

‘Designing Modern Ireland: The Role of  
Graphic Design in the Construction of  
Modern Ireland at Home and Abroad  
(1949-1979).’

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- Figure 154 The Tau cross on display in the National Museum as part of the Celtic section of Rosc. Rosc archive, Irish Museum of Modern Art, courtesy Sean Kissane.
- Figure 155 Vestibule in RDS displaying the five 'Celtic' figurative sculptures at Rosc '67. Irish Photo Archive. <https://irishphotoarchive.photoshelter.com/C931-9829.jpg> and Rosc archive, Irish Museum of Modern Art, courtesy Sean Kissane.
- Figure 156a Rosc '67 catalogue, designed by Peter Wildbur. Pages 126-7, The Turoe Stone, and 130-1, the Tau Cross and two carved stones from Clonmacnoise. Private Collection, Bill Bolger.
- Figure 156b Rosc '67 catalogue, designed by Peter Wildbur. Pages 152-3 from the Celtic section showing a selection of bronze objects: the Loughnashade trumpet (1st century BCE), the 'Petrie Crown' (c.400CE) and a bronze 'sunflower' pin (c.700BCE). Private Collection, Bill Bolger
- Figure 157 Rosc '67 catalogue, designed by Peter Wildbur. Pages 150-1 from the Celtic section showing a selection of gold and bronze disks. Private Collection, Bill Bolger.
- Figure 158 Rosc '67 catalogue, designed by Peter Wildbur. Pages 132-3 showing three of the heads displayed in the RDS, Tandragee Man and the two first-century, three-faced heads from Counties Cavan and Donegal, with a bronze figure of St Canice (c.800CE). Private Collection, Bill Bolger.
- Figure 159 Rosc '67 catalogue, designed by Peter Wildbur. Pages 146-7, showing gold ornaments in the Celtic section. Private Collection, Bill Bolger.
- Figure 160 Rosc '67 catalogue, designed by Peter Wildbur. Page 156-7, shows bronze figurines of a boar and a sow and a bronze mask of a cow's head, all found in Ireland but no provenance known, together with a seventh-century CE carved ox bone. Private Collection, Bill Bolger.
- Figure 161 Piet Zwart's design for the *Nederlandsche Kabelfabriek* catalogue, 1926. Reproduced in Herbert Spencer, *Pioneers of Modern Typography* (London: Lund Humphries, 1969).
- Figure 162 Advert for the magazine *The Arts in Ireland* Vol. 1 No. 1 (Autumn, 1972). Author's collection
- Figure 163 Cover of *The Arts in Ireland*, Vol. 1 No. 1 (Autumn, 1972). Designed by Raymond Kyne. Cover image by Patrick Scott. Author's collection.

- Figure 164 The Book of Kells, Early ninth century, insular semi-uncial. TCD MS 58, folio 204r, Luke 4:7-13. Trinity College Library. Via [http://digitalcollections.tcd.ie/home/index.php?DRIS\\_ID=MS58\\_003v](http://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS58_003v)
- Figure 165 The Book of Armagh, TCD MS 52, folio 5r. Early 9th century, Irish minuscule. Trinity College Library, via [http://digitalcollections.tcd.ie/home/#folder\\_id=26&pidtopage=MS52\\_01&entry\\_point=5](http://digitalcollections.tcd.ie/home/#folder_id=26&pidtopage=MS52_01&entry_point=5)
- Figure 166a Page from the *Book of Common Prayer*, printed in Dublin in 1551 by Humphrey Powell. Reproduced in Raymond Gillespie, 'In Retrospect: Ernest McClintock Dix and the first book printed in Dublin', *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, Vol. 108C (2008), 140.
- Figure 166b Detail of a Proclamation against Shane O'Neill printed in Dublin in 1560 by Humphrey Powell. Reproduced in Reginald McClintock Dix, 'Humphrey Powell, the First Dublin Printer', *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, Vol. 27 (1908/1909), plate V.
- Figure 167 *Aibidil Gaoidheilge agus Caiticiosmá* (Alphabet and Catechism) Dublin, 1571. Title page. Scan courtesy Department of Early Printed Books, Trinity College Dublin.
- Figure 168 Page from *Irish Type Design* showing two versions of the Louvain Type, from 1616 and 1646. Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 33.
- Figure 169 Typefaces designed by George Petrie. Left, Proceedings of the Royal Irish Academy, 1853, set in the face designed in 1839 and called 'Petrie B' by McGuinne, used by the Dublin University Press in Trinity College. Right, the 'Newman' type designed for the Catholic University of Ireland in 1858, as used in journal *The Atalantis* (1858). Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 113 and 119.
- Figure 170a Dermot McGuinne's table of all the modern Irish types designed 1858-1916, all based on the Newman. These were generally called simply 'Gaelic'. Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 130.
- Figure 170b Type catalogues from Hely's (1960) and Irish Printers (c.1957) showing the extremely limited range of 'Gaelic' available at even the largest Dublin printers. Author's collection
- Figure 171 Victor Hammer's Hammer Uncial type, c. 1925, (above) 'Baoithín' by Colm Ó Lochlainn, c.1932, (below) which added Gaelic alternates to Hammer's face. Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 139.
- Figure 172 Colum Cille typeface by Colm Ó Lochlainn. Monotype trial no. 2, 1934. Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 146.
- Figure 173 Dolmen Press Type Catalogue, April 1967. Cover and page showing Hammer Uncial and Libra, popularly used as replacements in the absence of display faces in the Gaelic character. National Library of Ireland Ephemera Collection (Dolmen: 9)
- Figure 174a *Buntús Cainte*: parts one to three. (Dublin: Stationery Office, 1967-8). Designed and illustrated by William [Bill] Bolger. Author's collection.
- Figure 174 b *Buntús Cainte* cartoons by Bill Bolger. Author's collection.
- Figure 174c Still from *Buntús Cainte* title sequence, designed by Bill Bolger. RTÉ 1967. Via RTÉ archives, <http://www.rte.ie/archives/2013/0925/476319-buntus-cainte-begins-broadcasting-1967/>
- Figure 175 Brian Ó Cuív, *A View of the Irish Language* (Dublin: Stationery Office, 1969). Front cover. Author's collection.
- Figure 176 Prospectus for *The Tain* translated by Thomas Kinsella with illustrations by Louis Le Brocquy. Designed by Liam Miller, Dolmen Press, 1969.
- Figure 177 Byran Merriman, *The Midnight Court*, translated by David Marcus (Dublin: Dolmen Press, 1953). Title page with Irish text set in George Petrie's 1839 typeface (called 'Petrie B' by McGuinne) which Miller borrowed from the Dublin University Press at Trinity College. Private Collection, Bill Bolger.
- Figure 178 *A Gaelic alphabet designed & cut by Michael Biggs*. Dolmen Press, 1954. Via ZSR Library Wake Forest University <https://zsr.wfu.edu/2016/michael-biggs-lettering-artist-on-paper-and-stone/>
- Figure 179 *A Gaelic alphabet designed & cut by Michael Biggs; with a note on Irish lettering by Liam Miller*. (Dublin: Dolmen Press, 1960). St Bride's Printing Library.
- Figure 180 Poster of 'The Tree Alphabet' designed by Michael Biggs with illustrations by Jan De Fouw. Printed by Dolmen Press. C.1960. National Library of Ireland Ephemera Collection (Dolmen:19)
- Figure 181 Drawings by William Britain for an Cló nua-Rómanač, 1963. Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 191.

- Figure 182 Myles na gCopaleen, *An Béal Boct* (Dublin: Dolmen, 1964). Department of Early Printed Books, Trinity College Dublin.
- Figure 183 Type specimen, *Libra Gaelic* c. 1960 Produced for Spicers, Dublin. Private Collection, Bill Bolger
- Figure 184 Printers' proof of advert for Donnelly's skinless sausages. Art directed by Jarlath Hayes, copy by Bernard Share, 1959. Private Collection, Jarlath Hayes.
- Figure 185 Ad for Collette Modes boutique, *Ireland of the Weclomes*, Vol. 8 No 3 (September-October, 1959). Trinity College Dublin.
- Figure 186 Specimen page printed during the course Design in the Arts & Crafts, Termonfechin, August 1958. Liam Miller. Trinity College Dublin. Department of Early Printed Books. OLS L-1-405 no.15
- Figure 187 Pages from *Angel Songs: Engellieder*, translated by Rhoda Coghill, from the German of Rainer Maria Rilke. Dublin: Dolmen Press, 1959. Trinity College Dublin. Department of Early Printed Books. Press A DOL 1958 4 Copy A.
- Figure 188 Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1960). Cover. National Library of Ireland.
- Figure 189 The Proclamation of the Irish Republic, 1916. Copy displayed in GPO. Courtesy of An Post.
- Figure 190 Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1960). Opening page. National Library of Ireland.
- Figure 191 Statue of Thomas Davis by Edward Delaney, 1966. Dublin, College Green. Lettering by Michael Biggs. Photographs by Catherine Dixon.
- Figure 192a Plaque in GPO Dublin. Lettering by Michael Biggs, 1961. Photograph by author.
- Figure 192b 'Look At This!' by Myles na Gopaleen *The Irish Times*, May 3, 1961.
- Figure 193 Detail of lettering on wall of Garden of Remembrance, Parnell Square, Dublin. Michael Biggs, c.1979. Photograph by author.
- Figure 194 Memorial wall, Arbour Hill cemetery, 1959-1964, lettering by Michael Biggs. Photograph courtesy Catherine Dixon.
- Figure 195a Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1975). Designed by Liam Miller. Author's collection.
- Figure 195b Promotional leaflet for the 1975 Proclamation. National Library of Ireland Ephemera Collection (Dolmen 42).
- Figure 196 Logo for CLÉ/Irish Book publishers' Association. Designed by Bill Bolger, c.1970. Detail of Figure 197. Author's collection
- Figure 197 *Sampla: A Selection of New Writing Under the Imprint of Nine Irish Publishers*. (Dublin: CLÉ/Irish Book publishers' Association, 1972). Cover by Bill Bolger. Author's collection.
- Figure 198 Irish one pound note, 'b' series. Designed by Servicon with lettering by Michael Biggs. First issued in 1977. The notes feature a portrait of the mythological Irish heroine, Queen Meab. The reverse shows a detail of the *Lebor na hUidre*, a manuscript written at Clonmacnoise c.1100 and which contains parts of the *Táin Bó Cúailnge*, the epic in which Maeab features. Via Oldcurrencyexchange.com <https://oldcurrencyexchange.files.wordpress.com/2015/07/1984-b-series-c2a31-banknote.jpg>
- Figure 199 Irish five-pound note, 'b' series. Designed by Servicon with lettering by Michael Biggs. First issued in 1976. The notes feature a portrait of the ninth-century philosopher Johannes Scotus Eriugena on the front. Details from the late eleventh-century Welsh Psalter of Ricemarch and the Book of Durrow form a background. The reverse shows a detail of a page from the Book of Kells. Via Oldcurrencyexchange.com <https://oldcurrencyexchange.files.wordpress.com/2015/07/1983-b-series-c2a35-banknote.jpg>
- Figure 200 Competition entry by KDW for the B Series banknotes, c. 1972. Private collection, Damien Harrington.
- Figure 201 Call for entries to the the KDW/Letraset competition to Design an Irish Typeface, 1978. Leaflet designed by Richard Eckersley at KDW. Department of Early Printed Books, Trinity College Dublin. OLS L-2 - -922 no. 3.
- Figure 202 Leaflet for D. O'Sullivan Graphics Ltd. Dublin, publicising winners of the KDW/Letraset competition to Design an Irish Typeface, 1978. Private Collection, Bill Bolger
- Figure 203 Brochure publicising winners of the KDW/Letraset competition to Design an Irish Typeface, 1978. Designed by Liam Miller. Left: Cover, Right: winning typeface designs. Department of Early Printed Books, Trinity College Dublin. OLS L-2 - -922 no. 4.

- Figure 204 *Books from Ireland/ Leabhair as Éirinn*, No. 9 (July-December, 1974). Published by CLÉ designed by Jarlath Hayes. Private Collection, Jarlath Hayes.
- Figure 205 Sketches and development work with the repro camera for Tuam Uncial by Jarlath Hayes, 1974-78. Private Collection, Jarlath Hayes.
- Figure 206 Tuam Uncial Letraset sheet, c. 1980. Private Collection, Bill Bolger.
- Figure 207 Identity for 1916 Commemoration by Zero-G, as used on the official website, [www.ireland.ie](http://www.ireland.ie) Via ICAD, <https://www.icad.ie/award/ireland-2016/>

Figure 1  
 Art O'Murnaghan, cover of the *Saorstát Éireann: Irish Free State official handbook*, (Dublin: Department of Industry and Commerce, 1932).  
 Private Collection (Bill Bolger)

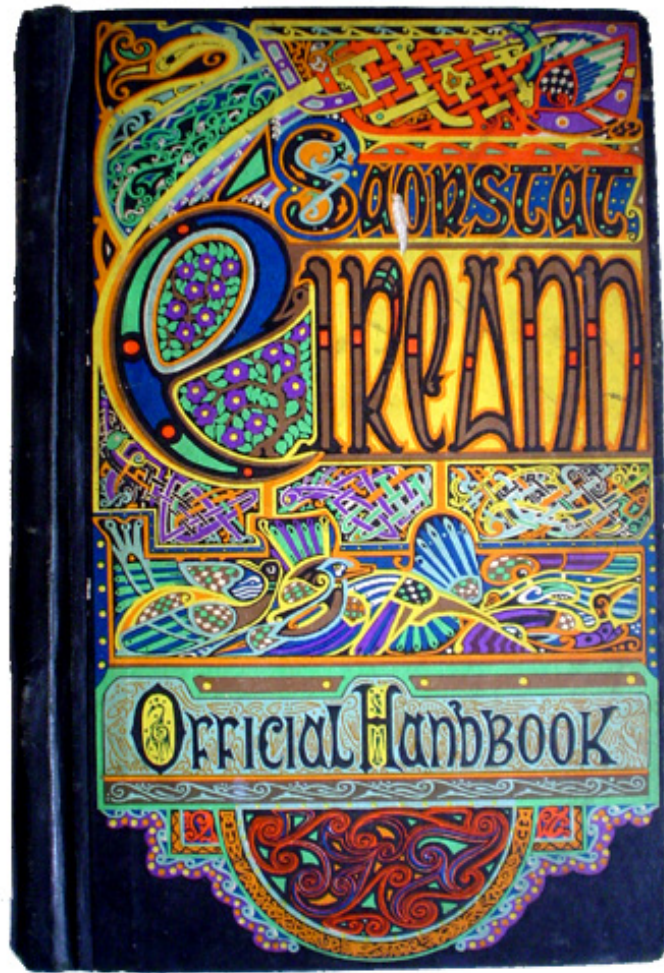


Figure 2  
 Charlie Kelly, 'Out of our census', Cartoon in *Dublin Opinion*, July, 1956.  
 Reproduced in Cormac O'Grada, *A Rocky Road: The Irish Economy since the 1920s*.  
 Manchester: Manchester University Press, 1997.

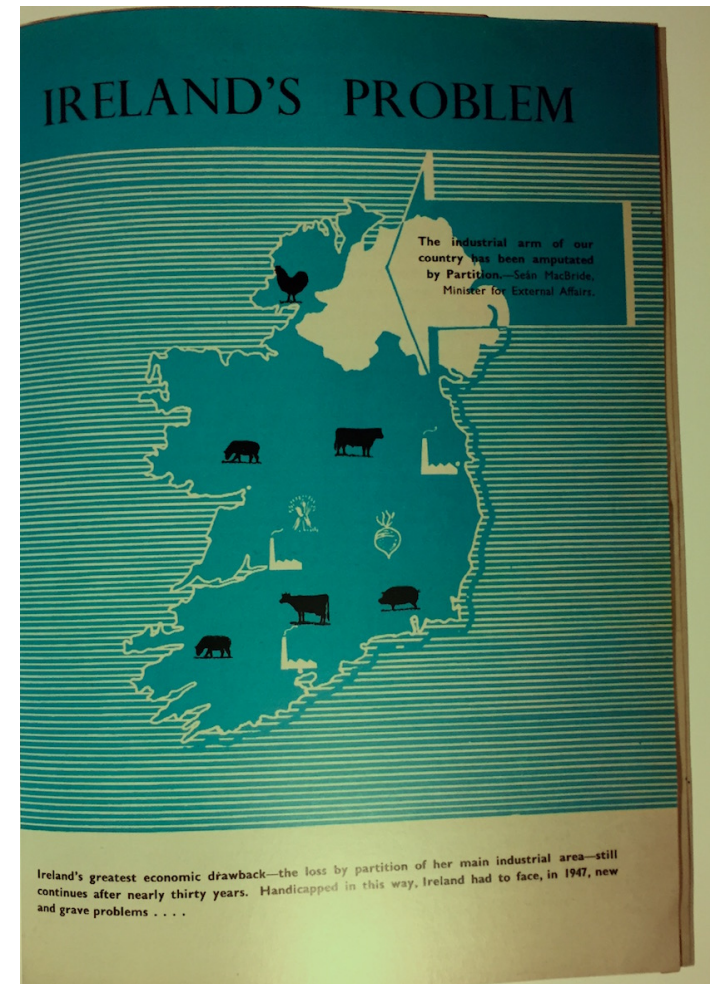
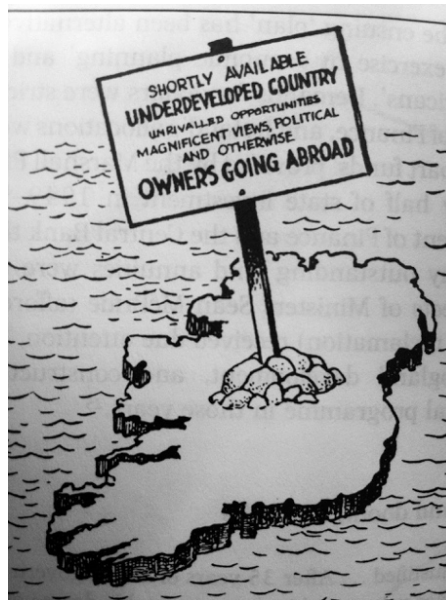


Figure 3  
 Working with Europe ... Ireland's part in European co-operation' (Dublin: Department of Foreign Affairs, 1948).  
 Reproduced in *Ireland, Design and Visual Culture: Negotiating Modernity, 1922-1992*, edited by Linda King and Elaine Sisson. (Cork: Cork University Press, 2011), 145.

*Chinamen & Archers: A review, 1954-55* (Dublin: Helys Ltd., 1954). Cover design by Patrick Scott. The motifs of 'Chinamen and archers' are taken from details of the remaining fragments of 18th century bindings from the Parliamentary Records destroyed in the burning of the Four Courts in 1922. Department of Early Printed Books, Trinity College Dublin.

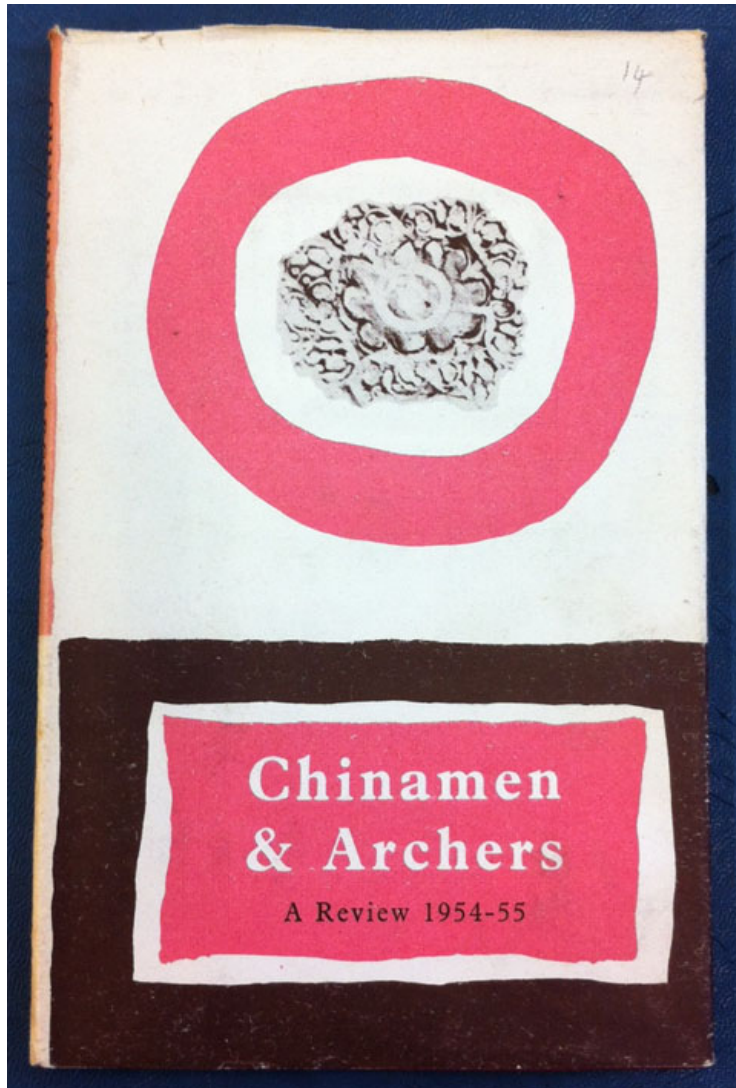


Figure 5  
*The Tantalus: A review, 1956-57* (Dublin: Helys Ltd., 1956). Cover designed by Kenneth Mahood.  
 Department of Early Printed Books, Trinity College Dublin.

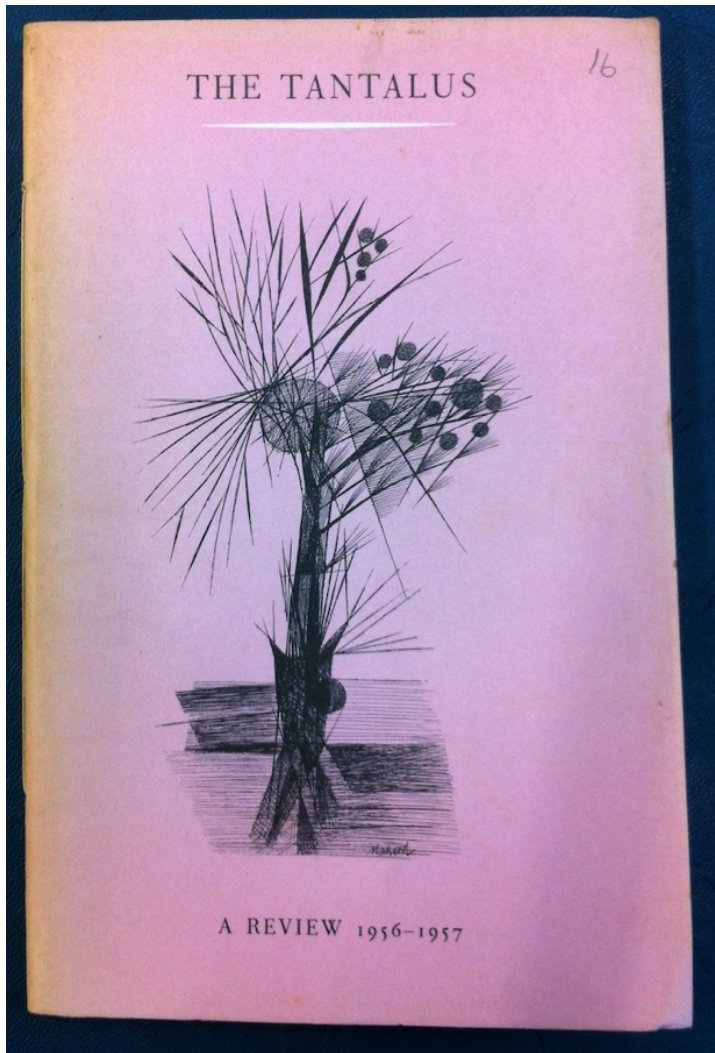


Figure 6  
 Population Decline in the 26 Counties 1881-1926. 'Report of the Commission on Emigration and Other Population Problems, 1948-1954' (Dublin: Stationery Office, 1956), 8-9.  
 Official Publications Collection, Trinity College Dublin.

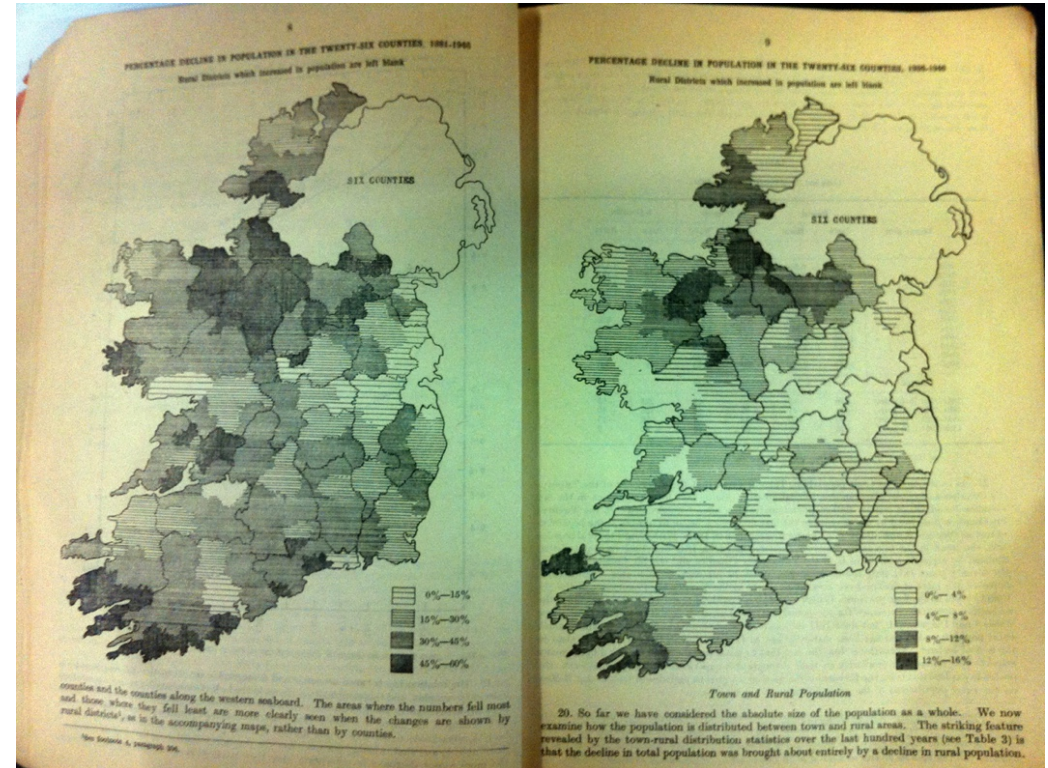


Figure 7  
 Annual Reports of the Cultural Relations Committee, 1950 and 1951, illustrating standard report design and printing.  
 Official Publications Collection, Trinity College Dublin.

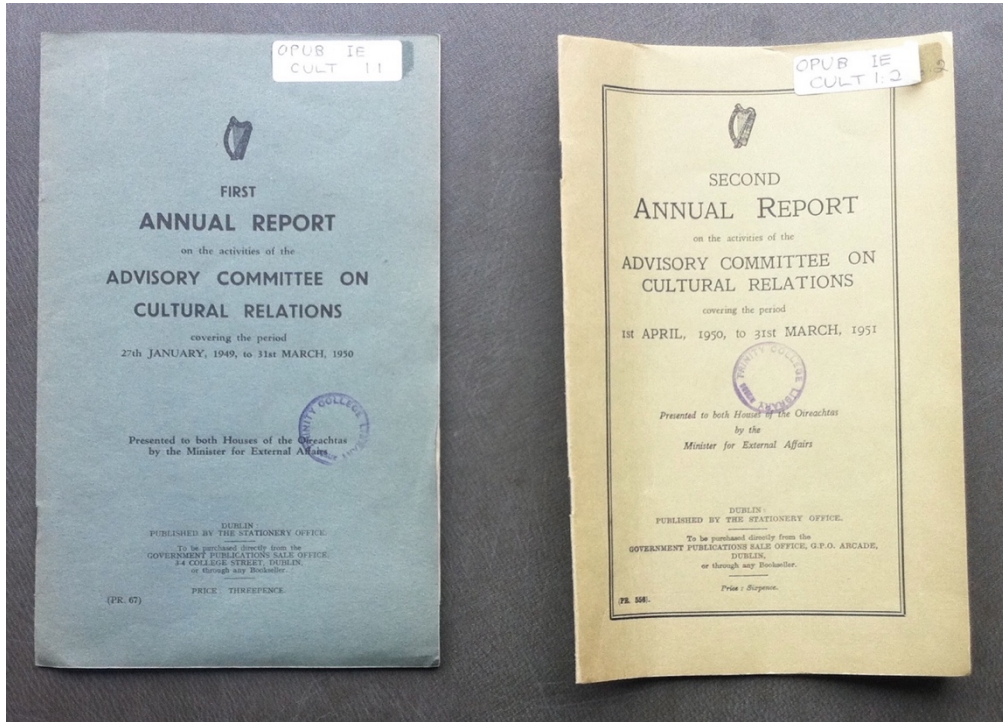


Figure 8  
 Arts Council, Annual Report, 1954-55. Printed at the Sign of the Three Candles.  
 Official Publications Collection, Trinity College Dublin.

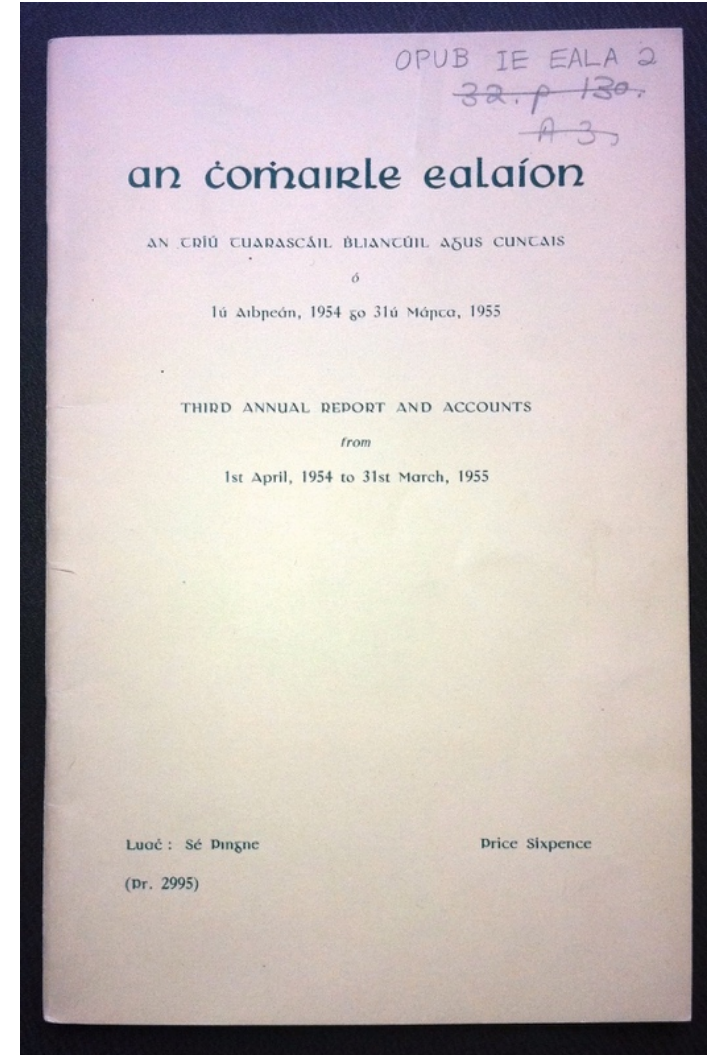




Figure 9

Detail of typeface from Arts Council, Annual Report, 1954-55; set in Colum Cille by Colm Ó Lochlainn. Official Publications Collection, Trinity College Dublin.

