

**Adsell**  

**BORDNAMONA**

MARKETING  
**IMAGE**




**Waterford**  
Crystal

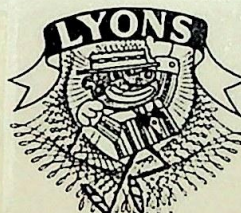
CONTEMPORARY IRISH  
TRADEMARK AND SERVICEMARK  
DESIGN

 **GOLDEN VALE  
INTERNATIONAL**

 **IRISH GLASS p.l.c.**

**carra**  
The Computer People

 **KERRY**  
KERRY GROUP PLC



*by Lynn Stanley*

*Visual Communications*

*April 1987*

 **Aer Rianta  
Irish Airports**

**HARP**  
LAGER



**GATEAUX**

**SUPERQUINN**



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The National College of Art and Design

Faculty of Visual Communication

CONTEMPORARY IRISH TRADEMARK AND SERVICEMARK DESIGN

by

Lynn Stanley

Submitted for degree of Bachelor of Design

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National College of Art and Design

LIBRARY

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REFERENCE  
ONLY



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## CONTEMPORARY IRISH TRADEMARK AND SERVICEMARK DESIGN

Trademarks are animate, inanimate, organic, geometric. They are letters, ideograms, monograms, colours, things. Ideally they do not illustrate they indicate .....

not represent but suggest .....  
are stated with brevity and wit.

A trademark is created by a designer but made by a corporation.

by PAUL RAND, A DESIGNERS ART

This thesis is a study of a cross section of Irish trademark and servicemark design. It shall discuss the subject under under several headings.

First the thesis will attempt to define the precise nature of a trade or service mark or a logotype (Logo).

It will go on to explore the obstacles and difficulties facing a designer, particularly when designing a mark if it is to be registered.

The final section of the thesis will contain a design analysis of a cross section of Irish marks discussing the basic design, the aesthetics of the design and how or why they either work successfully or don't work as a mark.



The definition of a trade or servicemark and a logotype.

#### TRADEMARK

Symbol, logotype and/or monogram legally registered by a company to distinguish their product or products from all others. Only a company which make products rather than provide services can register their marks.

Some examples are; BATCHELORS' BARNEY AND BEANY symbol, exclusively reserved for the use of BATCHELORS; the WOOLMARK symbol, which can be used by any company who make pure wool products; the IRISH GLASS symbol, on the base of every bottle or jar they make.

#### SERVICEMARK

The mark, logotype, symbol or monogram established and used by a company or corporation which supplies a service to the public rather than a particular product, such as Banks, Insurance Companies and Supermarkets. These marks cannot yet be registered in Ireland, but things are changing and it should be possible to register these marks within the next year or so for exclusive rights of use. Examples of a service mark are the BANK OF IRELAND and the SUPERQUINN mark.



#### LOGOTYPE (LOGO)

A typographically unified representation of a trade, brand or service name, or a symbol which is the 'personal signature' of a company or a company's product. Examples are WATERFORD CRYSTAL which is a trademark and KILKENNY DESIGN which is a servicemark. A logo can usually be classified as either a trade or servicemark, although it can also be a separate part of the company's identity. Examples of logos as logos, are the Lyons Tea logo and Harp logo.

I shall refer to the above three definitions generally as "MARKS".

The trademark, or servicemark of a company is one of its most important assets. Essentially, it can make or break the company, for it reflects to the consumer, the public, a certain image be it true or false. In these times, if the mark is messy, badly designed or bears no resemblance to the companies product or service, it is not likely to be successful in attracting a lot of customers or the correct type of customer. Some old companies, however break all these rules, but because of their familiarity and age, they have continued to be successful marks. Allied Irish Banks servicemark is, in my opinion, a good example of this exception to the rule. Good design will help the mark withstand constant media attention through advertising and/or shelf exposure without becoming dated and will also enable the mark, if relevant to become a well known symbol with which the customer will feel he can identify.

The best mark designs are always those that are original and not an idea that has been frequently rehashed. The Kerry Co-Op mark is a good example of an original design. A designer can ensure originality by carefully researching what already exists in similar goods or services, when approached to design a mark, and ensure what he comes up with it as far as is possible original. He should also keep in mind that the more geometric the basic shape is, the more likely it has been used.



There are some other important guidelines to be followed when designing marks.

- a) The design of the mark should ensure that its characteristics are so good that it can be enlarged, sometimes to the size needed for the side of a building or an aeroplane, and reduced to the smallest reduction usually being business card size. Where such large designs as for aeroplanes are required, it is often necessary to make optical adjustments to the original design. This is because the size and angle at which it is viewed, often changes the mark optically.

The designer should keep this in mind so he can make design alterations to compensate. In some cases two or three versions will have to be designed using different angles or weights of type for example. When logos are to be seen on television often, the designer should also keep in mind that very fine type or lines will disappear on the screen. It should also look as good in black and white as in colour, for use in newspaper ads, for example.

- b) The image which the company projects to the consumer is very important, and the mark is often a very good device for reflecting this image. In this case, if the designer and the client do not understand each others requirements, the result can be horrendous problems when designing and a sub-standard mark. Understanding the client's needs is the first step in good trademark and servicemark design. If the designer can go to the premises, and see how everything works, and handle the product, this can be a great help in understanding the requirements.



The designer should also ask as many questions as he/she needs to find out about the product or service. This can often bring something of importance to light.

When an advertising agency rather than a design company are used for mark designs, this complete understanding can become a problem. In most agencies, rather than the client meeting directly with the designer, he meets with an account executive and/or the creative director. This means that either the account executive or creative director then briefs the designer on the clients needs. I feel there would be less communication problems and design problems if in the first instance the designer met with the client to discuss the brief. From here, the account executive could deal with the client and smooth out problems. The designer should always be able to discuss the brief with the client.

- c) The target market for the product or the service, the age group, type of consumer etc is important to know when designing a mark. At this stage, where a product rather than a service is concerned, it is often advisable for the client to employ a market research company to ensure, among other points, that the client's idea of a target market is, in fact, the correct target market. This is done by carrying out surveys and group discussions, the results of which are analysed. This can advise the company if they are aiming at the correct market through their logo, packaging and advertising. Market research can also be helpful when gauging how well a product is doing, or to find a reason for something like a slump in sales figures. This research can again be done by conducting surveys and group discussions to establish if the public recognise or react to the product or its mark, and how they regard the company in general. In cases where the the trademark is being redesigned, groups can be shown the first stages of design ideas and their initial reactions can tell a lot about the future success of particular designs, although this is not entirely necessary.



- d) Other elements to avoid the use of in designs are single letters of the alphabet, numbers, simple geometrical devices, any symbols which may have religious connotations or political symbols or colours. These, again, are all very hard to register because it is almost impossible to grant exclusive rights for any one person. One sees signatures being used quite often, especially in sports goods, where a company will use a famous sports personality as his products trademark. These signatures can be registered, but then so can anybody's signature. So if using a personality, use one with an unusual name, so other people cannot register the same name with a slightly different signature for the same product.
- e) Trademarks, more than servicemarks, should be designed to last a lifetime. There can be confusion, when the public, who are used to seeing a particular trademark on a certain brand, suddenly come across a new design. Gateaux for example, have redesigned their trademark. Now, instead of the familiar baker logo, they now have a multi-coloured typeographic logo with a shamrock on it. The public treat change with suspicion, so the designers job is to create an image so good and ageless the company will never need or want to change it. The designer should avoid the use of elements in the designs which will quickly become out-dated such as people in fashionable clothes, cars or fashionable trends in design which do age very quickly. There are, however, exceptions. When designing for a product which will change in its form or make-up, the mark will have to be altered. The best way of doing this is to update the mark over a period of say 5 years. Changing it slowly will help keep the public familiar with the mark and will not arouse suspicion. Some aspects of service industries such as fashion designers and boutiques are another exception. The most durable trademarks are those which are symbolic, suggesting rather than depicting. The ultimate success of a mark is when it can lose all explanatory type and still be totally recognisable. London Transport and Shell Oil's symbols are two purely visual examples of this rule.



Designing a trademark has added complications. The trademark, if desirable can be registered at the Patents Office of each country in which the product is being sold, in order to protect and keep the exclusive rights of the mark especially important abroad. Because of the legalities involved with registration there are certain restrictions for the designer. The name for the trademark is usually invented or chosen by the client, but the designer should mention that it is very difficult, if not impossible to register such names that are geographical, laudatory, surnames or symbols such as the Red Cross, flags of countries, especially the flag of Switzerland, shamrocks, thistles or others that could be said to indicate the backing or support of a country.

Basically, these are opposed at the time of application to register, because they have been used so many times in different guises, so it is impossible to grant one individual exclusive rights to them.

If your trademark looks just like many others, it really defeats the entire exercise, which is to distinguish one manufacturer's product from all others. Sometimes a manufacturer of sub-standard or new goods will exploit the familiarity of a famous brand by having his mark designed to imitate. People interested in quality usually return to the original goods. If the product is good, then, it seems to me, the manufacturer will have enough faith in it for it to stand on its two feet. It may seem unfair to expect Irish designers not to use the old faithful Irish Symbols such as the shamrock but a case in West Germany recently illustrates this point well. A large dairy goods producing company there use a blue shamrock as their trademark. An Irish company recently began exporting milk products to Germany with their Shamrock trademark on the packs. When they went to register the trademark, they were opposed by the other company, and after a long court case - quite regular in trademark registration - the Irish company lost.



Now, any foreign companies exporting into Germany may only use a shamrock as a small decorative element, and not as the basis of a design. Waterford crystal have also recently had registration problems. The company recently decided to change the design of their logotype, but leave their original trademark, designed in 1947, alone. Presumably, because it was so long ago that they first registered 'WATERFORD CRYSTAL', there were no problems, but re-registering the new Logo caused many. It is on public record that the registrar of the patents office refused to allow 'WATERFORD CRYSTAL' or 'WATERFORD' to be registered an application. After numerous court hearings, the company were finally granted permission to register because they persuaded the court that because the name had been in use for so long and was so well established it would have been disastrous for the company to have had to change its name.

Waterford Crystal had the following advice to give companies thinking of designing or re-designing trademarks:-

"THE LESSON THAT CAN BE LEARNED FROM THE WATERFORD EXPERIENCE IS THAT COMPANIES SHOULD COMMISSION DESIGNERS WHO HAVE BROAD EXPERIENCE IN LOGO DESIGNING IN THE FIRST INSTANCE, AND ONLY ACCEPT A LOGO THAT WILL LAST THE COMPANY, AS FAR AS IT PRACTICABLE, FOR ALL ITS LIFE. THIS MEANS BEING ABLE TO PRE-JUDGE ALL LIKELY AREAS OF MANUFACTURING AND MARKETING THAT MAY BE UNDERTAKEN IN THE FUTURE<sup>1</sup>."

In all it is essential when considering a final version of a trademark to produce an original design which is not following any fashionable trends. If it is up to the designer to suggest a name, an invented word is more likely to be registered without problems than a word which already exists. However, even some of the most unlikely words lost their exclusive rights of use when used as names. HOOVER, ASPRIN, SELLOTAPE and VASELINE for example, used to be trade names only, but now are used as generic words in the English language. Even though the companies have lost the exclusive use of these names, in the long run it benefits the company saleswise, and they are delighted with it.



Finally to recap, I feel there are four main points in gaining a good mark design. First, the originality is important. Secondly, a design which will last and not become dated quickly. The KERRY CO-OP servicemark is a good example of a design which, so far, lasted well without dating. Thirdly, and perhaps most important, is to obtain a symbol that can stand alone with no explanatory type. International examples of this are the WOOLMARK, and MERCEDES BENZ symbols. An excellent Irish example is the KILKENNY DESIGN WORKSHOP symbol which is instantly recognisable with or without type. The fourth point is one which will differ from country to country, and is that of not appearing too cliched or patriotic. In Ireland, it is to stay away from the over used Irish symbols, such as the shamrock. Many company's have acheived this, Ballygowan Spring Water and Bord Na Gaeilge being two of the more successful.



