention. Some advertisements which appear in the General Advertiser of 1851 show how this led to a new attention to the layout and design of press advertisements. The best examples are those which advertise clothes shops. It is very likely that the leading clothing suppliers made regular trips to London and were greatly influenced by the marketing techniques used by their British counterparts. The Dublin tailors' traditional visits to London had its origin in the late sixteenth century.<sup>23</sup> The main advertisers of clothing in the Dublin press were Richard Allen and B. Hyam who rivalled each other in the ingenuity of their advertisements throughout the '50s.

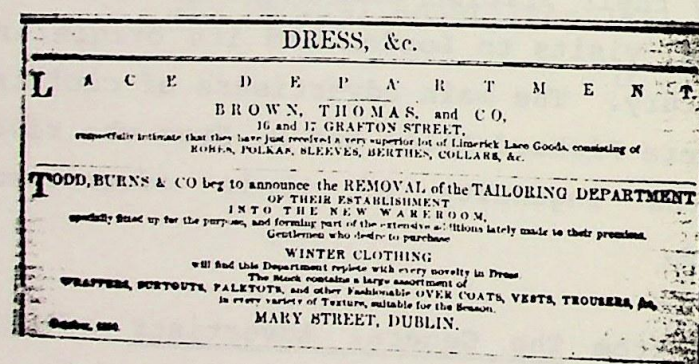
The first example from The General Advertiser advertises Richard Allen's two shops in Dublin (Fig. 16). The advertisement, like all advertisements in the paper, is purely typographic, set in the Modern Face and Oldstyle type used throughout the paper. The typographic style of the advertisement, however, contrasts with that of the regular newspaper setting. The written content of the advertisement





17. The General Advertiser 1851

18. The General Advertiser 1851

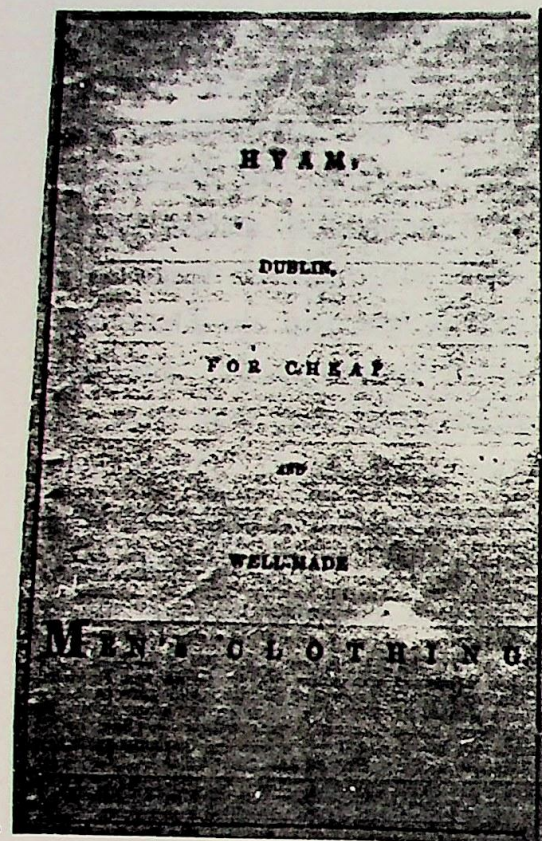


is brief and, therefore, allows greater attention to be given to the treatment of the type. Such a short message need not be compressed into the space by justifying the lines. The type can instead, as in this case, be centered, thereby exploiting the strength which generous white space can give to type. Then lines of horizontal type are carefully segmented and given deep line spacing so that the information is read slowly in stages of importance. Further emphasis is given by the use of larger type and the dropped initial as in the second line. Two additional lines are used like decorative vertical rules either side of the main setting. The advertisement attracts attention by creating a contrasting area of white space against a background of dark compact type on the page. The centered layout is common to all the advertisements in this selection. An advertisement for George Addey's clothes shop in Grafton Street (Fig.17) is laid out much like that of Richard Allen. Addey's longer copy, however, weakens the advertisement's impact. Instead of the vertical lines used by Richard Allen, Addey uses elongated inclusion brackets on all four sides to create an interesting decorative border which frames the type.

The horizontal two-column advertisement is utilised well by Brown Thomas and another draper, Todd Burns (Fig.18). Both use the design possibilities of the long narrow shape, by centering the type and allowing specific lines to run in an exaggerated way across the whole width of the space. The Brown Thomas example shows the use of exaggerated letter-spacing in the heading, which was normally the hallmark of Todd Burns. Todd Burns was a pioneer of print advertising in Ireland; they issued advertising Christmas cards with horse omnibus timetables, and in 1859 the firm



19.



20.

**TROUSERS.**

This Article of Dress is one about which frequent complaints are made by Gentlemen, that they cannot be fitted with Trousers that afford them ease in walking and riding, and at the same time fit gracefully over the boot. At my Establishment in Dame street, Dublin, Gentlemen will find their wishes can be gratified; an extensive assortment of New Patterns in Fancy, Black, Steel, and Oxford Mixture, Doeskins and Kerseymeres Trousers, are kept ready for immediate wear at extremely moderate charges, and a certainty of being fitted can be insured.

B. H Y A M, Tailor and Clothier, DAME STREET, DUBLIN.

21.

For  
Trousers  
and Breeches  
have provided a  
general assortment of  
OVER COATS, in various styles,  
well adapted for school wear—the  
prices commence from SIX SHILLINGS;  
also a splendid variety of OVER COATS,  
in good useful materials, for better  
wear, the prices commence from TWELVE  
SHILLINGS. Parents and Guardians may  
select from my Immense Stock  
with a certainty of being well  
pleased with anything they  
may purchase, both as regards  
quality & price. B. HYAM,  
Tailor and Clothier, 30  
Dame street,  
Dublin.

Winter  
Waistcoats,  
in every new  
and prevailing material,  
made in the most approved  
shape, and cut by FRENCH  
and ENGLISH CUTTERS.  
Particular care is to be seen in the  
fitting of the same. B. HYAM,  
National Tailor and Clothier, 30  
Dame street, Dublin.  
Prices range from FIVE  
SHILLINGS and  
upwards.

The  
CHEAPEST  
Over Coat in  
the KINGDOM  
is to be purchased  
at B. HYAM'S  
Establishment, 30  
Dame street, Dublin.

the IMMENSE QUANTITY of  
the same Coats that are  
sold daily at the  
above Estab-  
lishment.

ONE  
OVER COAT  
answering the purpose  
of TWO; by its peculiar  
arrangement it forms TWO  
DISTINCT OVER COATS,  
totally different in appearance and  
material, and can be worn in TWO  
COATS as often as the weather  
requires. No BETTER QUALITY can be  
obtained in the Kingdom.  
TWENTY-TWO SHILLINGS  
SIXPENCE. To be seen in  
the greatest perfection at  
HYAM'S, National Tailor  
and Clothier, 30 Dame street,  
Dublin.

A  
very  
superior  
Black Cloth  
WALKING COAT,  
suitable for WINTER,  
has been recently introduced  
by B. HYAM, National Tailor  
and Clothier, 30 Dame street, Dublin.  
Price SIXTEEN SHILLINGS  
and SIXPENCE. For STYLE  
QUALITY, and  
it stands unrivalled  
in the United  
Kingdom.  
The  
PRINCE of WALES  
Envelope for children  
constantly kept in STOCK, in  
sizes, at prices, from TWO  
Upwards, made from  
Olive, and other  
Cloth. B. HYAM,  
National Tailor and  
Clothier, 30 Dame street,  
Dublin.

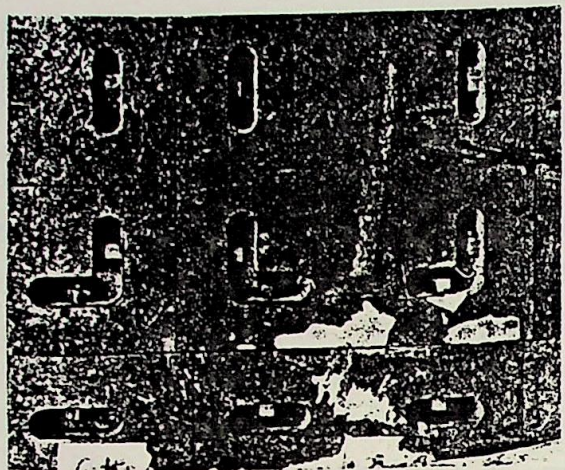
printed a war map of Northern Italy in the Dublin Local Advertiser with the margins of the map carrying advertisements for the store.

The use of white space, as in the Richard Allen advertisement (Fig.16), is taken a stage further by Allen's rival, B. Hyam (Fig.19 ). In a very effective series of advertisements, Hyam reduces the copy to seven words in six very deeply spaced lines. The effect is further emphasised by the use of small type for all but the last line. Each word is isolated by white space and is savoured by the reader. Other advertisements in this series retain all but the sixth line which changes to advertise each of Hyam's departments in turn. Variation and novelty became a theme of these advertisements. Another Hyam notice which first appears as a single diamond-shaped block within a white square (Fig. 20), is extended in a second advertisement (Fig.21), to become an elegant chain of six diamonds which run down the page and create a striking pattern.

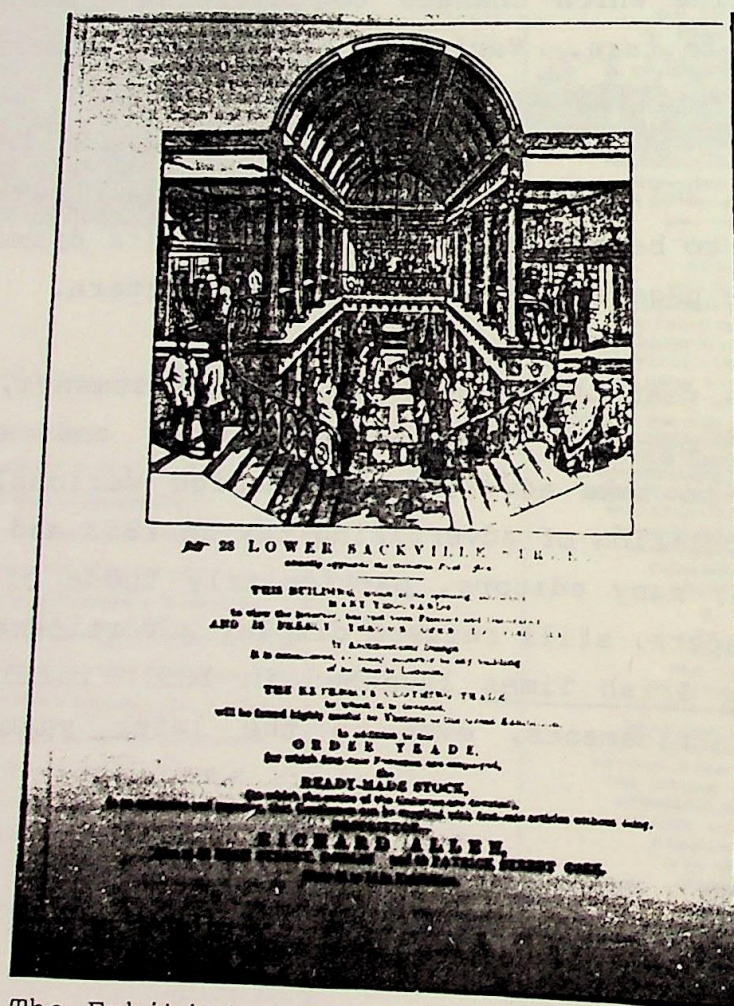
The editor's resistance to display advertisements, forced a reappraisal of the advertising layout and encouraged advertisers to take advertisement design seriously. Even after the abolition of advertising tax in 1853 and newspaper tax in 1855, many editors, particularly those of the more expensive papers, still refused display advertisements. For example, The Irish Times launched in 1859, rarely carried display advertisements, even in the later years of the century.