The exhibition, in co-operation with the Istituto Italiano di Cultura, Dublin and the Cultural Relations Committee of Ireland was opened on the 15th February by His Excellency the Italian Minister to Ireland in the Municipal Gallery of Modern Art, Parnell Square, Dublin. It remained open for a fortnight and was free to the public and received very wide publicity. It consisted of a comprehensive selection of the work of the outstanding Italian artists of the twentieth century, featuring the works of Renato Birolli, Umberto Boccioni, Nino Caffè, Massimo Campigli, Carlo Carra, Bruno Caruso, Felice Casorati, Bruno Cassinari, Giorgio de Chirico, Emilio Greco, Mario Mafai, Giacomo Manzu, Marino Marini, Arturo Martini, Mlenkovitch, Amadeo Modigliani, Giorgio Morandi,

19

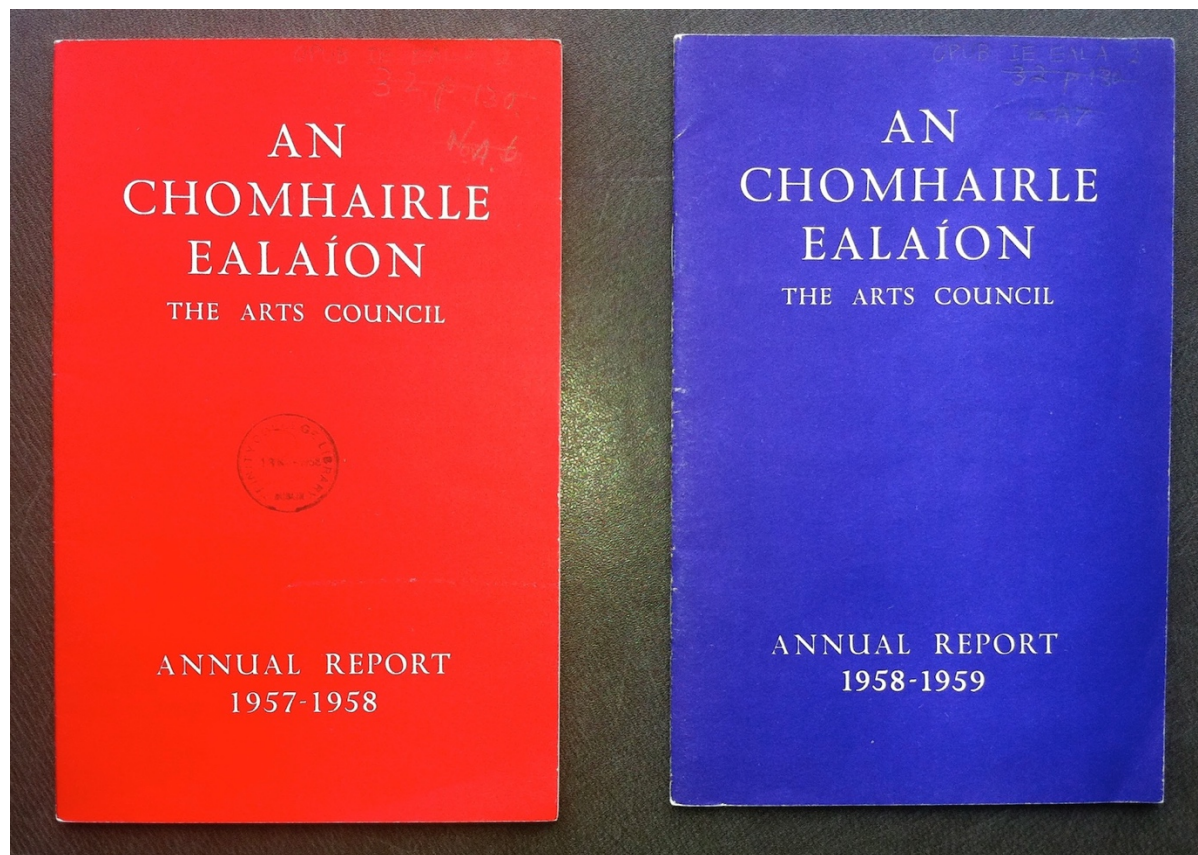
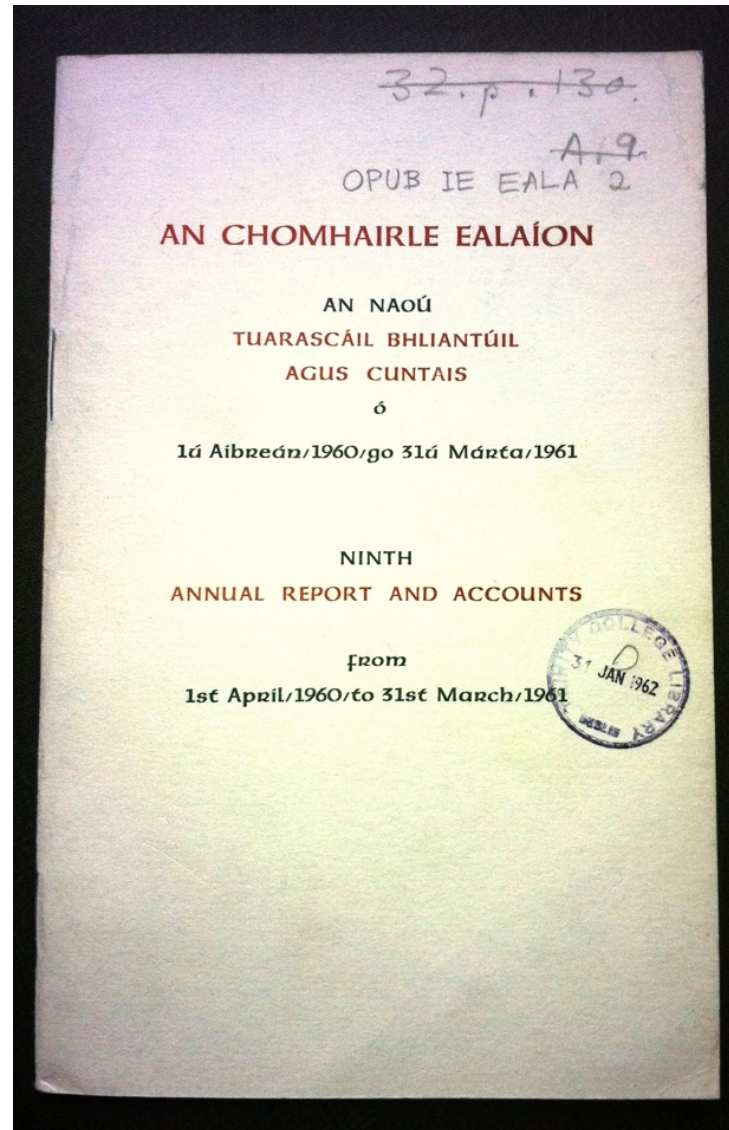


Figure 10

Arts Council Annual Reports, 1957-1958 and 1958-1959. Printed at the Sign of the Three Candles. Official Publications Collection, Trinity College Dublin.

Figure 11  
Arts Council Annual Report, 1960-61. Printed by the Dolmen Press.  
Official Publications Collection, Trinity College Dublin.



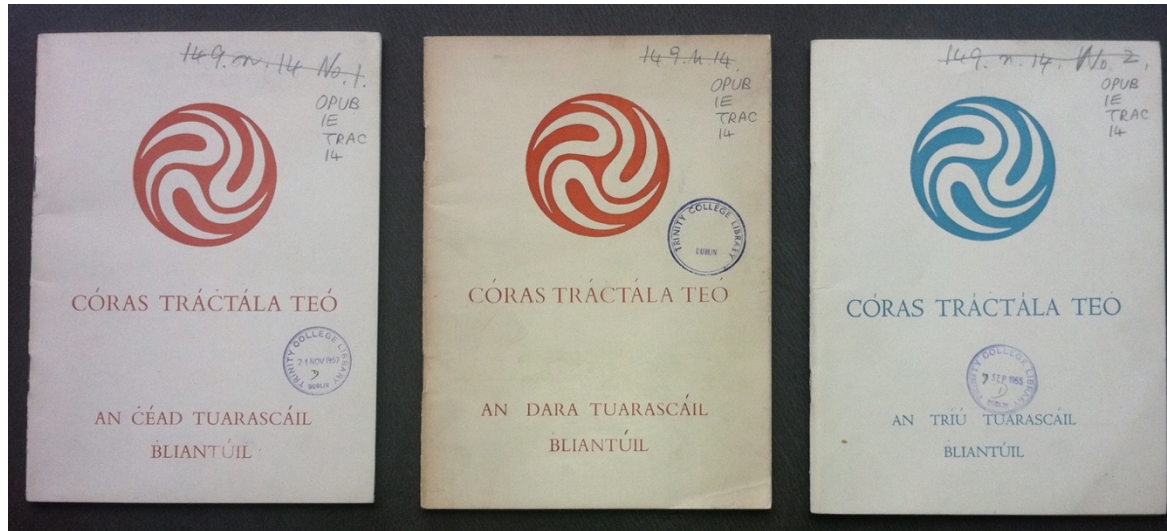


Figure 12  
 CTT Annual Reports, 1951-1954. Emblem by Patrick Scott.  
 Official Publications Collection, Trinity College Dublin.



Figure 13  
 CTT Annual Reports, 1957-61.  
 Official Publications Collection, Trinity College Dublin.

Figure 14  
Covers of CTT Annual Reports.  
Official Publications Collection, Trinity College Dublin.

Left: 1961-62, showing a detail of the company's new headquarters.

Right: 1962, with illustration of a bar chart.

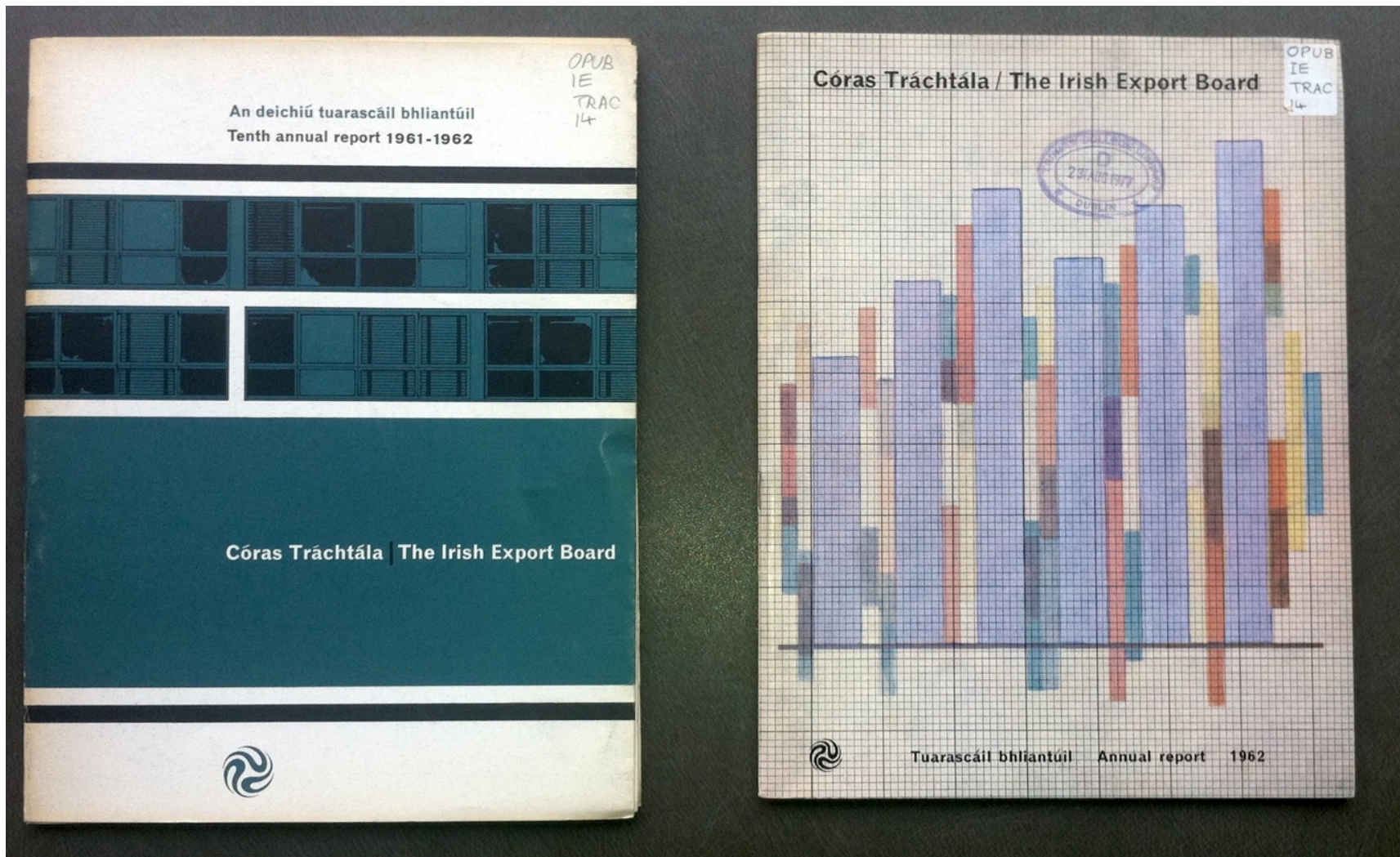


Figure 15 (right)  
 CTT Annual Report 1961-62, inside spread showing coloured paper inserts and edge of fold-around cover.  
 Official Publications Collection, Trinity College Dublin.

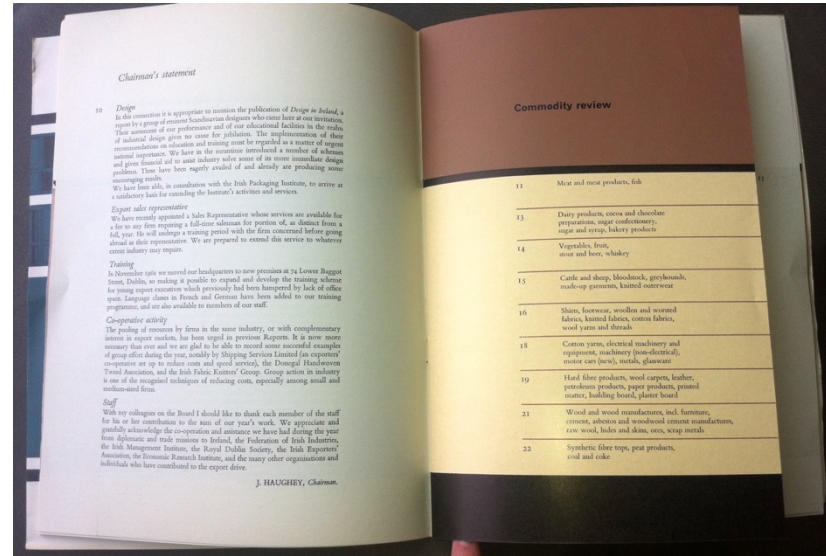


Figure 16 (below)  
 CTT Annual Reports 1965-1968. The 1967 cover turns a photograph of the façade of the company's headquarters into an upward graph.  
 Official Publications Collection, Trinity College Dublin.



Figure 17

*Irish Management* redesign.

Left: Cover of Vol. 4 No 1 (January-February, 1957). Right: Cover of Vol. 5. No 1 (January-February, 1957) designed by Thurloe Conolly of the Design Research Unit of Ireland. The redesign moves away from representational imagery and heavy-handed symbolism (up-arrows) towards a more classical, symmetrical design which gives higher a profile to the sponsoring body, the IMI. Trinity College Dublin.

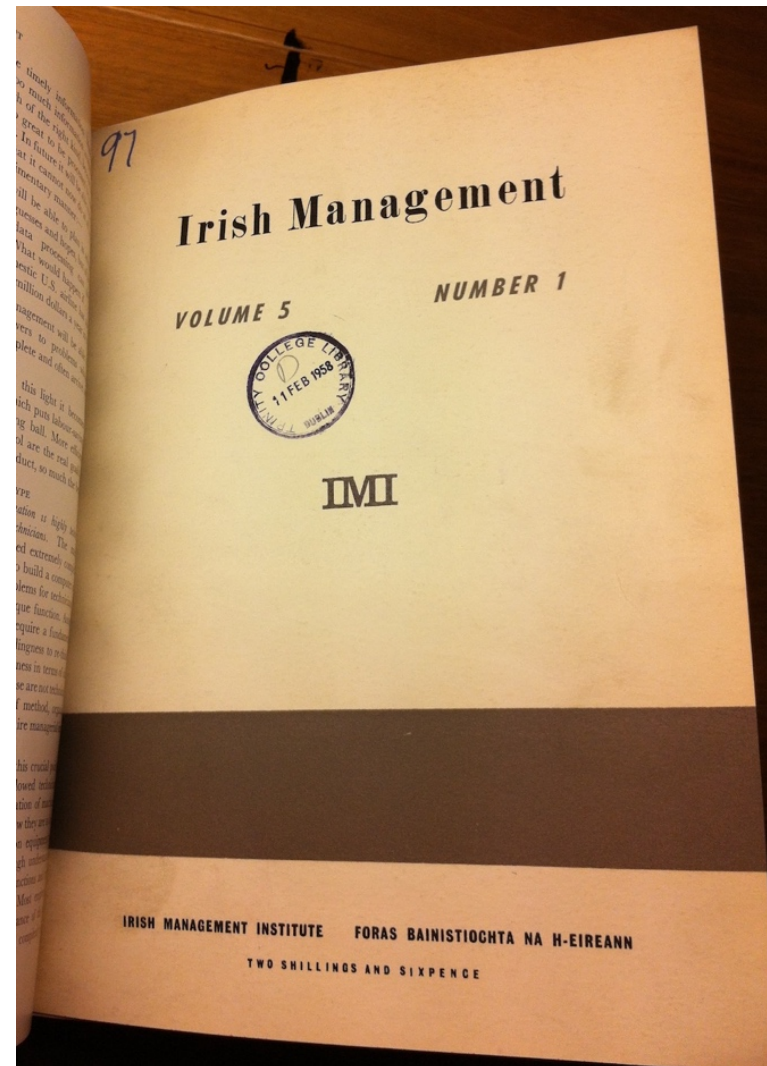
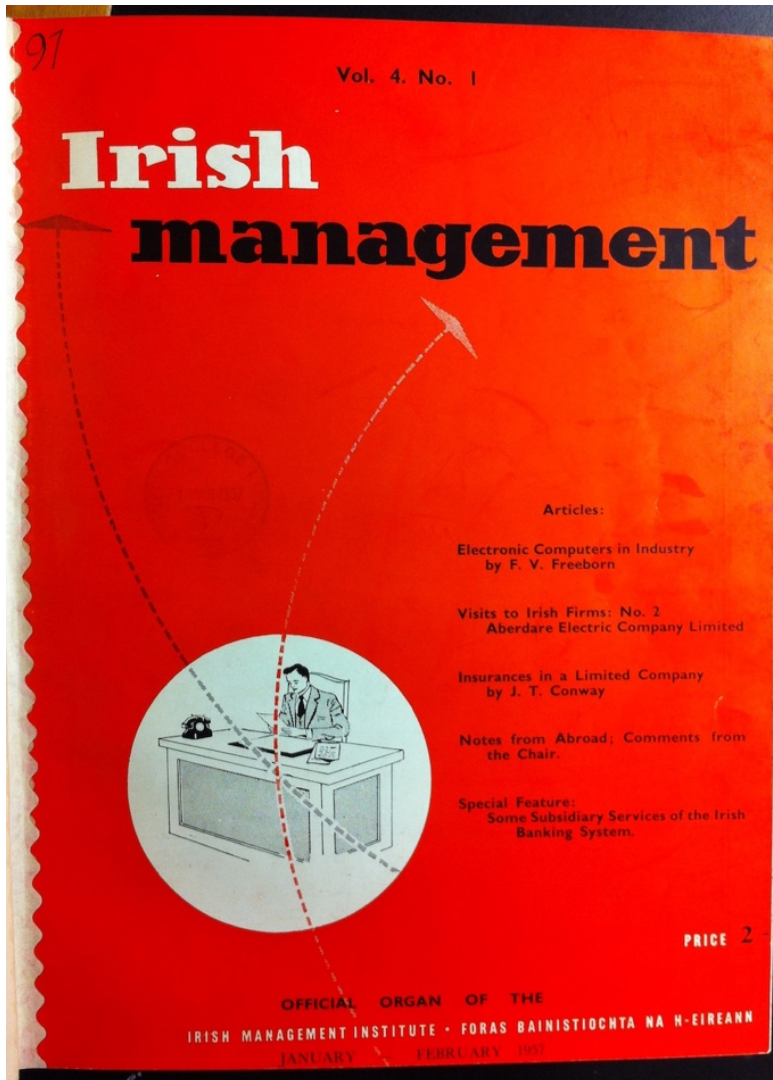


Figure 18

Two images from an article in *Irish Management*, Vol. 5, No. 1 (January-February, 1958) illustrating work by the Design Research Unit for Gilbeys, the drinks manufacturer. Trinity College Dublin.

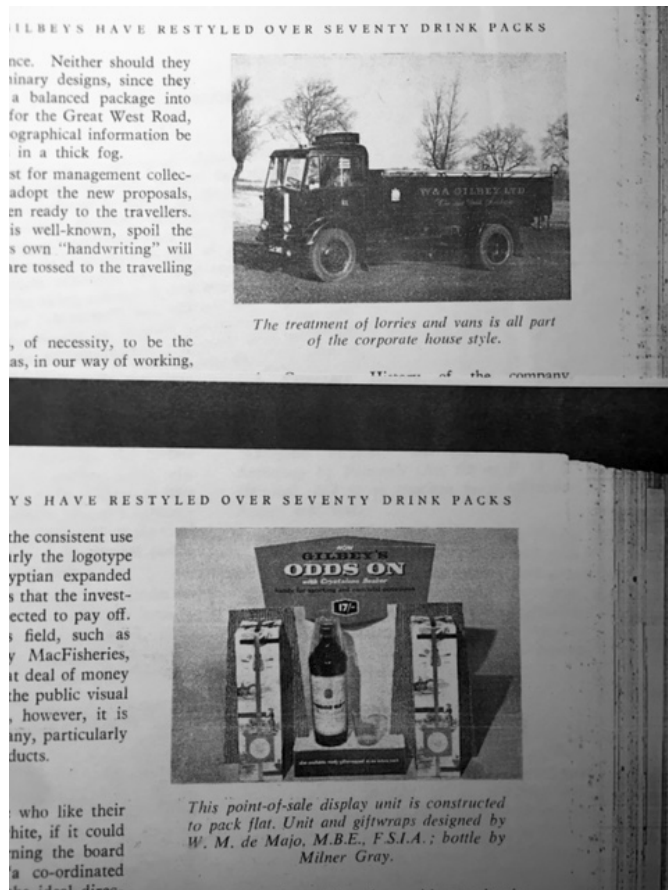


Figure 19

Illustration of nursery furniture designed for Walker Industries by the Design Research Unit in *Irish Management*, Vol. 5, No. 1 (January-February, 1958).

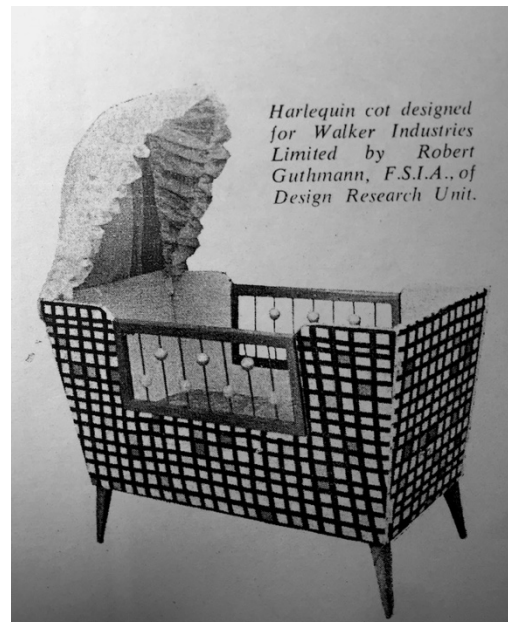


Figure 20

Designs for Harrington & Goodlass Wall by the Design Research Unit in *Irish Management*, Vol. 5, No. 1 (January-February, 1958). Trinity College Dublin.



Figure 21  
Poster for International Design Exhibition, 1954, Cork showing. The Design Research Unit of Ireland for the Arts Council. Typography by Jock Kinneir. Collection of Irish Museum of Modern Art.

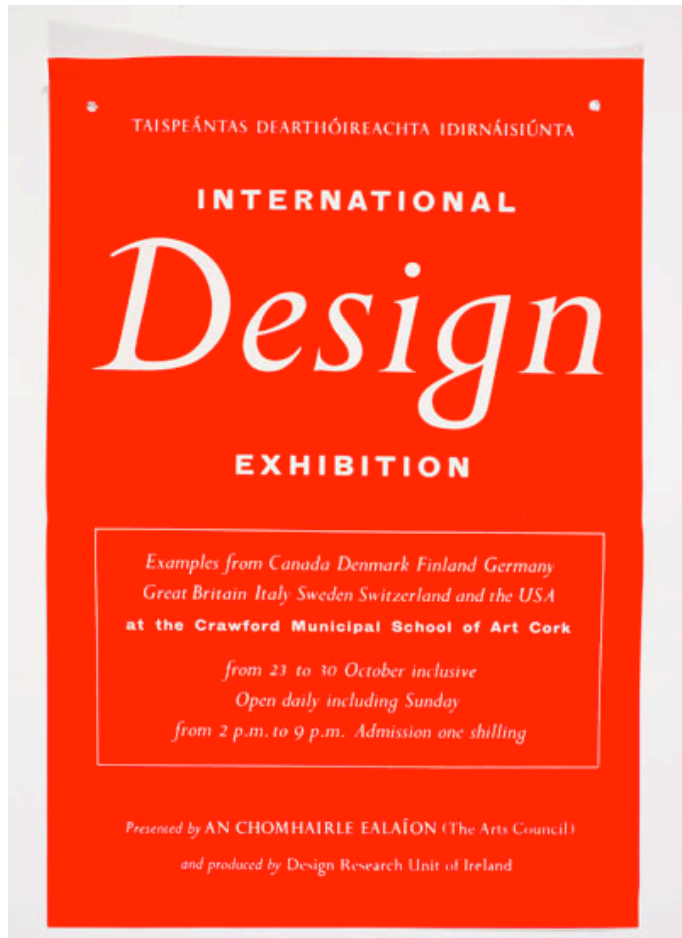


Figure 22  
Design Research Unit of Ireland: International Design Exhibition, Mansion House, Dublin 1954. Room setting with dining table and chairs by Robin Day for Hille of London, with a selection of English textiles and British and Swedish ceramics, glass & lighting. Reproduced in Arts Council Annual Report, 1954-55. Official Publications Collection, Trinity College Dublin.

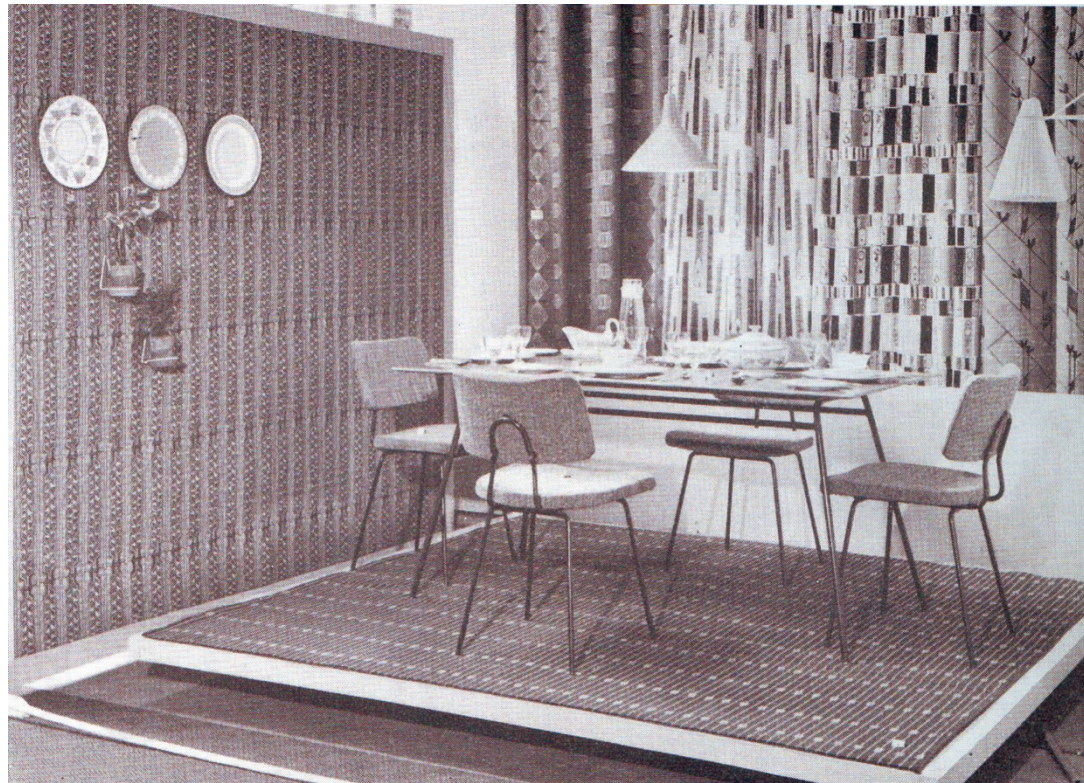




Figure 23

Design Research Unit of Ireland for the Arts Council, International Design Exhibition, Mansion House, Dublin 1954. Office and domestic equipment and furniture from Canada, Germany, Great Britain, Italy, Sweden, Switzerland, USA. Reproduced in Arts Council Annual Report, 1954-55.



Office and domestic equipment and furniture from Canada, Germany, Great Britain, Italy, Sweden, Switzerland, U.S.A.