## SECTION 2

This section will give a personal analysis of the designs of a cross-section of Irish trade and servicemarks under the following headings.

- a) The basic design: Type, symbols, colour, suitability to the product or service; the year designed and designer if known.
- b) Comparative: Where possible, each mark will be in a category with its competitors and discussed accordingly.

I shall discuss the trademark design and then go on to the servicemarks.

### TRADEMARKS OF THE DRINK INDUSTRY

#### LYONS TEA

Lyons Tea, established in Ireland in 1902, has both a trademark and a Logo which can be seen as part of their trademark. The Logo, Lyons Tea, is used on the letterhead - an illustrative symbol of their two basic packs-the loose tea and the tea bags. The design of the packs stays the same throughout the range of teas with just colour changes to help differentiate blends. The corporate colours are green and red, with the Logo reversed out in white, and small touches of gold. These colours, red, green and white are also seen on all the livery of the company. As with many of the older Irish Logos, 'Lyons Tea' was never really designed, but rather evolved from pack designs over the years. The type, large and reversed out of different coloured backgrounds, in a serif face, does exactly the job the company requires - a clear, easy to read pack which stand out on the supermarket shelves.



The registered trademark of the company is the Minstrel, formulated for Lyons in 1963 by McConnells advertising agency, and is regarded by some as one of the most successful trademarks in Ireland. The idea was devised by Gunther Wulff, the German-born film maker who was then based in Bray. He produced various storyboards, one with the character based on a Lion, which were all rejected. This next idea was the Minstrels - the company was ecstatic and have used them ever since.



1. Lyons Tea  
Logo Type
2. Lyons Trademark  
The Minstrel



As well as being a trademark, it is also used as Lyons major marketing devices, i.e. collect 40 Minstrels off the packs and enter a free draw to win a big prize. The minstrel itself is a cartoon figure, based, I would think, on the old 'Black and White Minstrel Shows', where men and women blackened their faces and entertained in a southern united states style. As anti-racism becomes more active in this country, Lyons may find groups putting pressure on them to change the trademark. However, if the company were faced with a necessary major change such as pressure from these groups, a new symbol with a similar competition would probably ensure no great loss in trade. The Minstrel, at the moment, appears on tea-packets in only its token form, and on tea-bags packing a token and certain form, again promoting the competition. The fact that the Minstrel itself doesn't have any great impact on the pack, design-wise, I think proves that most people buy the tea because (a) it is familiar and (b) there is a chance to win a prize. Therefore, I feel this trademark never really has to prove if it attracts custom, as it is the competitions which do this.

#### BARRYS TEA

Barry's Tea, a Cork tea company established in 1901 have a trademark which combines a Logo-type and an illustrative symbol. The symbol is a cartoon, or caricature of an Indian man, called 'The Tea Man'. This, again has no record of a designer, the company say when they began to trade, all tea imported into Ireland came from India, and he just happened'. The typeface used for Barry's Tea is Chelthnam Bold and is used on all the packaging, letterheads, compliment slips etc. together with the Tea man. The packaging is designed upright, rather than landscape as with Lyons, with the Tea man being the focal point.



1. Barrys Tea Logo

2. Barrys Trademark  
'The Tea Man'  
on pack.



The colours they use are always as shown, the main brown colors with same black. Different tea blends are shown by different colour labels. Again, as with Lyons the trademark gives the impression of a 'Little Black Man', and the company say they would like to phase him out in the near future. The trademark is more endearing than Lyons, and seems as though a little more thought went into the use of the trademark, as their exclusive mark is used to promote the product on the pack rather than promote a competition. If and when they redesign it would be a good idea to keep a figure on the packs, especially so the public can identify with Barrys.



## HARP LAGER

Harp Lager, a sub-section of Guinness, are one of many Irish companies who have recently changed their Logo design, and trademark for a brighter and more modern approach. The harp, evident on everything, is the actual registered trademark of Harp Lager, while the Harp ligiture is the Logo. The Logo and trademark are mostly commonly known by the bottle label and can design.

The design changes that have been made are fairly apparent: the old main colours were blue, yellow and white, and have been replaced by two shades of blue, red, white and a high quality gold on various uses of the design.

The typeface used, Century Bold Condensed, has not been replaced but has had a dropped shadow added. The Logo was originally contained in a hoop format but is now a T-Bar. These two elements together form the new Logotype. The Harp Symbol, the trademark, has remained in the same position on the label, but it is now in red, making it much brighter and it catches the eye more than before. There have also been some new elements added to the design.

1. The new Harp logo type containing the harp, which is the trademark.
2. The old label.
3. The new label.





The signature of Arthur Guinness, originally only seen on Bottles or Guinness labels, is now included in the design, in the same red as the Harp, which makes them both visually stand out rather well. Gold rules at the rear of the Logo replaces the old, rather staid, solid yellow, which goes a long way in making the design infinitely more modern. There are also facsimilies of two brewing medals won by Harp in International competitions (a subtle but effective way of blowing your own trumpet!) The entire label design is finished off by a neat red and gold outline.

Harp decided that they needed a 'new lease of life'<sup>2</sup> and 'a strong modern image' to give the brand a younger image and more importantly, I think, to try and attract back the young 18-30 market who have, in recent years, strayed from Irish lagers to the European brands such as Holsten, Satzenbrau and Furstenburg, to name but a few. I really think they have succeeded - the whole brand has a lively modern approach, and the Logo has been carried through well on various promotional campaigns, goods, and advertising. The whole identity has an international feel about it which helps tremendously in competing with the European brands, as can be seen when they are viewed together. The only fact which I feel mars this success, is that the company had to go to a design group in London, Bernstien Hounsfield and Associates, to obtain a new corporate image. It must be a poor reflection on Irish design and designers, that Harp could not use an Irish firm to fulfil their brief.



## BALLYGOWAN SPRING WATER

Ballygowan natural spring water is a mineral water product introduced about 3 years ago in Eniskerry - it appeared in the wake of such products Perrier - the trendy 'designer waters', but has really taken off in this country, becoming very popular as a health drink with the 18 - 30 age group, judging by the way it appears in almost every shop and most menus as a named beverage. With this in mind, the Logo, which doubles as the registered trademark does not really contain any of the 'trendier' design elements usually so evident in the label designs of products aimed at this age group. All of the label including type and illustrative elements is registered as a trademark. The Logo design is quite a stylised Celtic design. The type used is a variation on the usual lettering - which when applied in a design will give a definite Irish air, although it is not too clichéd. The surround seems to be based on a Celtic design of monastery or church arches, while the illustration must be based on the area from where the water comes. The colours used are subtle and quite low key - brown green and shades of gold - quite similar in fact, to the Perrier colours. The main colour-green - also similar reflects the product as being fresh and natural.



1. Letterhead which is the registered trademark design.
2. Label design.
3. New label design



The trademark was designed in 1983 by an Irish designer, Noel Hayes. It is nice to see that a company who is in competition with large established names like Perrier has the confidence in Irish design to use an Irish designer, rather than going to London, or Europe.

The trademark has been successful as it is not trendy or pretentious - just a good basic design. It gives the relevant information clearly, and the layout and positioning is pleasing to the eye. This good design sense has been carried through to very nice labels on 3 more products - sparkling Ballygowan flavoured with lemon, lime and orange. The labels have a really nice delicate touch, which completely reflects the product itself. It does not use the whole trademark but just the type style.



## FOOD INDUSTRY

### GATEAUX

The Irish bakers, Gateaux (now a subsidiary of Allied Lyons) are another company who have recently had their trademark, which is also their Logo, redesigned. The original trademark, was a rather cute design, with a bakers face designed nicely into the word Gateaux - the 'T' formed the bakers hat. The typeface which had been used was an adaptation of Frankfurter, may have been chosen to give the effect of dough rising. It is not a very sophisticated design, but it is eye-catching and gives the feeling that there is still a 'human' involved in the baking of Gateaux confectionery. The colours usually used for the Logo are white reversed out of purple with the bakers details picked out in the purple.



#### Gateaux

1. Old Trademark
2. Old Pack design
3. New trademark
4. New Pack



Consumer research<sup>3</sup> has told the company that the brand, trademark and packaging was 'lacklustre and old-fashioned'. Initially they were only intending to change the packaging of their cake - products - changing the colours and using a more modern design was the solution they thought necessary - but as they progressed into the exercise they decided they also needed a new Logo design. Looking at the final result I don't agree - new packaging with the old Logo modernised would have produced a much better final result. The company then approached five design agencies - three Irish and two English, and sought advice from other companies who had used English or Irish design studios.

They decided on a company called Product Aid, English based, to do the job. The final result is shown below. The main frame of the Logo, the word Gateaux is still in white reversed out of purple. It is now in a serif face on a Lozenge shape with a blue egg - shaped device behind it. There is also a green shamrock protruding from 'E' in Gateaux. It seems that the thinking behind the design, besides modernising the Logo, now shows at a glance the Irish roots of the product. To an Irish designer this use of the Shamrock spells disaster. The company may have been trying to promote their product with a 'buy Irish' campaign, but I honestly think that a more original solution could have been come up with by the designers.



## KERRY CO-OP

Kerry Co-Op Group is the largest meat and food-processing company in Ireland. They are also the 2nd largest dairy product producers. The group was formed in 1972, and now has Denny's and Duffy's in its co-op. The Kerry Group trademark was an in-house development in 1976, first used on the cover of the Annual Report, it appears on almost all of the co-op's products, with the exception of the Dawn dairy products, as a part of each products Logo design. It is a very good design, for even though it was produced eleven years ago, by clever use of colour and graphic devices such as half-tone, repeats and outlines, the trademark is seemingly ageless still appearing very modern. Their advertising agents, Brian Cronin and Associates have made a very good job of this, and produce very impressive and well designed annual reports which seem to use the trademark as a basis for design, as the photographs of these show.



1. Current Kerry Co-op trademark.
2. Original workings of the Kerry Co-op trademark.
3. Other samples of how the trademark is used.



The trademark itself symbolises roots firmly based in the soil, with growth and development symbolised by the blossom - like device above. The ageing process has also been halted by the change in type design within the Logo. In 1976 the type was a light 'typewriter' style which was in a straight line alongside the Logo. The type is now 'chunky' with the word 'Kerry' taking precedence over the other copy. Below the large 'Kerry' is "Kerry Group PLC" the same length as the word 'Kerry', enclosed by two green rules. It is good to see a design being constantly modernised rather than constantly re-designed.

In 1982 the group purchased Henry Denny and Sons and as the name Denny has been synonymous with meat producers since 1820, I feel the co-op made a very wise move in not changing the name, but to re-design the Denny trademark just enough to incorporate the Kerry Group. Denny's trademark is now the word 'Denny' (in caps) usually in red and white, outlined by a blue lozenge shape, broken centre top for the Kerry Group trademark. The complete image is clean-cut and clear, and when applied to the packaging with the awning design, it could be an old family butchers sign. The Logo is well carried through all the packaging of the Denny products - always in the same position and usually in the same colours.



1. Duffys trademark
2. Dennys trademark
3. Dawn trademark



Kerry purchased the assets of Duffys; another meat processing company but this time mainly concentrating on delicatessen - style products for both export and domestic markets. One is used on some of Duffys pre-packed sliced meat and is very similar to the Denny Logo - it consists of the word 'Duffy' in caps, reversed out of red. It also has a lozenge shaped outline with the Kerry trademark top-centre. On the other version of the Logo, for some reason, the Kerry trademark does not appear at all. The Logo is again in caps, white reversed out of red and set against a typically Irish Country scene - quite similar to the scene on the Ballygowan mark. The Logo itself is usually in a curved position, as it is usually used on the delicatessen 'sausage' style packed meat products which naturally are circular. Kerrys other main product is the Dawn Dairies Range. This has products such as fresh milk, skimmed milk, half-fat milk - buttermilk and cream. The Logo used here like Barrys Tea, is a combination of type and illustrative symbol. It is similar in Background idea to the Golden Vale mark - the sun rising over some mountains - I suppose the obvious symbol for the name 'Dawn'. The Kerry group trademark appears only on the side of the packaging - not being integrated in any way with the Logo design. The basic design remains the same on most of the products, it's basis being the type and a selection of rules, designed around the type.