Despite the restrictions on illustrated newspaper advertising, popular illustration was making enormous





22. Rear view of a nineteenth century engraved block constructed of many smaller blocks bolted together

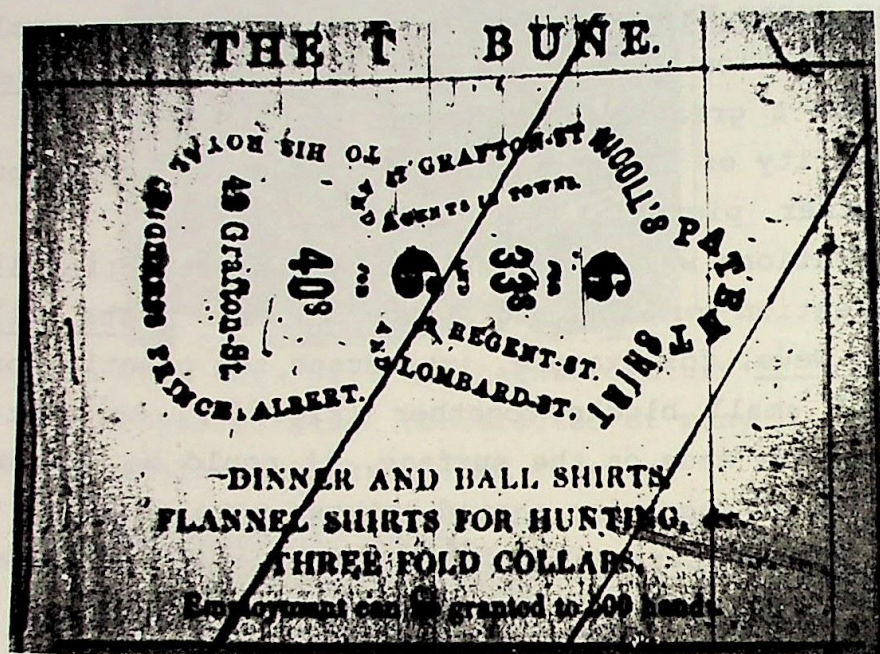


23. The Exhibition Expositor & Advertiser 1853

progress, particularly through the medium of wood engraving. The Illustrated London News which, in 1842, took the place of The Penny Magazine, brought about a further revolution in the production of wood engravings. The Illustrated London News had a greater circulation, offered a greater quantity and quality of illustration and sold at a cheaper price than any other pictorial journal in Britain. The flow of illustrations was made possible by the production line style organisation of the engraving process. The Illustrated London News, for example, introduced the practice of bolting several small blocks together (Fig.22 ), so that, when a drawing was made on the surface, it could be dismantled and the work of engraving shared between several men. The needs of The Illustrated London News also encouraged the development of more refined presses.

A newspaper which was produced as part of the Great Exhibition in Dublin in 1853, called The Exhibition Expositor and Advertiser, carries an illustrated advertisement for Richard Allen (Fig.23 ), which shows the fine quality of engraving available at the time. The advertisement shows an interior view of the newly refurbished premises in Sackville Street. Unlike the exterior views of business premises which were used in advertising since the eighteenth century, the interior view was quite unusual at this time.<sup>16</sup> The Expositor, during its short life at the Exhibition, carried many fine wood engravings and, in the final number, reproduced the best examples along with a highly informative article about the process. An excerpt from this article reveals the state of printing in Dublin:





24. The Tribune 1856

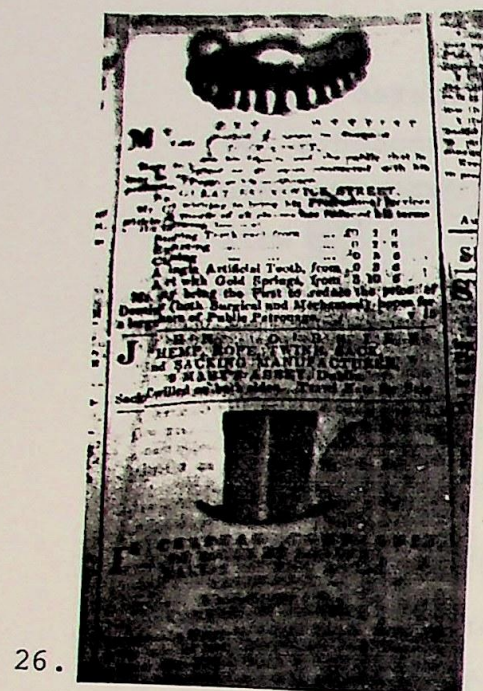
8.  
 "...in the case of the Expositor, we laboured under the disadvantage of the printing of woodcuts by machinery being almost unknown here; and hence there are no pressmen in this city accustomed to the work or capable of executing it so as to compete with that done in London. While, therefore, most of the illustrations for this journal were executed in the best style, much of their effect was lost by not being able to work off the impressions properly."

The new attitude to the advertising layout continued through the mid 1850s, and an advertisement for a Dublin shirt manufacture in The Tribune of 1856 (Fig.24 ) shows how advertisers learned, by necessity, to exploit the restrictions of pure typography.

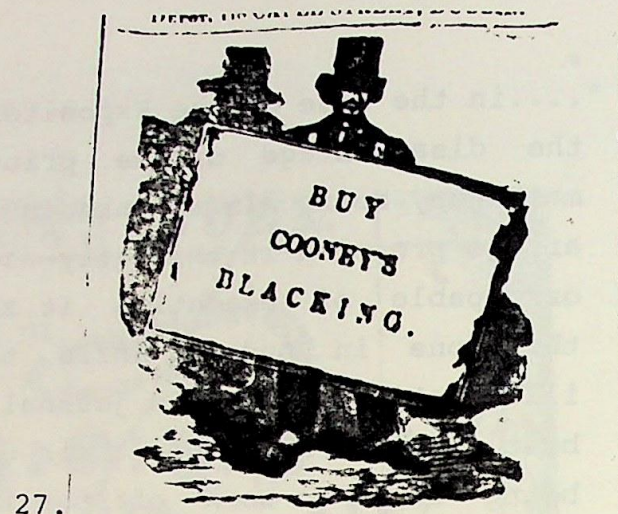
The consequences of the abolition of newspaper and advertising taxes became visible in the late '50s. The lower costs of advertising encouraged regular advertisers to increase their volume and small businesses to advertise for the first time. The disappearance of the newspaper tax allowed papers to make more space available by adding more pages, or by including an advertising supplement.

A number of special advertising papers appeared in Dublin such as The Dublin Local Advertiser (1858), The Dublin Pictorial Advertiser (1871) and The Dublin Advertising Gazette. The look of newspaper pages changes considerably from an even tone of regular columns of type to a somewhat chaotic patchwork of stock blocks and display types of every size and variety. the reservations of the conservative editors seem to have been well founded.

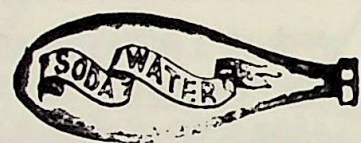




26.

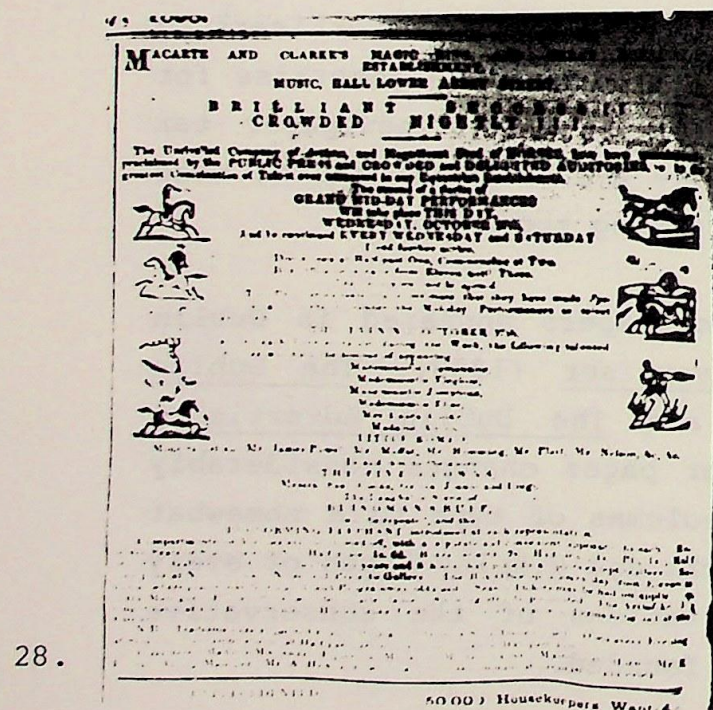


27.

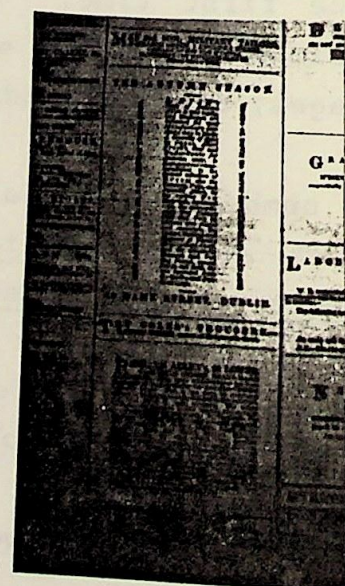


**MINERAL WATER MANUFACTORY**  
Nos. 2 and 3 PETER STREET.  
KERNAN and CO.  
Have great confidence in calling the attention of  
Hotel Keepers, Grocers, and Vintners, to the superior  
quality of their drinks.