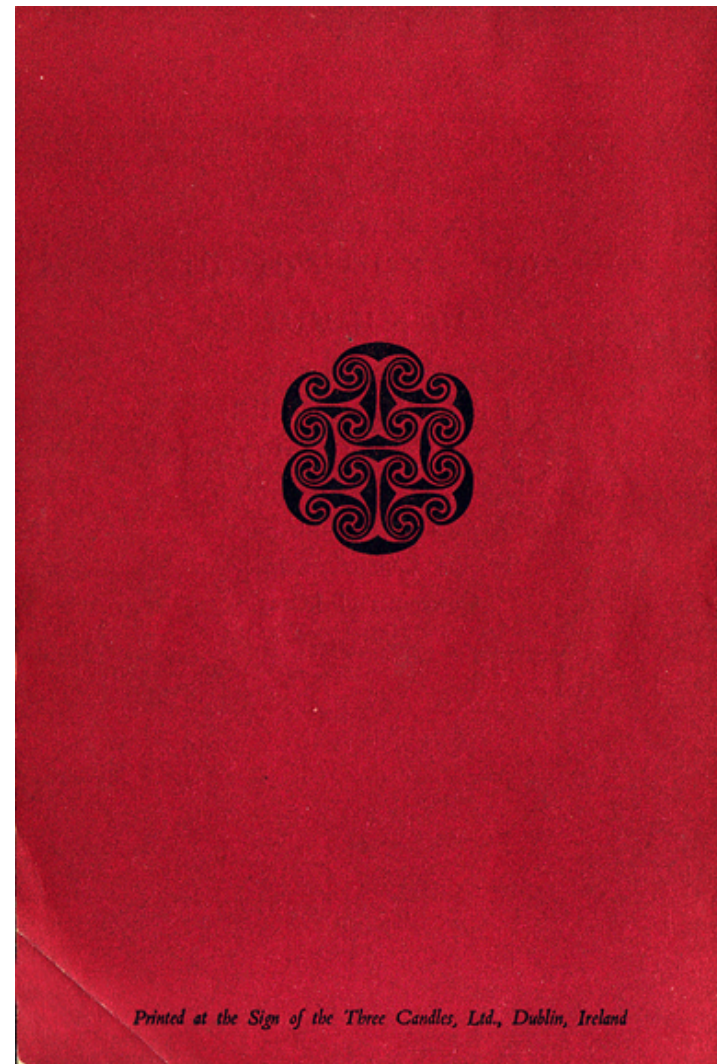


Figure 24

Emblem for Cultural Relations Committee, Patrick Scott, c.1950. Official Publications Collection, Trinity College Dublin.

Figure 25

Map of 'Pagan and Early Christian sites in Ireland' for the Cultural Relations Committee by Patrick Scott, c.1950.

Private Collection, Wendy Williams.

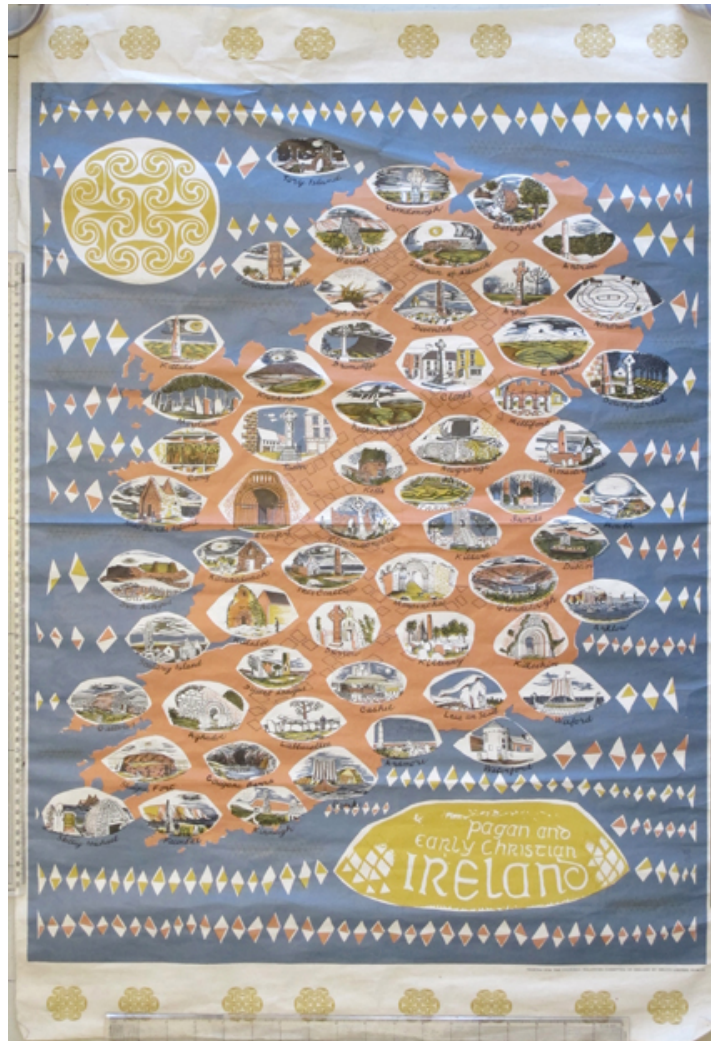


Figure 26

Patrick Scott, Pub Wall textile, for John Maguire, 1953.

Collection of Irish Museum of Modern Art.

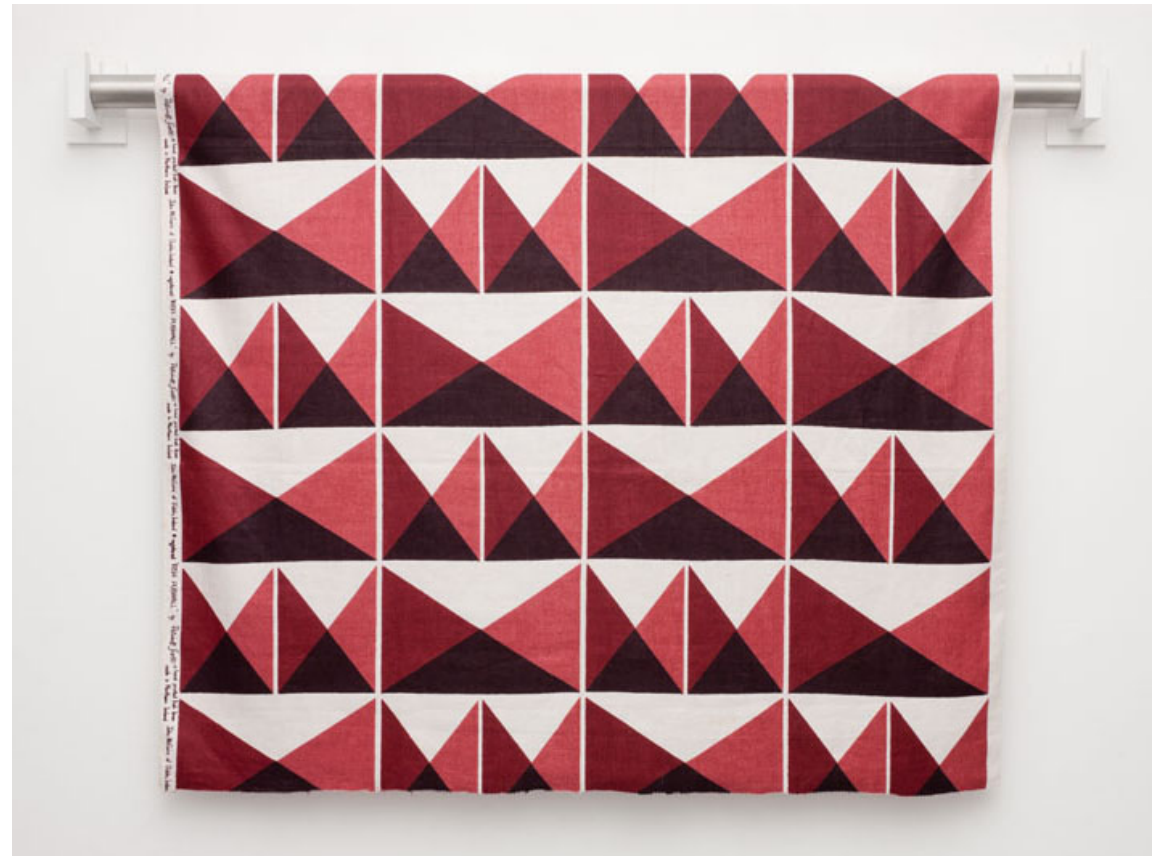


Figure 27

Busáras, by Michael Scott, 1953. Mosaic designed by Patrick Scott, referencing Pub Wall motif.

Photograph by Marc-Zimmermann via Aideen McCool's 'I Like Local' blog, <http://ilikelocal.blogspot.ie/2010/06/designed-by-michael-scott-and-partners.html>



Figure 28

Mock-up of Brochure for Cultural Relations Committee, showing 'pub wall' tromp l'oeil effect. Patrick Scott, early 1950s.

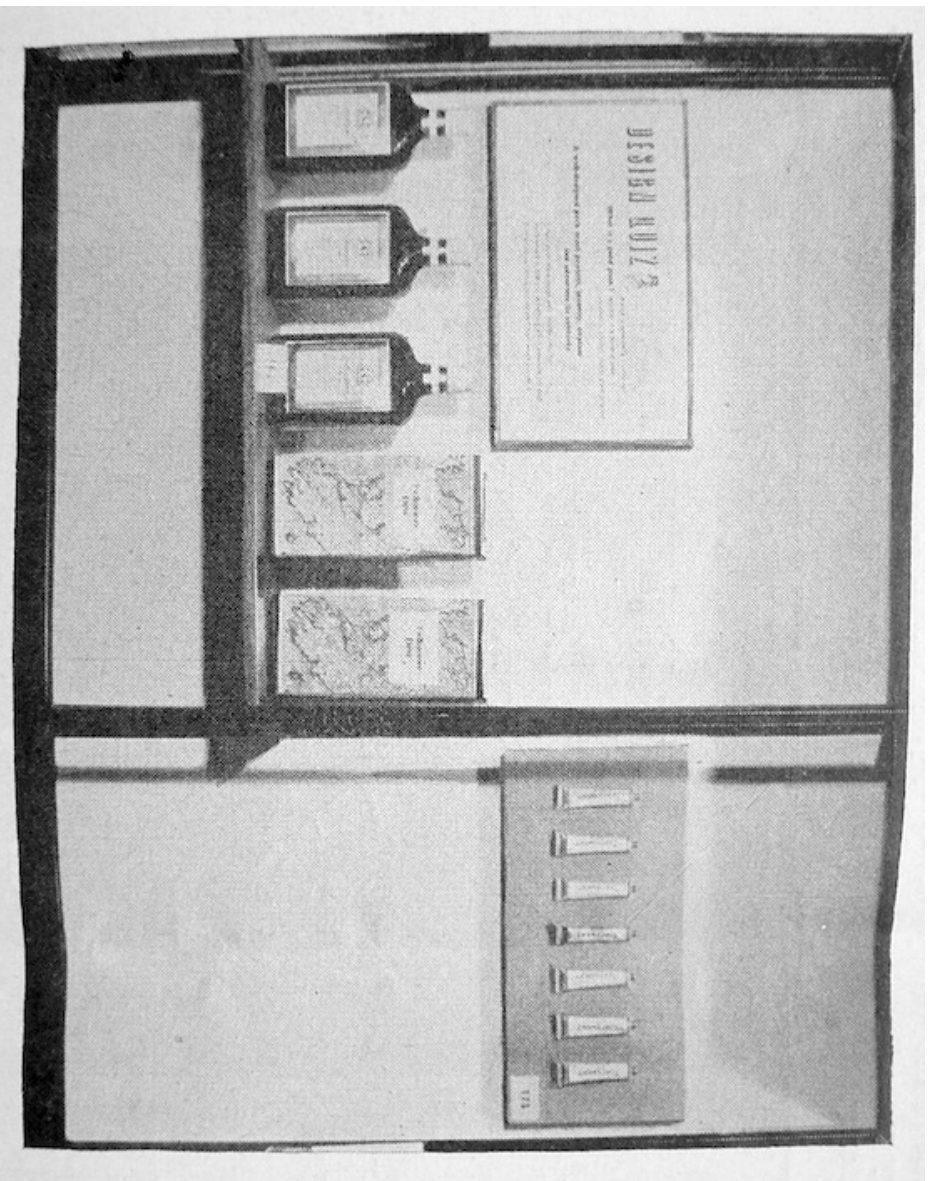
Private Collection, Patrick Scott (now in Patrick Scott collection, NIVAL).



Figure 29  
Thurloe Conolly 'Signum' textile, for John Maguire, 1952-3.  
Collection of Irish Museum of Modern Art.



Figure 30  
Design Quiz, Irish Design Exhibition. Design Research Unit, 1956. *Irish Architect and Contractor* (July 1956), 26.  
National Library of Ireland.



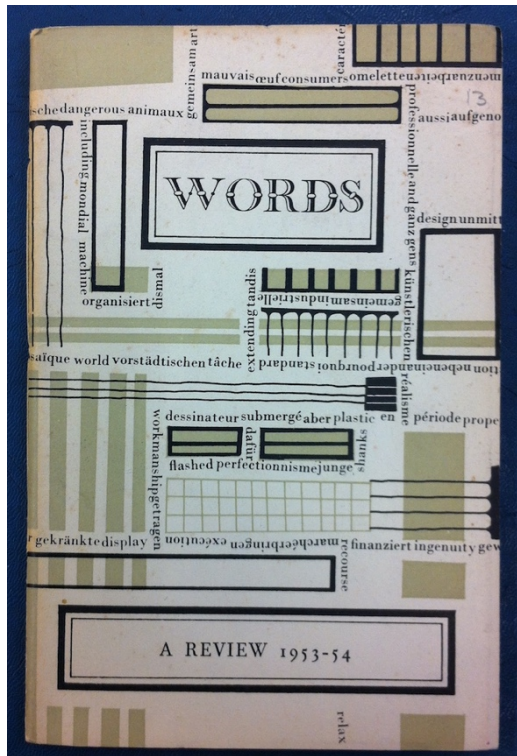


Figure 31  
*Words: A review, 1953-54* (Dublin: Helys Ltd., 1953. Cover designed by Thurloe Conolly. Department of Early Printed Books, Trinity College Dublin.

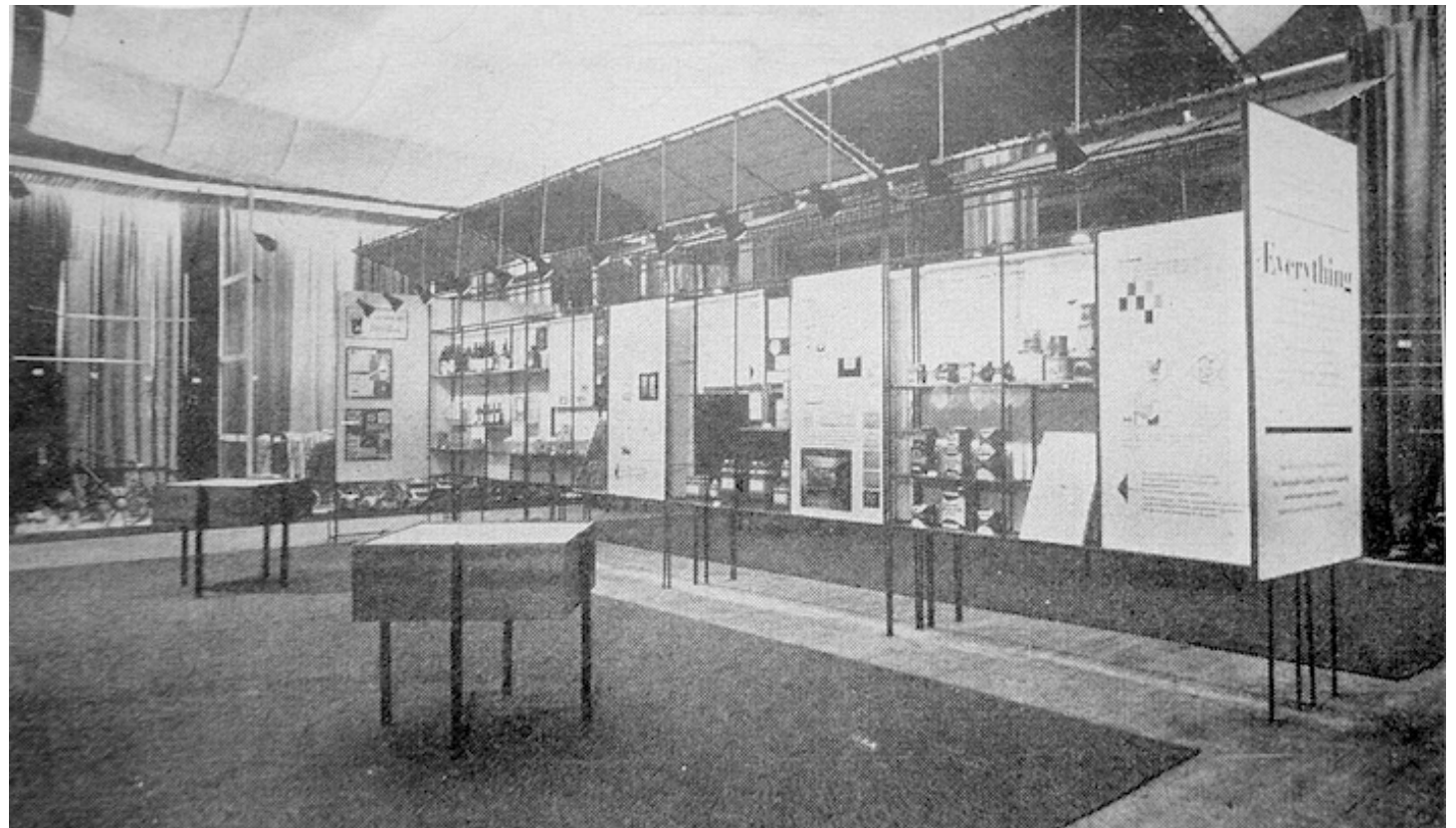


Figure 32  
 Design Research Unit of Ireland for the Arts Council, Irish Design Exhibition, 1956. General view. The free-standing tables contain the 'case studies'. The plough and cultivator are just visible in an alcove to the left. *Irish Architect and Contractor* (July 1956), 26 National Library of Ireland.

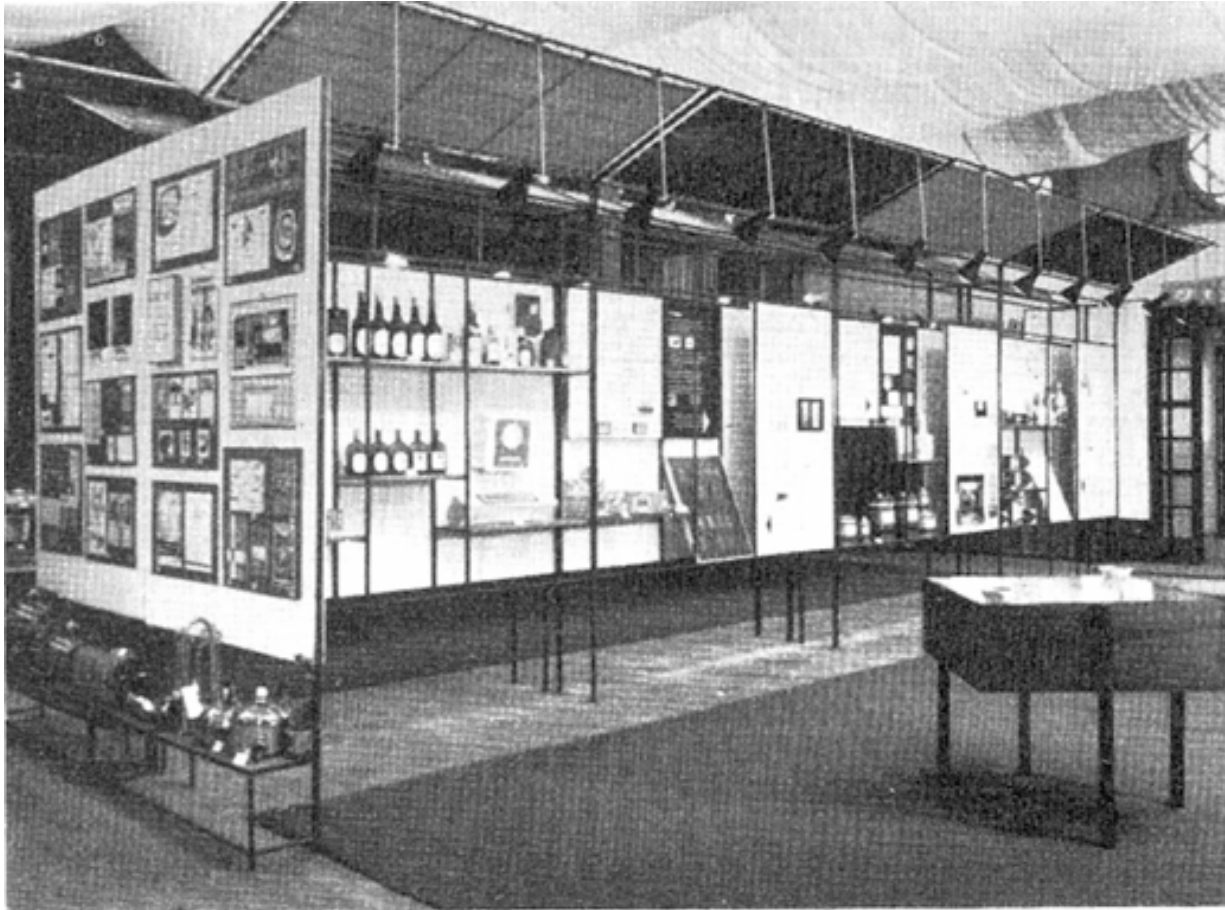
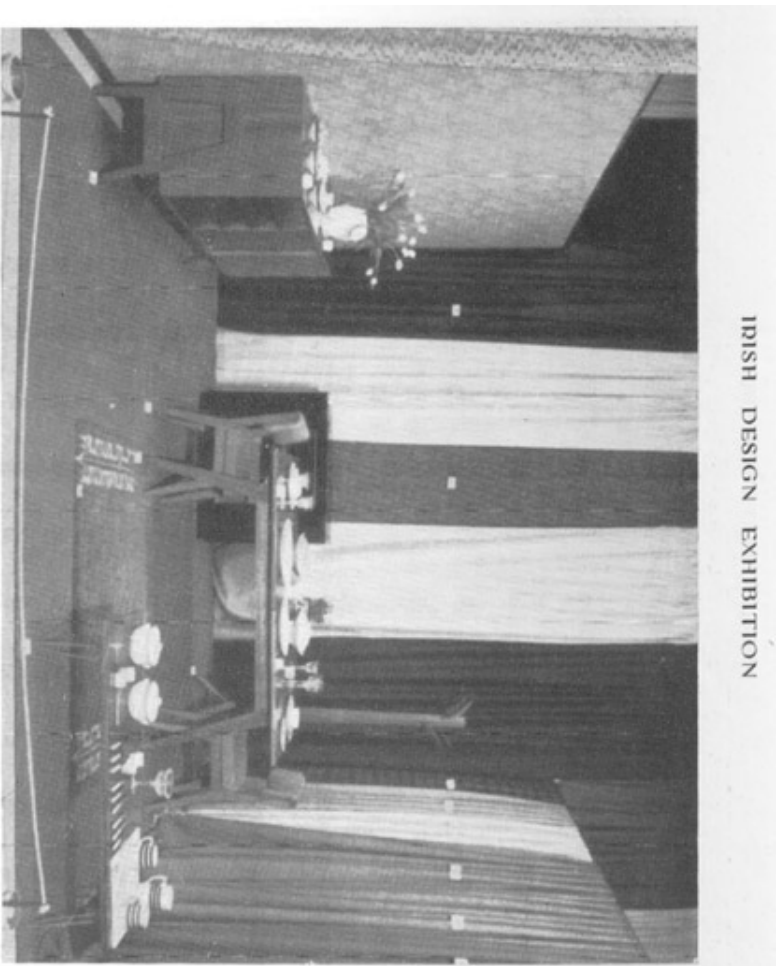


Figure 33  
General view of the Irish Design  
Exhibition 1956, showing dominance of  
print graphics. Arts Council Annual  
Report, 1955-56, np.  
Official Publications Collection, Trinity  
College Dublin.

## 2. Docks, Containers, Print and Domestic Equipment

Figure 34  
Room sets in the Irish Design Exhibition, 1956. Arts Council Annual Report, 1955-56, np.  
Official Publications Collection, Trinity College Dublin.



7. Dining Room, Hall and Drawing Room Furnishings, Tableware and Textiles



8. Drawing Room Furnishings, Tableware and Textiles

Figure 35  
Catalogue Irish Design Exhibition 1956. The Design Research Unit of Ireland for the Arts Council. Designed by  
Thurloe Conolly.  
National Library of Ireland.





Figure 36  
Poster Irish Design Exhibition 1956, Waterford showing. The Design Research Unit of Ireland for the Arts Council. Designed by Thurloe Conolly.  
Arts Council Archive



Figure 37  
Poster Irish Design Exhibition 1956, Galway showing. The Design Research Unit of Ireland for the Arts Council. Designed by Thurloe Conolly.





**Kincora** helped me  
to make this room elegant  
distinctive and comfortable

**Kincora**  
WILTON CARPETS

*Stocked by the top-grade furnishing firms*  
**KINCORA CARPETS LIMITED, CORK**

Figure 38  
Kincora Carpets advert, *Irish Press*, March 27, 1956.

Figure 39

Signa 1965 Brochure. Designed by Peter Wildbur, 1964. Top: Cover, 'Eye' logo by Peter Wildbur. Bottom: Inside cover. Company symbols by Louis le Brocqy (Kilkenny Design Workshops, 1964 and Irish Silk Poplin) and Peter Wildbur (Hely Thom, 1962). Private Collection, Bill Bolger.



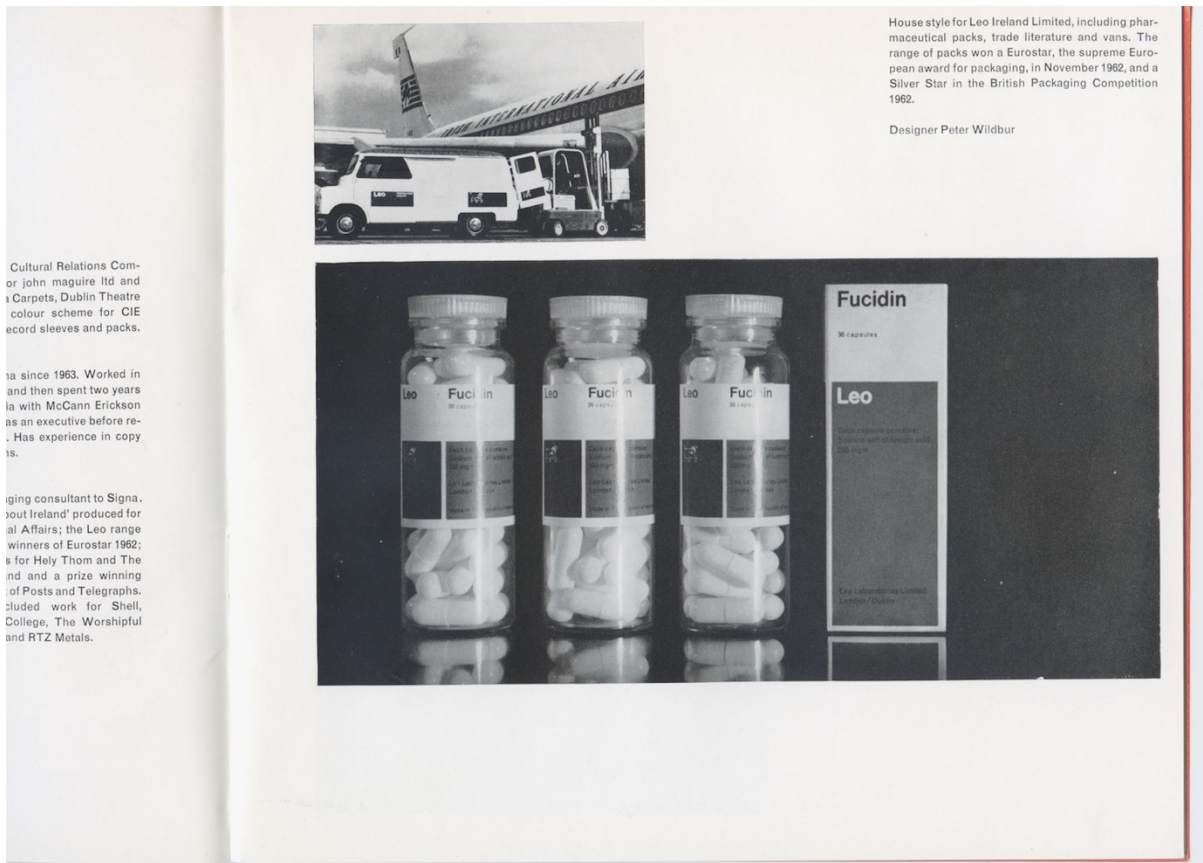


Figure 40  
 Signa 1965 Brochure. Designed by Peter Wildbur, 1964. Page showing Leo Laboratories' packaging by Peter Wildbur.  
 Private Collection, Bill Bolger.

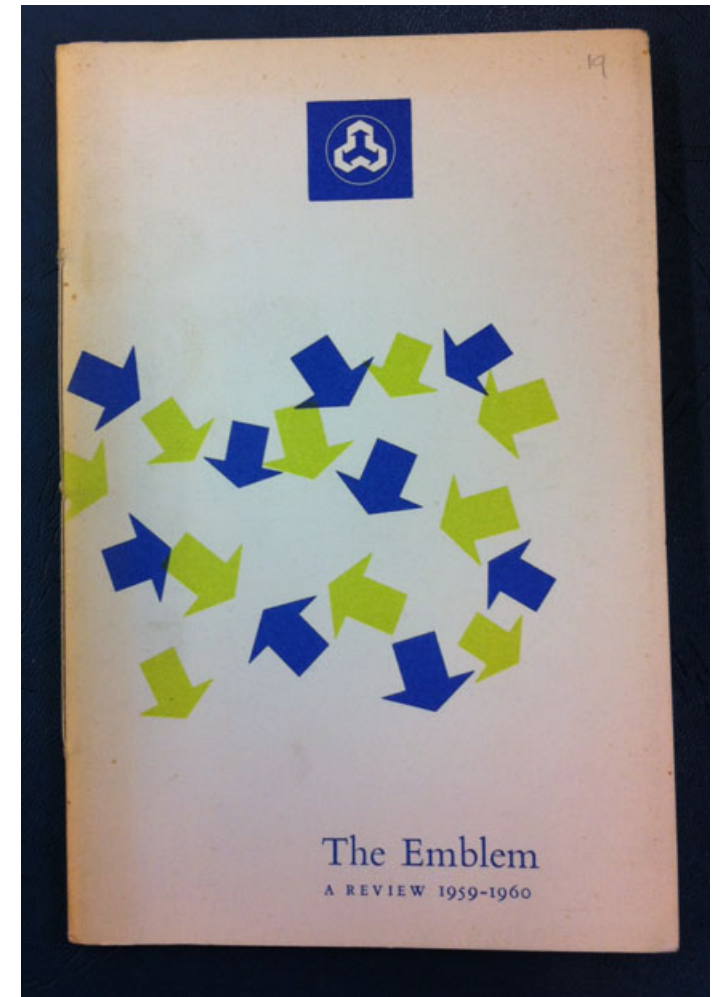


Figure 41  
*The Emblem: A Review, 1959-60* (Dublin: Hely Ltd., 1960).  
 Cover design by Patrick Scott, playing with elements of the new company symbol designed by Peter Wildbur.  
 Department of Early Printed Books, Trinity College Dublin.