Compared with the clean originality of the Kerry Group trademark, it is a little disappointing in its plainness. The Kerry trademark, in its capacity as a "parent" Logo is one of the most successful of all the Irish trademarks.



## GOLDEN VALE

Golden Vale is one of Ireland largest and most progressive milk product producers. The products used in Ireland which use their trademark are mainly cheese and milk. The trademark unfortunately does not reflect the progressiveness of the company. It is usually seen in the singular form at the top centre of all their products. From information I have gathered, it seems to have been designed by McConnells Advertising quite a while ago. The trademark is usually seen in gold, yellow or white and it consists of a sun sitting in a concave geometrical device. The



1. Golden Vale trademark

2. Packs showing use of trademark

type 'Golden Vale' horizontally beside the symbol, lining up with the base. The company reckon that it represents the valley of Golden Vale with the sun rising (or setting - not quite sure) over it. I think this trademark is, unfortunately, one example of an 'aged' trademark. When it was designed, it may have been quite likely that 'suns' were in fashion and being used all over the place in trademark design - now it just appears old-fashioned - especially beside the Kerry trademark.



One of their new products, processed cheese spreads, uses the Logo repeatedly in a strip, down one side of the packaging, and coupled with the price bar code in the middle of the product photograph and the whole job looks disastrous. The one product on which they have quite successfully used the Logo is the 'Easy Singles' range. Here, the pack uses fewer colours than most Golden Vale products, and the logo is designed so that the trademark sits neatly on top of it, rather than floating. It simply seems to have had more thought put into it. This is also backed up by a good TV Advertising campaign - based on Alan Parket film, 'Bugsy Malone', which help the product with public recognition. I would recommend a rethink, design wise, for all the other products.

#### Carrig Byrne Farmhouse Cheese

Carrig Byrne Farmhouse is the name of a small Irish company who produce Irish cheeses. The company was formed about 1980, and the trademark was designed by Mr. Antan Mazer. The trademark is a line drawing of a farmhouse, with the type beneath it, in the same style as Ballygowan. It is a nice simple design, with not too much emphasis on the Irishness of the



1. Label showing Carrigbyrne trademark.
2. Drawing from trademark.



product. It consists of a nice rendering of Carrig Byrne farmhouse - used in a brown line on the Letterhead - with the words 'Carrig Byrne Farmhouse' below in a nice typeface, the attractive feature of which is the way the descenders - R, K and L, hold a curve. This especially suits the trademark when used on labels as there it is always contained in a circle. This trademark suits its product and its market - middle class mothers and professional singles at a guess - because the mark is quite sophisticated and tells one immediately that it is more handmade than machine processed. Also the fact that it is an Irish soft cheese and promoted as such, makes a pleasant change from French cheese, and should attract a lot of Irish consumers.



## IRISH CRYSTAL COMPANIES

Crystal Glassware is a thriving industry in Ireland - Waterford Glass is in the top 20 companies, Cavan Crystal in the top 900 - so I have devoted a section to this industry. I have chosen 3 companies - Waterford who are the largest, Cavan who are a medium size company, and Clarenbridge who are relatively small. This leaves an opportunity to compare and comment if the bigger the company means the better the trademark.

### WATERFORD CRYSTAL

Ask almost anybody in the Western world about lead crystal and more likely than not, the name Waterford Glass, or their rightful name, Waterford Crystal, will immediately spring to mind. The original company was formed in 1783 by two brothers, but forced to close in 1851 due to the severe economic depression in Ireland. The modern company was formed in 1947. It was then that the famous Waterford Crystal trademark was designed, and it has indelibly stamped on every piece of crystal made ever since. The designer was Merik Havel, a Czechoslovakia, who was the companies chief designer for many years. The trademark design is based on a dolphin - one element of Waterford City's coat of arms, and Ireland's traditional emblem the much favoured shamrock. Although the company underwent a complete re-design of their corporate image in 1984, they felt the trademark should remain the same. I think this was a good idea, because customers, especially those from the USA may have felt new goods were sub-standard if the trademark was modernised. The Logo of the company was also first designed in 1947, but this had undergone many changes.





1. Waterford Crystal Trademark.
2. Old Logo type design.
3. New logo type design

The typeface used for many years in the design of the Logo 'Waterford Crystal' is called 'Old English', but added to the fact that it is slightly Germanic in style, the company realised that many other companies wishing to give an antique aura to their products used the same face. In the 1984 review of the companies corporate image, it was decided that the Logo had become an amalgam of too many different typefaces and styles. Swan Design consultants were hired to re-design the corporate image in its entirety. The designer used was Kieran Ruxtan and for the Logo his brief was to simplify and unify the Logo, yet retain enough of the original characteristics of the old Logo to keep customer recognition. At first, many people probably did not even realise a change in the Logo, but when viewed together, the new design has a fluid style and a more Irish feel than before without putting too much emphasis on this Irishness. The new design has put much more emphasis on the name Waterford and has changed the capital W to flow more easily with the eye.



As I discussed earlier the company had terrible problems with the registration of the new Logo, but in the end, all was well. Each piece of crystal, added to the indelible trademark, has a green and gold version of the trademark as it's label. The Logo is used on the extremely glossy catalogues and booklets which the company produces, as well as in the little advertising they need to do, and on the company letterhead. In those cases, the colours it is printed in are usually Blue, Black or White reversed out of a colour. Waterford Crystal, regard their trademark as one of their most important assets and as they said if they had been forced to change their name because of registration problems and laws, it could have ruined them. "Having to change a name such as 'Waterford Crystal', that has become so well established, could and would be disastrous".

As suitability goes the trademark and Logo could not suit their product more - the trademark reflects origin and history - the Logo has become classic and is a smooth flowing design - just like the products.



## CAVAN CRYSTAL

Cavan Crystal are a much smaller company than Waterford, and will probably never have the same impact on world crystal markets as Waterford. Their trademark and Logo are one and the same and they do not indelibly mark their goods with a trademark as do Waterford. The original company went bankrupt in the early 1980's, and were formed again in 1984. It does not seem to be known when and by who the trademark/logo was designed, but the company's advertising agency are Campaign Advertising. The Logo consists of a graphic device, symbolising the designs cut into their glassware, out of which comes a rectangle which encloses the phrase 'Cavan Irish Crystal' in two different typefaces. Yet

1. Two versions of the Cavan Crystal trademark.



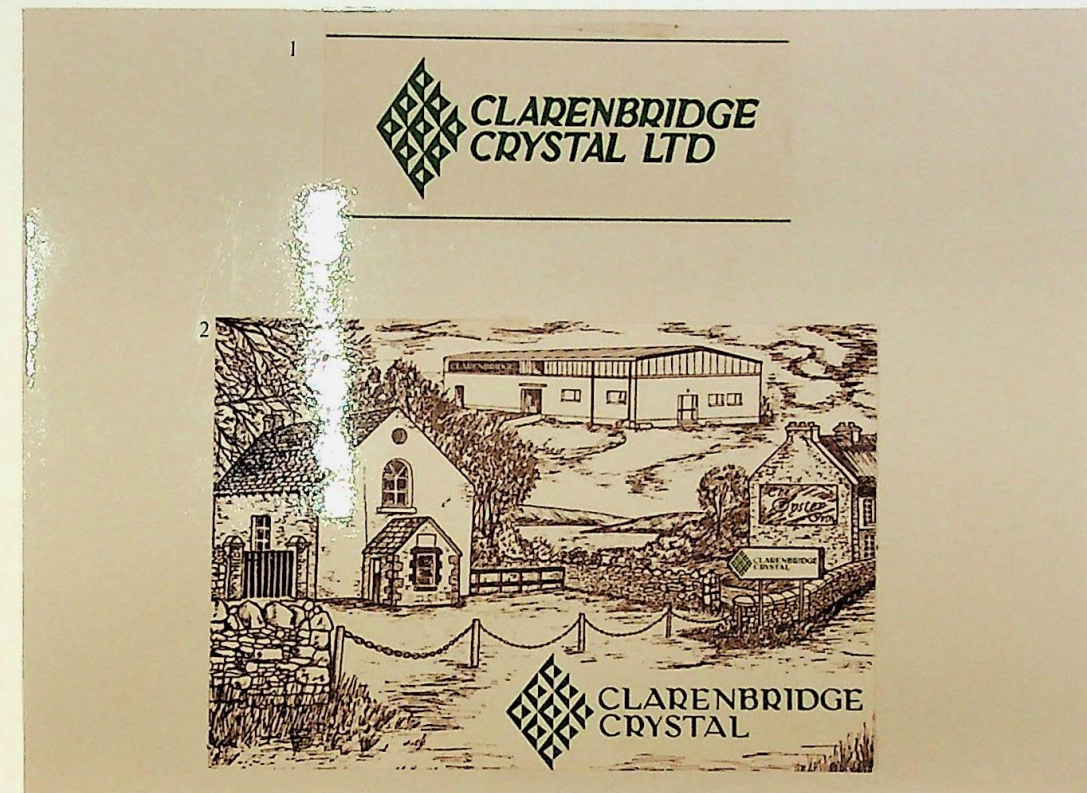


another typeface is employed underneath stating the words 'a handmade gift'. The Logo is printed in Brown an Beige, or white out of Brown in most cases, although Gold is used on the letterhead. The Logo is adequate in that a product such as lead cut crystal can usually endorse itself by its own quality, but overall is quite a messy design, mainly caused by the use of three faces together. In all, the entire graphic corporate image is not impressive especially when seen beside the classic lines of Waterford. The selling point of the company seems to be to the fact that all Cavan crystal is made by craftsmen, not machines. The designs are classic and the materials used are the real thing, thus insinuating that other well known crystal is not. This idea is not at all conveyed by their logo which looks machine made and not at all like handcut crystal. In fact, it looks more like a snowflake than anything crystal.



## CLARENBRIDGE CRYSTAL

Clarenbridge Crystal is a small company who hand cut and engrave glassware - presentations and coats of arms being their speciality. As a company they are probably in a better position than Cavan because they are not big enough to ever have to compete with the likes of Waterford. Their Logo and trademark also seem to be the same, the original being designed in 1975 by Dara O'Lochlain.



1. Clarenbridge Crystal trademark with the logo type.
2. The trademark and logo in use

It is again a graphic device symbolising the craft and design of handcut crystal, but the entire Logo has been kept much more simplistic than Cavan's and it is much more successful in representing a 3-dimensional symbol of cut glass. The Logo was revised in 1983, the change being to the typeface - from an old Irish uncial type style to a modern, italic and more fluid uncial type. It does not really make any marked improvement on the design - the type is still too large and very clumsy.



The Logo seems to always appear in green or black presumably because of price and printing restrictions, i.e. in newspaper ads, photocopies etc. I feel that this Logo works well - it does not aspire to be something it is not! It separates its goods from others, and it has been retained in a simple form over the years.