30.



28.

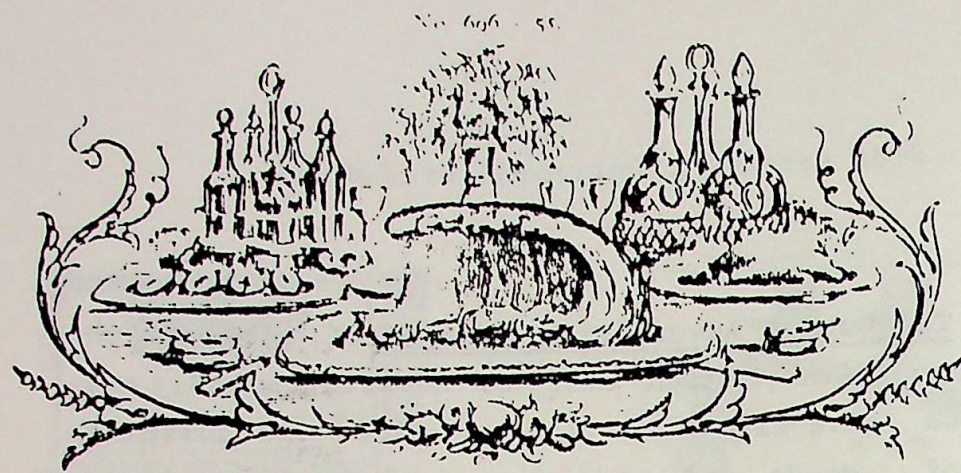


31.

The pages of The Dublin Advertising Gazette of 1858, which were almost exclusively given over to advertisements, are cluttered with advertisements for a wide and diverse collection of goods and services, including furniture (Fig.25), false teeth (Fig.26), shoe polish (Fig.27), circus performances (Fig.28) and agricultural machinery (Fig.29). The goods being offered were not as exclusive as they were before. Now, they tended to be low-priced, everyday items rather than quality items. The number of advertisers who use display advertisements is much greater and now includes smaller local concerns such as Cooney's Shoe Polish (Fig.27) Kernan and Co's Soda Water (Fig.30) and Macarthe and Clarke's Music Hall (Fig.28 ). Examples of design with lines and blocks of newspaper type can still be seen, mainly in the advertisements of Richard Allen (Fig.31) and B. Hyam who had used the technique earlier. One advertisement for B. Hyam in The Dublin Advertising Gazette of 1858 employs the technique of repetition which was widely used in Britain during the '50s where the advertiser's name or brand name was simply repeated to fill the space available; in this way the name could be repeated for up to one thousand lines. Such advertisements became so prevalent that The Times (London) banned the endless repetition of words. Each repeated word had to have some description after it. The Hyam advertisement does not show such constraints. The advertisement uses vertical and horizontal lines of type to create a striking grid pattern, while also advertising twenty-four items sold at Hyam's.

Richard Allen (Fig.32), in the same paper and same year, makes a dramatic break from the carefully laid-out single column advertisement with a bold, full length multi-column

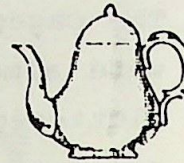




No. 676.—1s.



No. 690.—1s.



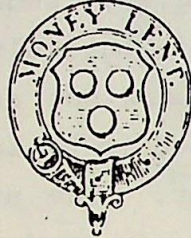
No. 678.—1s.



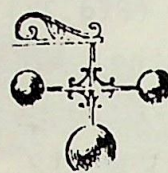
No. 145.—1s. 6d.



No. 367.—1s.



No. 682.—1s.



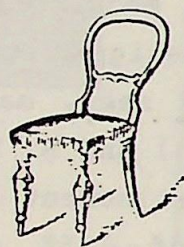
No. 677.—1s.



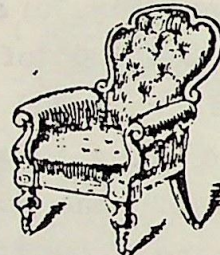
No. 153.—1s. 6d.



No. 744.—1s.



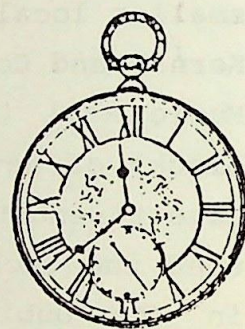
No. 745.—2s.



No. 331.—8d.



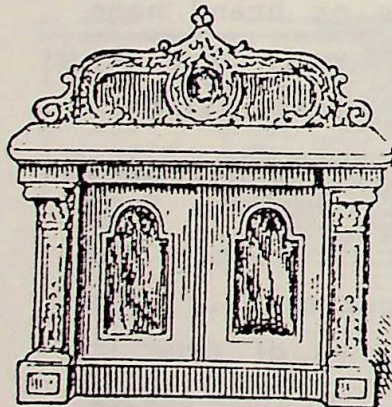
No. 394.—2s.



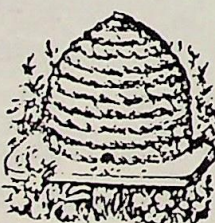
332.—8d.



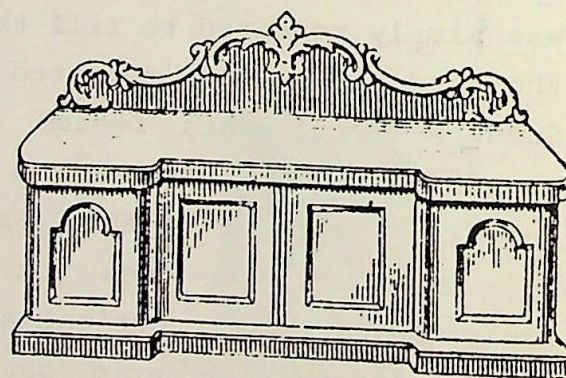
No. 746.—2s. 6d.



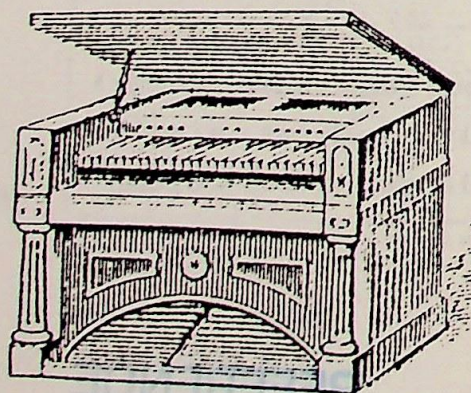
No. 624.—1s. 6d.



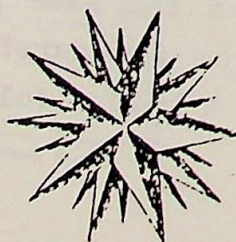
No. 747.—2s. 6d.



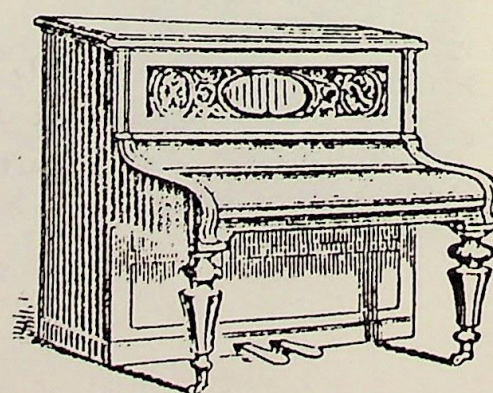
No. 748.—2s. 6d.



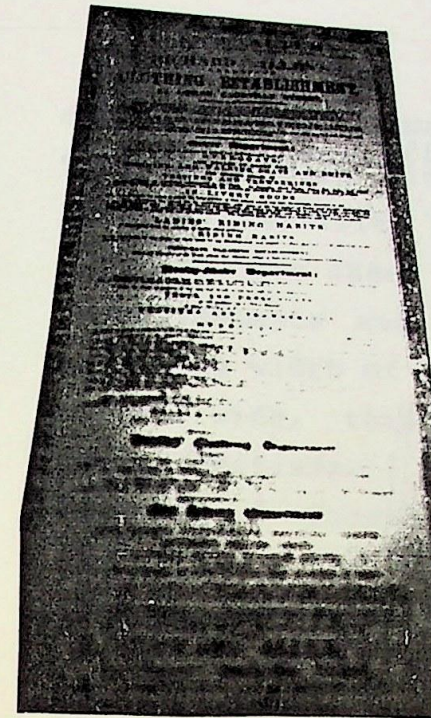
No. 393.—1s. 6d.



No. 749.—2s. 6d.



MILLER & RICHARD.



32. The Dublin Advertising Gazette 1858

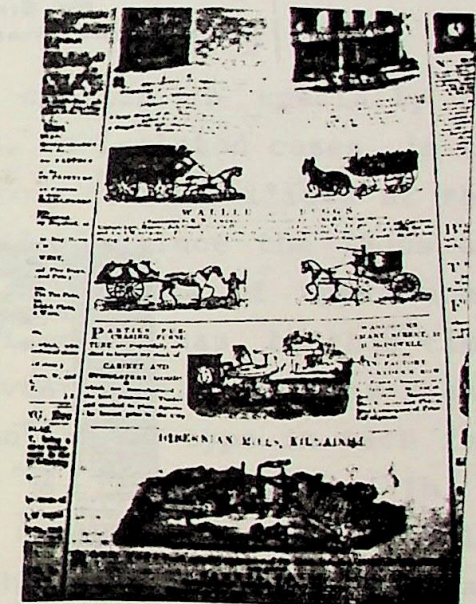


The Dublin Advertising Gazette 1858



OPERA GLASSES! OPERA GLASSES!!  
A large lot of Best Paris-Made Opera Glasses, in  
Every and Black Mountings at about half the usual  
price, at JOSEPH McCROSSAN'S PHOTO-  
GRAPHIC DEPOT, 40, HENRY-STREET,  
Dublin.—Stereo-copies and Slides in great variety.  
FUNERAL AND JOB CARRIAGE