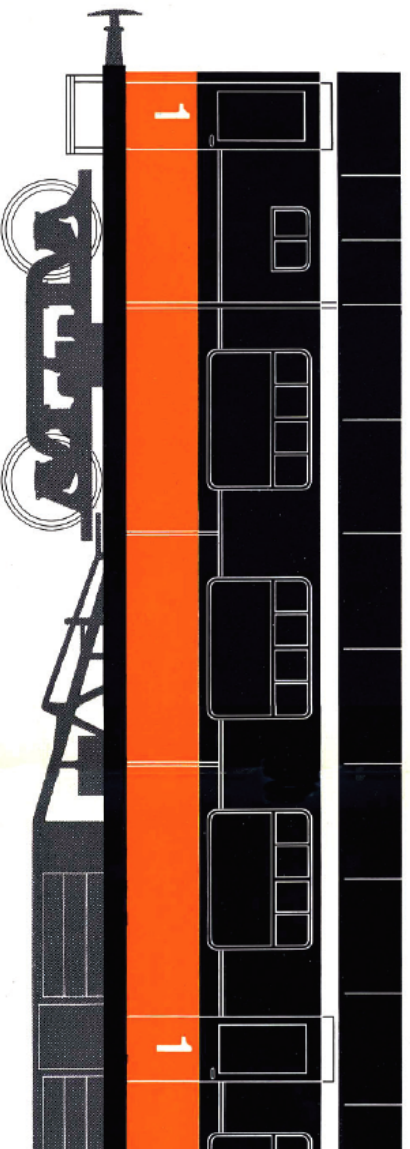
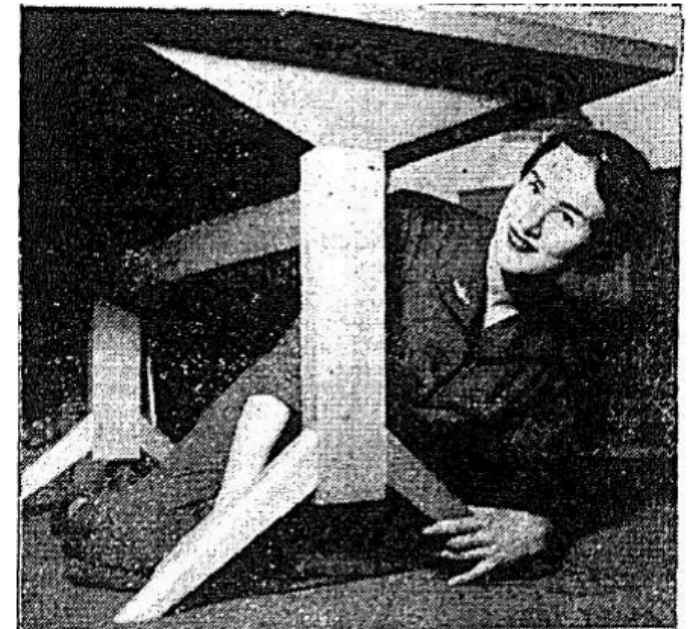


Figure 42  
Livery for Clé, designed by Patrick Scott, c. 1961. Signa Brochure, 1965.  
Private Collection, Bill Bolger.



Figure 43  
*Some Facts about Ireland* (Dublin: Department of Foreign Affairs, 1964) Cover. Designed by Peter Wildbur at Signa.  
Private Collection, Bill Bolger.

Figure 44  
*Some Facts about Ireland* (Dublin: Department of Foreign Affairs, 1964) Designed by Peter Wildbur at Signa. Interior spread and insert  
 Private Collection, Bill Bolger.



There's something here to interest both housewives and their husbands! This new design for a diningroom table is one of the many new ideas on show in the Mansion House, Dublin, in the first All Irish Exhibition of Contemporary Industrial Design. The new form for the legs is aimed at giving more room for the knees, and the table, designed by Mr. William Moran of Messrs Brendan Dunne & Co., got grade "A" marks from the Swedish expert Dr. Ak Hult. The table is in African Walnut. The young lady's name is Margaret Russell; she is an expert in colour matching in furniture design and a saleslady attached to the manufacturers.

Figure 45  
 A 'saleslady' for Brendan Dunne furniture posing under one of the company's tables. *Nenagh Guardian* March 31, 1956.

Figure 46  
Patrick Scott, drawing for Corás Tráchtála emblem, c. 1951.  
Private Collection, Patrick Scott (now in Patrick Scott collection,  
NIVAL).



Figure 47  
Detail of South Cross at Ahenny, Co. Tipperary. Plate 77 in  
Françoise Henry *Irish Art in the Early Christian Period to A.D. 800*  
(London: Methuen, 1965).



Figure 48  
Cartoon accompanying Lucius O'Trigger's column in *Irish Management* Vol. 8, No. 11. O'Trigger is dressed in the characteristic top hat and checked trousers of the 'stage Irishman'. Trinity College Dublin.

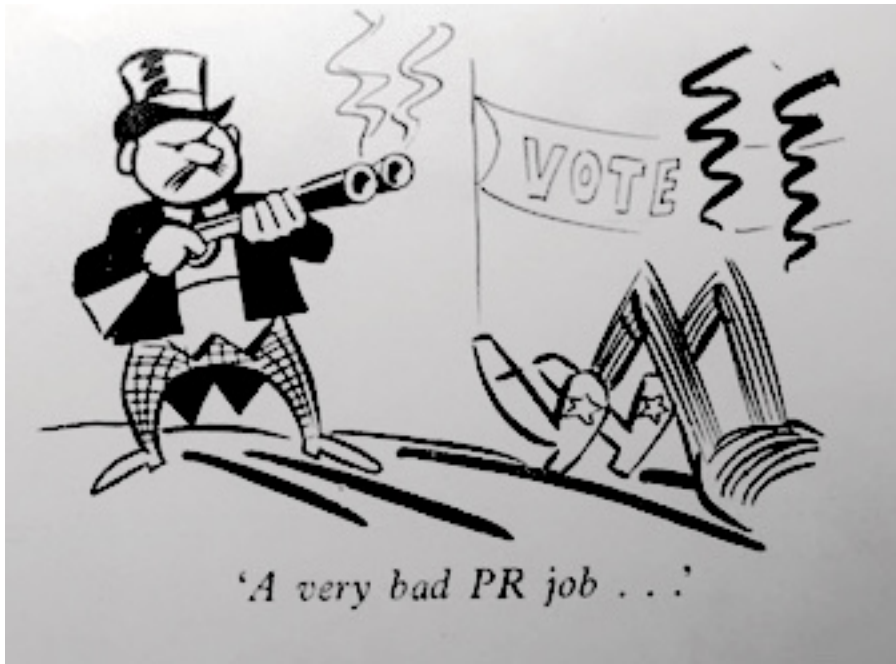


Figure 49  
Cartoon accompanying Lucius O'Trigger's column in *Irish Management* Vol. 9, No. 4, apparently satirizing Irish whiskey export branding. Trinity College Dublin.







Figure 50  
Irish tweeds and fashion garments display,  
Ireland House, CTT's newly redesigned  
New York premises, 1956. CTT Annual  
Report, 1956, 15. Official Publications  
Collection, Trinity College Dublin



### HAS IRELAND BEEN LED FALSE BY A BAKED BRAZILIAN BERRY?

FIGURES 11

We'll not pretend that we [The Whiskey Distillers of Ireland] weren't the pleased ones when Irish Coffee became the darling of the Western World. We still are. There are few things more enjoyable than standing on the quay seeing the great ships off to America with golden cargoes of matchless Irish Whiskey. And yet, have we sold our birthright for a mess of coffee porridge? And money? If may well be. For while Irish Coffee is admittedly a luscious drink the fact remains that the Whiskey is somewhat obscured by the coffee, frothy cream, and the sugar cube. **Q** Do you begin to see the shape of this bitterest quarrel? There's much, much to be said. You will fathom how much when you recall that Joyce's *Ulysses* took over three-hundred-thousand words to deal with just twenty-four hours in a tiny corner of Dublin and not one of the very best tiny corners of Dublin at that. **Q** Our subject covers several years and a hundred and twenty degrees of longitude. So it's not likely this one page will do it justice. Still, advertising costs the earth and when we reach the bottom we'll just have to say whenever we are and continue over to next week. **Q** Back to Irish coffee and its popularity. The upshot is that thousands upon thousands of Americans have taken the Irish Whiskey without ever having fully known the goods of it. [The emphatic, hunched flavor must (fortunately) be tasted to be appreciated.] Otherwise, they'd be drinking it all the time; in other ways less drastic and exotic, to be sure, but equally satisfying. There's no need to tell you what these other ways of drinking fine whiskey are. It'd be like teaching your grandmother to © 1948 THE WHISKEY DISTILLERS OF IRELAND (as they and you publish here in Ireland only)



### OH, IT'S A HORRID THING TO BE TORN BETWEEN PRIDE & PROFIT

FIGURES 11

suck egg. **Q** What we were saying when we [The Whiskey Distillers of Ireland] ran out of space last week is that it would be presumptions of us to tell you how to drink fine whiskey. It'd be like teaching your grandmother to suck eggs, as they say. Whatever that means! **Q** Still, there's no denying that, thanks to Irish Coffee, any number of the Americans have taken Irish Whiskey without having truly tasted of it and that's a fact. What happens is the fragrant coffee and the sugar cube and the cool, frothy cream on top all beat down on the principal ingredient! As no monetary loss to us, mind. It has been a real treat to watch the dear sales curve soaring. **Q** But Profit is not all in all! Pride has its bumps. We are an enormously proudful lot when it comes to the elegant, hunched, apple flavor of our whiskeys. This is why we should like you to buy them, to drink them, to cherish them for themselves alone. **Q** "Ah! but there are nine grand brands of Irish Whiskey," you say. "Which to choose?" You've started the problem well, we think, if finally. Look why don't you ask the men at the whiskey store for his recommendation. He will be overjoyed at your humility. **Q** Now you've grasped our dilemma You'll appreciate that we must remain neutral ourselves, can't afford to do otherwise. But don't let our shilly-shallying prevent you from being forthright. **Q** To this end we are issuing badges which we trust you will wear openly and diligently. They are quite attractive and are sure to draw admiring glances from one and all. You may obtain either the Pride Badge or the Profit Badge at no cost to yourself, that is to say, absolutely free by P.O. Box 207, Dublin, Ireland, as the case may be. Ask Mail is fifteen cents; return envelope is eight cents; post cards, four cents. **Q** The lovely stamp you'll get on the better write us via the air mail. It's a specder for one thing, more Binghamton, and be- © 1948 THE WHISKEY DISTILLERS OF IRELAND (as they and you publish here in Ireland only)

Figure 51

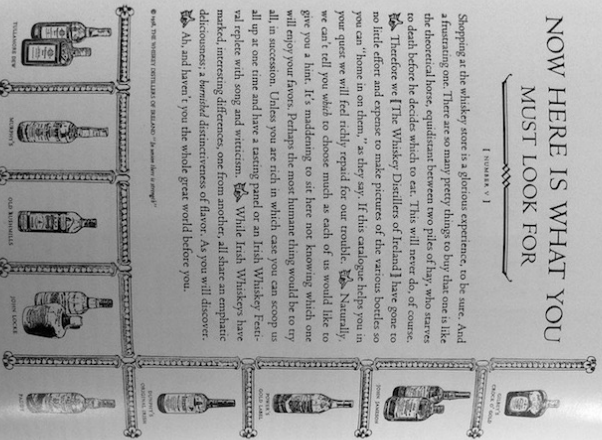
Irish Whiskey advertising in *The New Yorker*, 1956-8, reproduced in 'Irish Whiskey: An Account of the Current Sales Promotion Campaign in the U.S.A.', *Exporters Newsletter Special Issue* (December 1958). Official Publications Collection, Trinity College Dublin.

Oh For The First Time An Illustrated Irish Whisky Catalogue!

### NOW HERE IS WHAT YOU MUST LOOK FOR

100 YEARS 'A'

Shopping at the whiskey store is a glorious experience, to be sure. And a frustrating one. There are so many pretty things to buy that one is like the theatrical horse equidistant between two poles of hay, who strives to dash before he decides which to eat. This will never do, of course. **Q** Therefore we [The Whiskey Distillers of Ireland] have gone to no little effort and expense to make pictures of the various bottles so you can "home in on them," as they say. If this catalogue helps you in your quest, we will feel richly repaid for our trouble. **Q** Naturally we can't tell you which to choose, much as each of us would like to give you a hint. It's maddening, to sit here not knowing which one will enjoy your favors. Perhaps the most humane thing would be to try all in succession. Unless you are rich in which case you can scoop up all up at one time and have a tasting panel or an Irish Whiskey Festival replace with song and wistfulness. **Q** While Irish Whiskeys have varied, interesting differences, one from another, all share an emphatic deliciousness; a beautiful distinctiveness of flavor. As you will discover. **Q** Ah, and haven't you the whole great world before you.



### LETTERS RECEIVED

As previously mentioned (see page 10), many letters have been received in response to the Irish Whiskey advertisements in the *New Yorker's* magazine. Extracts from a representative selection are given in the following pages.

Your advertisements are marvellous. Your whiskey magnificent. And vice versa.

\* \* \* *North Santa Anita Avenue, Arcadia, California.*

Thank you for the fascinating advertisements in the *New Yorker*. . . I am deciding in favour of Pride. I believe your pride in a fine product will result in profit as well. You see . . . it will add another reason to purchase Irish whiskey in addition to using it in Irish Coffee.

\* \* \* *Beaitley Avenue, Jersey City, New Jersey.*

Your advertisements are so refreshing! I've never had the pleasure of experiencing that emphatic, burnished favour of your wonderful Irish Whiskey, but by my word I will real soon—and when I do it will not be concealed by coffee or anything else. I'll stand up with pride and be counted.

\* \* \* *N. Charles Street, Baltimore, Maryland.*

I am overcome with a desire for my own Pride badge which you are offering upon request; have made a mental note to try Irish Whiskey and wanted to write you immediately to tell how very interesting your ad. is to read.

. . . Being in the advertising business—and having worked up an immunity to most of the clichés (in order to save my sanity)—

Figure 52

Irish Whiskey advertising in *The New Yorker*, 1956-8, reproduced in 'Irish Whiskey: An Account of the Current Sales Promotion Campaign in the U.S.A.', *Exporters Newsletter Special Issue* (December 1958). Official Publications Collection, Trinity College Dublin.



### STAND UP & BE COUNTED! ARE YOU PRIDE OR PROFIT?

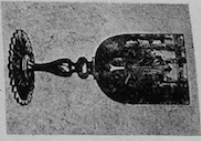
1 NUMBER 15 1  
side you'll probably be terribly anxious to receive your Pride Badge or your Profit Badge. For the benefit of you fortunate we [The Whiskey Distillers of Ireland] are referring to the very nice badges we are sending out from Dublin to all who write us here. We unfortunately ran off the page last week and had to continue over. No harm done, all we regret to be worn by those who glory in Irish Coffee and the money it sends flowing to Ireland. And a pretty thing it is, too, watching the dealer sales come pouring thanks to the Profit Party's interesting taste. If hezra. Note that we condone, no, no, no. It's just that here are the orders: the Prides: proof of the exact proof of the altogether distinctive, honest, that emigrate larvae of Irish Whiskey, The Whiskey Distillers of Ireland. Irish Coffee. Strong words! Strong feelings! Before we run out of paper again perhaps we'd better get our coupon in. We are given to un-

detested by those who know that a coupon [rather than just saying to write and] boasts the expense extravagance. We hope this is true: to such stretch nowadays is simply terrible.

P.O. Box 165  
Dublin, Ireland  
Please send me a badge like all my say.  
I have got a PRIDE, (PROFIT) man.  
Name \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_



later write in and we'll send you the badge of whichever side you selected. No fuss, no fuss, no fussing, just the badge you selected. If you're smiles is wide, you're glad to get the Irish Whiskey in likely to set you quite agog with its variations. There are nice and brands. It'll do no harm to list them if you all excise us for a moment while we draw up some whose name shall go first? Murphy, Power, O'Brien, Guinness, Tullamore, Dew, John Jameson, Gilbey's, Crook O'Connell, Locke, and Murphy's Original Irish...  
© 1958 THE WHISKEY DISTILLERS OF IRELAND (All in every "Whiskey" are M'Connell & Co.)



### A NEW, ALL NEW RECIPE FOR BRAZILIAN WHISKEY!

1 NUMBER 15 1 (If you wish to receive a satisfaction, you need only to ask!)  
All Irish Whiskies share an emphatic, burnished elegance of flavor quite apart from anything else known to man's tongue. These are, moreover, different from them. They cover a broad spectrum of taste. The man at the whiskey store will surely know and if he doesn't there's nothing for it but you must buy a bottle of each and find out for yourself. Science will be the rider for your enquiring mind. However, as we have observed in the previous chapters, these delicacies of flavor and body are largely negated when the whiskey is taken in Irish Coffee. The Whiskey Distillers of Ireland] are knocking it, understand. If coffee must be had, it's better we do the long. The question of Pride versus Profit has no easy solution. Meanwhile we must be realistic: you can't change human nature. There will always be coffee. Please act promptly as we are more anxious to know your true feelings and to send you one badge or the other so you can lead it over your friends. Air mail to Dublin is fifteen cents; surface mail eight cents; post cards four cents. Our cable address is G.O.T.R.A., Dublin, if you feel you must. But bear in mind the difference for it's probable that a Night Letter may get well enable you to be less penny-farthing and more dignified. We see we've not got in the promised things: it's impossible to get you a whiskey pack with strong water. 2. Send of a goodly quantity of Irish Whiskey to your dealer. Add up and odds or vice versa. What are the names of the whiskey? The names of the whiskey? The names of the whiskey?  
© 1958 THE WHISKEY DISTILLERS OF IRELAND (All in every "Whiskey" is from the Castle, "Tangier Hotel"?)

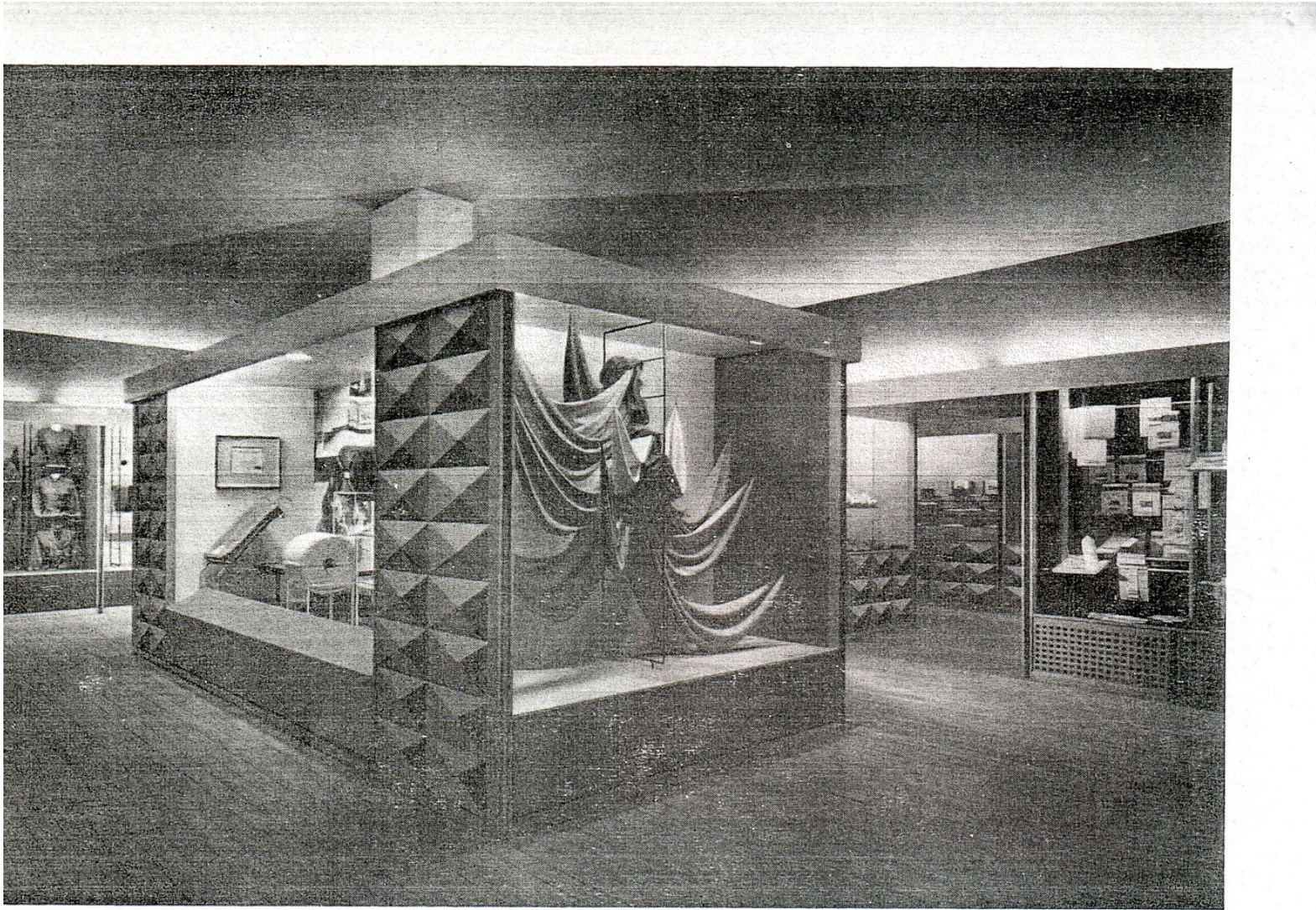
P.O. Box 165  
Dublin, Ireland  
Please send me a badge in the all my say.  
I have got a PRIDE man.  
(If women, at the case may be.)  
Name \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_

P.O. Box 207  
Boston, United States  
Please send me a badge, please.  
Send it to the Pride people, too. Thank.  
Name \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Country \_\_\_\_\_

Figure 53  
Irish Whiskey advertising in *The New Yorker*, 1956-8, reproduced in 'Irish Whiskey: An Account of the Current Sales Promotion Campaign in the U.S.A.', *Exporters Newsletter Special Issue* (December 1958). Official Publications Collection, Trinity College Dublin.

**IRISH CARPETS FOR EXPORT  
IN REGENT STREET DISPLAY**  
Waterford Glass on View Sales 1000  
High Quality  
Glassware  
The Waterford Glass Company, Ltd., Waterford, Ireland.  
Irish Whiskies  
Ireland's New Export Coming to United States  
Smiling with  
Pride-Profits Push  
Familiar Sillhouettes  
With Some New Ones  
Dug of Sport at Troch  
Ballisogle Rosambles I.  
NEW YORK  
Along Madison Avenue With Kaseflow  
Pride's Selling Irish Whiskey  
At Profit, Sans L'eprehanation  
By Joseph Kaseflow  
Irish Whiskies  
Ireland Going All  
Out to Boost Canadian  
Sales  
CEMBER 3, 1958  
Fruit Cake From Dublin  
By Catherine Pridmore  
In the past, it has been  
said in some quarters  
that the fruit cake is  
the one thing that  
is not sold in Ireland.  
But now, thanks to  
the efforts of the  
Irish Whiskey Distillers  
of Ireland, the fruit  
cake is being sold in  
Dublin. This is a  
great achievement  
and a great credit  
to the Irish Whiskey  
Distillers of Ireland.  
The fruit cake is  
now being sold in  
Dublin. This is a  
great achievement  
and a great credit  
to the Irish Whiskey  
Distillers of Ireland.

Figure 54  
Irish Whiskey advertising in *The New Yorker*, 1956-8, reproduced in 'Irish Whiskey: An Account of the Current Sales Promotion Campaign in the U.S.A.', *Exporters Newsletter Special Issue* (December 1958). Official Publications Collection, Trinity College Dublin.



THE IRISH EXPORTS CENTRE, Dublin House 225 (1955) (Scott, Michael)

Figure 55  
CTT London Centre, Ground Floor exhibition area, c.1955. Building designed by Michael Scott, exhibition design by Thurloe Connolly at the DRU using Pub Wall pattern by Patrick Scott. CTT Annual Report 1956, 16. Official Publications Collection, Trinity College Dublin.



*Irish Footwear Display : London Centre, November, 1956.*

Figure 56

Irish Footwear display, CTT London Centre, November 1956. CTT Annual Report 1957, 21. Official Publications Collection, Trinity College Dublin.



Figure 57  
Original design of Kerrygold packaging, Benton & Bowles 1962. Cork Butter Museum.



Figure 58  
Advert in *Stock Exchange Gazette*, 1966, a good example of the link between tourist images of Ireland and the image projected by exporters. Private Collection, Irish Dairy Board (Ornua) Archive.



Figure 59  
 Benton & Bowles trade advert for Kerrygold, which references the supposed effect of the television advertising itself, c. 1966. Private Collection, Irish Dairy Board (Ornua) Archive.



Figure 60  
 'The Kerrygolden touch' adverts from 1966, aimed at Northern English working-class housewives, play on the idea of the leprechaun's pot of gold at the end of the rainbow. Private Collection, Irish Dairy Board (Ornua) Archive.



Figure 61  
*Design in Ireland* (Dublin: Córas Tráchtála, 1962). Left, Front cover, Right, page layout. National Irish Visual Arts Library, 745.449415/D



*The Irish Press, Saturday, Feb. 12, 1949* C 5



*fashionable  
intelligence*

Casual or formal—when the occasion is neither but demands an element of both, let this attractive New York inspired garment solve your problem. It is only one of an extensive range of designs offered by Round Tower Knitwear for the satisfaction of the most fastidious tastes.

**Round Tower**  
KNITWEAR

Trade Enquiries to:  
GAELTARRA EIREANN, WESTLAND ROW, DUBLIN

arks

Figure 62  
Round Tower advert, *Irish Press*,  
February 12, 1949

**ROUND  
TOWER**

DONEGAL HANDWOVEN

**TWEED**



The skilful  
blending of  
the art of  
yesterday with  
the fashion  
dictates  
of today

Dántais na Gaeltachta

Trade Enquiries:  
Gaeltarra Eireann, 24 Westland Row, Dublin.

Figure 63  
Round Tower advert, Eamonn  
Costelloe, *Irish Times*,  
November 26, 1959.

Figure 64  
Round Tower advert, Eamonn Costelloe, *Irish Press*, September 28, 1959.



**IRISH TWEED WEEI**

presented by **ROUND TOWER**

(including a presentation of Autumn Knitwear)

Couture collections by **IRENE GILBERT · CLODAGH · NEILLI MULCAHY · RAYMOND K**

Traidisiún do'n lá inniu



**GAELTARRA** BREANN, under the Round Tower Trade Mark, brings to the Irish family the finest in Tweed, Knitwear, and Linen—products of the traditional craftsmanship of the Gaeltachta.

Arthur wears Round Tower Original Irish Handwoven Thunproof Tweed, a superlative fabric that resists snagging and tearing—good looking and just the thing for constant hard wear. Arthur wears another of the famous Round Tower tweeds. These tweeds will be found in all good shops selling by the yard, or in fashionable ready-made. Note her accessories: latest style matching shoes and handbag in Round Tower

...woven a waterproof fabric, subjected to special silicone treatment for weather proofing. The Children wear Round Tower hand and machine knitwear in plain and fancy designs. Wise mothers know that the Round Tower label is their guarantee that garments won't shrink or fade, and will come up as fresh as new after innumerable washings. Youngsters like wear a sweater from the Round Tower Knitwear range which comes in gay colours; you'll find a complete range of this fashion knitwear at all good shops. The shirt shows yet another Round Tower Tweed, like those in popular shades. Babes' Minkette Coat of soft, warm wool, was hand-knitted by Round Tower



women. His game rug is also a Cashmere Eireann product. Then, in Donegal, climb Engaged needlewomen hand-embroider the beautiful supper and tea cloths, tray cloths, luncheon sets of pure Irish linen that every housewife prizes.

Other products of Cashmere Eireann illustrated are Trays... an endearing series of soft, cuddly, teddy bears, dogs and donkeys, popular favourites everywhere—their family name is Tara. The famous Crilly Dollo, genuine sleeping linens, come from Crilly, Co. Donegal. Towel Bags... sturdy and hardwearing, are also produced by Gaeltarra Eireann in an attractive range of colours and designs.

**ROUND TOWER** ceannuigh  
 déantúis na Gaeltachta

HEAD OFFICE: GAELTARRA HOUSE, 24 DUNDRAIG ROAD, DUBLIN

Figure 65  
 Round Tower advert, (double page) Jarlath Hayes, *Irish Press*, March 14, 1960.

*Shall I tell you how to make a really good investment?*



Can you guess why the demand for Magee Thornproof Suits continues to rise; why exports increase; why more and more men all over the world are investing in Magee Thornproof? It is because there never was anything just like this famous suit... none had quite the same wonderful combination of easy comfort, attractive style, colourful but nevertheless tasteful designs in a wide variety—none had its unique ability to stay smart longer.

It is to-day's outstanding tweed. It is also a worthwhile investment and like most investments requires some looking after. Any suit requires a rest now and then. Put your Magee Thornproof away for a day or two occasionally and it will come up fresh again. You see, Magee Thornproof is a genuine wool tweed with every thread double twisted in the making. That is why it is so hardwearing with normal use. Giving it a rest allows the fibres to fall back into their original positions and thus your suit continues to give you excellent service for longer. After all, what other cloth could give you such a wonderful return for such a moderate outlay? Make the investment to-day... tailored by Magee, from your outfitter, or to measure from your tailor.

**Do this:**



Hang up your Magee Thornproof for a few days now and then while it retains its shape. Brush it to freshen its colour too.



Have your Magee Thornproof dry cleaned as often as required. To have it "navy" and does it good.

**Insist on seeing the Magee label**



Thornproofs are not the only quality cloths in the Magee range. For more formal occasions there are Magee popular Buttoned Wovens in a big selection of patterns, a new range of Magee Winters Wovens, and, of course, Magee Tailored Overcoats. The Magee label is your guarantee.

Thornproof for youths and boys too! Ideal for school and college wear!

Milford

Figure 66  
Advert for Magee Tweed,  
*Irish Times*, October 13,  
1960.



**Ireland**  
fisherman's paradise

**AER LINGUS**  
**IRISH AIR LINES**

Figure 67  
Poster, possibly by Piet Sluis. Aer  
Lingus, 1959/60. Reproduced in  
*Ireland, Design and Visual  
Culture: Negotiating Modernity,  
1922-1992*, edited by Linda King  
and Elaine Sisson. (Cork: Cork  
University Press, 2011), 176.

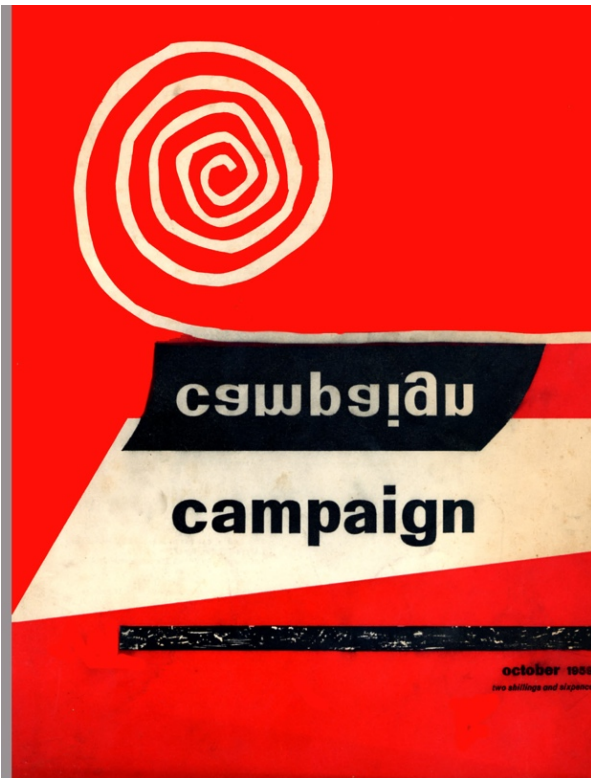


Figure 68  
James Gooch's cover for *Campaign*, 1959. Private Collection, Bill Bolger.