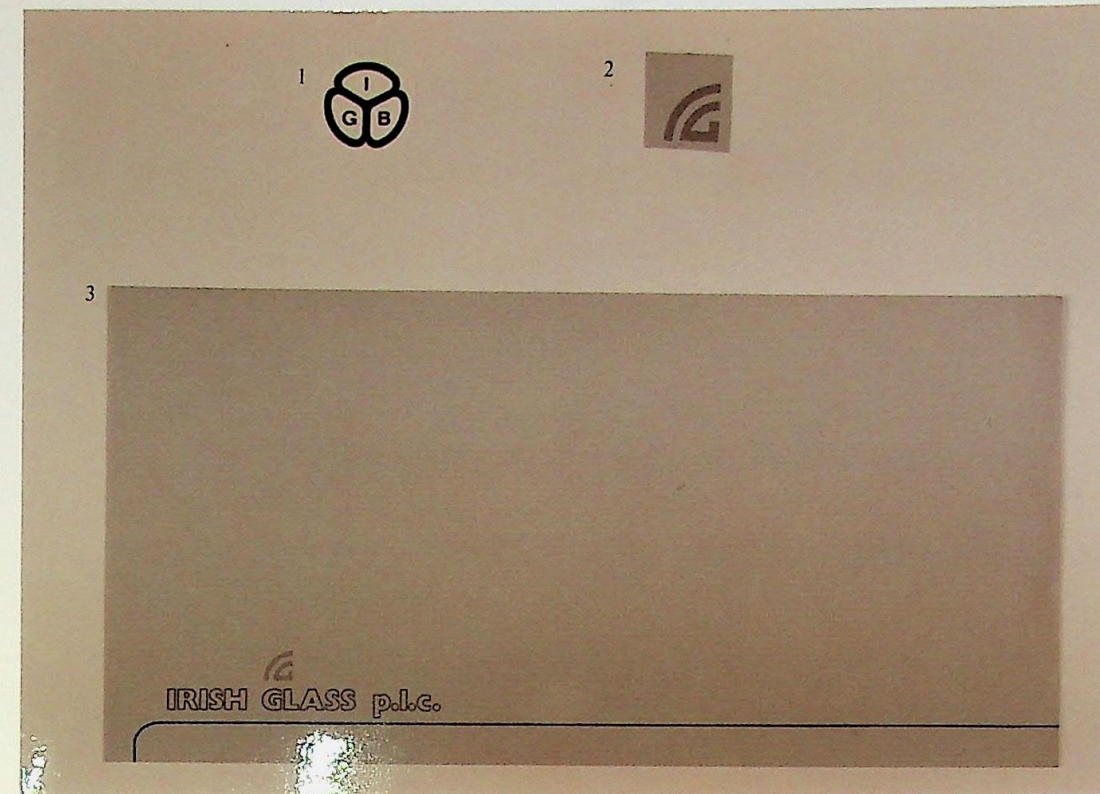
#### IRISH MANUFACTURING COMPANIES

In this section I have taken 4 Irish manufacturers, all in very different fields - carpet manufacture, industrial and commercial glass, tobacco and packaging. The companies are Navan Carpets, Irish Glass, P.J. Carroll and Smurfits. I have chosen these because they are all very different in their final products and in their size, so it is interesting to see how they all solve the problem of the trademark and Logo design, especially important to manufacturing companies.

#### IRISH GLASS P.L.C.

Irish Glass P.L.C., formerly The Irish Glass Bottle Company Ltd manufacture Bottles and glassware for many Irish companies. Their original Logo was reminiscent of a G.A.A. emblem and combined with a mouthful of a name, did not give the impression of a very modern or 'go-ahead' company. In 1982 they decided to name their corporate image re-designed. The name of the company became simply Irish Glass P.L.C. and Wilson Hartnell were commissioned to do the redesigning. As Irish Glass are a glass manufacturing company, they are obliged to have a trademark to put on the base or sides of all glass containers they produce.





1. Irish Glass  
Original  
trademark.
2. New trademark
3. Trademark with  
new type style

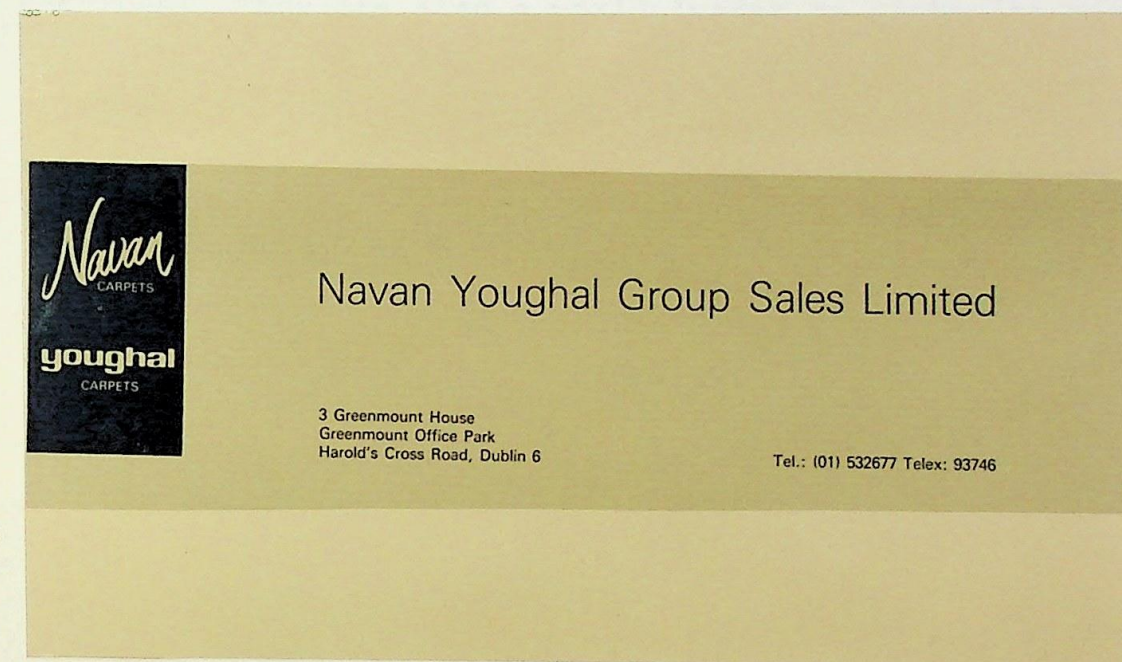
The mark was originally the I.G.B. in a shamrock device, and now the more stylised I.G. as seen on all their products. The new symbol is very graphic, and evokes a 'glass' feeling through both the design of itself, and the use of outline type. They run a few companies, but as all have the title 'Irish Glass' contained in the full name, the Logo can be used to unite all the companies. It is sturdy and could symbolise the toughness of I.G's glassware. Four symbols together would resemble the base of a bottle.

The colours used now are grey for symbol, and a black outline type. Blue appears on most stationary and all the livery. The old colours were green and black, which are quite dated and did nothing for the design, so the change to more modern greys was a good decision. The trademark and logotype is clear, easy to read and reflects, in a way, its company's product. A successful change from the original and efficient in its own right.



## NAVAN - YOUGHAL CARPETS

Navan - Youghal Carpets was a sales company set up when Navan Carpets Ltd. and Youghal Carpets Ltd combined their selling operation. The original individual Logos of Navan Carpets and Youghal Carpets were designed separately - Navan was designed in the USA when the company set up operations there some years ago and was then adopted by the company as their product brand - the trademark. The Youghal Carpets mark was designed by a company staff designer in its earlier days. It still has a modern feel to it - the square style typeface has aged well. It does give the impression of thick, chunky pile - quite luxurious. The



1. The Navan and Youghal Carpet trademarks.

Navan mark, on the other hand, is like a signature - which would give a unique feel to a product. The two marks are usually used in a white reversed out of a background colour. They are used together when referring to the Navan Youghal Group Sales company so in this case they could also be called servicemarks. The Logotype used for the sales company is in a san-serif typeface set in a straight line. Presumably, the company felt that their other marks were too familiar to the public to create a new or separate image for the sales company.



I feel this is good because like Waterford Crystal these two manufacturing companies and the sales company combined have a lot of business in the USA. If a new logo or trademark had suddenly appeared on the carpets it could have been treated with suspicion, so I should think the company took this into account.

#### JEFFERSON SMURFIT GROUP PLC

Jefferson Smurfit is Ireland's largest company. It's major products are paper board and newsprint; consumer and industrial packaging; wood products; waste recycling; printing and publishing - consumer durable distribution and financial services. They are also a world leader in packaging manufacture. They employ 13,000 people on 3 continents, so it is quite fascinating to learn that they held a competition in 1970 for a logo/trademark design. This shows a great foresight in the company management - rather than spend a fortune commissioning a design agency to produce a logo they let the people who work for them who know and understand the workings of the company have a chance to come-up with a suitable design. The logo was, in fact designed by Ms. Patricia Lehene, a graphic designer who worked in the company's Paper Sacks subsidiary. The logo itself is a



1. Smurfits trademark.
2. Two pieces of stationery showing use of trademark.



graphic device, symbolising Smurfit (SM) inside a Lozenge device. It is usually seen in blue, or white reversed out of blue. Designwise it is clever but perhaps a little dated. It has a futuristic feel about - a little like some design from the 50's. It should, however, never need to be changed because the company is so large and well-known worldwide, the logo represents quality and good money although more through. It has also reached one of the highest accolades of design - it can be recognised without any type, putting it in the same league as trademarks like Mercedes Benz, Shell and Renault.



This completes my analysis of trademarks.

Now I shall discuss the designs and thought behind a selection of servicemarks. These will be under the following headings.

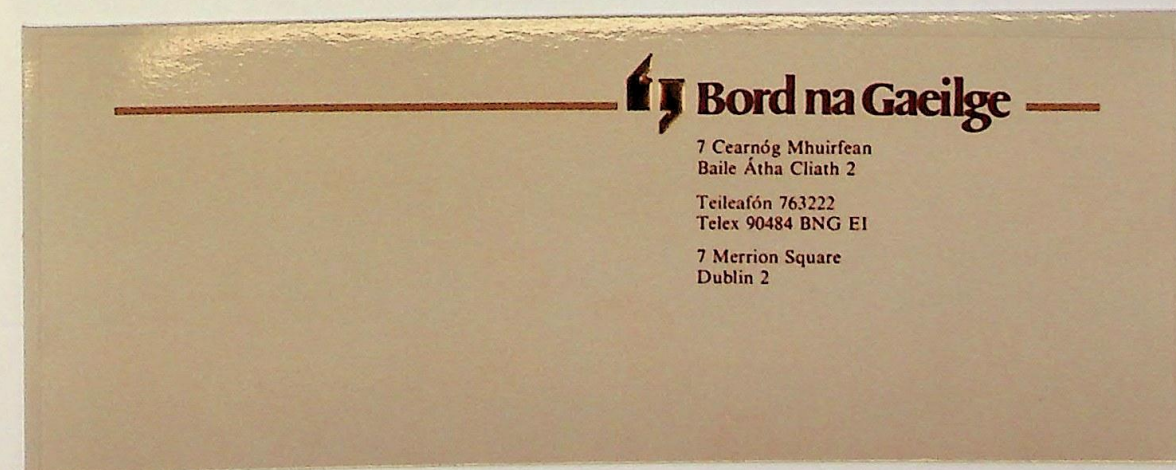
- a) Irish State companies
- b) Supermarkets and Department Stores
- c) Advertising Agencies
- d) Banks

#### IRISH STATE COMPANIES

This is a selection of Irish State or Semi-State companies and organisations. I find it interesting to see how similarly run organisations differ in how they present themselves through a logo.

#### BORD NA GAELIGE

Bord na Gaeilge is the state sponsored body who encourage and promote the Irish Language in Ireland. Their logo was designed in 1979 by Brendan Carey of Bell Advertising. The basis of the design has since remained the same although proportions have changed. The symbol is two inverted commas - denoting a spoken word - in this case Irish. The board's major interest is in the speaking of Irish so in this way the symbol could not be more appropriate. The overall logo - symbol and type is warm, helped by the colours - warm brown and gold. The type used is a stylised



1. The Bord Na Gaelige servicemark.



uncial type - definitely one of the most popular typestyles when designing Irish Logos! The cap height is that of the body of the comma which pulls the entire logo design together. It is very successful in that it promotes the Irish language itself without being to Irish. The comma symbol is a lovely original concept for symbolising speech and has got well away from shamrocks and other usual Irish symbols. The fact that they use the logo in gold and brown is very good - the designer obviously resisting the greens of Ireland. I feel that with a little more publicity, the gold commas could become synonymous with spoken Irish and could be introduced to take over from the traditional fainne - a gold ring brooch which fluent Irish speakers wear. It could even become a logo in its own right with no type attached - the ultimate in logo design as I mentioned before.