34. The Advocate 1858/59



The Dublin Advertising Gazette 1858



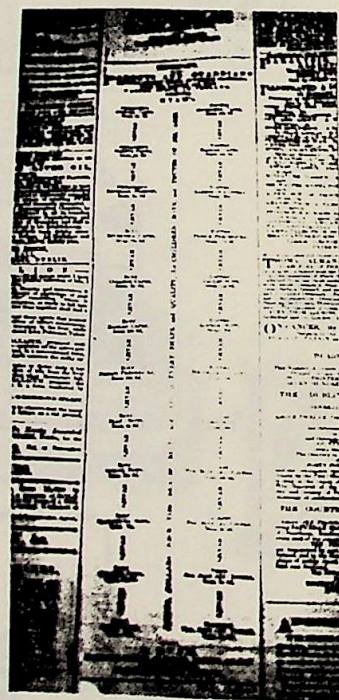
SEWING MACHINES.  
The Grover and Baker Sewing Machine Com-  
pany's celebrated Sewing Machines for Family and  
Manufacturing purposes.  
Particular attention is directed to the Shuttle Ma-  
chine, being specially designed for Bootmaking and  
Tailors' use.  
10, CADELL STREET DUBLIN

The Dublin Advertising Gazette 1858



The Dublin Advertising Gazette 1858

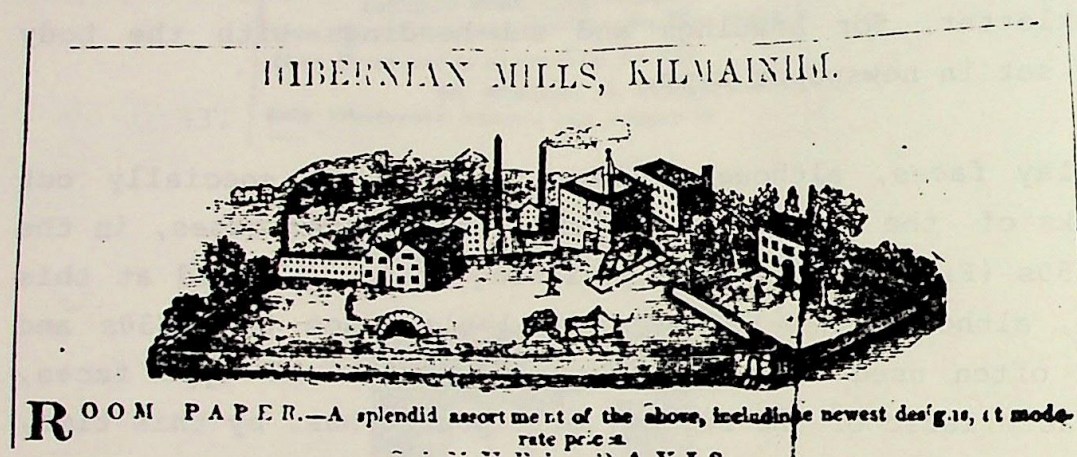
33. BY applying for a Sample the fact may be proved  
ONE OUNCE OF THE  
**ROYAL SAXE BLUE BALLS,**  
CONTAINS MORE PURE COLOUR  
than Two Oz of any other Laundry Blue in use.  
Four Boxes sent to any address for 42s.  
W. Graham, 10, Temple Lane.  
City wholesale houses can supply it



display advertisement which announces his Autumn wares. This is a true display advertisement as it is no longer under a classified heading; it uses display types in large sizes and its sheer scale sets it apart from both classified advertisements and the news copy. With a heading which spans the width of the page, and body copy which is several columns wide, this advertisement dominates the whole page. The advertisement is purely typographical, using four large-sized faces - Roman, Egyptian, Sans Serif and Blackletter, for headings and sub-headings with the body copy set in newspaper type.

Display faces, although evident earlier in specially cut blocks of the 1840s (Fig. 7) and, in isolated cases, in the mid 50s (Fig. 24), are only beginning to be utilised at this time, although they had been available since the 1830s and were often used in book work. The jumble of type faces, characteristic of the Regency bill poster has, by this time, become an acceptable style or convention although its reason for being, namely the limited quantity of type in each face in early 1800s, was no longer a restriction. In an advertisement for Royal Sax Dye (Fig. 33), four dissimilar type faces are used along with the normal Roman face newspaper type. The heading ROYAL SAX BLUE BALLS is set in three-dimensional effect type. The diagonally receding variant of the normal three-dimensional type, as used here, was an introduction of the 1840s<sup>15</sup>. The typographic device succeeds in drawing the reader's eye to this advertisement, rather than to the other small advertisements around it. This display type has a second important function as a brand identifier. It is possible that this particular type face was used frequently in advertisements and on labels so that



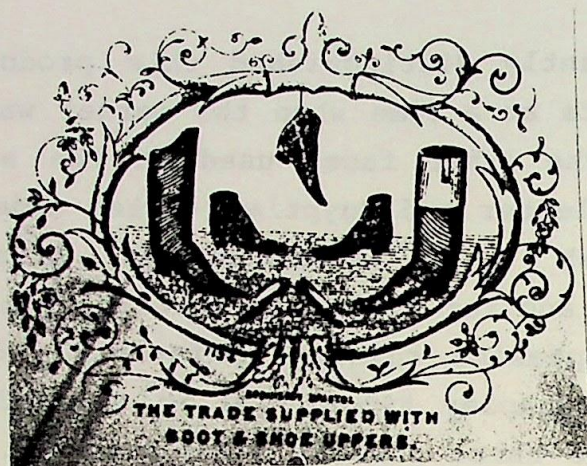


35. The Dublin Advertising Gazette 1858

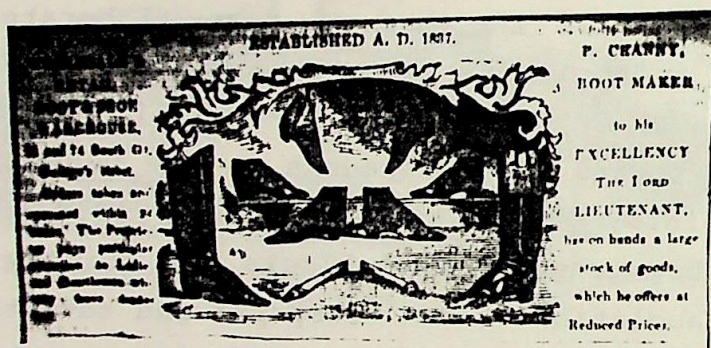
the type instantly distinguished this product from other similar products at a time when the market was flooded with imitations. The other faces used in the advertisement - Italics, Blackletter and Egyptian - also appear to be used to distinguish this advertisement from the small advertisements and for stylistic reasons, since they do not effectively emphasise relevant information or enhance the message. The display types used at this time tend to be confined to the three standard classes - Fat Face (Fig. 11) (the earliest display face), Egyptian and Sans Serif (which, until the 1870s, was only available in uppercase) with little evidence of the use of more elaborate decorative types, such as three-dimensional faces.

The many pictorial advertisements in The Dublin Advertising Gazette of 1858, and in The Advocate of 1858/'59 show that the craft of engraving small blocks was quickly re-emerging after the abolition of the newspaper and advertising taxes. The blocks are far more refined than those seen earlier in the '40s (Fig. 34), even the smallest blocks are skilfully cut with extremely delicate lines and fine detail. Compared, for example, with the block used in the Holloway's Family Ointment advertisement (Fig. 8) (The Warder 1840), a typical late '50s block used in an advertisement for The Hibernian Mills, Kilmainham (Fig. 35), shows a much greater technical sophistication. While the Holloway's block uses crude black outlines like a traditional wood cut, the Hibernian block is in style and technique, a true wood engraving as invented by Bewick. The influence of Bewick's style is very apparent in this case; through the use of the vignette form, the concern with tonal rather than linear rendition, and even in the treatment of the foliage. The

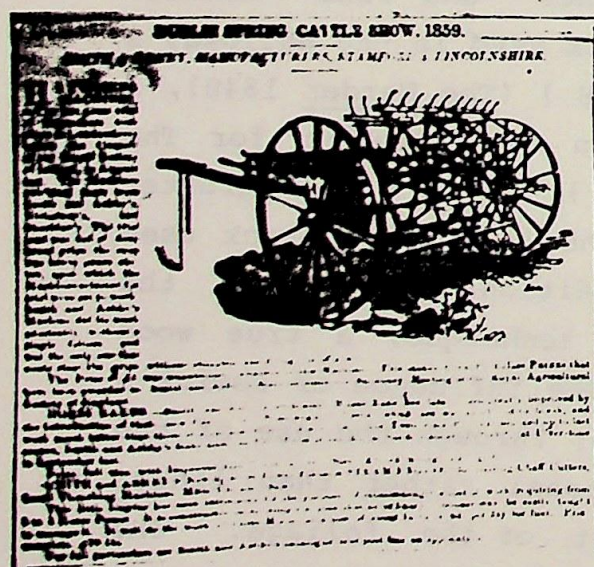




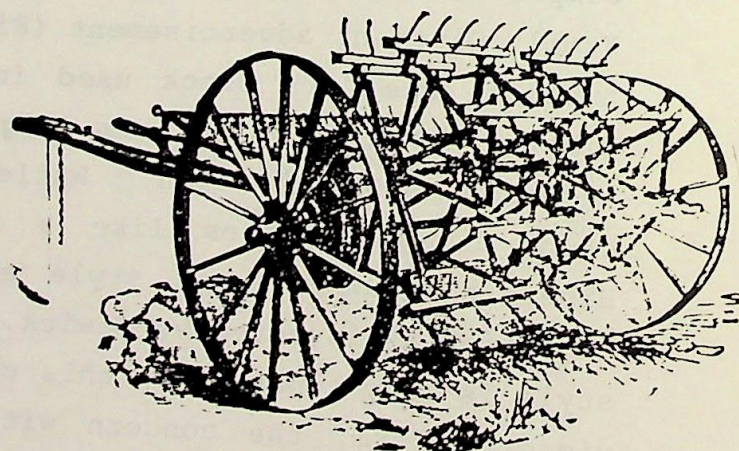
36. A stock block from E.S & A Robinson & Co, Bristol  
Bristol



35. The Dublin Advertising Gazette 1858



29. The Dublin Advertising Gazette 1858



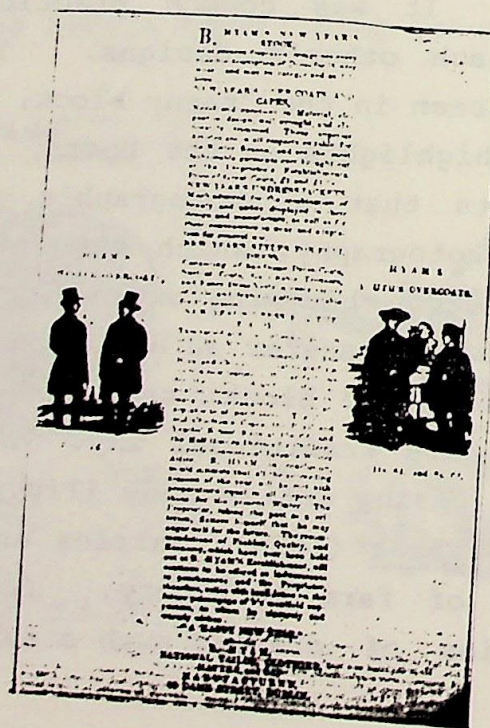
reproduction of such fine engraving was now possible because papers, such as The Illustrated London News, had created a demand for high precision printing presses.