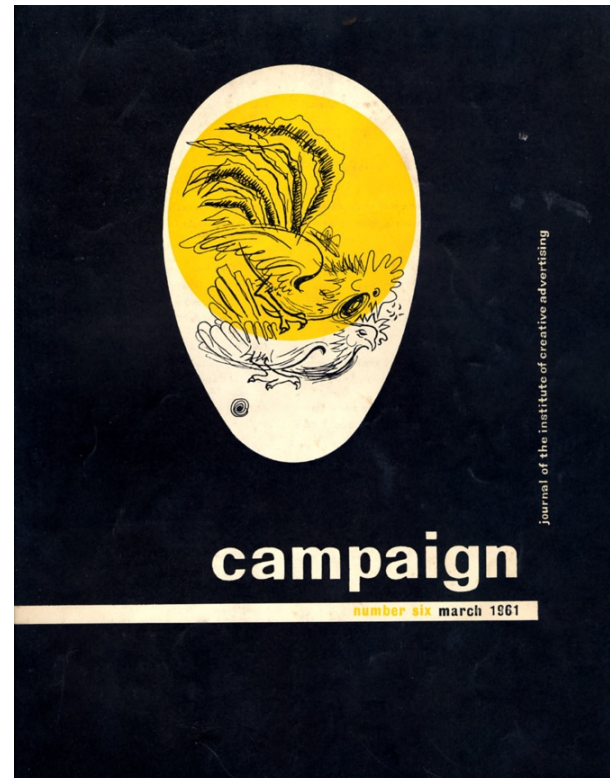


Figure 69  
James Gooch's cover for *Campaign*, 1961. Private Collection, Bill Bolger.

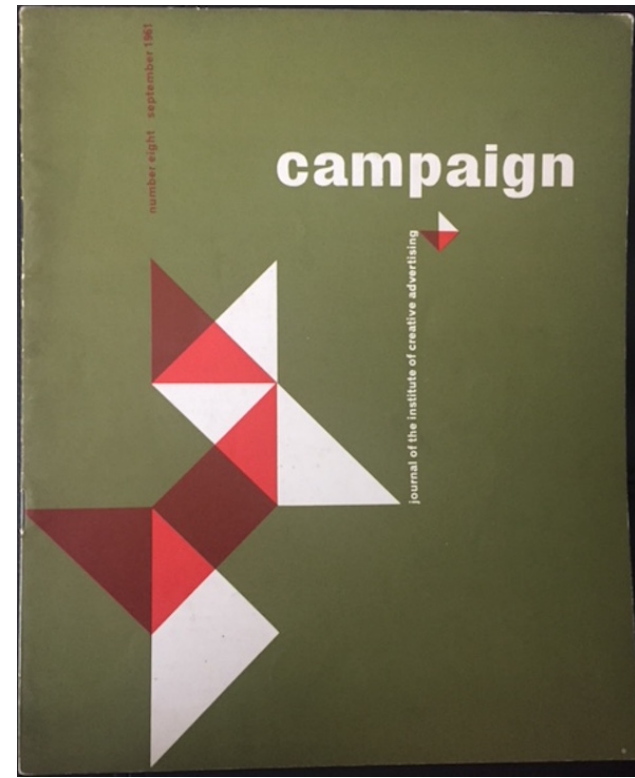


Figure 70  
Piet Sluis cover for *Campaign*, 1961. Private Collection, Bill Bolger.



Figure 71  
Photograph of the ICAD 1961 Council, taken in Robert Dawson's photography studio. From left, Brian Murphy, Jan de Fouw, Frank Ryan (top), Bill Bolger (kneeling), Bernard Share, Doug Grainger, Giles Talbot Kelly (floor). Private Collection, ICAD archive

Figure 72  
 Advert for Janus, *Irish Management*, Vol. 7 No. 2 (February 1960) Bill Bolger and Bernard Share. Trinity College Dublin.

**A L E S O N**

**team and variations 1**

The man with the A is typical of Janus. First and foremost he is an individual, with a fresh, personal approach to the problems in his own particular field that gives Janus advertising its distinctive sparkle. But—equally importantly—he takes his place in a team which believes in the vital function of discussion, planning, and balanced assessment at every stage in the preparation of advertising that **SELLS**. Janus artists, copywriters, designers and executives are not only just that little bit above the average in their own special skills: they know that modern selling is a many-sided business demanding a wide diversity and concentration of approach. And selling, of course, is the first and only consideration all along the Janus line.

**O N**

**JANUS**  
 Advertising and Marketing  
 Parnell Square West, Dublin

**S A L E S**

Figure 73  
 Advert for Janus, *Irish Management*, Vol. 7 No. 5 (May 1960) Bill Bolger and Bernard Share. Trinity College Dublin.

**ad'vərtizmənt**

IN IRELAND you'll hear people talking about *advertisements* and *advertisements*: and we in Janus rather relish this seventeenth-century pronunciation of a twentieth-century phenomenon because it reminds us that advertising is essentially the business of putting in a good word about a product . . . and letting that word do its magical work of persuading " *Now! Now!* *Best! Only!* – we like those sort of words. They're old campaigners, they have a job to do and they know how to do it " But we also like other, odder words – words that bring a wrinkle to the brow and a crinkle to the till, words that send out their sales messages in a manner both mellifluous and manipulative " Yes, we love words in Janus, but we love them wisely, not too well " Our copywriters talk to other people before they start talking to themselves – and they make sure that they get sensible – and selling – answers " A bunch of Xanthochroics? Our description is much simpler — a team.

**advərt'aizmənt**

This is an *advertisement* (or *advertisement*) of  
**JANUS LIMITED**  
 Advertising and Marketing  
 PARNELL SQUARE WEST, DUBLIN  
 and is NUMBER FOUR of a series entitled TEAM AND VARIATIONS

Figure 74  
 Advert for Janus, *Irish Management*, Vol. 8, No. 2 (February, 1961). Bill Bolger and Bernard Share. Trinity College Dublin.

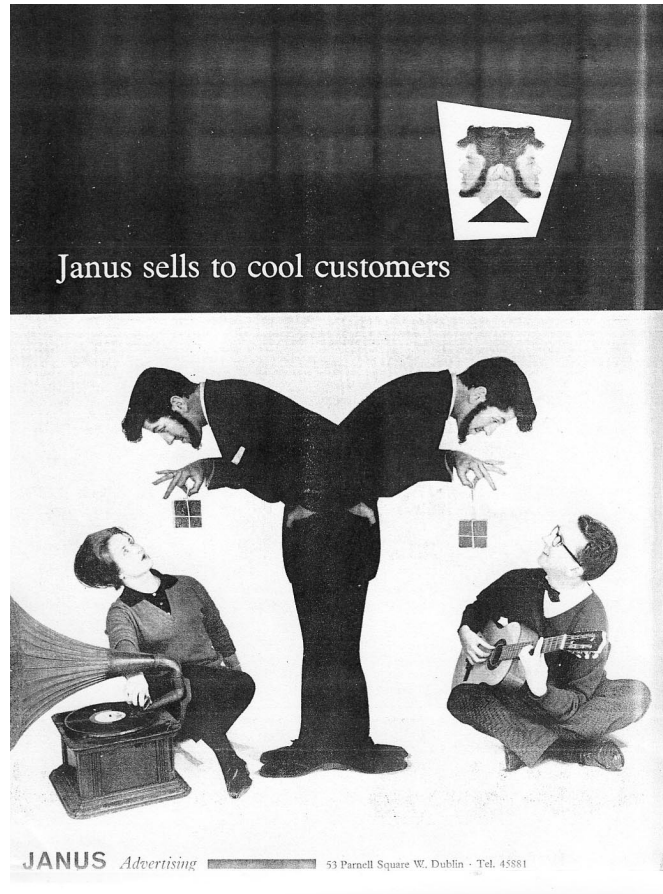


Figure 75  
 Advert for Janus, *Irish Management*, Vol. 9 No. 5 (May 1962). Bill Bolger and Bernard Share. Trinity College Dublin.



Figure 76  
 Advert for Janus, *Irish Management*, Vol. 9 No. 6 (June 1962). Bill Bolger and Bernard Share. Trinity College Dublin.




“I haven’t time to measure my column”

It happens sometimes even in the best-regulated publications: an eight-inch single column becomes a seven-and-a-half-inch single column. Now I can’t be up and down all my ads with a ruler, or sit in front of my little silver screen with a stopwatch: that’s why I like Janus. (They call me the Client, you know, spend my money on ads that sell my goods). Their Media men watch my extra inches, call time for me, generally make sure that I get what I’m paying for, keeping the piles of space orders, time schedules, monitoring reports, date schedules moving smoothly along the proper channels. Just as important as good slogans and alluring pictures, say the Media men. I agree with them, but I put it this way:

**service is synonymous with Janus**

**JANUS LIMITED** 53 PARNELL SQUARE WEST, DUBLIN 1. TELEPHONE 45881

Figure 77  
 Advert for Janus, *Irish Management*, Vol. 9 No. 7 (July 1962). Bill Bolger and Bernard Share. Trinity College Dublin.



“I fought in the Post Office”

Five-thirty on a Friday evening and goodness, I thought, I’m surrounded! Luckily it was only a birthday card for the brother—Janus looks after all my important dispatching. (They call me the Client, by the way, spend my money on ads that sell my goods.) Their delivery and dispatch services are worth their weight in fourpenny stamps: after all, they say, what use is a beautiful block for a beautiful advertisement if it’s on its way to Majorca when it should be in Mullingar? Admen talk this funny way, I find; but I prefer to put it in a more homely phrase:

**service is synonymous with Janus**

JANUS LIMITED, 53 PARNELL SQUARE WEST, DUBLIN 1. TELEPHONE 45881



### the minstrel boy's real gone

Sent, in fact—right back into the history book where he belongs. Fairy rings are now strictly for the squares, and strangers arriving to do business in Ireland with a shillelagh under their arm are likely to be met with Gael-force reactions. Yes, it's 1959 in Ireland (some say 1960) and brogues are no longer being worn by wise advertisers anxious to impress the natives. How then to gain a foothold in this lucrative market? Ask O'Kennedy-Brindley. We have inside information on this wayward race of human Behans. O'KENNEDY-BRINDLEY LTD. are at 64-65 Lower Gardiner Street, Dublin. Phone 45891/5, and at Aer Lingus Street, Patrick Street, Cork. Phone 20809.



without harping on it, these are a few of the invaders who have found our specialised knowledge helpful:

- ALLS-CHALMERS TRACTORS; AMERICAN EXPRESS;
- CHRYSLER; JAMES LITTLE; COOPER McDONOUGH &
- CHIVERS DOBERTSON; DUNLOP; GALA OF LONDON;
- HENNESSY BRANDY; HOVIS; KODAK; AGA
- COOKERS; PHILIPS RADIO; RALPHSON
- RUDGE & HUNTER CYCLES; REMINGTON
- BAND; ROWNTREE'S; SANDMAN PORT
- & SHERRY; SAXONE; SPRATTS;
- SYNDICAT BELGE; VOLKSWAGEN;
- WALPMAYER; W.D. & H.O. WILLS; and over
- 100 other national and international clients.



SEPTEMBER 4 1959

**Advertiser's Weekly**  
 MERCURY HOUSE, 109 WATERLOO ROAD, S.E.1.  
 WATFORD 3388  
 Please O.K. or correct this Proof and  
 Return by 2 p.m. on **20 AUG 1959**  
**OTHERWISE THE ADVERTISEMENT**  
**WILL BE INSERTED AS IT NOW STANDS**

Figure 78a  
 Ad for the O'Kennedy-Brindley agency in the British trade journal *Advertiser's Weekly*,  
 art directed by Jarlath Hayes, 1959. Private Collection, Jarlath Hayes.



Figure 78b  
Front and back covers of CTT Annual Report, 1969. Gold embossed. Damien Harrington at Kilkenny Design Workshops, 1969. Official Publications Collection, Trinity College Dublin.

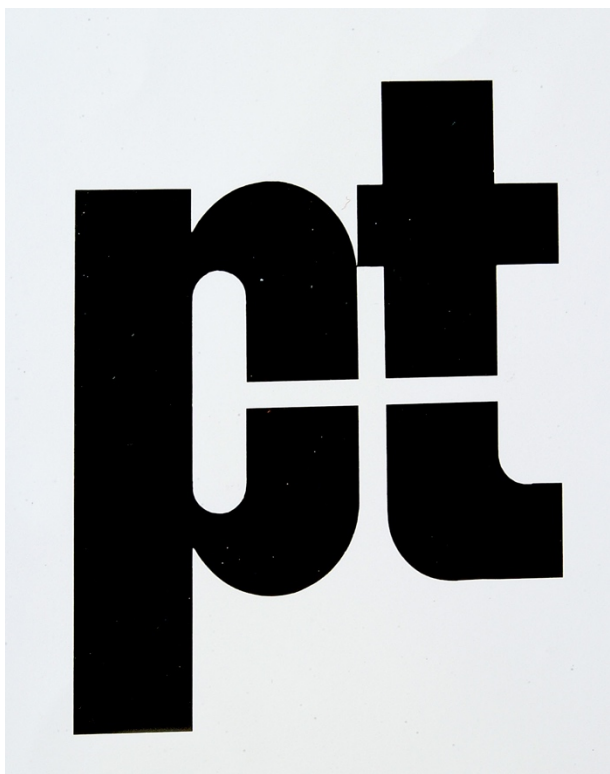


Figure 79a  
Damien Harrington, logo for Department of Posts and Telegraphs, 1968-69. Private Collection, Damien Harrington.



Figure 79b  
'Marigold' livery on P+T van, reproduced in *Designing Ireland: A Retrospective Exhibition of Kilkenny Design Workshops 1963-1988*, researched and curated by Joanna Quinn (Kilkenny: Crafts Council of Ireland, 2005).

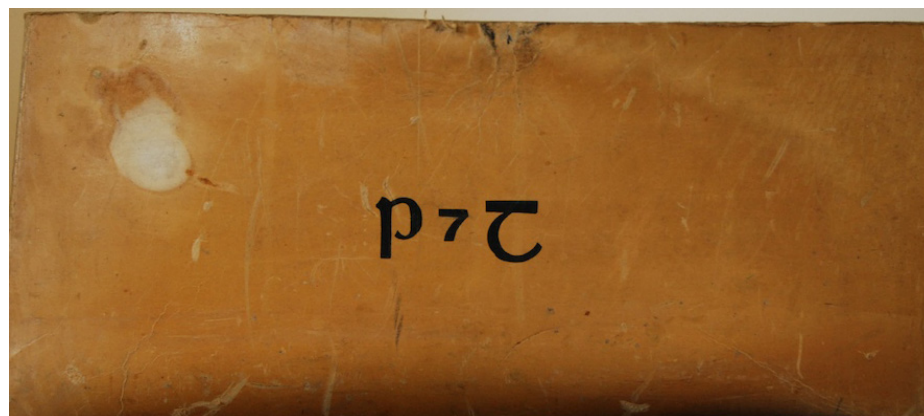


Figure 80  
Four examples of the post-1922 Department of Posts and Telegraphs monogram, demonstrating the range of treatments in official use. Top, via Wikipedia, [https://commons.wikimedia.org/wiki/File:P%2BT\\_manhole.jpg](https://commons.wikimedia.org/wiki/File:P%2BT_manhole.jpg). Bottom, Collection of Little Museum of Dublin.



Figure 81  
Damien Harrington, Danish Design Exhibition 1978. Private Collection, Damien  
Harrington.



Figure 82  
Damien Harrington, Irish Furniture Fair Catalogue, 1970. Private Collection, Damien  
Harrington.

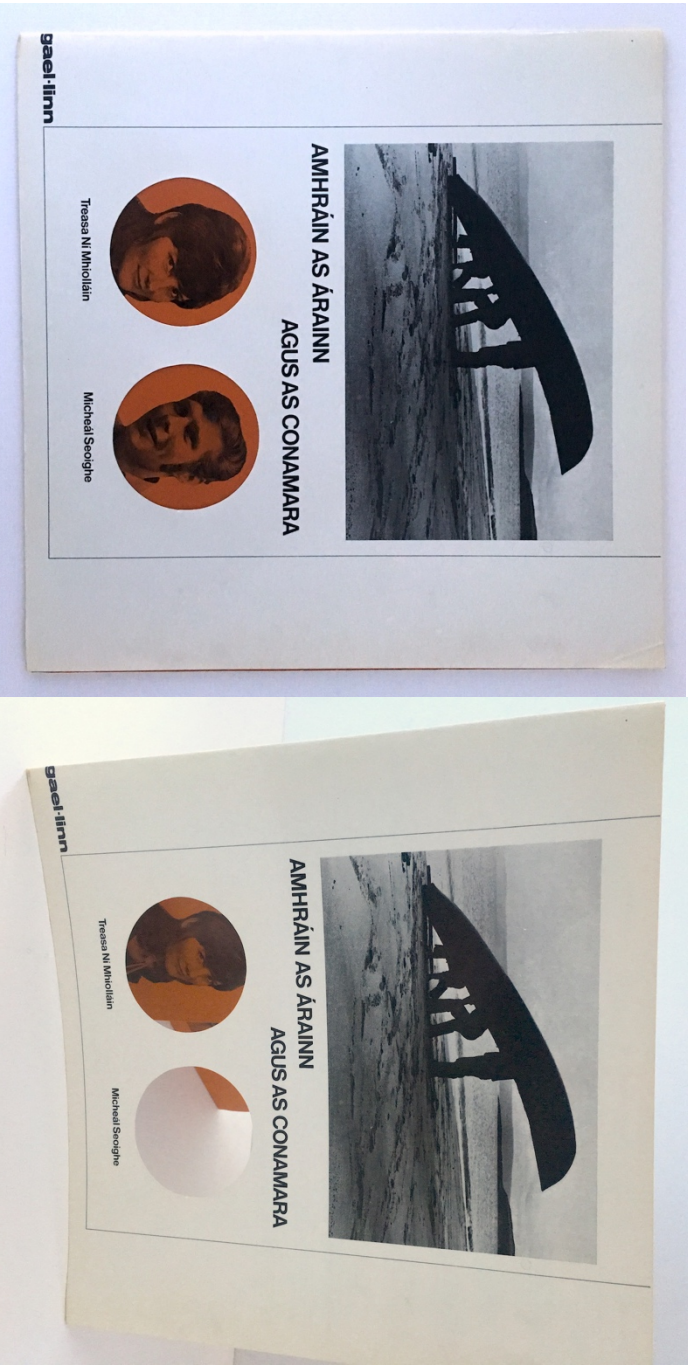


Figure 83  
Damien Harrington, symbol for the Office of Public Works (OPW).  
Originally designed in 1972 for its Parks and Monuments branch.  
Based on the tri-spiral carvings at Newgrange. Private Collection,  
Damien Harrington.

Figure 84  
Neolithic passage grave at Newgrange, Co. Meath (c.3,200 BCE), before and after  
excavations and rebuilding. Department of the Environment, Heritage and Local  
Government, via WorldHeritageireland.ie <http://www.worldheritageireland.ie/bru-na-boinne/built-heritage/archaeological-excavations/>



Figure 85  
 Amhráin as Árainn agus as Conamara. Record sleeve, Gael Linn, 1972. Designed by Bill Bolger. Private Collection, Bill Bolger.





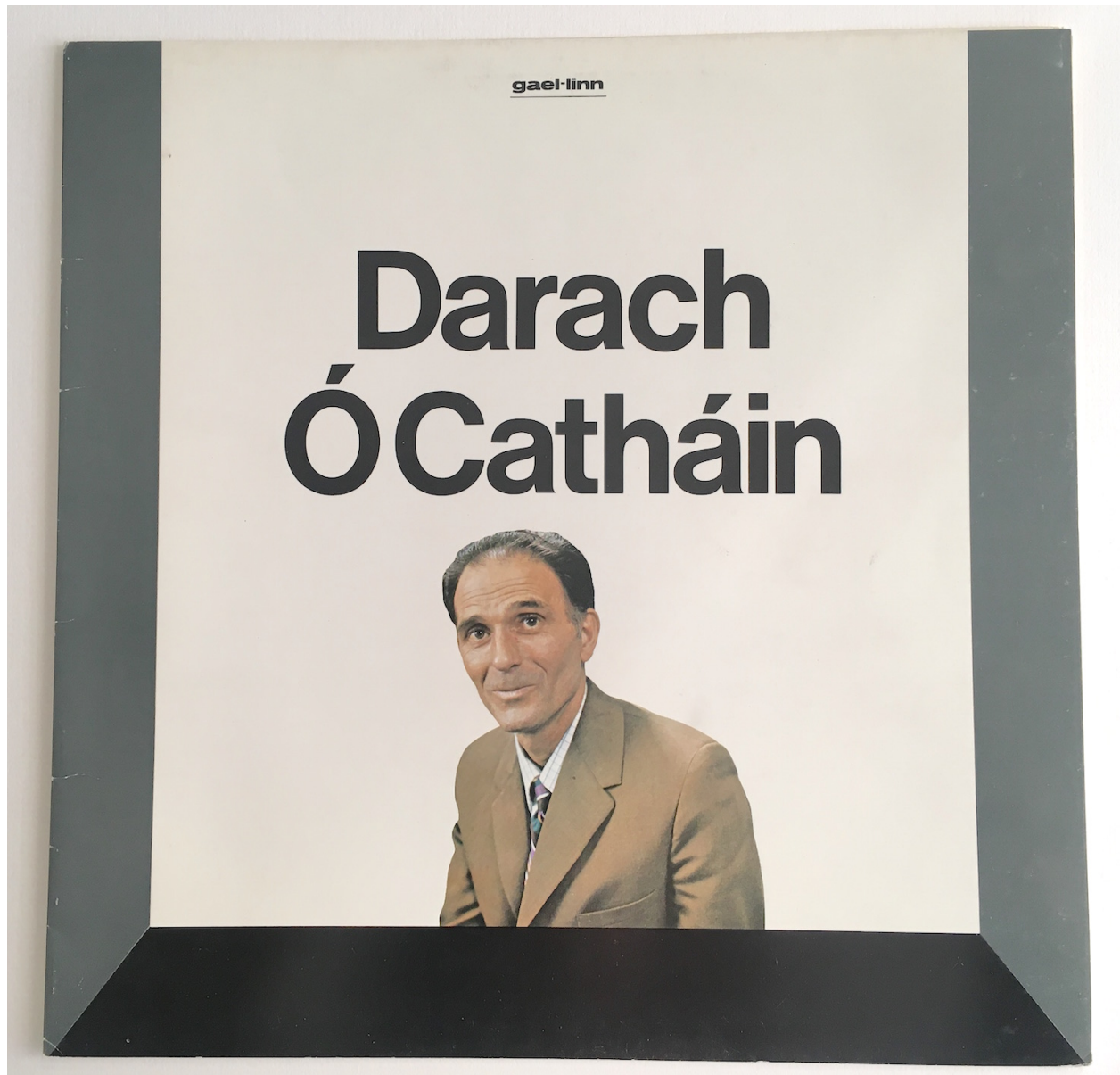


Figure 86  
Darach Ó Catháin. Record sleeve, Gael Linn, 1975. Designed by  
Bill Bolger. Private Collection, Bill Bolger.

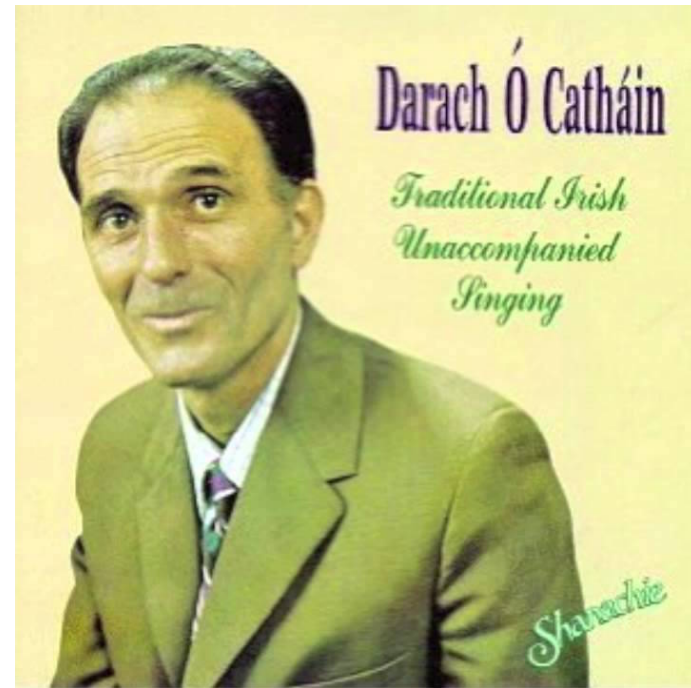


Figure 87  
György Kepes, *the man made object* (London: Studio Vista, 1966). Cover by Peter Wildbur. Courtesy Ian McClaren



Figure 88 (left)  
Ceolta Éireann, Gael Linn record sleeve, 1958. Private Collection, Niall McCormack

Figure 89 (above)  
Album cover Darach Ó Catháin, *Traditional Irish Unaccompanied Singing*, Shanachie label, 1975. Via Youtube.com, [https://www.youtube.com/watch?v=XoZw\\_xS-5kA](https://www.youtube.com/watch?v=XoZw_xS-5kA)



Figure 90 (left)  
Mainie Jellett, 'Religious Composition', 1928. Gouache on paper mounted on board, 22.5 x 17.25 cm. Collection of Irish Museum of Modern Art.

Figure 91 (above)  
Irish Exhibition of Living Art Catalogues, 1967-70, designed by Patrick Scott and Raymond Kyne at Signa.



© Department of the Environment, Heritage and Local Government

Figure 92  
Neolithic passage grave at Newgrange, Co. Meath (c.3,200 BCE). Top: Entrance stone; Via Knowth.com <http://www.knowth.com/newgrange-images3.htm>. Bottom: Tri-spiral on orthostat in chamber Department of the Environment, Heritage and Local Government, via Newgrange.com <http://www.newgrange.com/tri-spiral.htm>



© The Department of Arts, Heritage and the Gaeltacht

Figure 93  
Neolithic passage grave at Newgrange, Co. Meath (c.3,200 BCE), Kerbstone 52. Office of Public Works, via  
Newgrange.com <http://www.newgrange.com/newgrange-k67.htm>



Newgrange.com

© OPW

Figure 94  
Neolithic passage grave at Newgrange, Co. Meath (c.3,200 BCE), Kerbstone 67. Office of Public Works, via  
Newgrange.com <http://www.newgrange.com/newgrange-k67.htm>



Figure 95a  
Michael O'Kelly (second from right) during reconstruction work at Newgrange, early 1970s. Reproduced in Geraldine Stout and Michael Stout, *Newgrange*. (Cork: Cork University Press, 2008), 47.