#### THE ARTS COUNCIL

The Arts Council is the government body set up to finance and promote the cultural arts in Ireland. It's logo was designed in 1975 by Damian Harrington MSDI. The logo is based on the St. Bridgid's cross, although this may not be obvious at first glance because it is a very stylised graphic form of the cross. As with



1. The Arts Council servicemark.
2. The letterhead.



Bord na Gaeilge, the Arts Council have got away from the more usual Irish symbols - as I found with almost all the Government funded bodies in Ireland. The St. Bridgid's Cross is used by the council in both dark blue - as on the letterhead and in gold for special stationary. I should think it was choosen by the council as a symbol because it is a more cultural representation of Ireland than others such as shamrocks or harps. A serif typeface is implemented for the type and is printed in dark blue. It is a very classy piece of typography - simple and understated yet very, very elegant and effective. As this organisation deals only with cultural arts - the theatre, fine art, Irish traditional music etc. - promoting and assisting these arts, I think it's logo works very well as an identifier. Nothing more was needed as they are not in competition with any other body. As a designer, this style of job is a pleasure!.

#### KILKENNY DESIGN WORKSHOP

Kilkenny Design Workshops are Ireland's national design authority, the first industrial design body set up by any government, who are an actual practicing group. Most government design bodies, like the Arts Council, are promotional. It was set up in 1963 and originally specialised in just the more traditional design disciplines - weave, printed textiles, ceramics, metalwork and woodturning. Now they are involved in





all sides of industrial and commercial design. Presumably because they had not contact with the field of graphic art at the time, the painter Louis le Brocquy was asked to design the corporation monogram as he has designed other marks. He was a member of the board at the time, so it would have followed to ask such a fine Irish Painter who had a personal interest in the Workshops to design the logo. The monogram or logo is the two initials KW combined to form the design, and is always seen in red.

Again it has no particular 'Irishness' about it but reads instantly 'Kilkenny'. Mainly due to commercial success of the high quality goods the company produces the monogram has become well known and established. As well as being the companies logo and identifier on bags, labels etc, it is also their trademark, being applied to all the goods the craftsmen produce. As one would expect from an artist of as high a calibre as Louis le Brocquy the design has not aged or become out-moded and looking at it today it does not look like a product of 60's design of over 25 years old. It has also reached the peak in logo design - instantly recognisable without any type.

#### CORAS TRACHTALA

Coras Trachtala (CTT) or the Irish Export Board is an Irish state promotional organisation set up in 1952. Their logo, or symbol is based on a triskel - a symbolic figure consisting of three legs radiating from a common centre - which is found in many of the Old Celtic manuscripts and as many of the high crosses around the country. The logo was designed by Patrick Scott, the painter in 1952 and has been used ever since. He took





*Córas Tráchtála*  
*Irish Export Board*

1. The CTT service-  
mark.
2. The servicemark  
with the logo type.

his inspiration from a high cross, and is, I think a good symbol for a company which deals in mainly overseas clients. It is original; very Irish in its roots and history of design, without being at all clichéd. It is usually used in blue sometimes with a better typeface than others. One version of the type is an italic serif - classy and elegant, while the other is a double rule face - a touch cheap and gimmicky. The symbol itself, as the KDW monogram, has weathered the years extremely well, also being old - 35 years in fact. In both these cases in the use of artists rather than graphic designers seems to have paid off for the symbol design, although this is not a practice I would generally condone.



I strongly feel that as graphic designers are trained in this discipline, it is their talents which should be used. CTT themselves love the symbol and maintain that it never ceases to arouse curiosity and interest, especially abroad. This should serve to keep the symbol fresh, although I doubt if it as successfully recognised without its explanatory type as is KDW.

#### BORD NA MONA

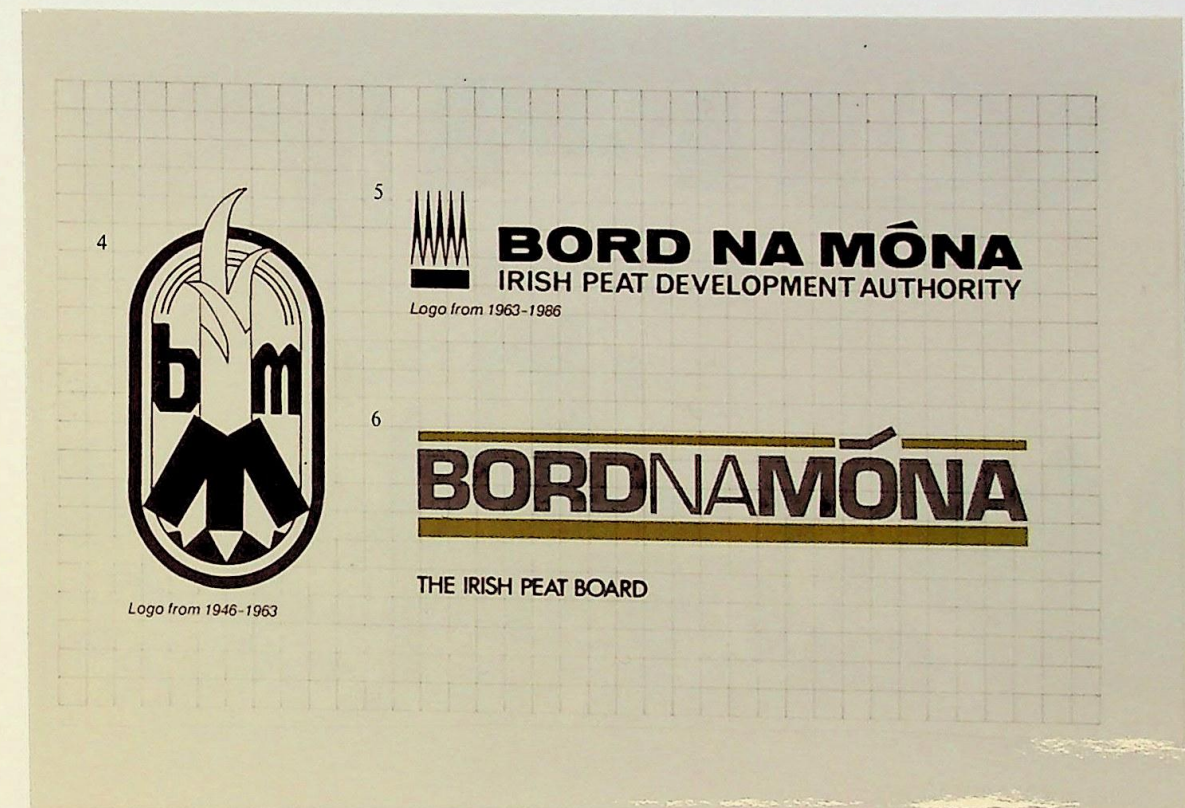
Board na Mona is the Irish Peat Board, whose main aim is the development of peat as a major Irish source of fuel. They have recently had created for themselves a new image, as they feel that for a semi-state sponsored body, public recognition and familiarity are very important. In their handout to the company employees, they state that 'the visual image of a company does not only make for quick recognition but can reflect the personality of the organisation.'<sup>4</sup>



1. The new Bord Na Mona servicemark in the corporate colours.
2. The mark in black and white.
3. The mark in its reversed form.



As they feel that the importance of the company's activities will be more than just fuel production in the future they decided a new visual identity was just what they needed. The new logo is only the 3rd in the history of the organisation. The first, a 'crest' with undertones of G.A.A. and Republican Ireland depicted sods or peat burning in a very early 40's Irish graphic style. This was in use from 1946 to 1963 when it was replaced by a much more modern logo, with the words Bord na Mona in full, and another more graphic symbol of peat burning. It was a very good design staying from 1963 to 1986, but as mentioned before, the company felt the inclusion of a sod or peat might hold them back



- 4. The first mark
- 5. The second mark
- 6. The new mark

in the public's eyes as they develop in the future. The new logo uses no symbol as such, but the design of the type in heavy and light type faces with a complimentary heavy and light rule could be read as a pile of briquettes. It was designed by Kilkenny Design and is usually used in its green and grey form, but with variations in black and white reversed out of a colour. The new design is very well carried through the product range with the product name being worked in the light type face under the main logo.



The company have also had one of their major products logo's redesigned. This is their range of Horticultural Peat Products, Shamrock. The new logo, which now tightens up the letters into a 'chummier' design and combines a shamrock into the design as the inside of the letter 'O', was designed by Brendan Mathews Design Consultants.

This design change includes a new pack design which is being introduced throughout the range. Bord na Mona are an Irish

7. The new Shamrock mark.

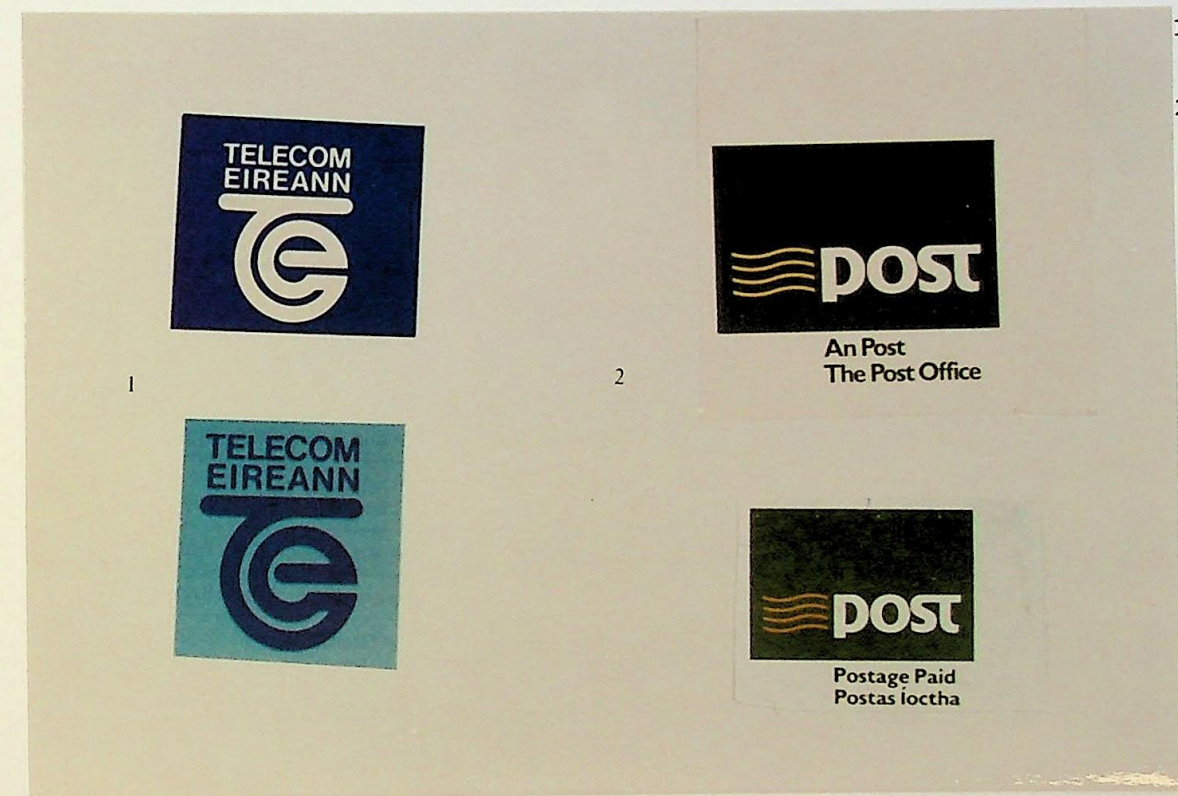


Company with their design priorities right. They realise just how important a good sound corporate identity is these days and also how important it is to inform employees of the changes and their importance. They issued to their workers everywhere a large pullout just before introducing the new logo which explained all the new design changes. This probably means that the employees will be proud of the new image and work with it to get it known and keep it that way. Ireland seems at last to be using some of the famous and brilliant themes of the Japanese Work ethic - that of helping the "humble" employee feel he is an important mainstay in the company works.