Most of the blocks used in The Dublin Advertising Gazette (1858), and The Advocate (1858/'59) are stock blocks which may have been supplied by British typefounders, such as Miller and Richard or E.S. & A. Robinson and Company of Bristol. The leading type foundries often produced catalogues showing pre-cut blocks which could be ordered by the printer and used in the same way as designers use instant art references to-day. An advertisement for P. Cranny, boot maker (Fig.35), which appears in The Dublin Advertising Gazette (1858) uses a stock block which is strikingly similar to one which is advertised in the late nineteenth century catalogue of stock designs at E.S. & A Robinson and Company (Fig.36). Both blocks show an almost identical arrangement of shoes and boots framed by similar organic decoration. It was common practice for rival foundries to copy each other's designs. The objective realism which can be seen in the Cranny block, with details, such as the complex highlights on the boots, rendered very convincingly, suggests that a photographic reference was closely followed. Photography, which was invented in the 1830s, was at this stage becoming more widely used. By 1854, it was possible to transfer an image photographically on to a pre-sensitized wood block, the photographic image was then hand-cut in the traditional way. A notice which announces the Dublin Spring Cattle Show (Fig.29) in the Dublin Advertising Gazette (1858), carries an illustration of a complex piece of farm machinery. Considering the technical difficulties of drawing such a subject, and the





35. The Dublin Advertising Gazette 1858



38. The Advocate 1858/59

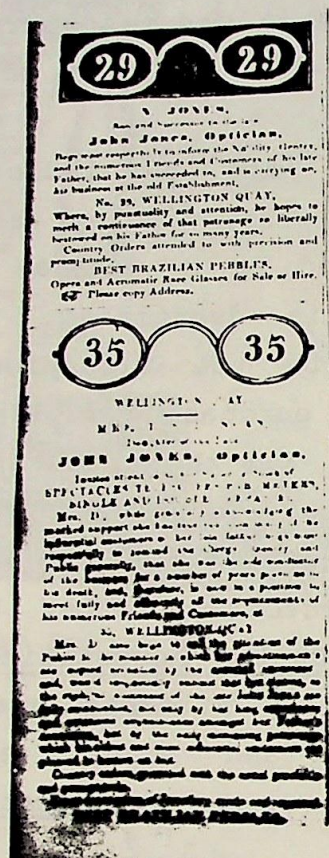
way in which each minute detail has been faithfully included, it is reasonable to assume that the original image was a photograph, and that it was transferred to the block photographically.

The advertisements of the late '50s indicate a transition from the classified to the display advertisement, an inevitable change provoked by a demand for instant and competitive communication in advertising. The pace of life was becoming faster; with the widespread branding and packaging of commodities, purchasing decisions were largely removed from the consumer and the choice was limited to a handful of main brands. The pictorial advertisement was the means of fast communication, and from the late '50s there is a marked trend towards pictorial rather than typographic advertisements. In The Dublin Advertising Gazette (1858) and The Advocate (1850/'59) attempts are being made to co-ordinate the literal and visual elements of the advertisement so as to convey one strong statement.

The most basic type of pictorial advertisement which appear in these papers, treat the image and text as separate elements. The image is merely used to supplement the inconcise and detailed copy. Both elements are arranged to fit the space given rather than to create an effective advertisement (Fig. 37). The relationship between the type and image is governed by the area and proportions of the block base rather than by the will of the compositor.

Other advertisers such as B. Hyam (Fig. 38) are more aware of the special nature of the pictorial advertisement, although Hyam's illustrations are used within a style





39. The Advocate 1858/59

developed from the use of pure typography without revising the relationship between type and image. The engravings are treated as blocks of type and were treated in the early '50s, and are used as abstract shapes within a pattern, without particular regard for their content. The technical limitations of the letterpress process, however, made the real integration of type and image difficult. The problem could be overcome to a limited degree with the use of punched blocks as in the cases of a John Jones advertisement (Fig.39) in The Advocate and an advertisement for Cooney's Shoe Polish (Fig. 27) in The Dublin Advertising Gazette. These two advertisements use stock blocks which were cast with a hollowed out section at the centre to accommodate the printer's own type. The optician, John Jones, uses two sets of engraved spectacles which carry the number of his shop address in each lense holder. The bold fat face figures and spectacles are an instant visual reminder of his address, even from a distance. The Cooney's Blacking advertisement (Fig.27) shows a sandwich board man whose board simply reads "BUY COONEY'S BLACKING", no other type is used. The most innovative use of word and image was, at this time, seen not in letterpress but in the chromolithographic process. Since 1840, chromolithography was used to print pictorial music sheet covers<sup>4</sup>, and illustrated book title pages. By its nature, the process allowed total integration between the hand-drawn type and image. The lettering, since it had to be hand-drawn, was not subject to the technical restrictions of traditional type-setting and could be infinitely manipulated in style, size and position to produce individual one-off typography. The lithograph, since it could not be printed simultaneously with letterpress type, was, of course, unsuitable for





40. The Dublin Advertising Gazette 1858

41. Organic Letterpress types from Figgins

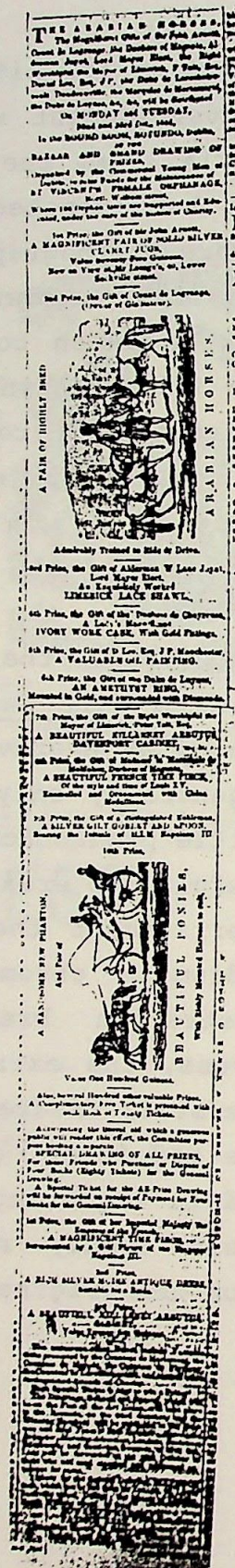
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newspaper use. The influence of the litographic layout can, however, be seen in an advertisement which appears in The Dublin Advertising Gazette in 1858, the year in which Jules Cheret, the master of the late nineteenth century poster, produced the first chromolithographic poster. This advertisement for Grover & Baker's sewing machines, uses a custom-made engraved block on which both lettering and an illustration are cut. The illustration shows a woman using the machine. The lettering, which resembles the kind of free-style lettering used by the litographic letter writer, is drawn around the vignette in an arc and enters the space of the illustration. The style of the letters, themselves, also shows the influence of the intricate organic letterpress types which appeared in the late '40s (Fig. 40). Attempts had been made earlier (The Warder 1840, (Fig. 9) to integrate words and images by engraving them on the same block, but the type was generally only secondary to the image, and was given little prominence. Here the words and image are combined successfully to create one strong message and give this press advertisement the style of the more artistically advanced medium of chromolithography. While the headings and illustration break away from the constrictions of letterpress, the extra copy to the left, and the block itself, are still treated as separate pieces. The use of integrated type and image, on one block, because of the extra cost involved in engraving, was mainly used by large companies who would supply regional papers with duplicate blocks taken from the original engraving.





## CHAPTER FOUR

## 1860s and '70s

A representative sample of Dublin newspapers during the 1860s and '70s reveals an extraordinary absence of pictorial press advertisements of any description, for which there are no obvious or potential explanations. The rare examples which do appear at this time, for example a lottery advertisement which appears in The Catholic Telegraph of 1868 (Fig. 42), is crude, even in comparison with 1850s advertising layouts.

In Dublin, the 1860s and '70s saw a mass exodus of the new (mainly Protestant) middle-class, to the new suburbs just outside the city's boundaries, such as Rathmines, Rathgar, Pembroke and Drumcondra. Between 1861 and 1871, the city's Protestant population fell by 10,000.<sup>23</sup> The growth of the middle-class was an important new development at this time, and by the late 1870s, a London journalist observed that "Dublin society of to-day is essentially a professional aristocracy". This privileged group could afford to devote more and more of their time to leisure pursuits and so, many sports, such as cricket, rugby and lawn tennis, became established for the first time.

The apparent stagnation in advertising seems to have been reflected also in the newspaper industry where few significant changes took place. The only notable developments in this area were the abolition of paper duty



in 1861 which reduced the cost of papers, the growing practice of supplying newspaper printing plates to regional sub-contractors which many London newspapers adopted in the '60s and, finally, the development in 1868 of a newspaper press which could print simultaneously on both sides of the paper, thus halving the production time.



## CHAPTER FIVE

### 1880s

The advertisements of the 1880s represent a final break with the traditions of the eighteenth century and early nineteenth century press advertisements as many begin to develop the characteristics of modern advertising.

The late 1880s brought many of the social changes on which our present-day life-style is founded. The long-term effects of the Industrial Revolution were now being seen. The growth of the middle-classes, which began in the 1870s, became a boom in the '80s and '90s. In Dublin, the exodus of the professional classes to the suburbs continued. The Industrial Revolution raised living standards for all classes; consumer choice began to expand for the working class in the early '80s<sup>2</sup>, and cheaper means of production made luxury goods more widely available. The long-term effects of mechanisation resulted in a sports and leisure boom and pastimes, such as amateur photography, encouraged by the introduction of the box camera in 1888, became popular. These benefits were, to an extent, overshadowed by a period of economic recession during the '80s in Dublin.<sup>23</sup> The advertising profession during the 1880s underwent fundamental changes which were to bring about the type of advertising agencies which exist to-day. Agencies reversed their traditional role as sellers of advertising space for newspapers and became buyers of spaces serving individual clients, so that the demands of the client rather than those

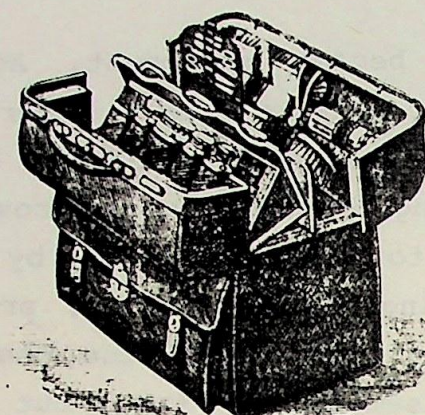


of the publisher became paramount. Advertising agencies began to offer their clients a much wider range of services in which they were specially skilled. By the end of the century, advertising agencies were providing a range of services similar to those offered by agencies to-day, including copywriting, art direction, production and media selection<sup>9</sup>. The net result of these changes was that the creation of advertisements was taken out of the publisher's hands and came under the control of the agency and client; the newspaper simply carried the advertisement.