Figure 95b &c  
Rebuilding the passage at Newgrange, early 1970s. Reproduced in *Michael and Claire Kelly, Partnership in Prehistory* (exhibition panels) via Department of Culture, Heritage and the Gaeltacht World Heritage Ireland website, [http://www.worldheritageireland.ie/fileadmin/user\\_upload/documents/04\\_kellyexhibition.pdf](http://www.worldheritageireland.ie/fileadmin/user_upload/documents/04_kellyexhibition.pdf)

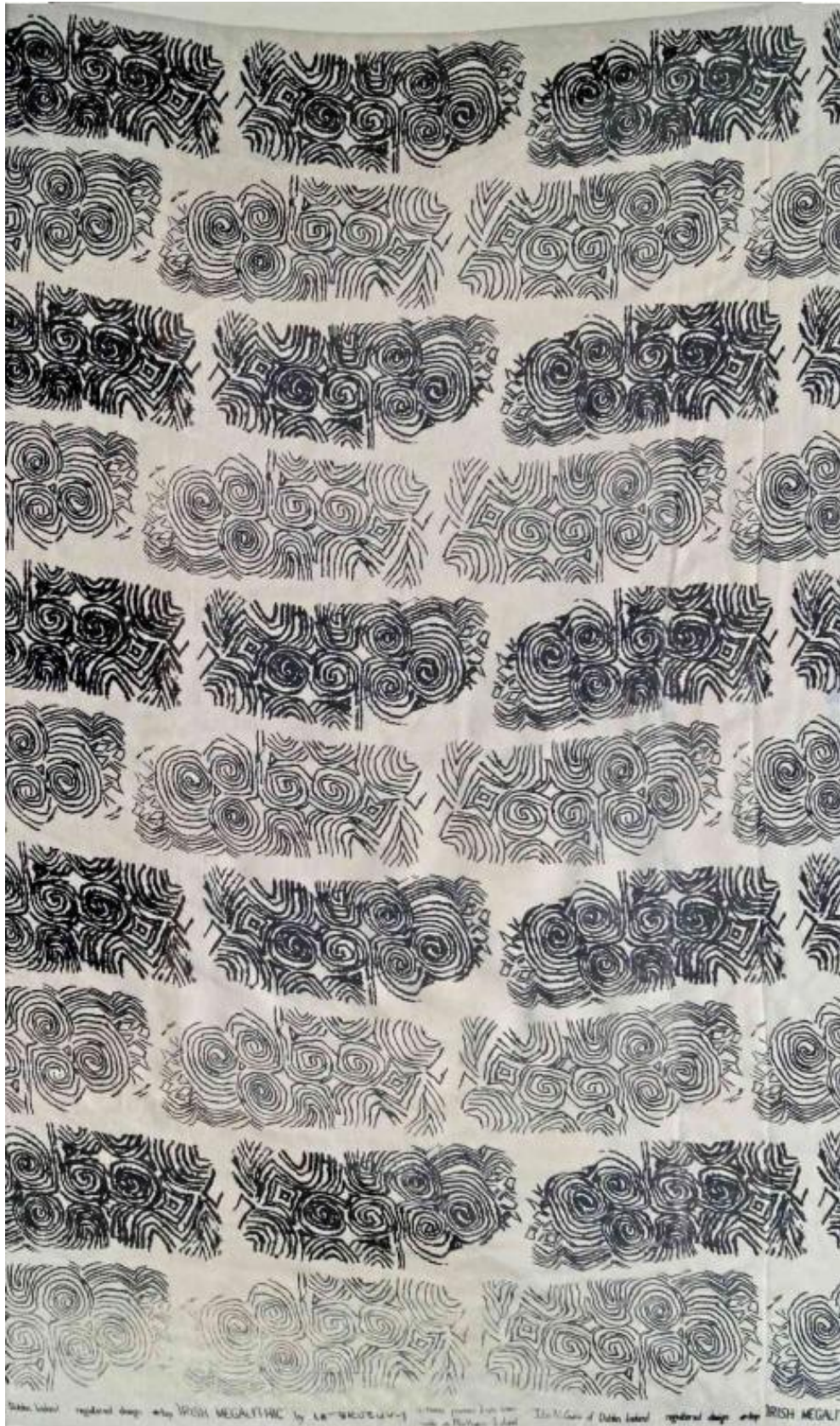


Figure 96  
Louis le Brocquy's 1952/3 Irish Megalithic textile produced for John Maguire at Brown Thomas. Via  
Roseberys.co.uk, <https://auctions.roseberys.co.uk/m/lot-details/index/catalog/8/lot/42543/>





*A Dun Emer carpet, designed by Raymond McGrath, in the offices of Coras Trachtala Teo.*

Figure 97

Photograph in *The Irish Times* of Louis Le Brocqy's Newgrange carpet (incorrectly attributed to Raymond McGrath in the caption). 'There's Magic in Carpets', *Irish Times*, January 27, 1953

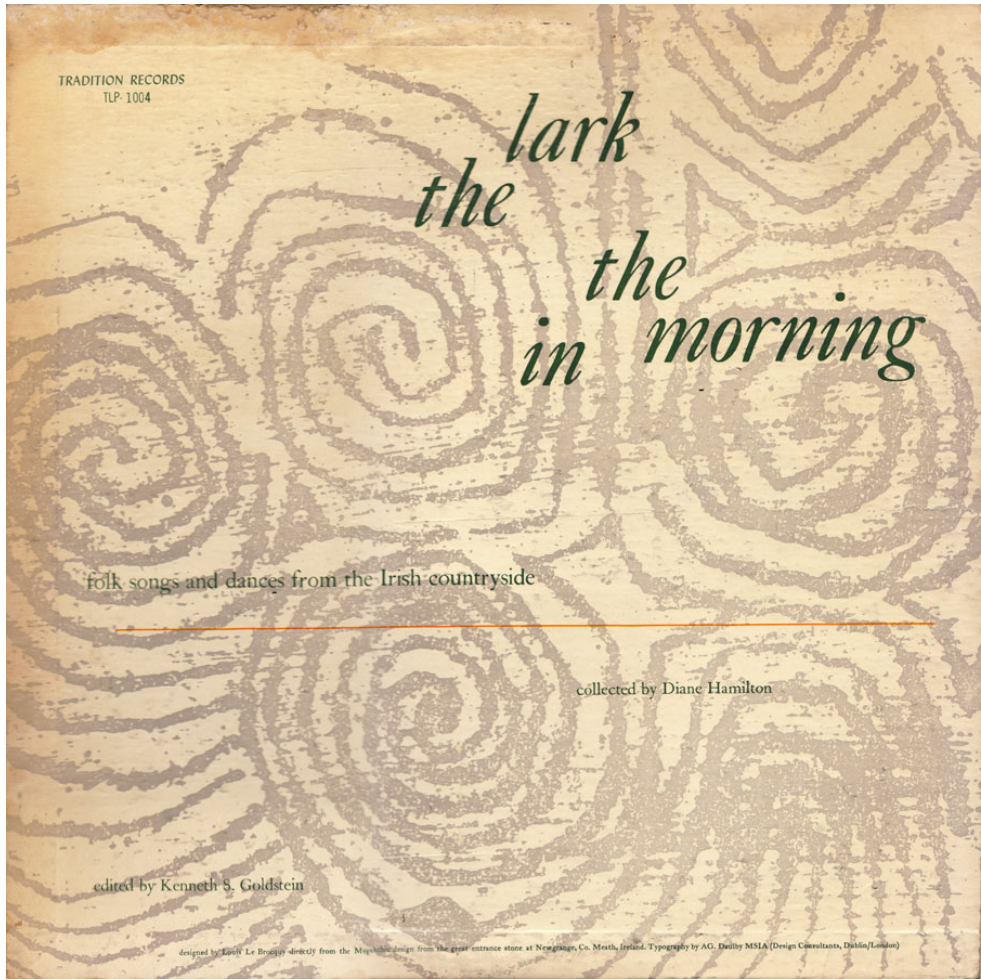


Figure 98  
 Tradition Records, New York, album cover, The Lark in the Morning: folk songs and dances from the Irish countryside, 1956 designed by Louis le Brocqy with typography by George Daulby. The design credits appear on the front of the sleeve and read: 'designed by Louis Le Brocqy directly from the Megalithic design from the great entrance stone at Newgrange, Co. Meath, Ireland. Typography by AG. Daulby MSIA (Design Consultants, Dublin/London)'Via the Clancy Brothers and Tommy Makem website, [http://clancybrothersandtommykem.com/trad\\_1004\\_lark.htm](http://clancybrothersandtommykem.com/trad_1004_lark.htm)



Figure 99  
 Album cover, 1956 New Music from Old Erin, Decca Records. Via Ebay.com  
[https://www.ebay.com/sch/World-Music-Excellent-EX-Good-Plus-G-Vinyl-Records/176985/bn\\_18814046/i.html?\\_fsrp=1&\\_pgn=1](https://www.ebay.com/sch/World-Music-Excellent-EX-Good-Plus-G-Vinyl-Records/176985/bn_18814046/i.html?_fsrp=1&_pgn=1)

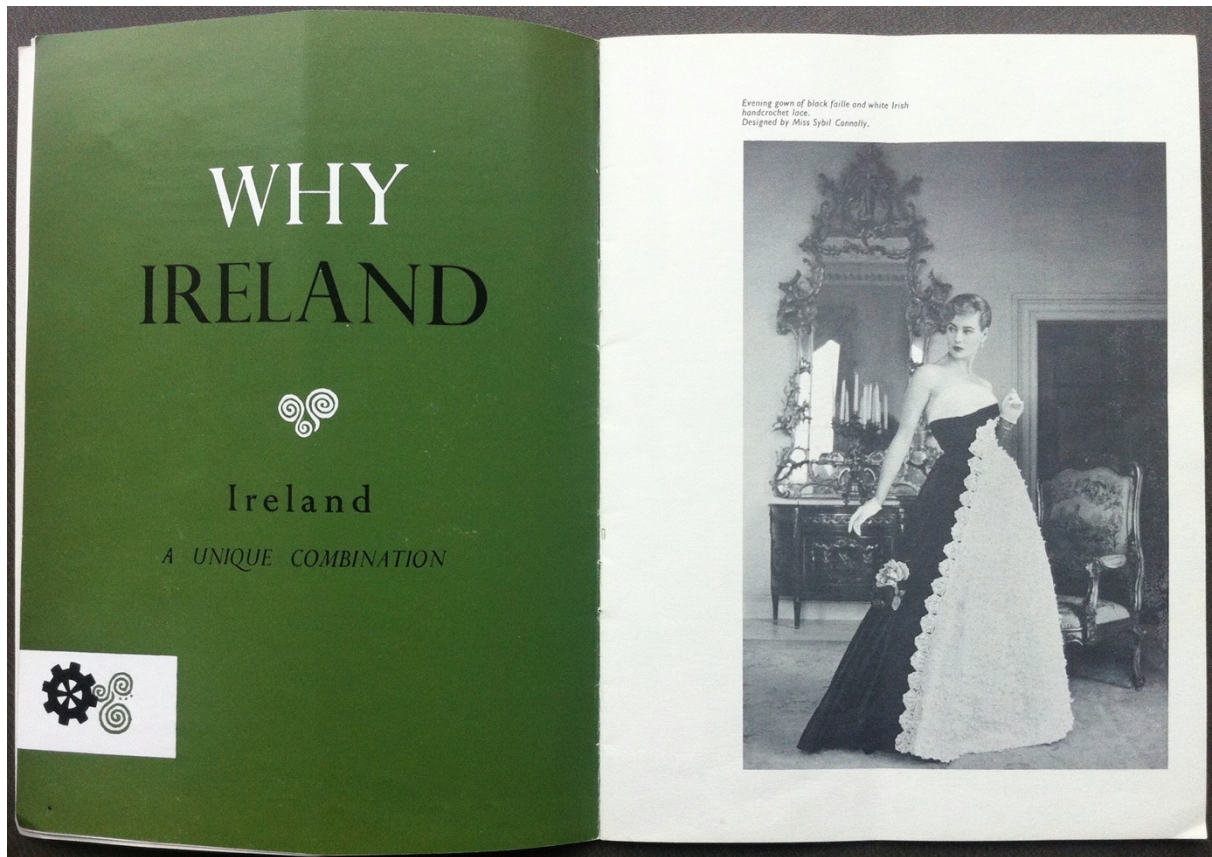
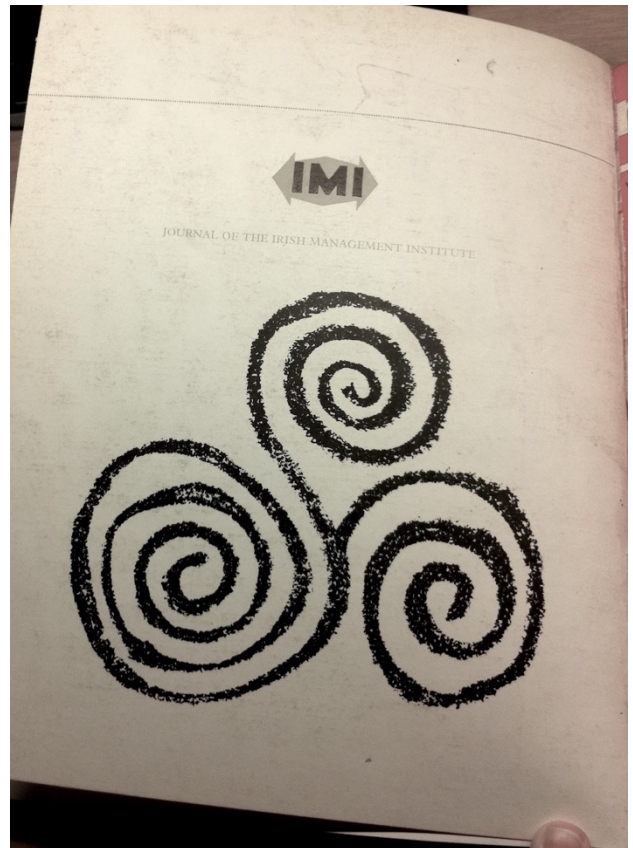
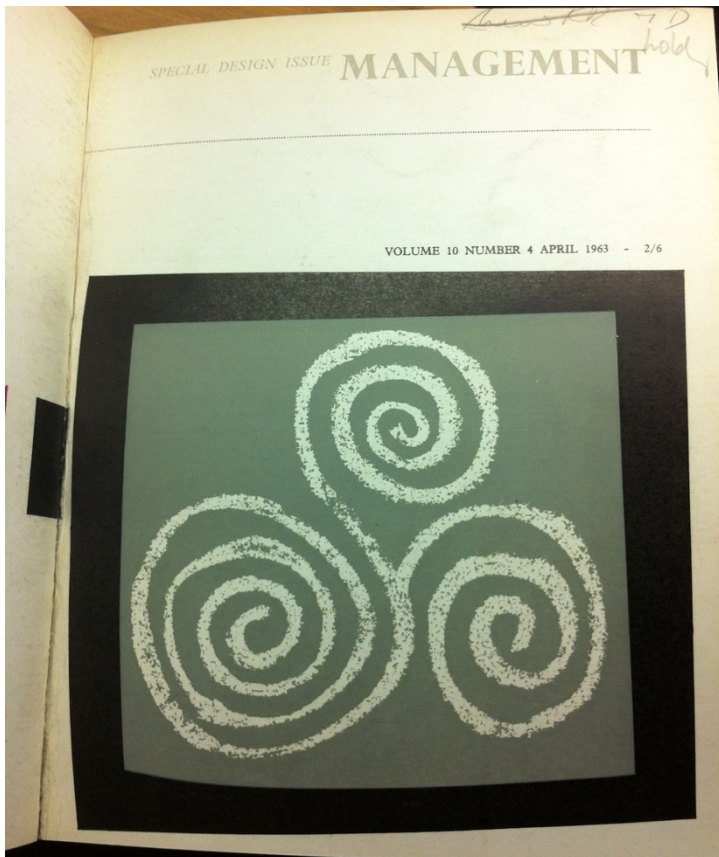


Figure 100 (above)  
 Industrial Development Authority brochure, 'Why Ireland?' Late 1950s, designed by Jan de Fouw. Official Publications Collection, Trinity College Dublin.

Figure 101 (below)  
 Redesign of *Irish Management*, special issue on Irish design, Vol. 10 No. 4 (April, 1963). Front and back covers. Trinity College Dublin.



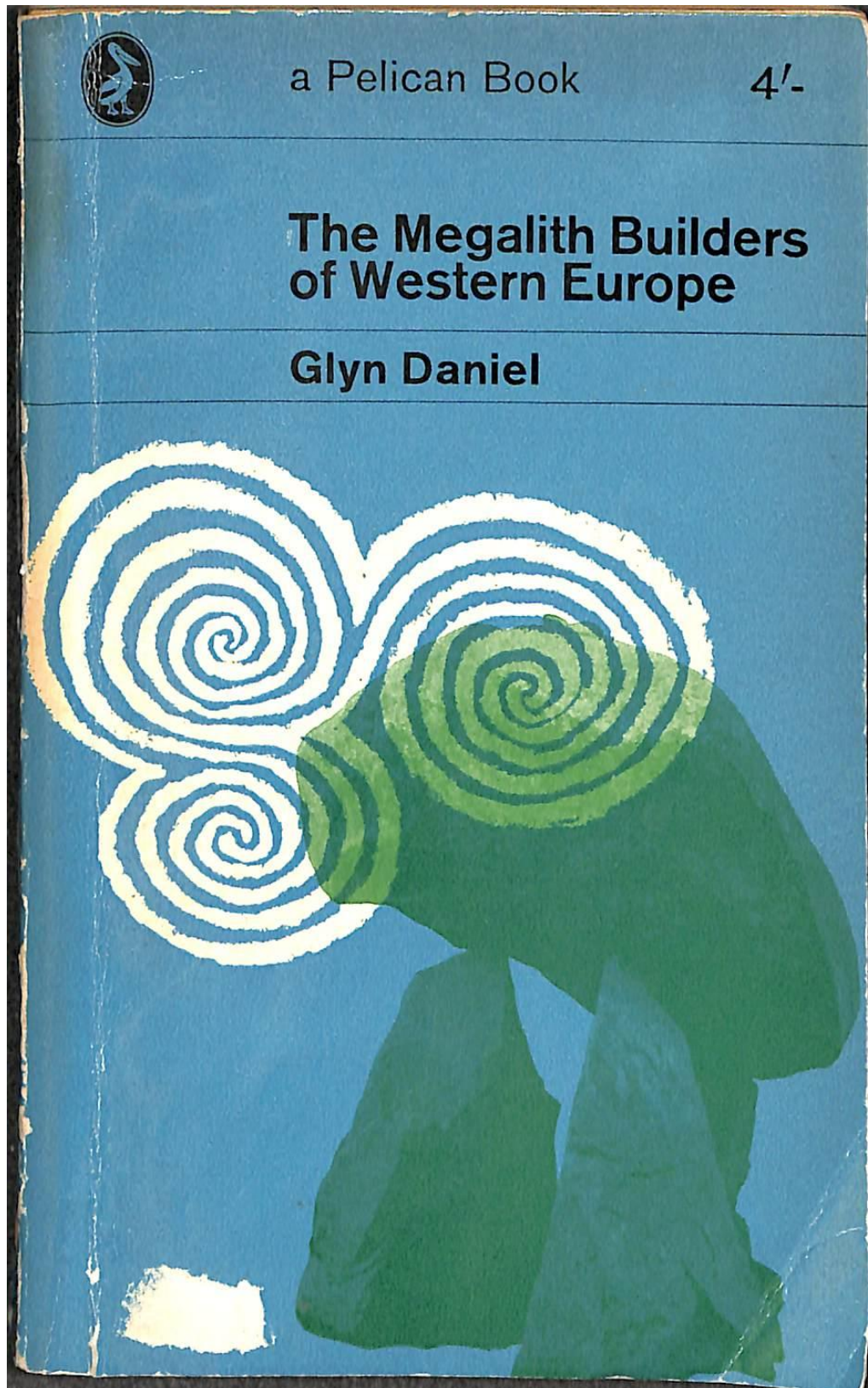


Figure 102  
Glyn Daniel, *Megalithic Builders of Western Europe* (Harmondsworth: Penguin [Pelikan], 1963). Cover by Peter Wildbur. Author's collection.

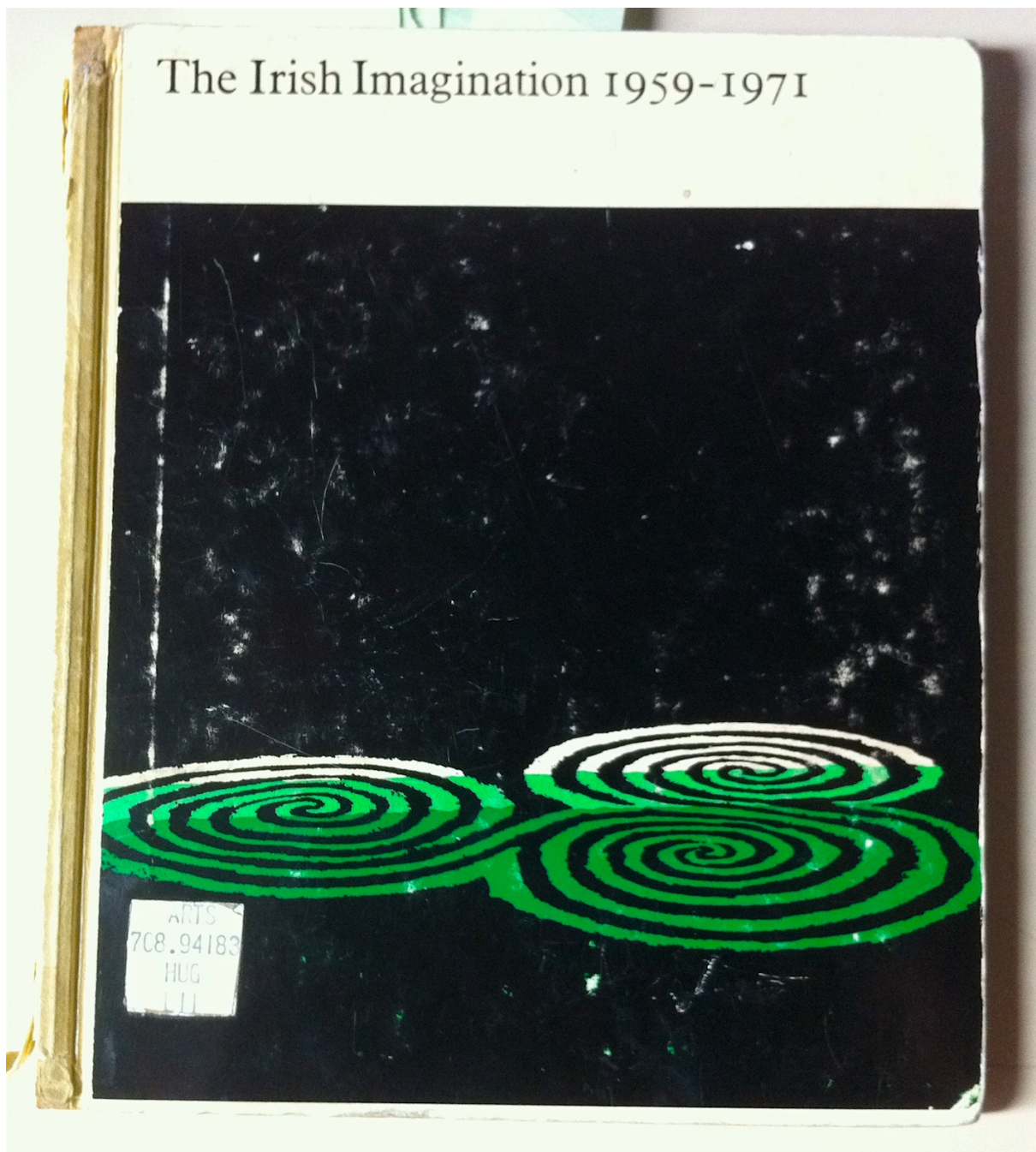


Figure 103

Brian O'Doherty, *The Irish imagination, 1959-1971: catalogue of an exhibition held at the Municipal Gallery of Modern Art, Dublin, 23rd October to 31st December 1971, in association with Rosc '71*, (Dublin: Municipal Gallery of Modern Art, 1971). Designed by Peter Wildbur. Trinity College Dublin.

# The bed that went *WHOOOSH!*



Bernard Share

William Bolger

Figure 104

*The Bed That Went Whoosh!* Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1964). Dust jacket. Private Collection, Bill Bolger.

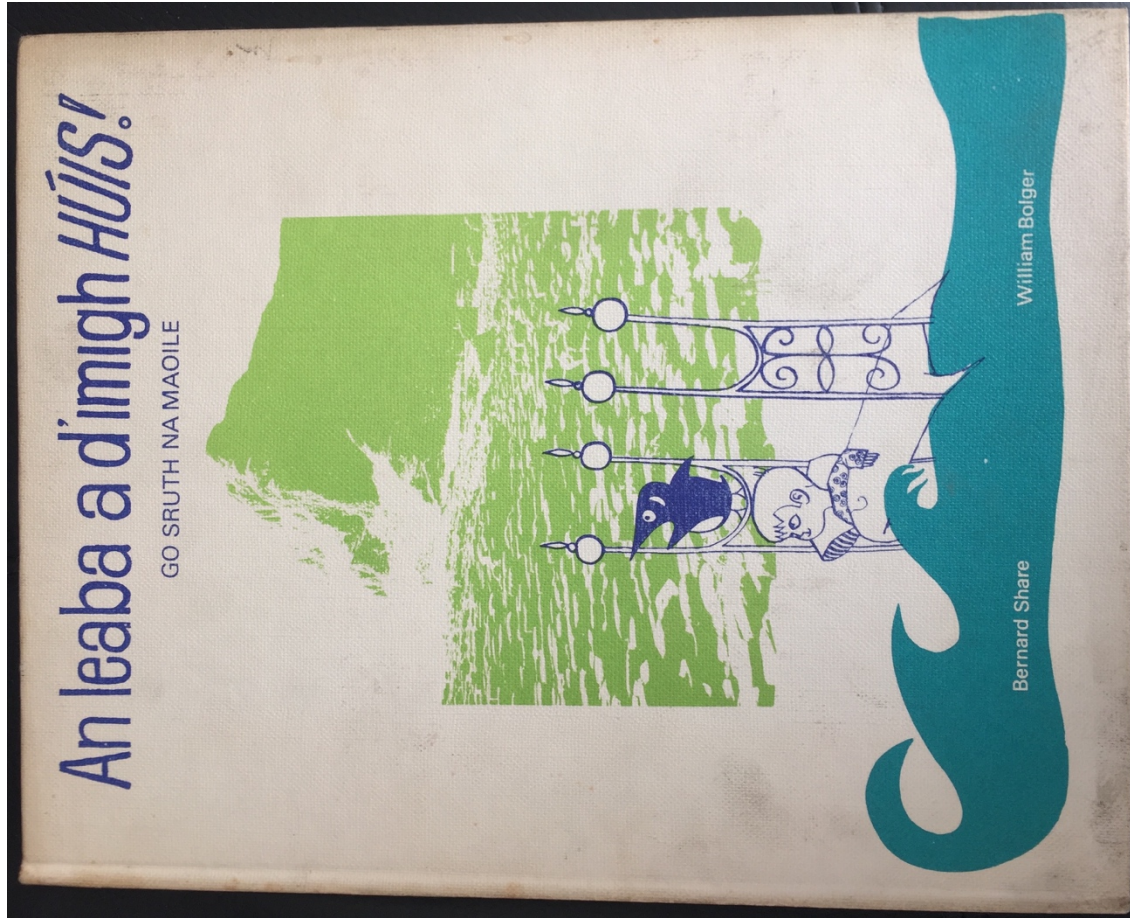


Figure 105  
*An Leaba A D'Imigh Húis go Struth Na Maoile*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Cover. Private Collection, Bill Bolger.

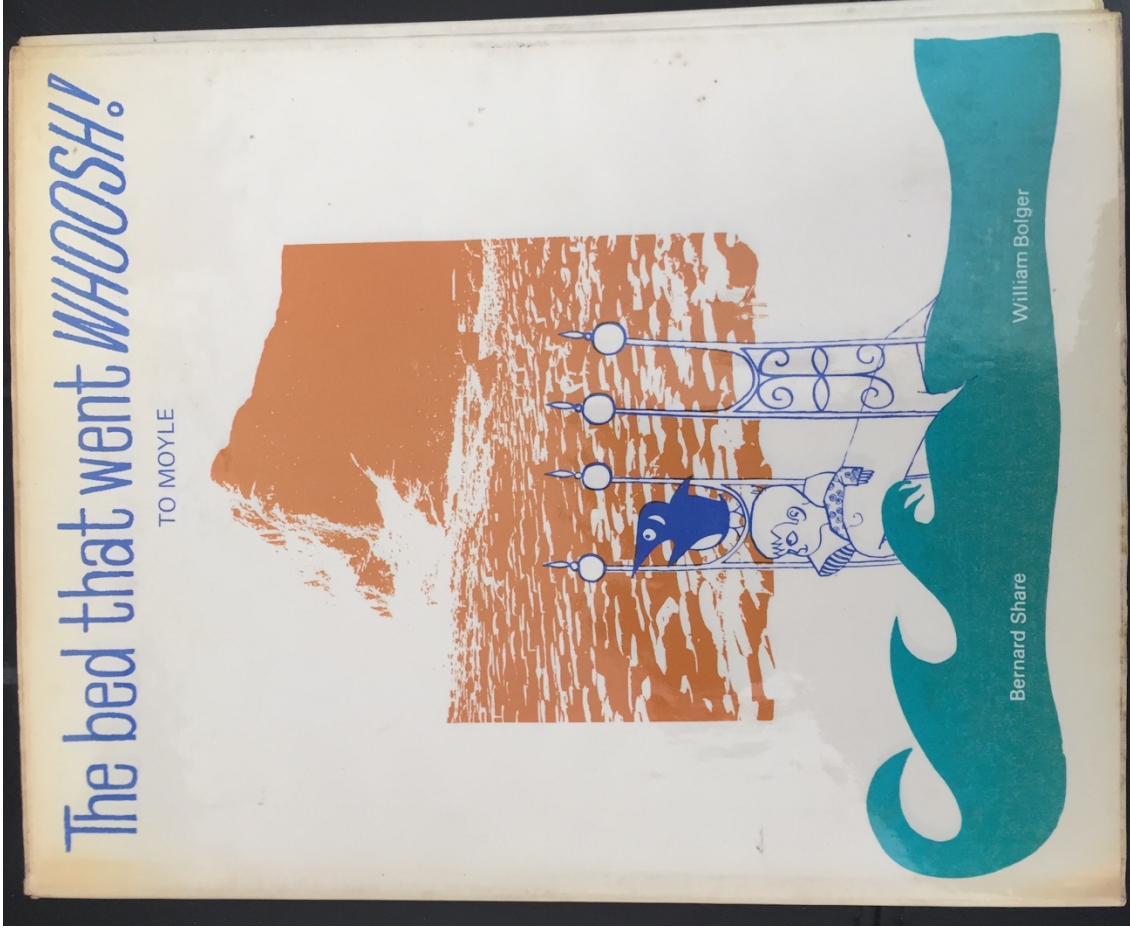


Figure 106  
*The Bed That Went Whoosh! To Moyle*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Dust jacket. Private Collection, Bill Bolger.



Figure 107  
*The Bed That Went Whoosh! To Dublin*. Dust jacket, featuring a reproduction of one of James Malton's *Views of Dublin*, the earlier of his two versions of *The Parliament House, Dublin* (1790). Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Private Collection, Bill Bolger.

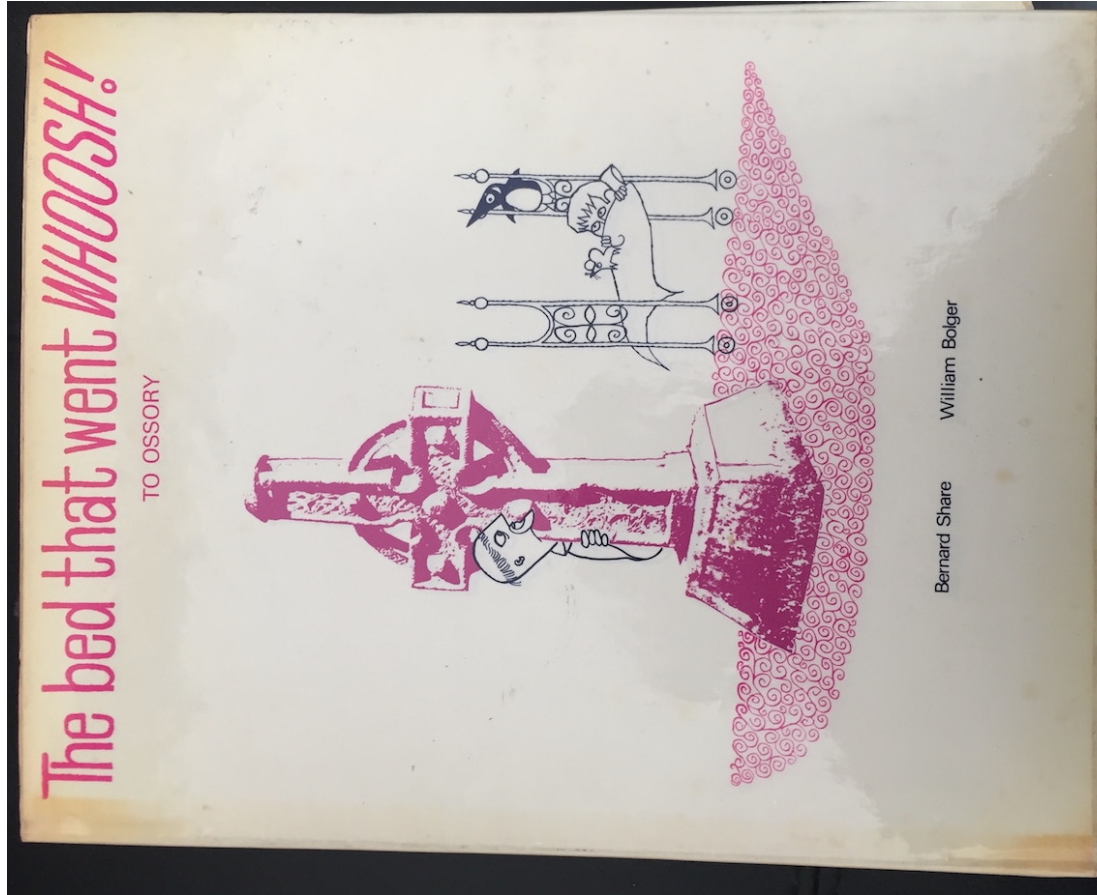


Figure 108  
*The Bed That Went Whoosh! To Ossory* Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Dust jacket. Private Collection, Bill Bolger.