## TELECOM EIREANN and AN POST

I have decided to discuss these two companies together because up to 3 years ago they were one - Post and Telegraphs - and although are now two separate entities, must still register as one in many peoples minds. When the company parted and the two new ones were formed they had their new visual identifies designed by different designers. An Post took their basic concept from an NCAD graphics student, Della Varrelly. The logo is derived from a combination of the francng mark synomonous with postal services worldwide and a stylised version of Irish uncial type for the word 'Post'. The design and corporate colours were developed by O'Conner O'Sullivan, An Post advertising agency. The finished design



1. The Telecom mark.
2. An Post mark

which everybody is now familiar with has, I think, been very successful. It is clear and crisp and is likely to stand the years better than the old combined P&T Logo because the thinking behind the design is more original and went further than designing the initial letters.



The only pity is that three years later the Post Office have still not managed to renew the graphics on all the vans and trucks, and many of the smaller post offices around the country have badly painted wooden signs showing the new identity. It will be nice when An Post finally wipes out all the old orange and replaces it with the vibrant green chosen as their corporate colour.

Telecom Eireann choose Killkenny Design for the job of designing a new logo. It is a clever ligature of T and E, again resembling the old uncial type styles. As the company themselves say, it is clear and simple - used in blue on a white background, but I feel it lacks some element of interest - in fact I find it a boring design. An Post manage to bring an historical element into their design - something which lets the logo stand alone, instantly recognisable to most people as an Irish design, where as TE has nothing about it which gives any hint of a telephone company. It may be as the company says simple and memorable but it is also plain. Since the parting of the ways, An Post have, in my opinion, communicated their business much better through their logo than Telecom.

#### AER LINGUS, AER RIANTA AND CARA

Aer Lingus was founded 50 years ago in 1936. It is Ireland's national airline, and so using the shamrock as its symbol in the logo is very justified, for once. In the beginning the airline was simply called Irish Sea Airways, the planes carried no emblem and the logo - rather wobbly and uneven lettering reversed out of black was seen only in newspaper advertisements. 1938 saw the first attempts at a company logo, although there were in reality two companies in one - Aer Lingus, and Irish Sea Airways. One lovely design from the years 1938 - 1947 was a propeller symbol, with the words 'Irish Air Lines' inside, reversed out of white, and "Aer Lingus Teo, Dublin" well placed around it. 1939





The Aer Lingus  
mark 1937 - 1939

saw the first design with a shamrock, a strange 3 - leaved stemmed version, with lines coming from it recedeing into a point symbolising movement, one imagines. The harp also made a fleeting appearance on an Irish Sea Airways logo on a strange and awful banner style crest. The first logo to stay for any length of time was in 1947. It was Aer Lingus set in an old Irish typeface, the kind in which Irish school-book used to be printed, on a semi-circle over it, the initials 'TTA' in Irish in the same face, with the translation, Irish Airlines in smaller type below.

This, and the next two, 1948 and 1951, all had a certain charm and could even be considered by todays standard's to be modern in design. The 1948 design had elongated letters with the type below set double spaced - very fashionabel at the moment designwise. 1951 saw an introduction of the shamrock this time with wings on it - staying until 1962. Aer Lingus was this time on an italic serif type, giving the impression of movement, 1959 to 1974 saw a succession of logo designs based around little boxes containing elements of type and Shamrocks.



The type remained basically serif Italic with the winged shamrock until 1962, when the type was changed to an almost sans serif style, with little 'wings' at the top of all the regular letters. The type was Aer Lingus Irish, in one box, with a new stylised shamrock on a graphic background, beside an airplane in another, smaller rectangle alongside.

The Aer Lingus  
mark 1941 - 1987



In 1974 the company decided it needed a new and definite corporate image. For the first time in its history a design consultant was approached, King and Wetherall of London. They condensed the main name to simply 'Aer Lingus' in a sans serif type - not italic for the first time since 1948. 'Irish Airlines' could be added underneath in the appropriate language if necessary. The designers decided that the shamrock should be returned in a much more stylised manner as it was already well known in its place on 'Aer Lingus' planes, the world over. One difficulty which is often met in designing for airline carriers is that which requires the logo to be very large and very small in size - this is one of the reasons for the simple style of Aer Lingus lettering.



Overall, the logo has been excellently applied over all aspects of the airlines design, and although perhaps not quite so innovative as other airlines, it has so far stood the test of time, and quite successfully stands out at various international airlines. The special anniversary logos were not quite so successfully - fussy in comparison to the usual logo, and basically lacking design sense. They consisted of various type set in a circle with a 50 years symbol or the Aer Lingus shamrock in the centre. The type used was very angular and fights against being set in a circle. I think it is a shame that the anniversary logo is not great because it spoils a little the fact that the Aer Lingus symbol has had a fascinating history and is one company who have managed to obtain a nice well designed shamrock.

Aer Rianta is the company who manage Irelands 3 main airports - Dublin, Shannon and Cork. They provide all the necessary services inside and outside the terminal building, for example, catering, car parks, ground staff and duty-free shops. They have a symbol, which appears alone or with the company logotype.



1. The Aer Rianta mark.
2. The corporate colours



The symbol is a graphic depiction of a runway with an arrow inside it. It is made up of seven different components and has a dropped shadow. The thinking behind the symbol would seem to be that they are a growing company, without whom, nothing would get off the ground. The logotype is always used in the form of Irish Airports, with the smaller Aer Rianta above the word 'Irish'. The colours usually used are Red and Brown or just plain Brown.

As they are nothing to do with Aer Lingus business wise, this would be the logical way to cut any ties as the Aer Lingus blue and green corporate colours are so vibrant and well known. The symbol and logotype were designed by Youngs Advertising, whilst working on the entire corporate identity. As far as I can tell the original logo was the same runway idea inside a circle. The symbol and logotype together are well used around the three airport buildings. It is a good symbol, and again the company manage to steer clear of traditional Irish symbols. The only flaw could be the colour - brown is not a very positive colour and does perhaps give the whole identity a rather dull look. Aer Rianta's current advertising agency are CDP and they have managed to get around this well by using the logo mainly in Black and White or reversed out of a Black background. A lot of the advertising, especially for the duty-free shops, has yellow as its base colour which goes a long way in helping to brighten up the identity, which aside from its colours is a very strong image.

Cara are a computer data and consulting company which is a wholly owned subsidiary of Aer Lingus. The company was formed in 1968 and since then has had 3 forms of visual identifier. The original logo was based on the word Cara, a symbol never really being used. This was a clever design, putting an emphasis on the two letters 'A' and almost making it into two separate words - Ca Ra. It was used in a blue grey colour.



The second style was a variation on the original - the same letter style reduced given a shadow, and set sitting out of a graph - presumably to give it more of a "computer" feel. This did not survive very long. When the company began expanding with



1. The first Cara  
mark

2. The next style

a UK and then USA company, they felt there was a need to keep a consistency of style throughout the branches. In 1983, Arks, their advertising agency, were approached to redesign the logo. The main body of the design work was done by Eamonn Flaherty, Design Director. The final result was a single word with no symbol, in a "computer" style typeface. The colour is usually a very strong Red, which shows a nice independence from the Aer Lingus company. The English company also had the intermediate style for use, their main colour being blue.



They have now changed to the Cara logo used in Dublin - being exactly the same apart from a slight shortening of the downward stroke in the letter 'C'. This is a subtle design change, not very obvious unless both styles are held together. One feels that this is perhaps a little show of independence on their side. The US side of the company uses the identical typestyle to the Dublin company, but its background colour is a beige rather than white. This actually works good, giving the company a very "rich" feel. The US company includes the copy line 'a member of the Aer Lingus group' on its letterhead, business card and all its documents. This would be to give it the authorisation of a well known company which it would need behind it in the states. The company do not believe in producing a strict corporate manual which all the regional office must follow to a tee, but they do insist on keeping the word 'Cara' in its purest form of design and colour whenever used, to hold everything together designwise. It was interesting to find out that they have a lot of trouble obtaining the correct colour red from only the Irish printers! As a small company, I feel they have succeeded very well in giving themselves a crisp image and are very independent from their mother company, Aer Lingus.



3. The current mark
4. The American version.

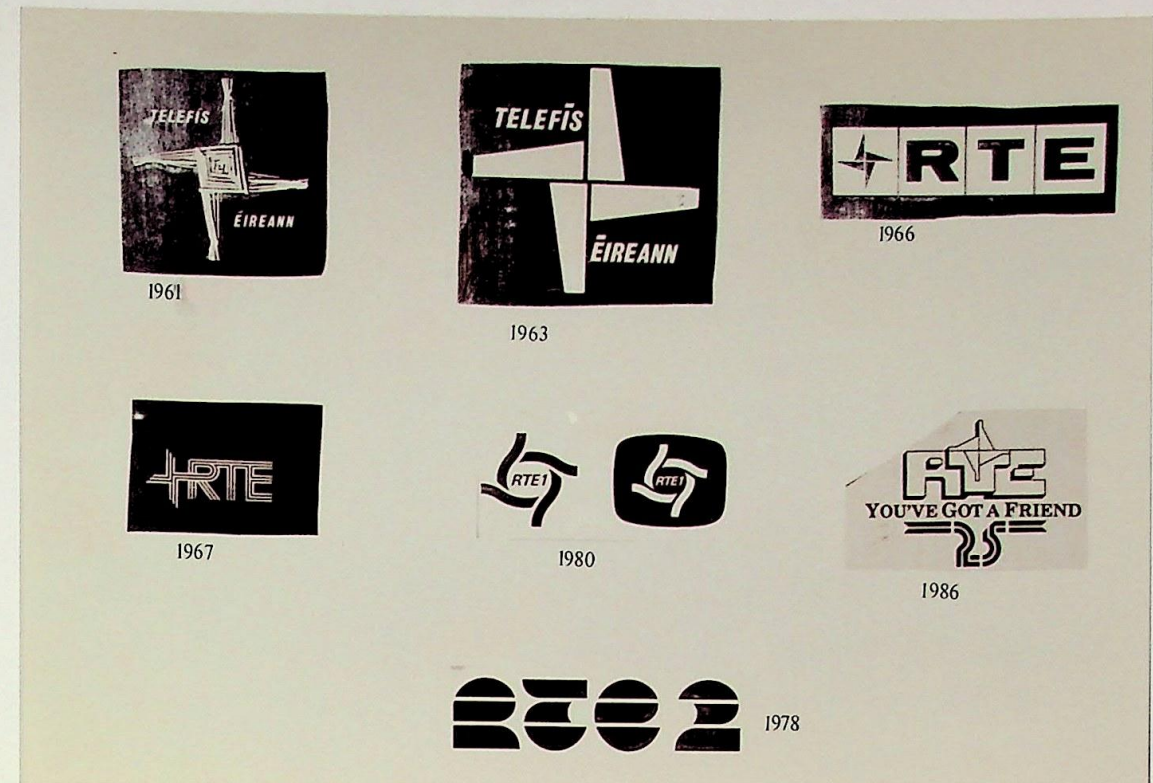


## RTE

Radio Telefis Eireann are the nations television and radio Station. The station began in 1961 - 1987 being their 25th anniversary. The first mark was designed by a member of staff - unknown - and the original design was simple, based on a St. Bridgids cross it consisted of a photograph of a real cross with the type 'Telefis Eireann' set around it in a plain, san serif type - white reversed out of black. In 1963 the Cross was intensely simplified - four arms which meet in the centre at the same angles as the cross. The type was enlarged but stayed in the same style as before. It was designed by the senior designer in RTE at the time Dick Butterworth. This stylised version stayed until 1966 when Jim Jones - another staff designer - reversed the logo - seemingly it is unlucky in its position on the first two designs. He also brought the ends of the arms to points. The words previously used were dropped and replaced by the now familiar initials RTE, in san serif caps. The most successful logo ever produced was designed in 1967 by John Logan and Don Farrell - who was a senior designer in RTE up until last year. It was a combination of a cross and the RTE initials designed so they represent transmission lines. It was the most popular of all the logos with the graphics staff at RTE, and also probably the most widely recognised by the general public. It was designed to work in white reversed out of a colour and also as a colour on white. It's most usual colour was a light blue, and can still be seen on some of the corporation's livery.