The agency's direct control over the content of the advertisement was made possible with the introduction of the photographic line block, the first method of reproducing a drawing by photography. By the 1880s, photographic line blocks were taking the place of hand-engraved wood blocks. In making line blocks, a photographic negative is made from a black-and-white original with no tones other than those which can be suggested by cross-hatching, stippling, etc. The negative is placed in contact with a photosensitized zinc block. When the block is exposed to light through the negative and etched in acid, a relief image of the original drawing remains. It was now possible for an agency to supply the newspaper with finished artwork for the whole advertisement, including type and illustration, from which the newspaper made a single block.

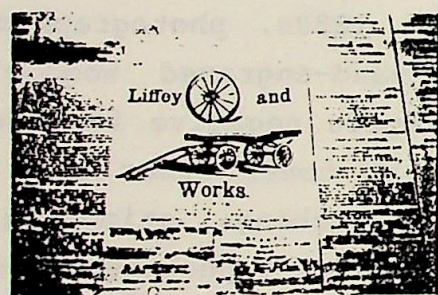
The photographic line block released the traditional constraints of letterpress printing. Words and images could be easily combined on one block, images could be enlarged and reduced faithfully. Almost any image which could be drawn in black and white could be accurately reproduced.



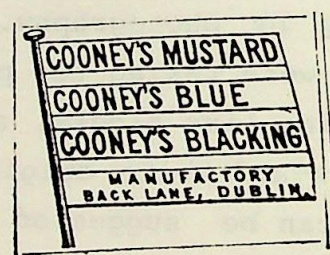


AUSTIN & CO, L  
38 AND 39 WESTMORELAND

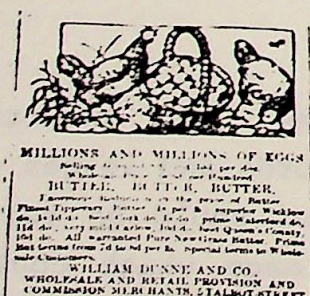
43. Wood engraving remained a superior method of rendering tone and detail for many years, North and South 1887



44. The Evening Telegraph 1884



46. The Evening Telegraph 1884



45. The Evening Telegraph 1884



Specially designed display typefaces could be reversed out of a black background with ease.

Apart from the great technical flexibility which the new process offered, the photographic line block was also a cheap, fast way of making letterpress blocks. The era of commercial wood engraving was over, although it continued in a minor role as a superior means of technical illustration (Fig. 43).

A selection of advertisements from the 1880s demonstrates the impact which the new process had on the look of newspaper advertisements and how a new type of advertisement began to appear.

The Evening Telegraph of 1884 carries three display advertisements (Figs.44,45,46) using what appears to be traditional wood blocks which advertise "The Liffey Wheel and Cart Works", "William Dunne and Company's Dairy Products" and "Cooney's Mustard, Blue and Blacking". Both the Liffey Cart advertisement and the Cooney's advertisement continue to use established ways of combining words and images, using pictograms in the case of the Liffey Cart advertisement and using a punched stock block in the Cooney's advertisement. The William Dunne advertisement simply illustrates the product being offered with a charming hand-cut photographic block. This block shows how the use of a photographic block led to a new way of composing illustrations, namely, "cropping". Here the image is reduced to fit the surface of the block. Since the image is projected onto the block, the engraver can selectively crop the most important area of the illustration. In this case,





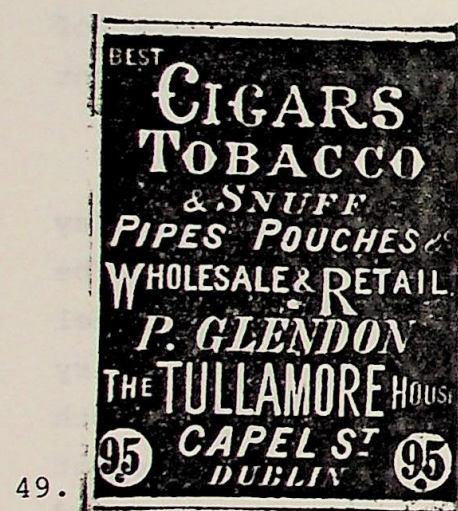
48. North and South 1887



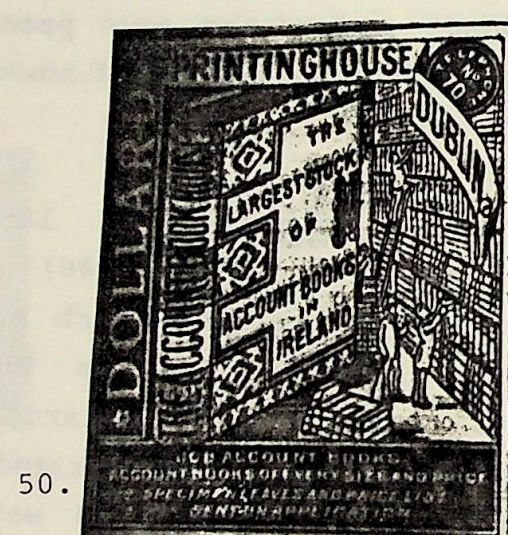
42. The Catholic Telegraph 1868

the tight cropping around the basket handle and hen on the right show the engraver's concern only with the essential details of the illustration.

Advertisements from 1887 which appear in The Evening Telegraph and North and South, contain early uses of photographic line blocks. They are used at first to replace wood-engraved illustrations (Figs. 47 ) and are used in the traditional way, separated from the type. They show the stylistic characteristics of the new process which were about to give a fresh look to press advertising. An illustrated photographic line block, which accompanies an advertisement for Barrett's Toy Shop in North and South (1887) (Fig. 48), can be compared with a wood engraving of similar subject matter (Fig.42) in the Catholic Telegraph of 1868. The photo line block uses line rather than tone to create the image, the lines are lighter, finer and more spontaneous than the laboured lines of the engraving. The photo line block reflects the act of drawing with ink on paper rather than the painstaking task of engraving on a tiny block of wood.

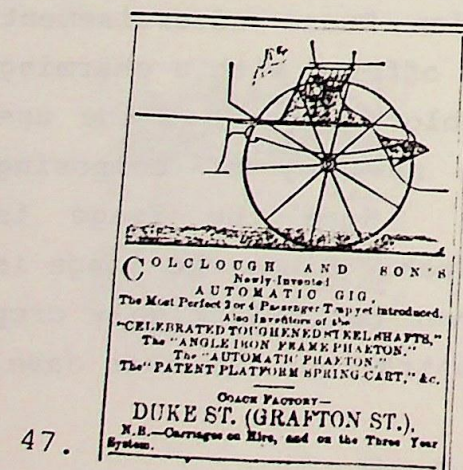


49. The Evening Telegraph 1887

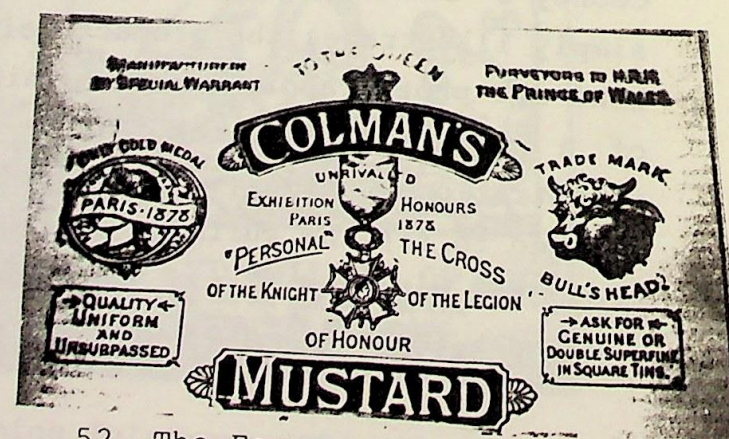


50. North and South 1887

Two local advertisements (Figs.49,50) from 1887 show the use of reversed out type which the new process facilitated. The enormous possibilities which were now open for display typography are indicated in the Evening Telegraph and North and South of 1887 and in The Farmers' Gazette of 1880. An advertisement for "Lamancha" wine in The Evening Telegraph (Fig.51) and two advertisements for "Colman's" (Figs.52,53) products in The Farmers' Gazette show how individualised drawn lettering could be used at any size, configuration and position relative to pictorial elements. In the Colman's



47. The Evening Telegraph 1887



52. The Farmers Gazette 1880



CITY OFFICE:  
175, FLEET STREET, E.C.  
AND 47, EAST HAM.

TELEPHONE NO. 22 (WILLOWHATCH).  
TELEGRAMS: "ERA PRESS, LEYTON."

# E. R. Alexander & Sons,

LETTERPRESS, LITHOGRAPHIC,  
AND MUSIC PRINTERS.

Supers  
High-Class  
Magazines.

Tone  
s Blocks.

unt,  
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nding.

The  
Printers  
of this  
Journal.

## Colour Poster

AND

## Art Work

A.A.

Specialité.

MODERN MACHINERY.  
NEW IDEAS. BEST WORK.

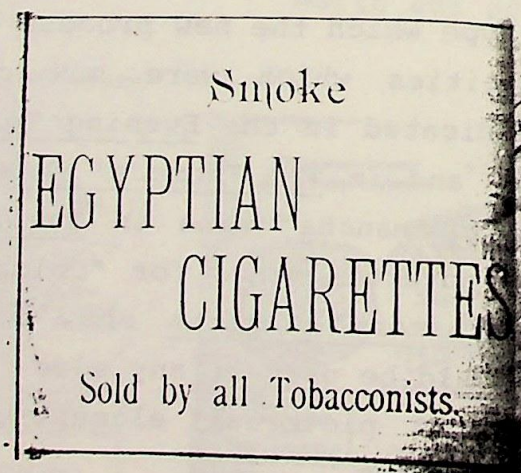
PERSONAL SUPERVISION.  
WRITE OR GIVE US A CALL.