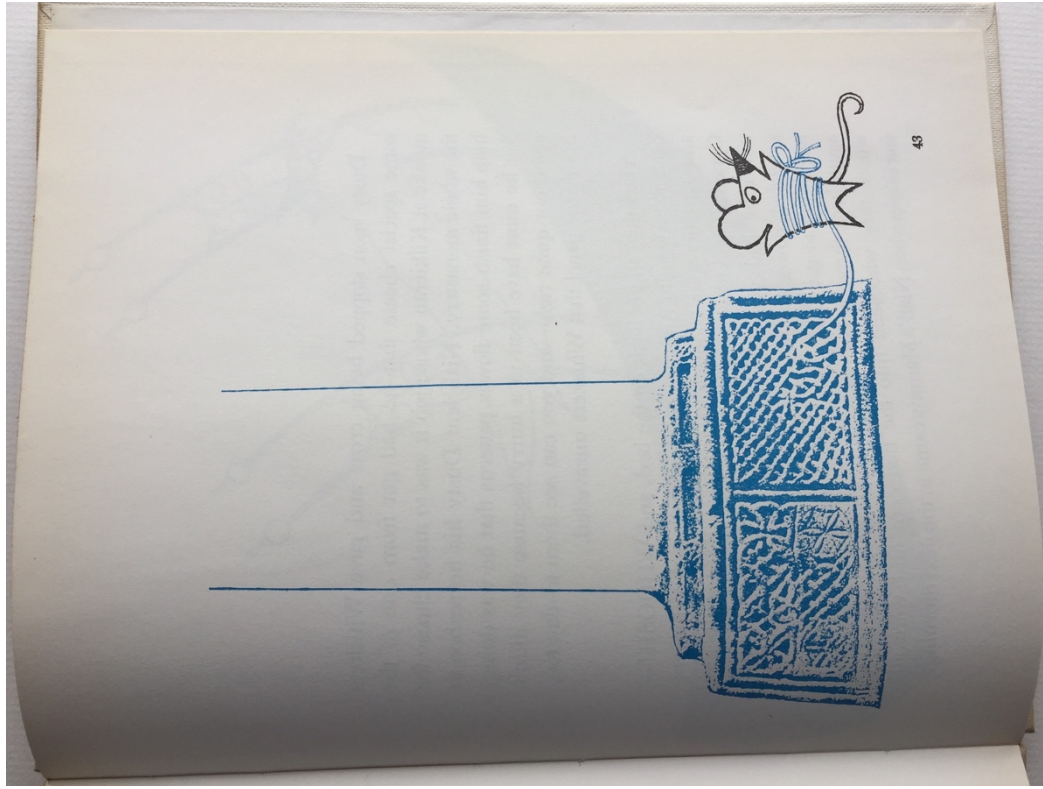
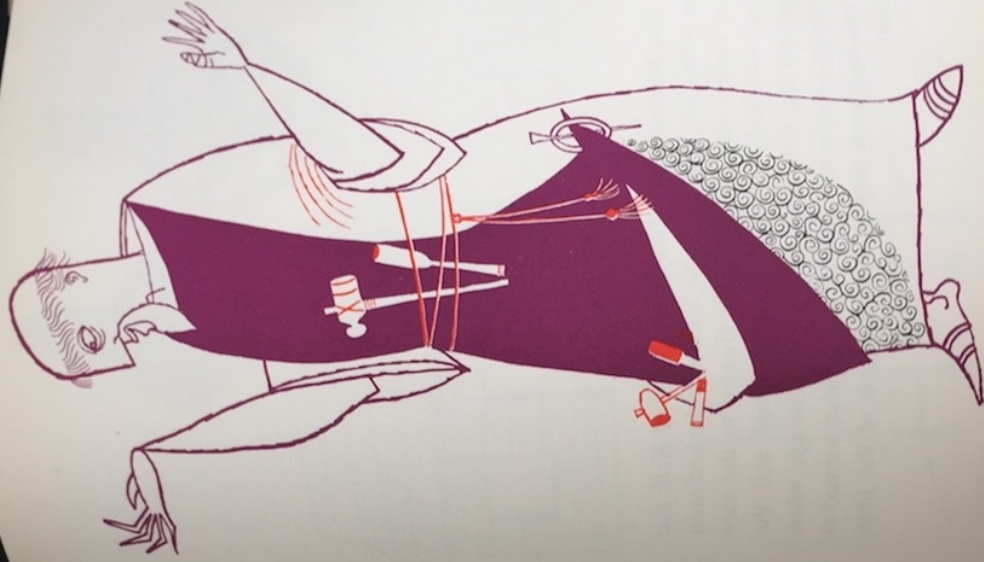


Figure 109  
Illustrations from *The Bed That Went Whoosh! To Ossory*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Private Collection, Bill Bolger. Whiskers the mouse provides the inspiration for an illustration in the Book of Kells (left) and gets entangled in the interlace on the base of a high cross at Ahenny (right).

“Good day, sir,” said Niall politely. “Could you tell us, please, the name of this village?”

The man grinned at them. “Village, is it? This, my friend, is one the of most famous monasteries in Ossory, or even in the whole of Ireland. I believe there’s one up in Meath at Kells that says it’s as famous as we are. But everyone knows that the stone-carvers of Ahhenny are renowned the length and breath of the land!”

14



15

Figure 110  
Dusty the Stonemason in *The Bed That Went Whoosh! To Ossory*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Private Collection, Bill Bolger.

Figure 111  
 Illustration from *The Bed That Went Whoosh! To Ossory*.  
 Bernard Share and William [Bill] Bolger 1965. Private  
 Collection, Bill Bolger. Dusty contemplates the design of  
 a panel on the base of a high cross.

Figure 112  
 Illustration from *The Bed That Went Whoosh! To Ossory*.  
 Bernard Share and William [Bill] Bolger 1965. Private  
 Collection, Bill Bolger. Upstairs the penguin is included in  
 a panel on a high cross

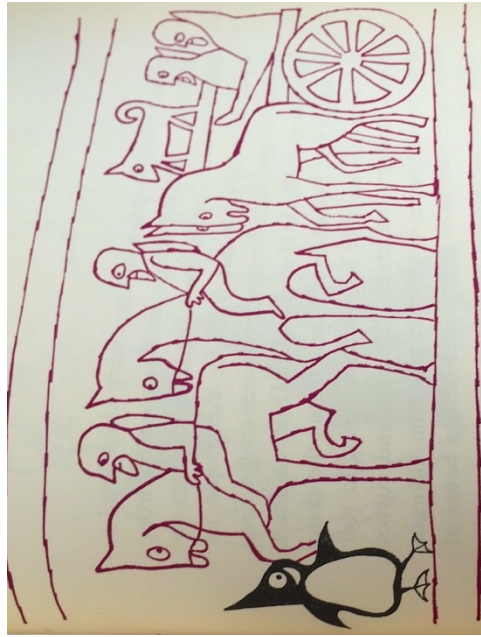
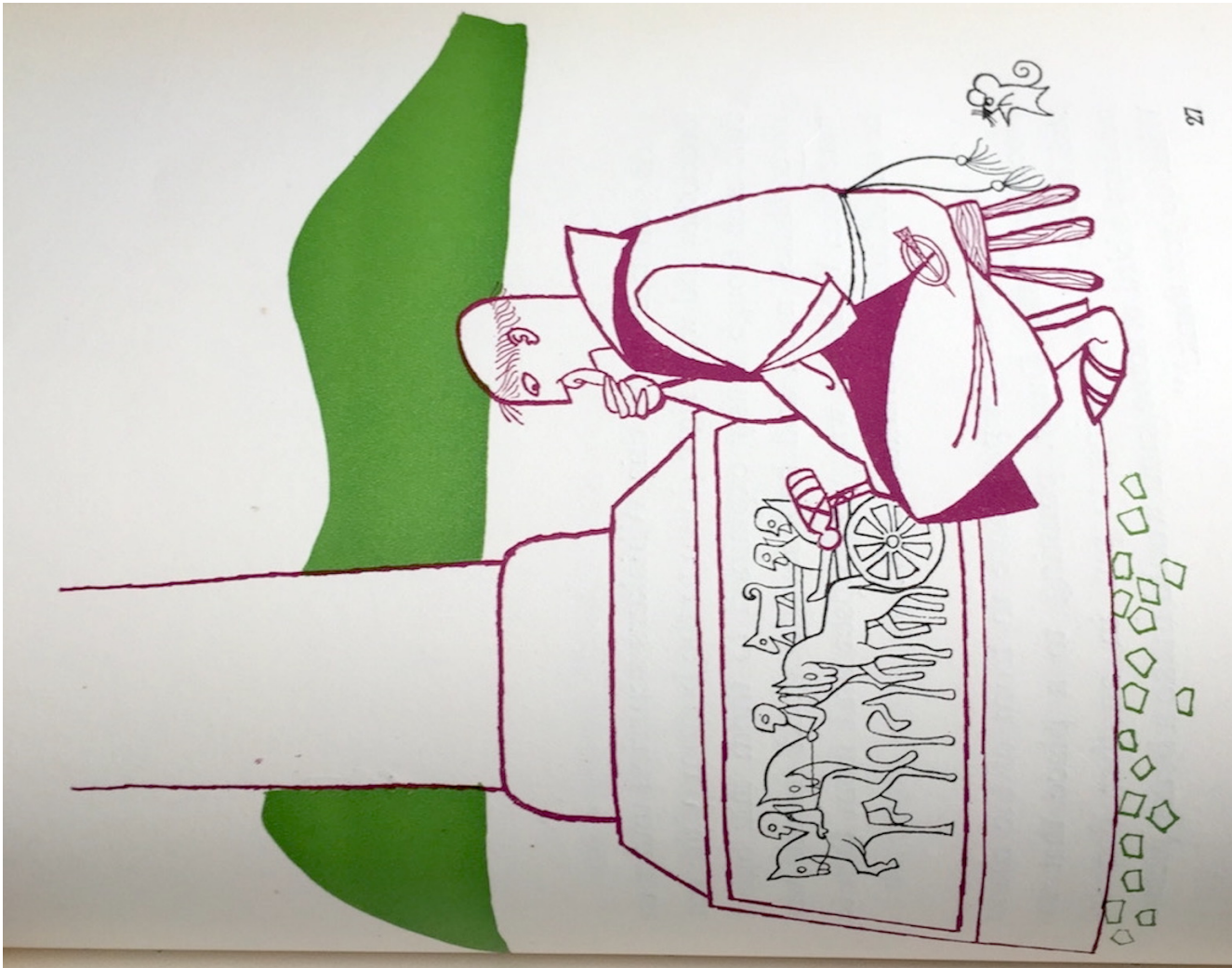




Figure 113  
*The Bed That Went Whoosh! And Lost Whiskers*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Dust jacket. Private Collection, Bill Bolger. The photograph is of the thirteenth-century Reginald's Tower in Waterford.

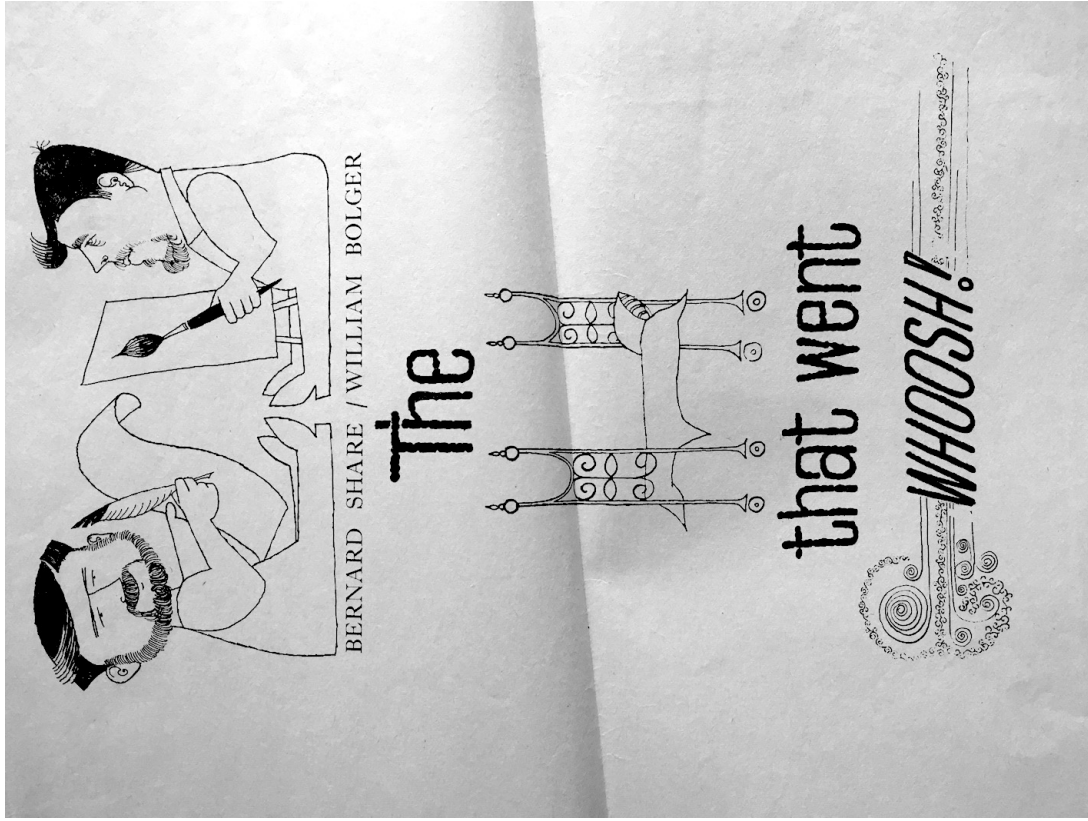


Figure 114  
 Printers' proof of publicity for *The Bed That Went Whoosh!* with portraits of Share and Bolger. Verbiage, c.1964. Private Collection, Bill Bolger.



Figure 115

The tri-spiral/shamrock motif on Niall's pyjamas. *The Bed That Went Whoosh!*. Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1964). Private Collection, Bill Bolger.



Figure 117  
 Interior of Aer Lingus plane, decorated with motifs from Newgrange Kerbstone 52. *The Bed That Went Whoosh! To New York* Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Private Collection, Bill Bolger.



Figure 116  
 The Bed in Manhattan. *The Bed That Went Whoosh! To New York* Bernard Share and William [Bill] Bolger (Dublin: Hodges Figgis, 1965). Private Collection, Bill Bolger.



Figure 118

The four stamps in the first Irish 'definitive' or permanent series: the Map of Ireland by James Ingram (1922), the Arms of the Four Provinces by Millicent Grace Girling (1923), the Cross of Cong by Lilly Williams (1923) and the Sword of Light (An Cliabh Solais) by J.J. O'Reilly (1923). Via Ebay.ie [https://www.ebay.ie/sch/Stamps/260/i.html?\\_sop=15&\\_nkw=ireland+1923](https://www.ebay.ie/sch/Stamps/260/i.html?_sop=15&_nkw=ireland+1923)



Figure 119  
 Irish coins as issued in 1926, designed by Percy Metcalfe. Reproduced in *W.B. Yeats and the Designing of Ireland's Coinage*, edited by Brian Cleve (Dublin: Dolmen Press, 1972), 20.



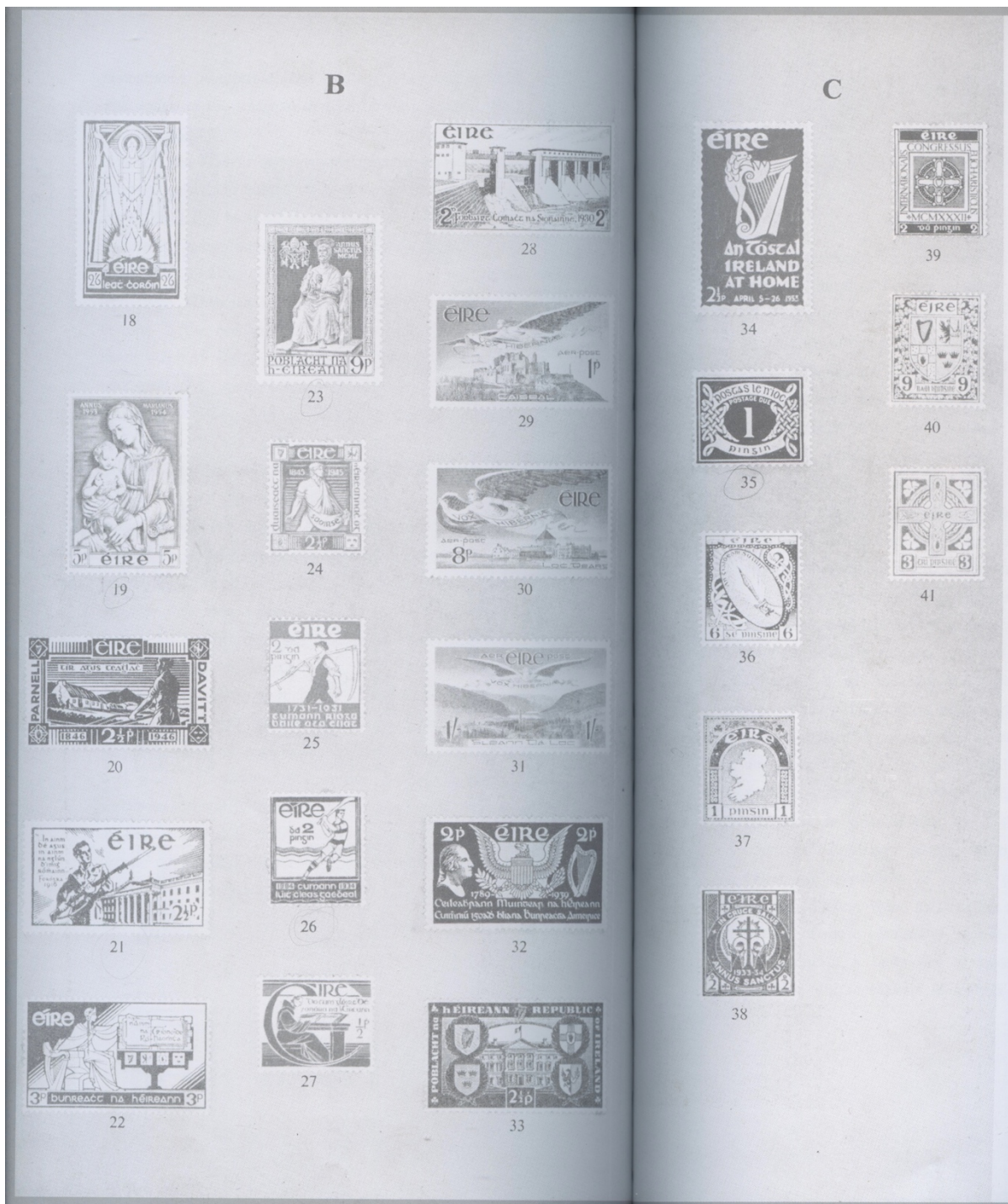


Figure 120  
 Illustrated fold-out section on stamps in the report *Design in Ireland*. Facsimile of report reproduced in *Designing Ireland: a retrospective exhibition of Kilkenny Design Workshops 1963-1988*, researched and curated by Joanna Quinn (Kilkenny: Crafts Council of Ireland, 2005).



Figure 121  
 Father Mathew commemorative stamp. Sean Keating, portrait after bust by John Hogan, 1938. Letterpress.  
 Via Ebay.co.uk <https://www.ebay.co.uk/itm/IRELAND-1938-Father-Mathew-SG-107-108-Lightly-Hinged-Mint-AR088/302525406642?hash=item466feb5db2:g:clwAAOSwYvFZGd0d>



Figure 122  
 Thomas Moore commemorative, 1952. Printed recess.  
 Via Ebay.co.uk <https://www.ebay.co.uk/itm/Ireland-Eire-used-stamps-1952-Thomas-Moore-poet-used/202152781543?hash=item2f113ea6e7:g:l7UAAOSwvR5Z6cic>



Figure 123  
 Signa Stamps: Red Cross Commemorative stamp 1963 (photogravure), Wolfe Tone Commemorative Stamp, 1964 (recess printed), International Telecommunications Union, 1965 (photogravure) all designed by Peter Wildbur. Courtesy Peter Wildbur.





Figure 124a  
 W. B. Yeats Commemorative Stamp, 1965  
 (photogravure) designed by Raymond  
 Kyne. Via Ebay.ie  
<https://www.ebay.ie/itm/Ireland-Eire-mint-stamps-1965-Yeats-Birth-Centenary-SG209-210-MNH-/382316758983?hash=item5903dac7c7>



Figure 124b  
 Series of stamps commemorating the 1916 Easter Rising. Designed by Raymond Kyne, 1966.  
 Via Pinterest.com <https://www.pinterest.com.au/pin/457396905891044346/>



Figure 125  
 Second definitive series of stamps. Designed by Heinrich Gerl, 1966. Full set as issued 1968-9. Via  
 Ebay.com <https://www.ebay.com/itm/H5715-Ireland-1968-69-Good-Set-of-Very-Fine-MNH-Stamps-45/372193554666?hash=item56a876f0ea:g:RE4AAOSwLjxaWgdR>



Figure 126  
 Second definitive series of stamps. 'Dog' design for low value stamps (1/2d. to 7d.). Designed by Heinrich Gerl, 1966. Issued 1968. Reproduced in Liam Miller, *The Dolmen Book of Irish Stamps*. (Dublin: Dolmen Press, 1987), 16.



Figure 127  
 Second definitive series of stamps. 'Stag' design for the intermediate values (8d. to 1s. 5d.). Designed by Heinrich Gerl, 1966. Issued 1968. Reproduced in Liam Miller, *The Dolmen Book of Irish Stamps*. (Dublin: Dolmen Press, 1987), 16.



Figure 128  
 Second definitive series of stamps. High value stamps. Left, 'Winged Ox' design (2s.6d., 5s. and 10 s.) and right, additional design, 'Eagle', (10 s.). Designed by Heinrich Gerl, 1966. Issued 1968. Reproduced in Liam Miller, *The Dolmen Book of Irish Stamps*. (Dublin: Dolmen Press, 1987), 16.



Figure 129  
Stamp design competition entry, 1966 by Patrick Scott based on Madonna and Child page from The Book of Kells. Reproduced in *The Irish Times*, July 18, 1967.

Below: stamp design by Patrick Scott, typography by Peter Wildbur, Christmas, 1972, using the same illustration. Via Stampboards.com, <http://www.stampboards.com/viewtopic.php?f=17&t=50321&start=100>

*A design for the new series by Patrick Scott.*





Figure 130  
Source for the Dog design, a ninth-century brooch from Killamery, Co. Kilkenny, in the National Museum. Reproduced in Françoise Henry, *L'Art Irlandais*, Vol. 1 (La Pierre-qui-Vire : Zodiaque, 1963). Monochrome plate no 36.



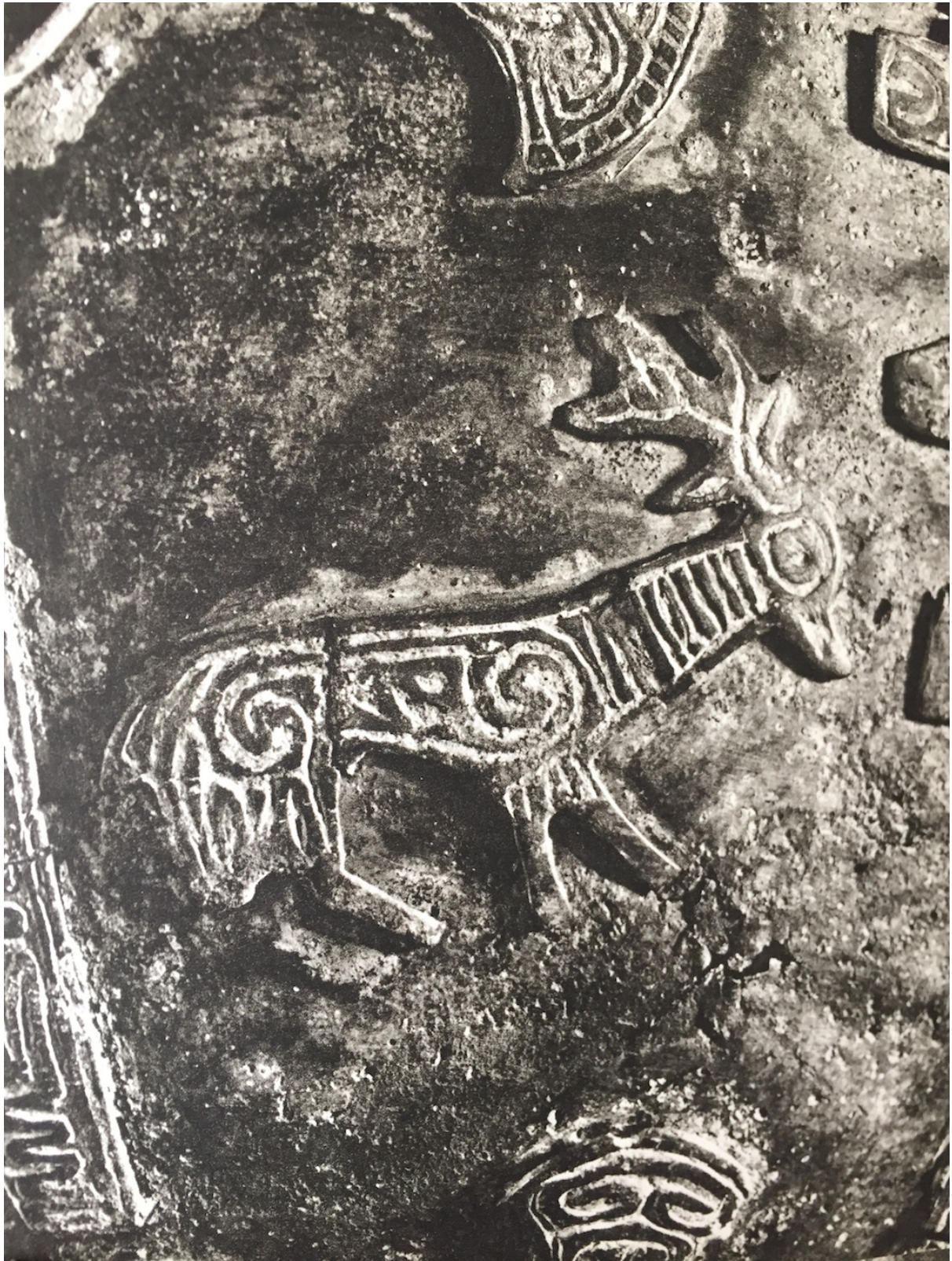


Figure 131

Source for the Stag design, from a hanging bowl found at Lullingstone, Kent now in the British Museum. Early eighth century. Reproduced in Françoise Henry, *L'Art Irlandais*, Vol. 1 (La Pierre-qui-Vire: Zodiaque, 1963). Monochrome plate 27 (detail).

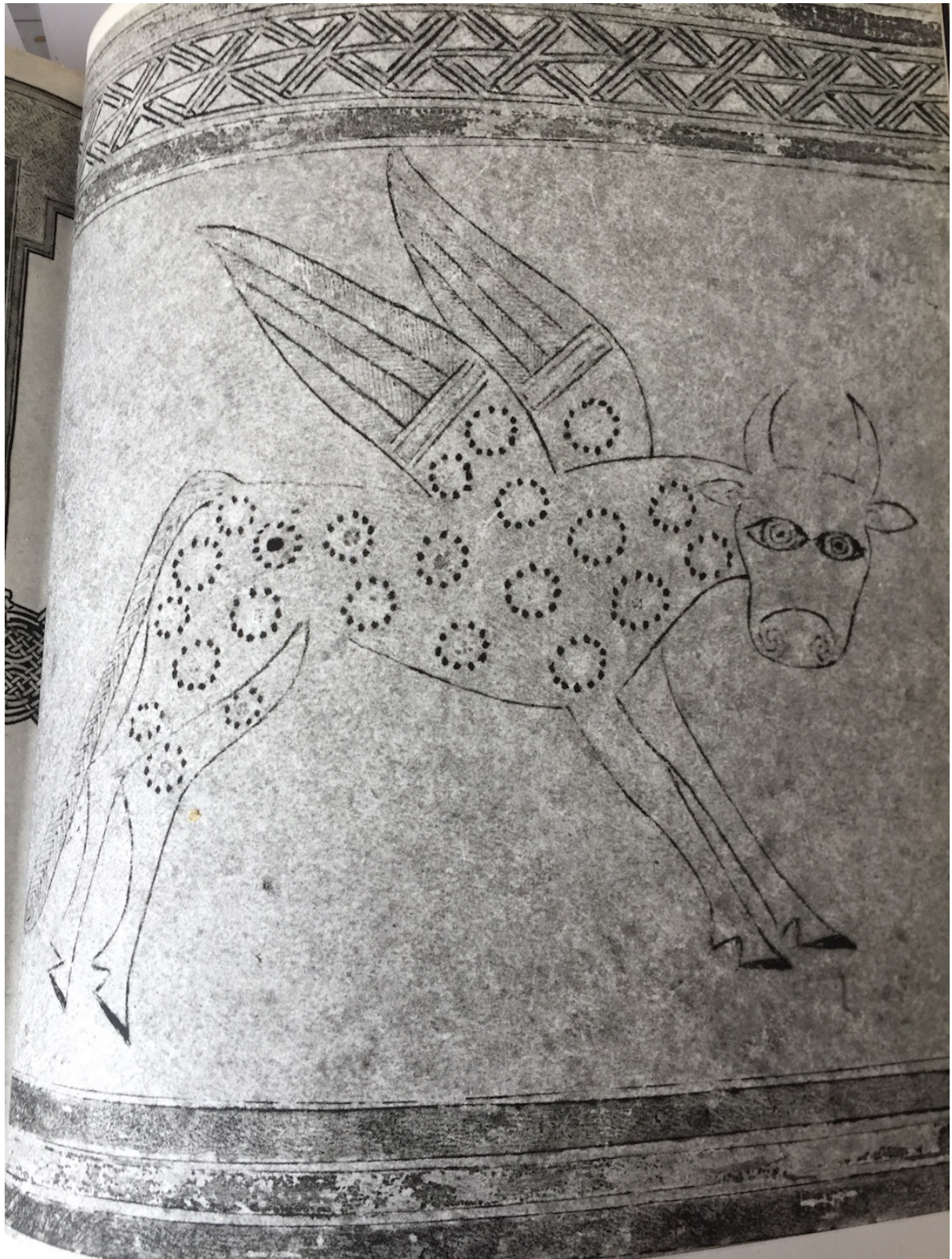


Figure 132  
Source for the Winged Ox design, symbol of the evangelist St. Luke, in the eighth-century Lichfield Gospels in Lichfield Cathedral. Reproduced in Françoise Henry, *L'Art Irlandais*, Vol. 1 (La Pierre-qui-Vire: Zodiaque, 1963). Monochrome plate 98 (detail).



Figure 133  
Source for the Eagle design, symbol of the evangelist St John, from Ms. 197, Corpus Christi College, Cambridge. Reproduced in Françoise Henry, *L'Art Irlandais*, Vol. 1 (La Pierre-qui-Vire: Zodiaque, 1963). Colour Plate, page 266.