This Logo lasted longer than any of the others so far - thirteen years. Maybe the reason why it was so successful was the form the design as the feeling is that would have lent itself very well to the new graphic techniques of the television because of its line make-up. In 1980 the design was again updated - the cross arms separated to form a circular chasm in which the letters RTE or RTE1 would sit. The second station was introduced in 1978, the logo design by Damien Harrington of Kilkenny Design Workshops. This design for RTE2 seems to be an updated version of the 3 lines of RTE. The Lines have become fat and rounded and





The RTE mark  
from 1961 to 1980

are extremely stylised. Influenced by trends of the seventies, there is not much good about the design, and it was saved only by the way the staff designers adapted it for the screen. They devised a way where it only ever had three elements, and these turned in a full circle to become another image. The latest logo is one which was specifically designed for the 25th anniversary year by Raymond Kine. There was a competition set by the management of RTE and his was the winning design. The logo is an isometric drawing of the three letters, RTE with a St. Bridgids Cross fitting into the 'T'. This cross changes to 1 or 2 where relevant. It is usually seen in gold and silver. The feeling at RTE is that the logo is terrible.<sup>5</sup>



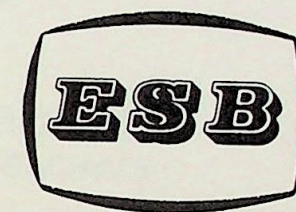
The brief was set by management, who had decided that the 25th Anniversary should herald a change of logo. The designers feel that this was not a good reason, and it would have made much more sense to update the old logo using all the new graphics technology they have. 3 years ago, the BBC did this with their logo - updating rather than changing. Maybe at the end of the year, management will decide that the finish of the jubilee year is another good reason for change!

### ESB

The Electricity Supply Board, ESB have had three different logos since the 1930's. The first symbol was designed by Frank Brandt, the first graphic designer to work for the ESB. His symbol consisted of a circle with a flash and ripples inside, symbolising hydro electricity. This symbol survived until the



1930



1950

late 1950's, when Norman Perry, another staff designer. His design was the logotype ESB within a television screen, which is still in some use today. In 1979 the logo was modified by Jim Mahon, and this is the design which has been mainly used since.

The year 1985 - 86 was a year of management changes within the ESB. This prompted a survey into the general public's view of the corporate image of the corporation. A piece of research entitled "The corporate reputation of the ESB at Opinion Leader level", told the company that "future planning would have to take into account a change of image for the organisation which would place it more in tune with today's world"<sup>6</sup> Further research into the public's perception of the ESB logo showed that "the existing logo had become so much part and parcel of everyday life that it had become forgotten"<sup>6</sup>.



The ESB were not, understandably too pleased to hear that they were thought of as staid, conservative and old fashioned.

Peter Owens Ltd were approached to redesign the logo to a strict brief set down by the ESB. The design team was headed by Declan Hogan and after exploring many possibilities the new logo was



1. The old ESB logo
2. The brand new mark and logotype.

approved. It is set in a television screen device, perhaps to keep it linked with the old logo. The logo is a very modern graphic symbol of the three letters - ESB, the colours being white reversed out of blue. The ESB themselves are very pleased with the result, especially since some research on it said that "its like the ESB are moving into a new era". I think that the change was very necessary, and the new logo is good, although perhaps the continued use of the TV screen logo was not the best idea. It is, however, great to see yet another Irish company taking logo design seriously, and I feel their new logo will soon be very recognisable on its own with no extra typography.



## SUPERMARKETS AND DEPARTMENT STORES

In this section I shall be looking at two of Ireland's major Supermarket chain stores, and two of Dublins Department Stores, who are quite different in their clientele, which should, in effect, have a bearing on the logo designs.

### SUPERQUINN

Superquinn is Ireland's second largest supermarket chain. They have had two logos since their beginnings, the present one keeping the emphasis on cleanliness and friendliness. The first logo, using only the name of the shop, was designed to explode out of the page/sign/bag and give the impression of a mighty force. It was in a sans-serif type with long black shadow and usually employed in red. The current logo was designed by Brendan Matthews about six years ago and is a complete change. It is in



1. The current Superquinn mark
2. The original mark
3. The Quinnsworth mark with colour bands





3 shades of green - a much more natural and clean colour than red and has a friendly flower symbol out of the letter 'i'. The typestyle is again a sans serif with ligatures such as the 'E' joining the 'R', 'Q' joining 'U' and the 'N's' joining each other.. As I said, it places emphasis on the clean and friendly factor, and has, importantly, ceased being wonderous and mighty, becoming more down to earth and close to the customer. Around the stores, the logo is used very well - appearing on all the signs and bags, in a consistant in-house style. The company even provides sweatshirts and T-shirts for the employees which is most helpful when you need assistance. Superquinn should be very pleased with how the corporate identity has been carried out in the stores, and also proud of the way the real image of their stores are reflected in the logo design. It must be the cleanest, friendliest and best stocked supermarket chain in Ireland.

#### QUINNSWORTH

Quinnsworth are part of Power Supermarkets Limited, who are the largest store chain company in Ireland. There have no connection with Superquinn apart from a similar sounding name. Their logo is very plain - Quinnsworth in red, sans serif type, backed up constantly by a 3 - stripe diagonal corner design in green and red. In fact one would suspect that the original Superquinn logo could have been more then loosely based on this design which would have helped them a break into the market. The logo design is adequate, but does not raise any thought or reflect the company in any way. It was designed in London by Mr. Gerard Le Cour of Crabtree Design. Since Superquinn set such a high standard of corporate identity for supermarkets, a concept not really explored before them, it's competitors, Quinnsworth mainly, have taken a lot more interest in design matters. The new stores the company have opened have been almost over-run with banners and large clear graphics. They have begun to co-ordinate signage, and promote the store through its logo.



They have had to use advertising gimmicks such as large competitions to attract more custom, whereas Superquinn depend on their name and reputation for this. It is good to see, however, how the success of a logo and corporate identity of one firm can encourage a competitor to take a more serious look at how good design can be an invaluable marketing strategy.

#### ARNOTTS AND BROWN THOMAS

Arnotts and Brown Thomas are two of Dublin's most famous department stores both on the most famous Irish shopping street, Grafton Street. Brown Thomas have just one store, whereas Arnotts have branches all over the country. They deal with two totally different markets of client.

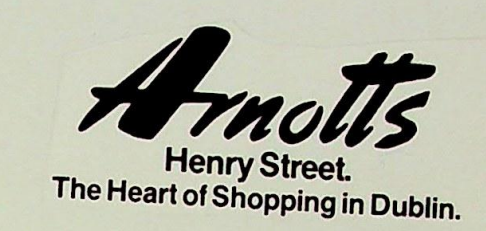
Without sounding snobbish, it is a fact of life that Brown Thomas are one of Dublins most expensive shops with - 'The Best of Everything' as their copy line reads.

Their logo design is a script face - simple and understated, usually seen in white reversed out of black, and does, I feel, reflect the attitude and image of the store - expensive and fairly exclusive. The logo was designed by Irish International Advertising, and this version is about 15 years old, and when seen is instantly recognisable. It is, although very simple, a very strong and successful visual identifier. A favourite example of how people are impressed by this logo is that of the woman who, when shopping in other stores, carries her Brown Thomas bag, into which she puts all her other purchases. Shops and supermarkets are very fortunate to have this very inexpensive form of advertising - the shopping bag with the print logo. It means the logos of the shops are constantly being seen, and get more fixed in to peoples memories. Arnotts, the more down to earth department store, whose name never conjours up the same





2



1. The Brown Thomas mark.
2. The Arnotts mark

exclusiveness and class of Brown Thomas, are in fact, worth more than twice as much financially. Their logo designed by Ken Murphy of Janus Advertising in 1941 is more casual and friendly. It is in a style of a hand written script, and was designed for press adverts.

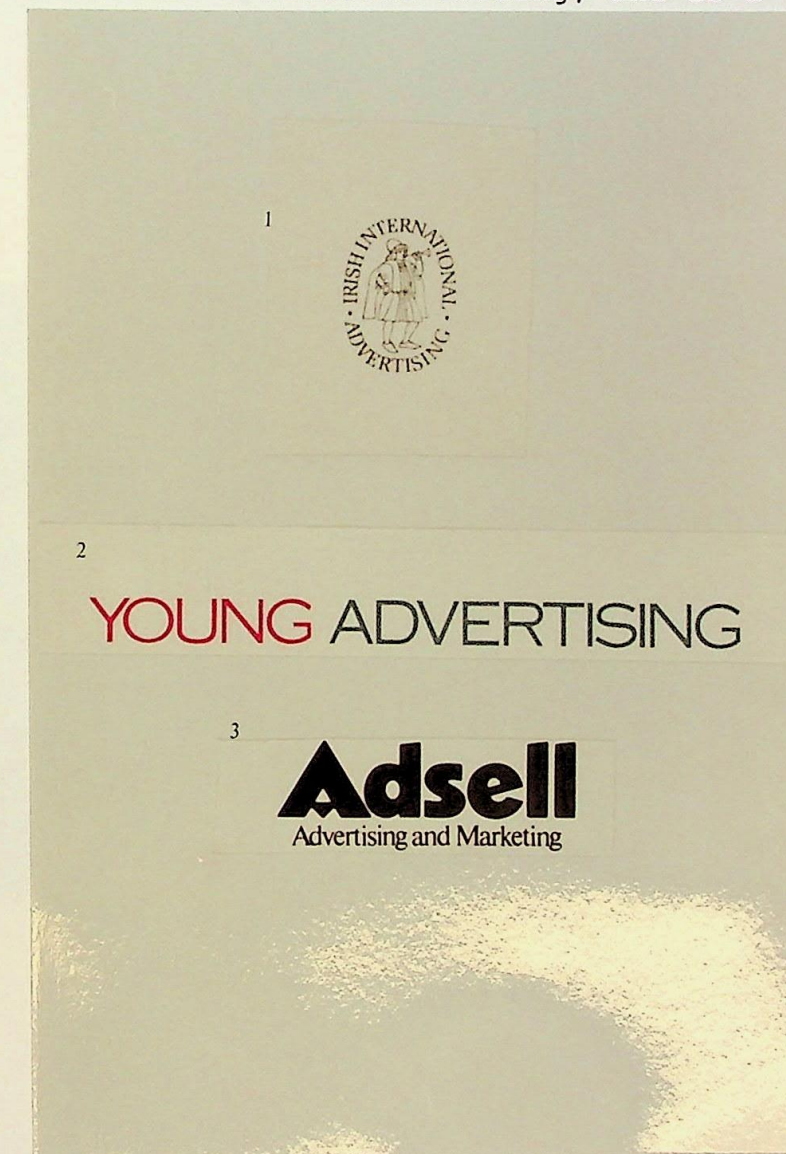
The current house style of the time was in Ultra Bodoni, a solid, roman type, and they wanted a friendlier look for adverts. Gradually the 'new' style was used on vans, shop fronts, carrier bags, stationary, and finally took over as the logo. This more down to earth approach is more than likely one of the factors contributing to the fact that Arnotts are bigger than their expensive neighbours. It is easier to go into a shop with that kind of image before it.