The

### Era Press, High Road, LEYTON,

LONDON. N.E.

54. An example of "artistic printing" (1899)



55. North and South 1887

examples, the logotype is custom designed and independent of any specific type font. The use of a drawn or photographic original also allows a logotype, such as Colman's, to be reproduced exactly by local advertising agencies and newspapers for localised campaigns.

Any black-and-white image was a suitable original for the photo line process and this included proofs from existing letterpress types, so small book display types could be enlarged in size. An advertisement for "P. Glendon, Tobacconist" (Fig. 49), shows a variety of type faces, the first of which is obviously hand-drawn, judging by the poor construction of the letters. The other types used are, possibly, book title faces.

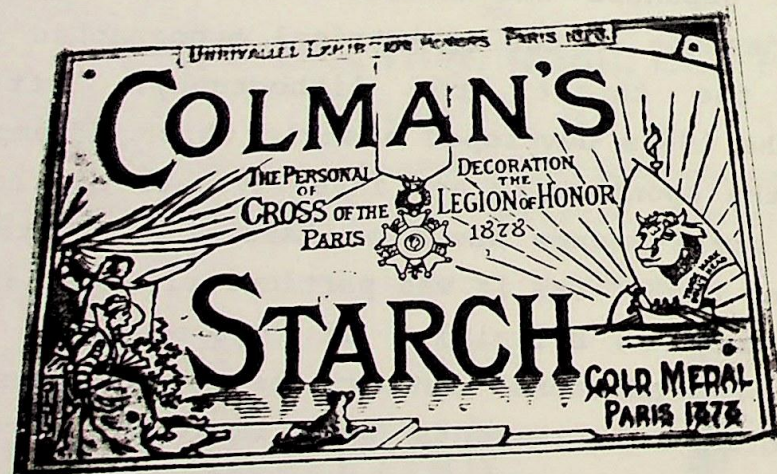
The growth of lithography, particularly in the jobbing field, after the mid-nineteenth century, coupled with the influences of Japanese and medieval art and typography, provoke a rejection of the symmetrical typographic layout. Reacting to the threat from lithography, letterpress printers in the 1880s developed a style which attempted to compete with the spontaneity and inventiveness of the rival process. The style became known as "Artistic Printing" or "Leicester Free Style" (as it was particularly popular among Leicester printers in Britain). It rejected many of the conventions of traditional letterpress printing, such as symmetry. Words and ornaments were irrationally placed, rules were bent into decorative shapes and other decorative devices were used casually.

Traces of such radical experiments are absent from the Dublin press columns at this time, with the exception of a





51. The Evening Telegraph 1887

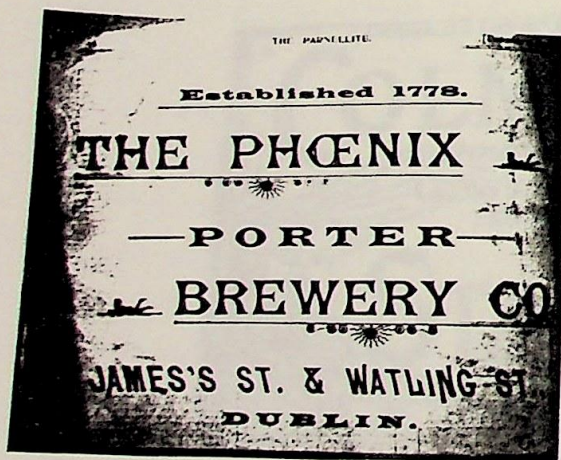
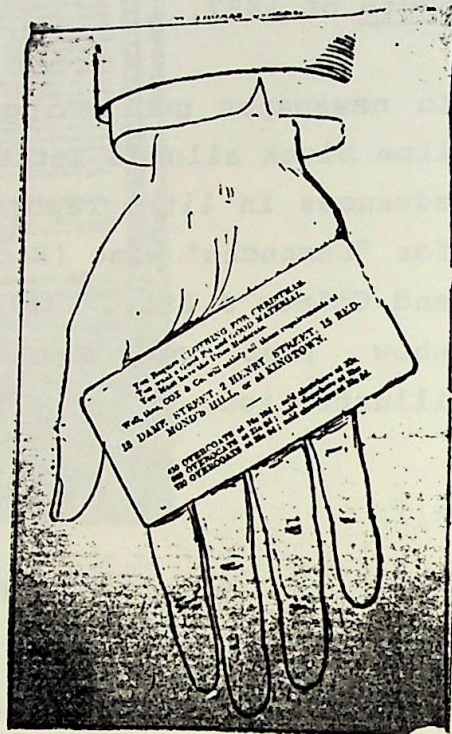


53. The Farmers Gazette 1880

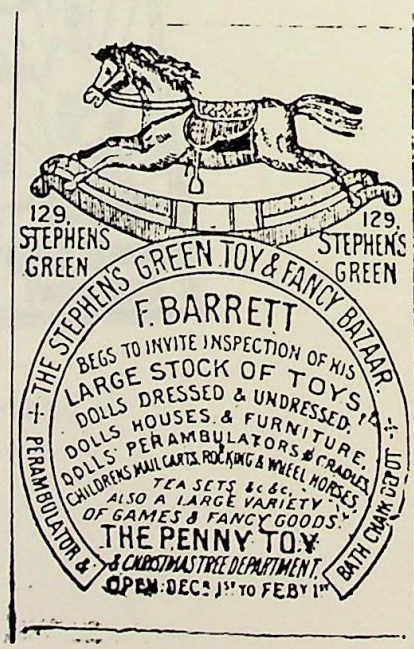
restrained example of symmetric typography in an advertisement for Egyptian cigarettes (Fig. 55) in North and South of 1887.

In newspaper publishing, however, the advent of the photo line block allowed letterpress printing to compete with the advances in lithography on equal terms. The advertisement for "Lamancha" wine (Fig. 51), (The Evening Telegraph, 1887) and Colman's Starch (Fig. 53) (The Farmers' Gazette, 1880) show that no barriers remained between type and illustration.





The Panlellite 1895



The Evening Echo 1894

## CHAPTER SIX

1890s

The final decade of the nineteenth century was a period of transition during which scientific, rather than industrial, progress became the driving force of change. Industrial change had peaked and stabilized by the 1880s and the benefit which it brought had become part of everyday life. The nineteenth century structure of industrialisation became the foundation of a post-industrial revolution society. Lightweight technologies became the new channel of innovation which produced airships, aeroplanes, cars and electric power for trams, light, movies and radios. Thought in the 1890s rose to new levels of sophistication. Freud, Einstein and Wells challenged traditional beliefs in pursuit of hidden forces. The birth of modern thought and modern conveniences in the '90s set this decade apart from preceding decades.

By the late 1890s, the press advertisement had become the most important medium of publicity, whatever the product and whatever the audience<sup>9</sup>. Newspapers were available which catered for every class, income and social grouping, and appeared twice-daily, daily, weekly and monthly. In 1905 Clarence Moran commented "Every rank of society, from the highest to the lowest, reads newspapers"<sup>9</sup>. The rise of press advertising during the '80s and '90s can be attributed to the falling price of newspapers, as a result further advances in production technology and the availability of





56. Magazine advertisement, The Irish Sportsman 1892



57. Magazine halftone reproduction, The Lady of the House 1897

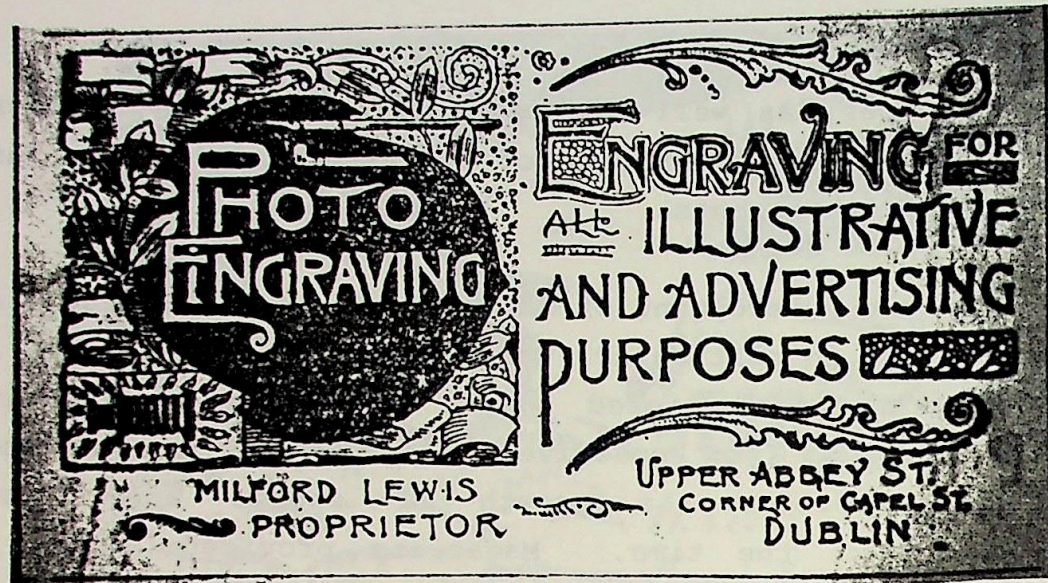
cheaper paper, as well as the diminishing costs of etched blocks and the willingness of newspapers to carry large display advertisements.

An important development of the late nineteenth century, and of the 1890s in particular, was the growth of magazines and periodicals which catered for a wide range of specific interest groups from housewives to cyclists. Many of these magazines reflect the growth of sports and leisure activities at the time. Magazines provided a new and exciting medium for advertisers through which they could target specific groups. Magazine advertising, however, allowed for greater creativity than newspaper advertising, (Fig.56) because of the higher quality of reproduction which could be achieved, the relative durability of the publication and the longer production time available.

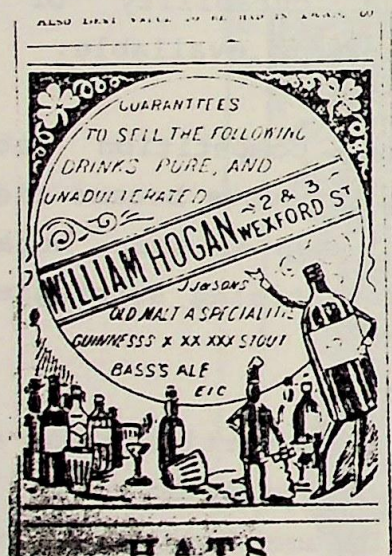
Towards the end of the century, competition between manufacturers of the leading branded products became fierce<sup>1</sup>. Rival producers of similar products, such as soap, began to adopt aggressive and sophisticated advertising strategies in order to poach each other's trade.