## ADVERTISING AGENCIES

This section will deal with 5 advertising and design agencies. Two are among Irelands largest - Irish International, and Young Advertising. The other three, Peter Owens Adsell, and Marketing Image are medium size business's. As they are the people who design the corporate identities, it is obviously very important for them to have very good identifiers of their own. Irish International, who are based in Fitzwilliam square, have a very attractive logo, quite endearing in fact.

It incorporates a line drawing of a medieval 'bugle' player. The type is set around the image, not in a circle but pulled in to become a lozenge shape. It is always printed in a light grey, green being used on type which accompanies it on letterheads etc. It evokes a medieval feeling, and is a very attractive logo.



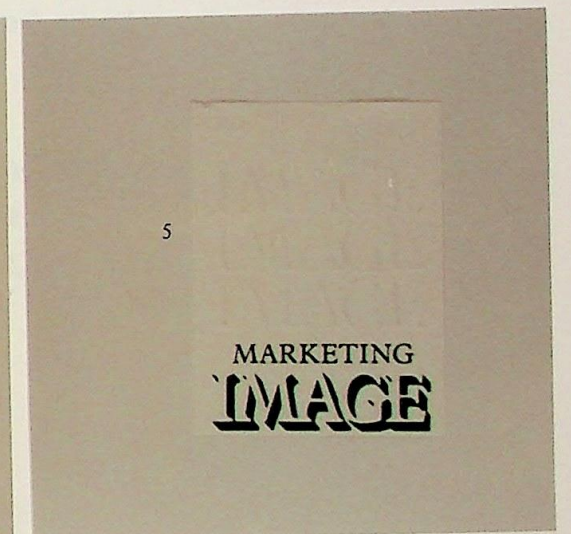
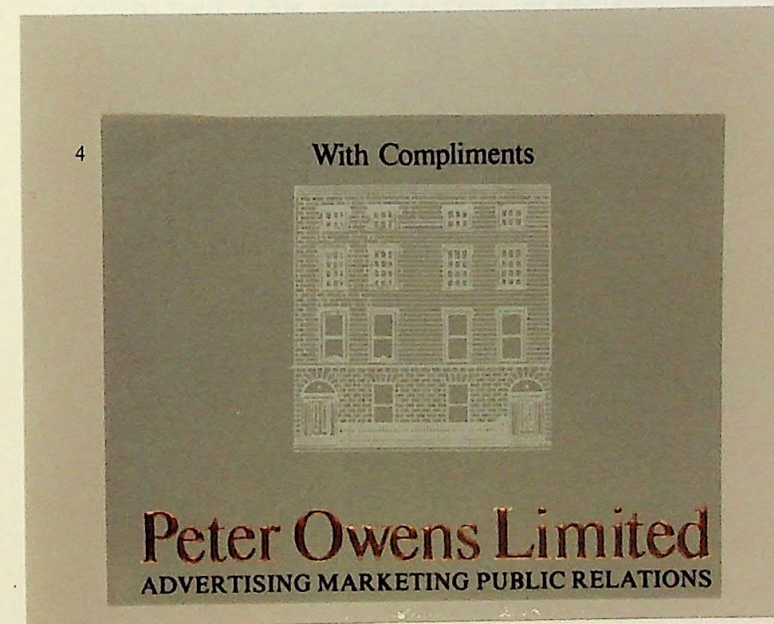
1. The Irish International mark.
2. Young Advertising
3. Adsell mark.



They are quite unusual in the way they use an image as most of the agencies use a typographic solution.

Young Advertising, formed in 1943 in Ireland use type only. Their name is designed in Copperplate Gothic typeface, a very attractive typestyle, and printed in red and grey. This popular grey is both a serene and classy colour, giving the impression of calmness and control. This logo, I feel, is good in its simplicity and clearness. It does in effect, leave no doubt as to the company's business and in future years, the word Young (or Young's) could easily stand alone.

Adsell, advertising and marketing who are on Upper Leeson St. again use a purely typographic logo. It was designed by Mr. P. Considine (Managing Director) over 30 years ago. It has stood up to time very well as it still looks very contemporary. The typeface is a sans serif, chunky type, which has some lovely elements. The dropped 'pyramid' of the capital 'A' for example, adds a lot and the upward slope on the d, e and v's take it out of the ordinary. The colours usually used are a very dark brown and black.



4. Peter Owens

5. Marketing Image



Peter Owens Limited, of Fitzwilliam Place, use an image with their type. It is a drawing of their premises and is printed in white on a grey background. It is really a lovely drawing, very delicate and eyecatching. It is quite fashionable, especially in London, to commission an illustrator to draw your home or premises for a letterhead or logo design, a very nice image usually results. With this in mind it is a shame that Peter Owens, with this lovely delicate image, had to emboss their name in a gold serif type. It is far too heavy and over powers the delicacy of the drawing. I think it would look much better if the name was in black type and sat directly under the 'house' drawing, it's length being the same as the width of the drawing.

The fifth company is Marketing Image, a very new company in advertising services.

They were formed in 1984, and are based in Fitzwilliam Street. Their logo reflects their name very well. The word 'Image' is blind embossed 4 times - the last one having a green dropped shadow. The word marketing sits above the last 'Image', also in green. It uses the embossing method very well, and doesn't over do anything by using a gold for example. The way the design has combined the embossing with the dropped shadow in colour is vary, very attractive.

These are only a small selection of the many, many, advertising and design agencies in Dublin. On the whole, they are very classy and do their job well - that of reflecting the work of the company, and doing it in style.

#### BANKS

This section will discuss the servicemarks of four Irish banks, Bank of Ireland, Allied Irish Bank, Trustee's Saving Banks and Guinness and Mahon. It proved difficult to obtain information on the original designers of the banks logo's, but I shall discuss them and compare.





1. Bank of Ireland  
in corporate  
colours
2. Black and white  
version.

Bank of Ireland have a house typeface and a 'flag' - the name used for their symbol. The Bank is a product of three banks who joined together years ago and the symbol/flag design is an abstract expression of a tree - branches representing the joining of the banks to form a fourth - Bank of Ireland. The typeface used for Bank of Ireland is specially designed, loosely based on Optima, but giving a more Irish feel through the working of the type. The bank love it - they feel it is like a signature in that it clearly represents and forcefully presents the banks name with a distinct and unique personality.

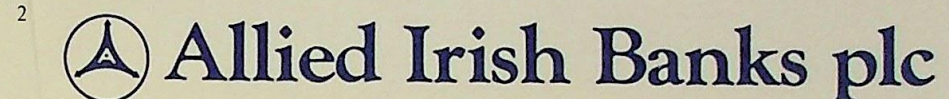
The marriage of the 'O' and 'f' in the name is very nice and helps to pull the whole signature together. The bank works their flag/symbol very well into the logos of all their subsidiaries such as BOI Finance and IBI. The banks corporate colours are mustard and dark blue.



## ALLIED IRISH BANK

Allied Irish Banks were unable to give any information about their logo design, but looking at it, one would imagine that their symbol is based on the amalgamation of a few banks, similar

1. Allied Irish mark.
2. In corporate colours



to Bank of Ireland. The symbol is also very similar to the Mercedes Benz symbol, and although I don't know the details, there has apparently been a court case recently in which Mercedes tried to make Allied Irish change their logo. The three pointed/arrowed symbol is contained inside a circle, and it has the letter 'A' in its centre. The typeface used for the name is a Goudy, quite a nice serif roman face, but nothing has been done to the working of the name to make it in any way unique or personal. It is almost always used in a blue, sometimes reversed out of a colour, in white. It is basically an ordinary logo - nothing about it being in anyway special, just doing it's job to the minimum.



## TRUSTEE SAVINGS BANK

The Trustees Savings Banks are in reality, four separate banks, but they all use the same symbol. The banks are TSB, Dublin; TSB Cork; TSB Limerick and TSB Waterford. The symbol is interesting in that it represents the four banks. It is designed to be an abstraction of a honeycomb with four elements. It is really

1. The TSB mark

2. The mark as used in colour



meant to be associated with a 'busy bee', suggesting that the TSB is busy working for the country and the ordinary people. The typeface used is Roslyn Gothic Bold, and is a sans serif face. It may not have had any alterations, but unlike Allied Irish, they choose an unfamiliar typestyle to use straight as it is, so that it was not so essential to make any unique changes, in order to have an interesting logotype.



## GUINNESS AND MAHON

Guinness and Mahon are a medium size Merchant bankers. They are, as the name suggests, connected with the great Guinness family of Ireland and last year celebrated their 150th anniversary. The logo which they now use, the "G+M" symbol was designed by the banks advertising agency ten years ago. It is very simple and

1. The Guinness and Mahon mark.
2. The logo type.



<sup>2</sup> **GUINNESS+MAHON LTD**

very effective, particularly in the way it is used around the bank's premises. The type face is Helveticia, a classic, - simple and sans serif type, and the use of a 'plus' sign rather than an ampersand is very good. As well as being delicately used in the design, it also gives a mathematical feel to the logo. The whole design is very elegant - an aspect not often seen in Bank logo design and is a credit to its designers.



## Conclusion

The following are the conclusions I have drawn from the design analysis.

Unfortunately, because of the limitations of my research, i.e. being totally dependant on companies replying to questions and sending relevent material, it was not possible to produce as wide an analysis as I would have wished.

However, from the information I did manage to collect, I think that in the majority, Irish manufacturers and service companies do realise the importance of a good trademark or logo. They understand that the publics perception of their image can make a difference tradewse. Both Gateaux and the ESB totally changed their corporate marks after research telling that the publics view of both was less than wonderful.

In the manufacturing industry, companies such as Waterford Crystal realise the importance of carrying their trademark on all their products, mainly so the public can tell which product belongs to which manufacturer. Kerry Co-op, although in my view holding one of the better trademark designs in the country, have failed to carry their mark through on the milk products they produce. The mark does appear on the packs but unlike the co-op's meat products, it is not contained in the logo design.

In the service industry, I think the state-sponsored, or state related companies produced the best mark designs. As Ireland's heritage is so full of symbols such as the harp, shamrock, Irish colleen etc, there could have been a pull towards using this type of image. Of all the state companies looked at Aer Lingus are the only one to have used a shamrock, and even there, a very stylised and original design has come through. All the other companies have used interesting and original images and are a credit to Irish designers.



Of the forty companies at which I looked, only four of them have not used Irish designers. These are Harp Lager, Gateaux, Aer Lingus and Quinnsworth. Harp have finished with a very good new logo design, which will probably last well for many years. Gateaux on the other hand, have in my view, finished with a poor design. The reaction of fellow design students when shown the design was not positive. Aer Lingus and Quinnsworth both have good, solid designs, but when compared with other companies in the same business, seem to lack a certain flair. Lufthansa for example, has a very classy mark design which would put any Aer Lingus plane in the shade, and as I mentioned before, if compared with the bright and friendly Superquinn, Quinnsworth fail to communicate very much through their mark.

The analysis, if not selective, was confined by my limiting research, but from it all, I feel Irish designers are being well used by the manufacturing and service industries, and their designs are, on the whole, very good and say much for the standard of Irish design.



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3. Gateaux Marketing Dept.
4. Bord Na Mona Marketing.
5. RTE Design Dept.
6. ESB Public Affairs Office.

Information on the size and financial values of companies, where mentioned, comes from the January 1987 edition of 'Aspect' magazine, which contains a comprehensive list of Ireland's top 1,000 companies.

All other information - dates, designers names etc. came from the companies themselves.



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