The growth of newspapers and newspaper advertising was aided in the 1890s by further technological progress. In 1891, the first electric-powered presses became available, and in 1897 the first linotype composing machines were used in Ireland. New methods of paper-making reduced the cost of newsprint. The cost of photo-engraved blocks diminished as the number of engravers grew. The use of an electric light source for exposures hastened the photo-engraving process<sup>2</sup>. The late 1890s saw and further reduced the price of blocks.





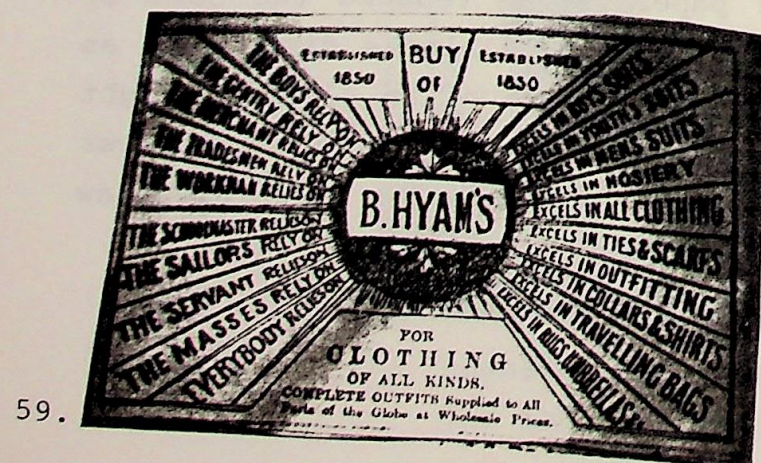
60.



61.



62.



59.



58.

the introduction of the halftone screen which allowed tonal illustrations and photographs to be reproduced by letterpress printing. The process, which was invented in the 1880s, was only regularly used in magazines in the nineteenth century (Fig.57).

Press advertisements in Dublin in the '90s show a marked increase in both design and marketing sophistication. The graphic possibilities of the photo line block, which arrived in the late 1880s, are explored and exploited in The Evening Herald of 1891/'92. This experiment takes two distinct forms - firstly, there are advertisements for the Dollard Printing House (Fig. 58), B. Hyam's (Fig.59) and the Lewis Photo Engraving House (Fig.60), which explore the decorative possibilities which the process offers. Free-flowing lines are used in a typical Art Nouveau style for the Lewis advertisement in which the hand-drawn lettering, itself, becomes part of the rich organic pattern. The Dollard advertisement also uses the block to create playful, decorative hand-drawn lettering, while the Hyam's advertisement uses distorted type to make a decorative and optical effect.

The second form of experiment is figurative and exploits the photo-line blocks' ability to reproduce spontaneous brush or pen strokes, as in an advertisement for William Hogan's Liquor Store (Fig.61). Liqueurs are drawn in a humorous cartoon style with legs and expressive arms; the tiny illustration appears fresh and lively. Such illustration techniques were already commonly used in newspaper illustration (Fig.62) but are new in press advertisements.

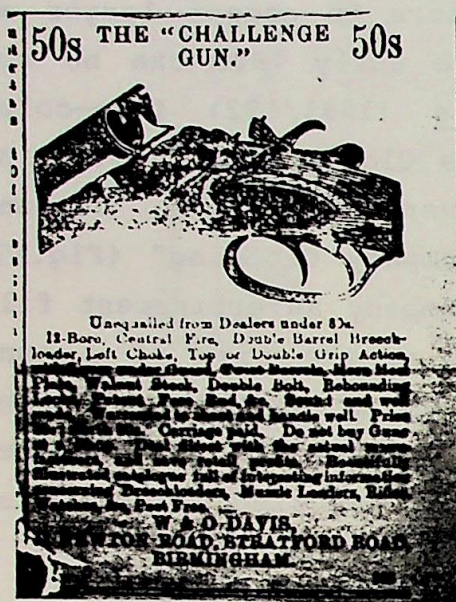












68.

Cropping and photographic realism,  
The Irish Weekly Independent 1895



69.

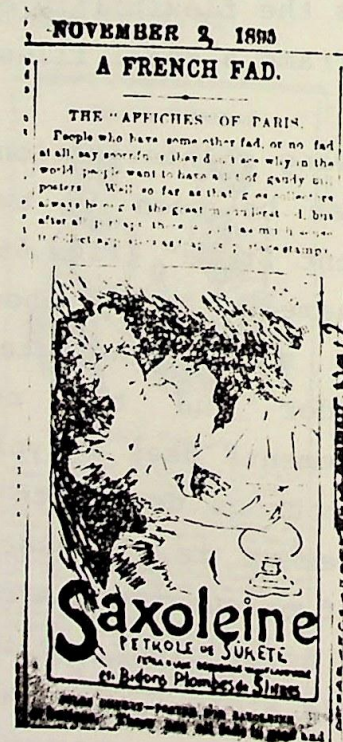
presented as dialogue. The reader observes the scene and can identify with either the maid or the householder, depending on the reader's social class. The dialogue, itself, contains "reason's why" explanations, which were an innovation in advertising at the time.

These two small advertisements contain realism, snob appeal and humour - ingredients which remain basic to advertising to-day. Such advanced advertising techniques were only seen previously in magazines; and, indeed, magazine advertising techniques were beginning to have much impact on newspaper advertising, for example, several advertisements in the Irish Weekly Independent of 1895 (Figs 68, 69) show that press advertisement illustrations were attempting to match the degree of realism which magazine half-tones could produce.



70.

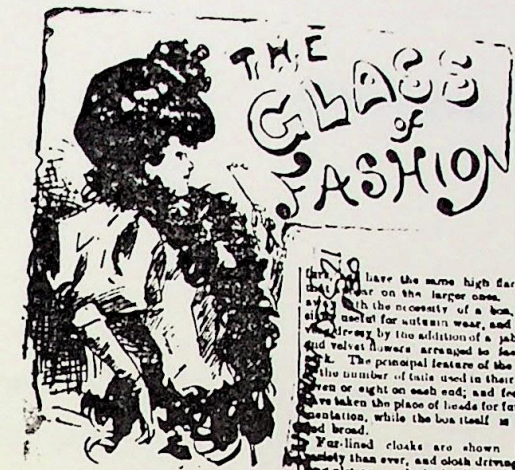
Review of the French posters exhibition  
in Dublin 1895  
The Irish Weekly Independent 1895



71.

Special interest magazines promoted a greater awareness of international trends in many fields. Women's magazines, in particular, maintained an important cultural link with the continent through fashion reporting and brought new fashions and trends to a wider Irish public. This popular awareness of fashion is reflected in newspapers, such as The Irish Weekly Independent which, in 1895, carried regular fashion features. In November, 1895, the Weekly Independent reviewed an exhibition of French posters in Dublin (Figs. 70, 71) By December that year, illustrated feature headings were being used in the paper which are directly influenced by work which had been exhibited (Figs. 72, 73) Press advertisers were, however, slow in appreciating the merits of the new styles. Illustrated advertisements of the time lack the qualities of fluidity and vitality of the French posters.





72,73. Feature headings in The Irish Weekly Independent  
December 1895

**SPECIAL NOTICE.**

NO BURNER IS GENUINE UNLESS  
STAMPED

**The Irish Incandescent  
Gas Light Co., Ltd.**

THIS IS WORTH YOUR CONSIDERATION.  
WHY? BECAUSE—

1. IT SAVES HALF YOUR GAS BILL.

2. IT GIVES TWENTY TIMES THE LIGHT.

3. IT REQUIRES NO ALTERATIONS TO GAS  
PIPES.

**SPECIAL NOTICE.**

NO BURNER IS GENUINE UNLESS  
STAMPED

**The Irish Incandescent  
Gas Light Co., Ltd.**

THIS IS WORTH YOUR CONSIDERATION.  
WHY? BECAUSE—

4. IT IS CLEAN, STEADY, AND BRIGHT.

5. IT IS PLEASANT, SIMPLE,  
ECONOMICAL.

6. IT DOES AWAY WITH THE FUMES  
OF GAS.

74. Press advertisements lag behind  
contemporary graphic trends, although  
they do show a subtle progression from  
the normally static representation



## CONCLUSIONS

The progress of the press advertisement in Dublin during the nineteenth century is erratic as it attempts to respond to new commercial requirements, and faces a series of retarding obstacles. Beginning with the basic classified advertisement of the early 1800s, crude blocks are added in response to the growth of commercial competition in the 1840s. However, just as these pictorial advertisements begin to develop, editors in the early 1850s introduce rules which ban the use of pictorial and display advertisements. Within these regulations, the advertisers created a new style of advertisement based on an experimental use of pure typography. As advertisers become aware of typography, suddenly, in the mid 1850s, advertising and newspaper taxes are abolished and advertising supplements which no longer restrict the use of display advertisements are produced. A period of expansion in advertising follows, and advertisements using stock engravings become commonplace. By the 1860s and '70s, this expansion has mysteriously died without trace. This period of stagnation is then followed by the sudden growth of a new type of advertisement, based on the use of the photo-engraved block and inspired by the sophisticated advertising techniques found in contemporary magazine advertisements.

Throughout the nineteenth century, the look of press advertisements in the Dublin papers was governed by a series of external factors, such as legal requirements, economic considerations and technical innovations.



In general, press advertisements were slow to adopt contemporary graphic trends. This is particularly apparent in the advertisements of the 1840s, which remained largely unaffected by the revolutionary developments which had taken place in advertising typography over the previous three decades. Even when display types are used in the late 1850s, they are never used as effectively, as they had been used in many Regency posters.

It was not until the 1880s and '90s that real attention was paid to the design and layout of Dublin press advertisements. The photo-engraved block allowed advertisements to be designed by outside agencies who were skilled in design. These outside designers worked in isolation from the actual printing process and did not have the traditional training which the newspaper compositor had. The advertisements of the '80s and '90s are, therefore, more independent of the traditional conventions of design. They also reflect the more creative background of the new designers, showing an instinctive feel for layout as well as a greater awareness of contemporary trends.

Any assessment of press advertisement design must acknowledge the conditions under which they were produced. Press advertisements, particularly in the early and mid-nineteenth centuries, were generally frowned upon. They were normally composed by men with little or no design skills, under the considerable speed and pressure of newspaper production with a very limited choice of types and an equally limited area of space in which it could be set.

Considering these constraints on advertisement design, the most effective examples in nineteenth-century Dublin papers should be appreciated as skillful graphic solutions.



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