Figure 134

Press opening of Rosc '67. Chairman Michael Scott in foreground (right). Exhibition design by Patrick Scott. Irish Photo Archive. <https://irishphotoarchive.photoshelter.com/> C930 - 9717.jpg

Figure 135

View of Rosc '67 showing paintings by Lichtenstein and Picasso. Exhibition design by Patrick Scott. Photo by Anne Crookshank, via IMMAblog.org <https://immablog.org/2017/05/12/introducing-rosc-50-1967-2017/>





Figure 136  
Patrick Scott, Small Rosc Symbol, 1967. Oil  
on panel 152.4 x 152.4 cm. Collection Irish  
Museum of Modern Art Heritage Gift, P.J.  
Carroll & Co. Ltd. Art Collection, 2005  
IMMA.1873  
Collection of Irish Museum of Modern Art.

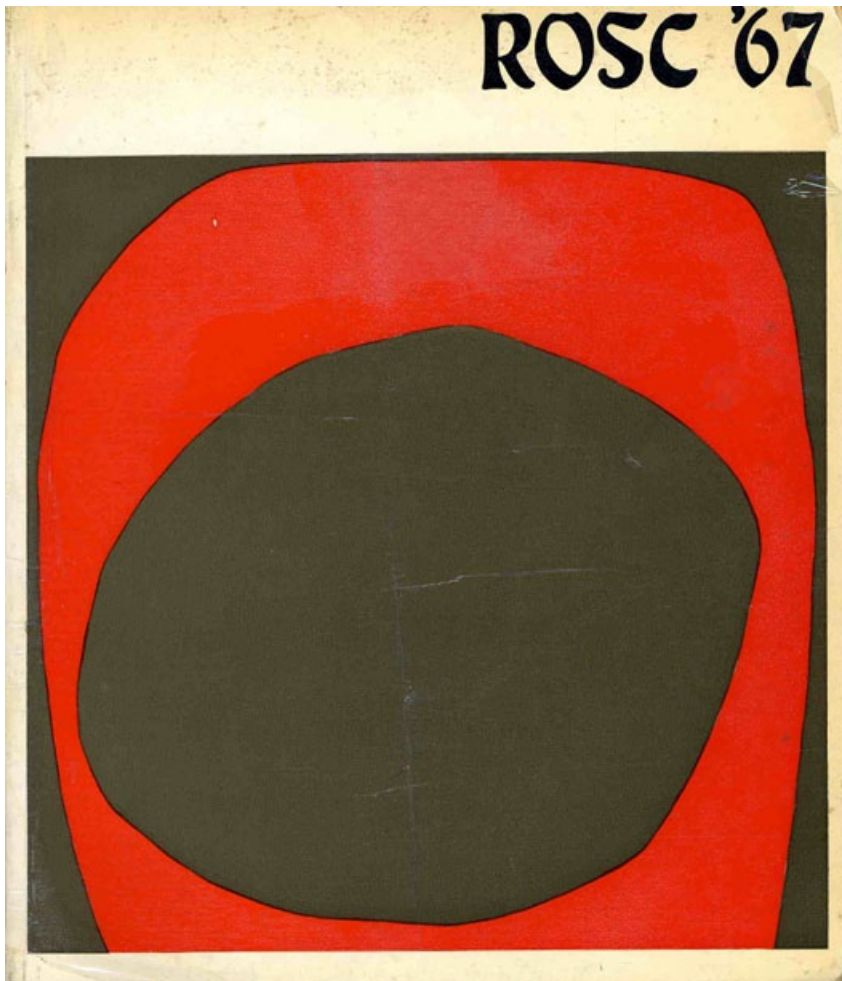


Figure 137  
Rosc '67 catalogue. Cover,  
designed by Peter Wildbur with  
motif and lettering by Patrick  
Scott. Private Collection, Jarlath  
Hayes.



Figure 138  
 Rosc '67 catalogue, designed by Peter Wildbur. Pages 84-85, Modern Works section, Victor Pasmore. Private Collection, Bill Bolger

Figure 139  
 Rosc '67 catalogue, designed by Peter Wildbur. Pages 142-3, Celtic section, the Gleninsheen Collar, 700BCE. The treatment of the collar in this example is unusual in that it has been placed against a black background, the majority of the Celtic objects were shown isolated against the white page. Private Collection, Bill Bolger.

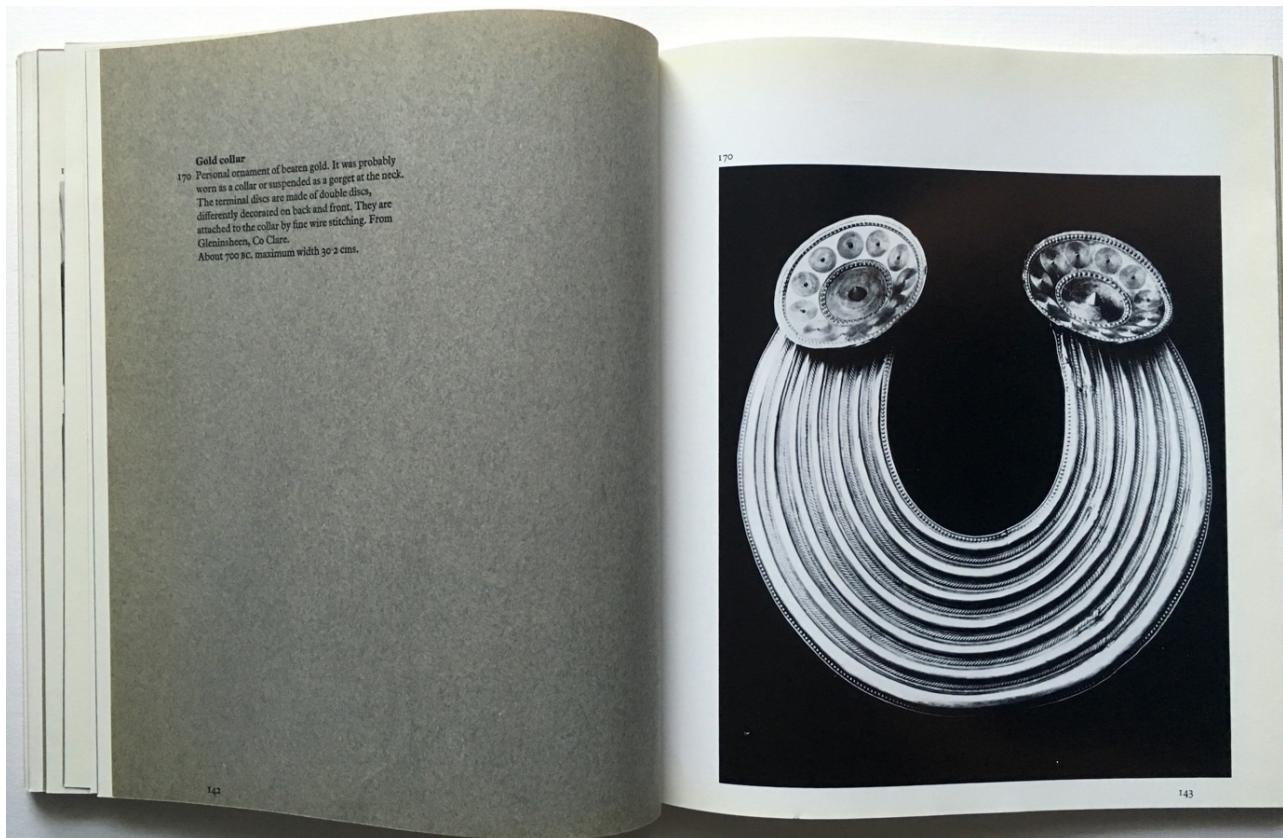




Figure 140 (above)  
Rosc '67 catalogue, designed by Peter Wildbur. Modern works reference section. Private Collection, Bill Bolger.

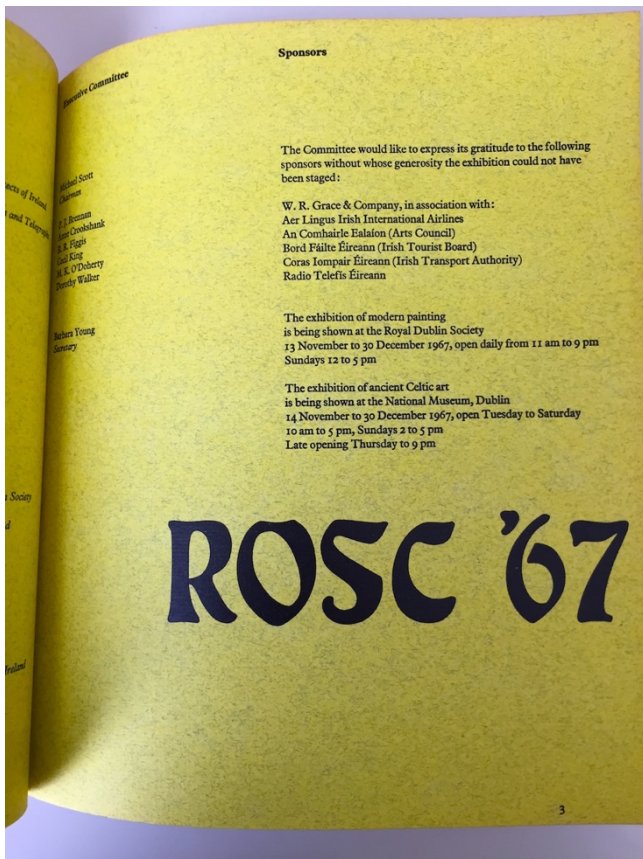
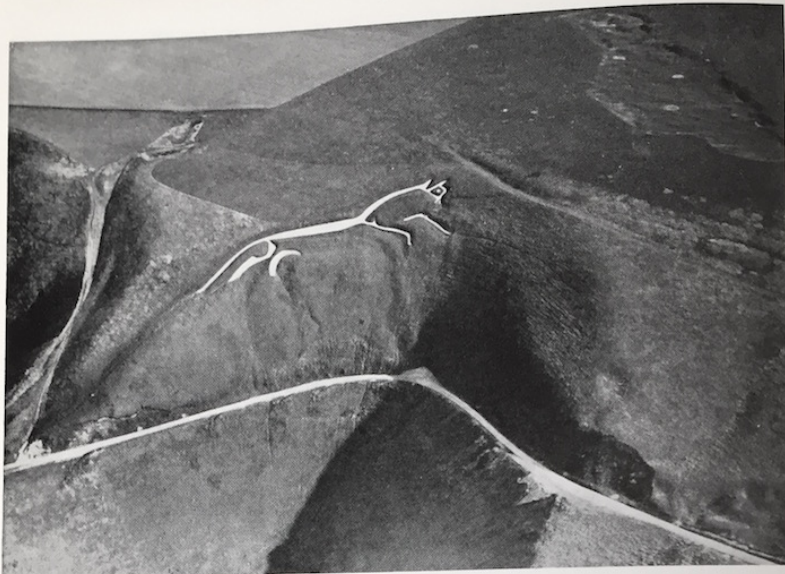
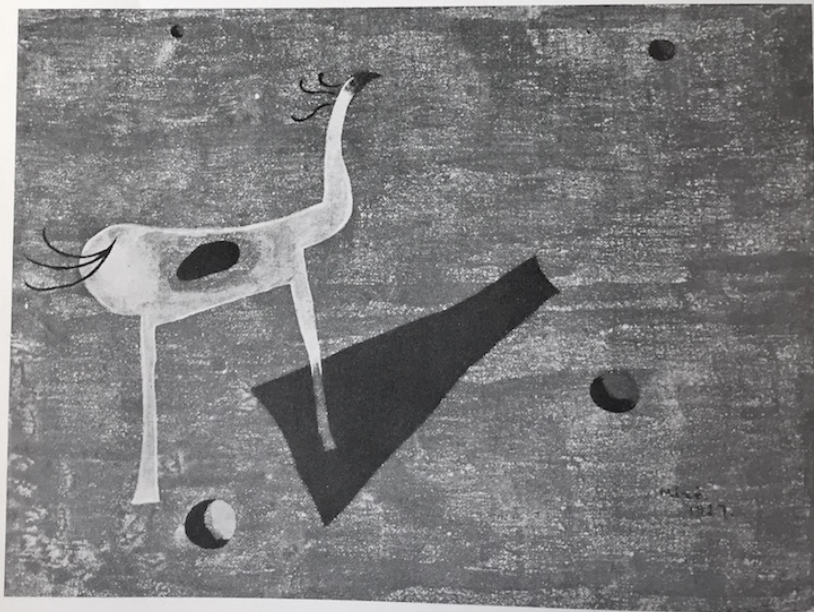


Figure 141 (left)  
Rosc '67 catalogue, designed by Peter Wildbur. Introductory pages. Private Collection, Bill Bolger.



White Horse, Uffington, Berks Scoured in Chalk Downs Early Iron Age  
Photo—Ashmolean Museum, Oxford



The Little White Horse 1927 Oil Joan Miró Miss Lee Miller Collection

34

Figure 142

40,000 years of Modern Art exhibition catalogue, (London: ICA, 1948), 34. Photograph (lent by the Ashmolean Museum) of the bronze-age chalk figure of a White Horse carved into the hillside at Uffington, Berkshire in England. Below, a painting by the Catalan artist, Joan Miró, 'The Little White Horse' 1927. Catalogue designed by Edward Burrett. Collection of Robert Dawson..



Figure 143  
Exhibition installation,  
Art of the South Seas, at  
MoMA designed by René  
d'Harnoncourt, 1946,  
allowing 'vistas' from the  
display one region's art  
through to another.  
Reproduced in Mary  
Anne Staniszewski, *The  
Power of Display: A  
History of Exhibition  
Installations at the  
Museum of Modern Art*  
(Cambridge, MA: MIT  
Press, 1998), 113.



Figure 144

Inaugural exhibition, Museum of Primitive Art, New York, 1957. Exhibition design by René d'Harnoncourt. Reproduced in Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge, MA: MIT Press, 1998), 118.





Figure 145  
*40,000 years of Modern Art* exhibition catalogue, (London: ICA, 1948), 34. Photograph (lent by the Ashmolean Exhibition installation, *40,000 Years of Modern Art*, 1948 designed by FHK Henrion for the ICA. Held in Academy Cinema, Oxford Street, London. Reproduced in Brian Webb and Ruth Artmonsky, *FHK Henrion Design* (Woodbridge: Antique Collectors' Club, 2011), 15.



Figure 146

Installation view of exhibition *Moderne Kunst Nieuw en Oud*, Stedelijk Museum 1955. Reproduced in Nana Leigh, 'A Rhetorical Analysis of African Art in the Story of Modern Art' in *Collecting Geographies: Stedelijk Studies Journal*, No. 1, (Fall 2014). Online. <http://www.stedelijkstudies.com/journal/creating-ancestors-affinities-rhetorical-analysis-african-art-story-modern-art/>

Figure 147

Willem Sandberg's design for the catalogue of *Moderne Kunst Nieuw en Oud*, 1955. (Source as above).

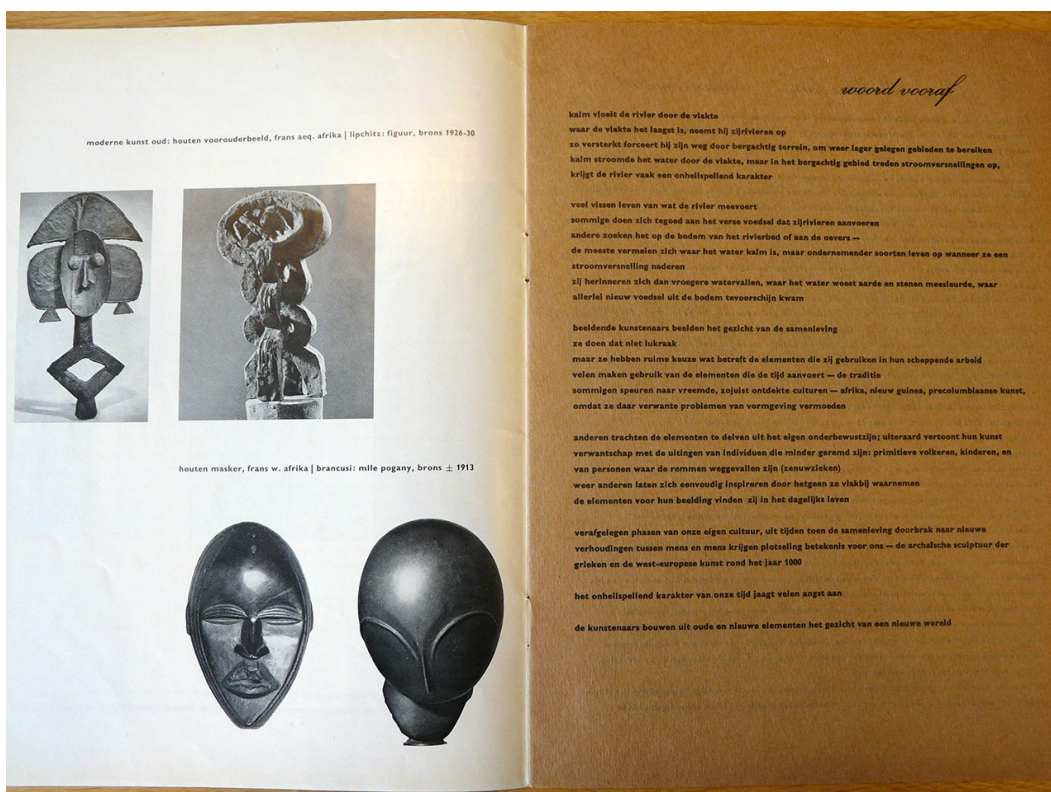




Figure 148  
The 'piggy-back' installation at Rosc '67. Photograph by Ronald Tallon, Rosc archive, Irish Museum of Modern Art, courtesy Sean Kissane.



Figure 149  
Vestibule in National Museum of Ireland, Kildare Street which housed part of Celtic display at Rosc '67. Alamy Stock Photo.



Figure 150

General view of Arthur Gibney's design for the Celtic section of Rosc '67 in the National Museum. Objects appear to float in space in their glass cases: St Patrick's Bell Shrine (far left), the Cross of Cong (centre, to left of figures), the Book of Kells (foreground), first-century CE bronze disk (right), with the first-century BCE Loughnashade bronze trumpet just visible in the case behind. Irish Photo Archive. [https://irishphotoarchive.photoshelter.com/C931 - 9800.jpg](https://irishphotoarchive.photoshelter.com/C931-9800.jpg)



Figure 151

One of the three decorated stones from Newgrange shown at the Celtic section of Rosc '67. These had been removed to the National Museum during excavations at the site. Irish Photo Archive. [https://irishphotoarchive.photoshelter.com/C931 - 9799.jpg](https://irishphotoarchive.photoshelter.com/C931-9799.jpg)



Figure 152  
Shaft of a twelfth-century high cross from Clonmacnoise on display in the vestibule of the National Museum as part of the Celtic section of Rosc '67. Irish Photo Archive. [https://irishphotoarchive.photoshelter.com/C931 - 9798.jpg](https://irishphotoarchive.photoshelter.com/C931-9798.jpg)



Figure 153

The Turoe Stone on display in the National Museum as part of the Celtic section of Rosc. The plinth was designed by Arthur Gibney. Irish Photo Archive. <https://irishphotoarchive.photoshelter.com/C931-9801.jpg>





Figure 154  
The Tau cross on display in the National Museum as part of the Celtic section of Rosc. Rosc archive, Irish Museum of Modern Art, courtesy Sean Kissane.



Figure 155

Vestibule in RDS displaying the five 'Celtic' figurative sculptures at Rosc '67.

Above: Irish Photo Archive. <https://irishphotoarchive.photoshelter.com/C931-9829.jpg>

Below: Rosc archive, Irish Museum of Modern Art, courtesy Sean Kissane.

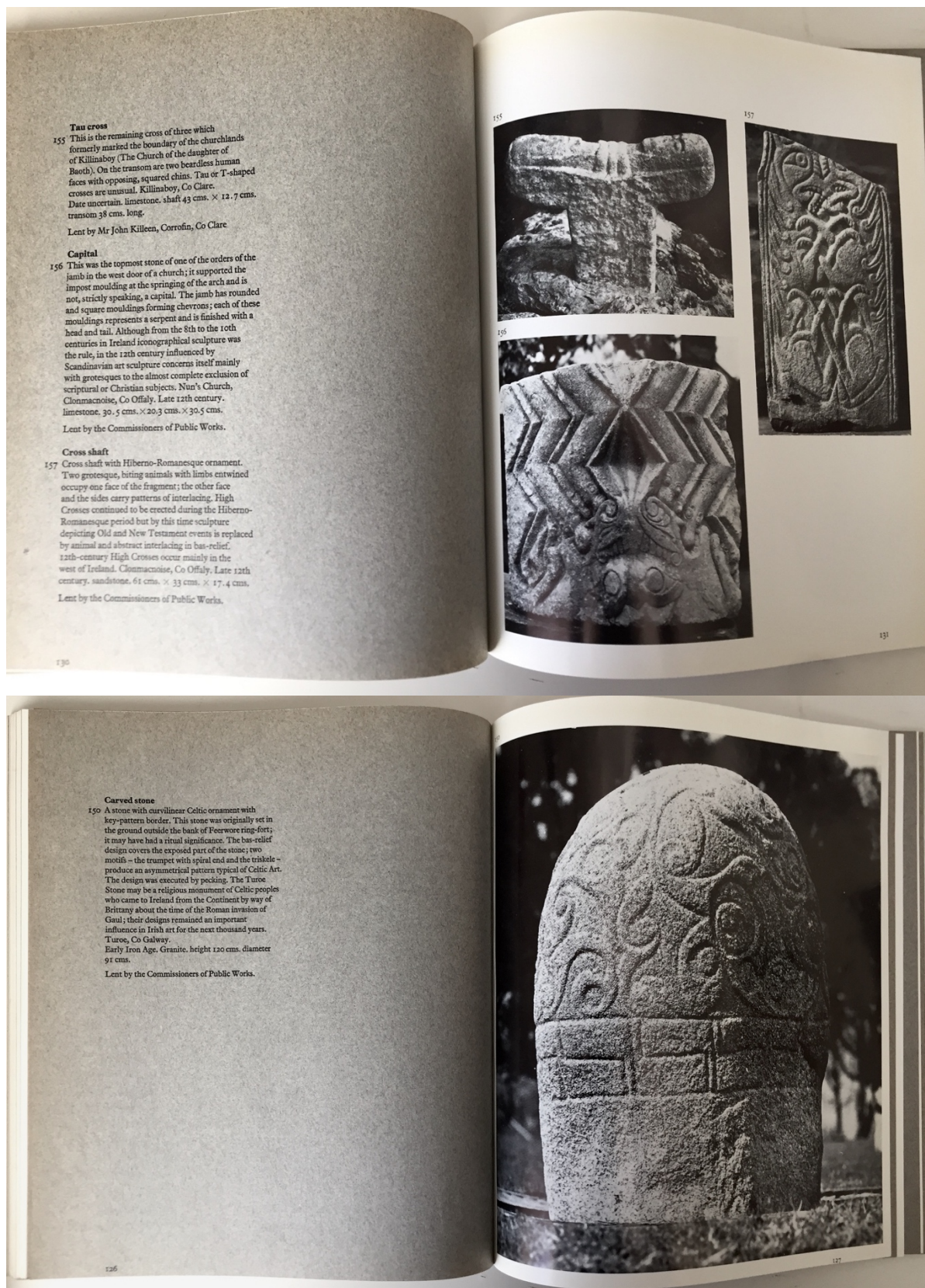
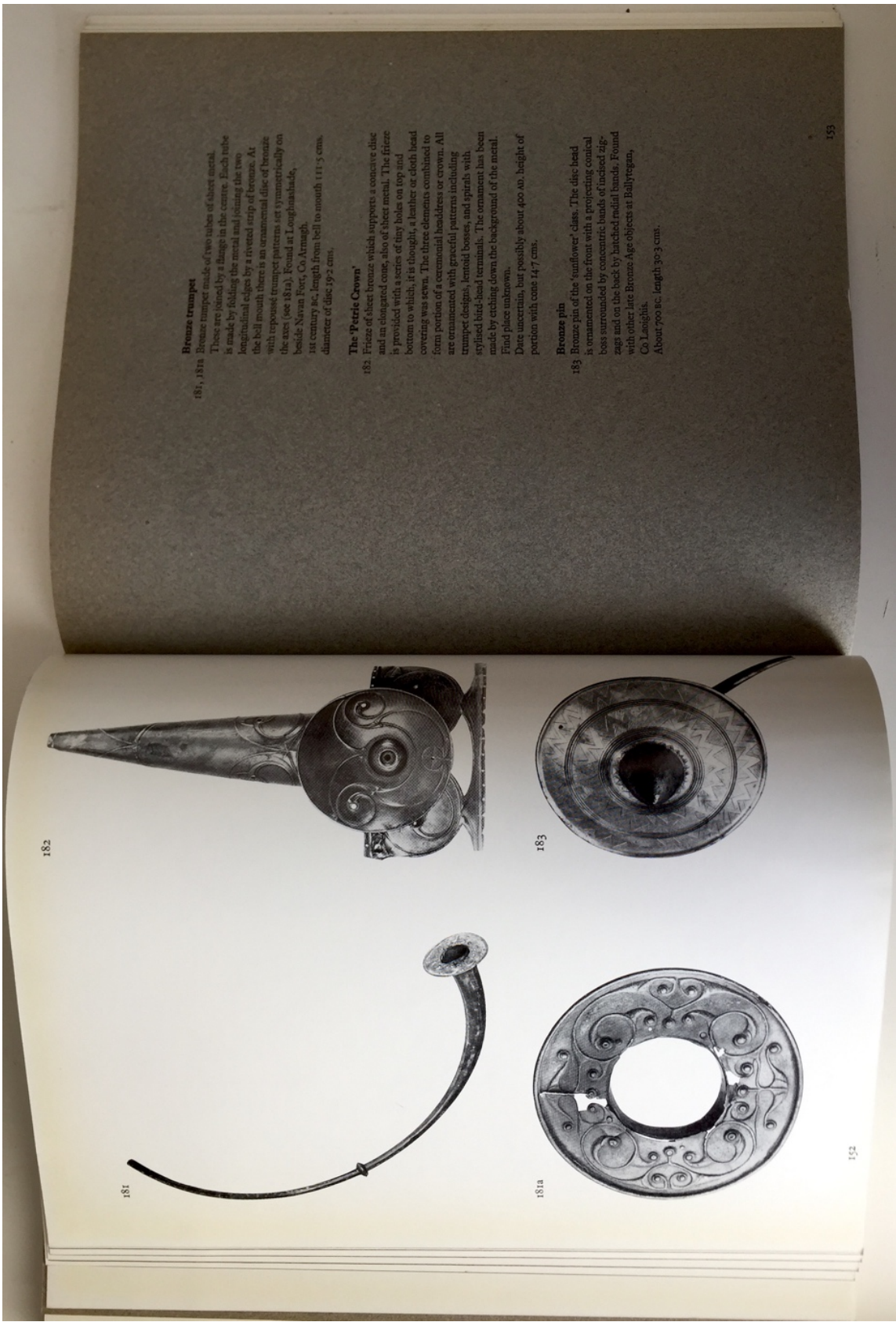


Figure 156a

Rosc '67 catalogue, designed by Peter Wildbur. Pages 126-7, The Turoe Stone, and 130-1, the Tau Cross and two carved stones from Clonmacnoise. While the images have been closely cropped, the background has not been cut out, unlike the photographs of other objects in the Celtic section.

Private Collection, Bill Bolger.



**Bronze trumpet**  
 181, 181a  
 Bronze trumpet made of two tubes of sheet metal. These are joined by a flange in the centre. Each tube is made by folding the metal and joining the two longitudinal edges by a riveted strip of bronze. At the bell mouth there is an ornamental disc of bronze with repoussé trumpet patterns set symmetrically on the axes (see 181a). Found at Loughnashade, beside Nyanan River, Co. Armagh, 1st century BC, length from bell to mouth 111.5 cms, diameter of disc 19.2 cms.

**The 'Petrie Crown'**  
 181a  
 Frize of sheet bronze which supports a concave disc and an elongated cone, also of sheet metal. The frize is provided with a series of tiny holes on top and bottom to which, it is thought, a leather or cloth head covering was sewn. The three elements combined to form portion of a ceremonial headdress or crown. All are ornamented with graceful patterns including trumpet designs, lemnisc bosses, and spirals with stylised bird-head terminals. The ornament has been made by etching down the background of the metal. Find place unknown.  
 Date uncertain, but possibly about 400 AD, height of portion with cone 14.7 cms.

**Bronze pin**  
 183  
 Bronze pin of the 'sunflower' class. The disc head is ornamented on the front with a projecting conical boss surrounded by concentric bands of incised zig-zags and on the back by hatched radial bands. Found with other late Bronze Age objects at Ballyreagan, Co. Loughlin, About 700 BC, length 30.3 cms.

Figure 156b  
 Rosc '67 catalogue, designed by Peter Wildbur. Pages 152-3 from the Celtic section showing a selection of bronze objects: the Loughnashade trumpet (1st century BCE), the 'Petrie Crown' (c.400CE) and a bronze 'sunflower' pin (c.700BCE). Private Collection, Bill Bolger

**Bronze cylinder**

177 Shallow cylinder of bronze, open at one end. Probably used as a mount. Ornamented with repoussé ornament which consists of a raised circular space on which, in relief, a trumpet pattern, ending in a lentoid boss, coils round a smaller boss, eccentrically placed. The background is filled in with a series of punched dots. Found with other objects at Somerset, Co Galway. 3rd century BC. diameter 8.1 cms.

**Bronze disc**

178 This fine bronze disc, dredged from the River Bann near Coleraine in 1939, is probably to be interpreted as part of a personal ornament. The 10 cms diameter cast bronze disc has been tooled down to leave a delicate design in fine raised lines. The ornament consists basically of two opposed whirligigs, one without the other, the outer ending in splendid 'duck's' heads. It was without doubt made in Ireland, probably around the first century AD. and should be compared with the Cork Horns and the 'Petrie' Crown.

Lent by the Trustees of the Ulster Museum.

**Gold disc**

179 One of a pair of slightly convex gold discs. In each there is, at the centre, a pair of small perforations. The ornament, pressed from the back, consists of a cruciform device in a circle. Such objects it is thought were attached as ornaments to clothing. Found at Tedavnet, Co Monaghan. 1800-1500 BC. diameter 11.2 cms.

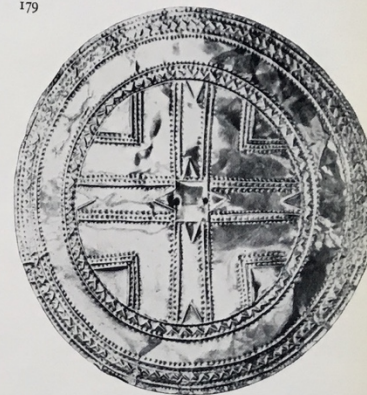
**Bronze disc**

180 Bronze disc ornamented with repoussé patterns of trumpet designs, lentoid bosses and spirals. Its purpose is unknown. Found at Monasteravin, Co Kildare. 1st century AD. diameter 30.4 cms.

177



179



178



180



150

151

Figure 157

Rosc '67 catalogue, designed by Peter Wildbur. Pages 150-1 from the Celtic section showing a selection of gold and bronze disks, including the bronze disk visible in Fig. 150. As in Fig. 160 below, the objects have been tightly cropped and any openings or missing portions of the disks have been cut out, allowing the white of the page to shine through. Private Collection, Bill Bolger.

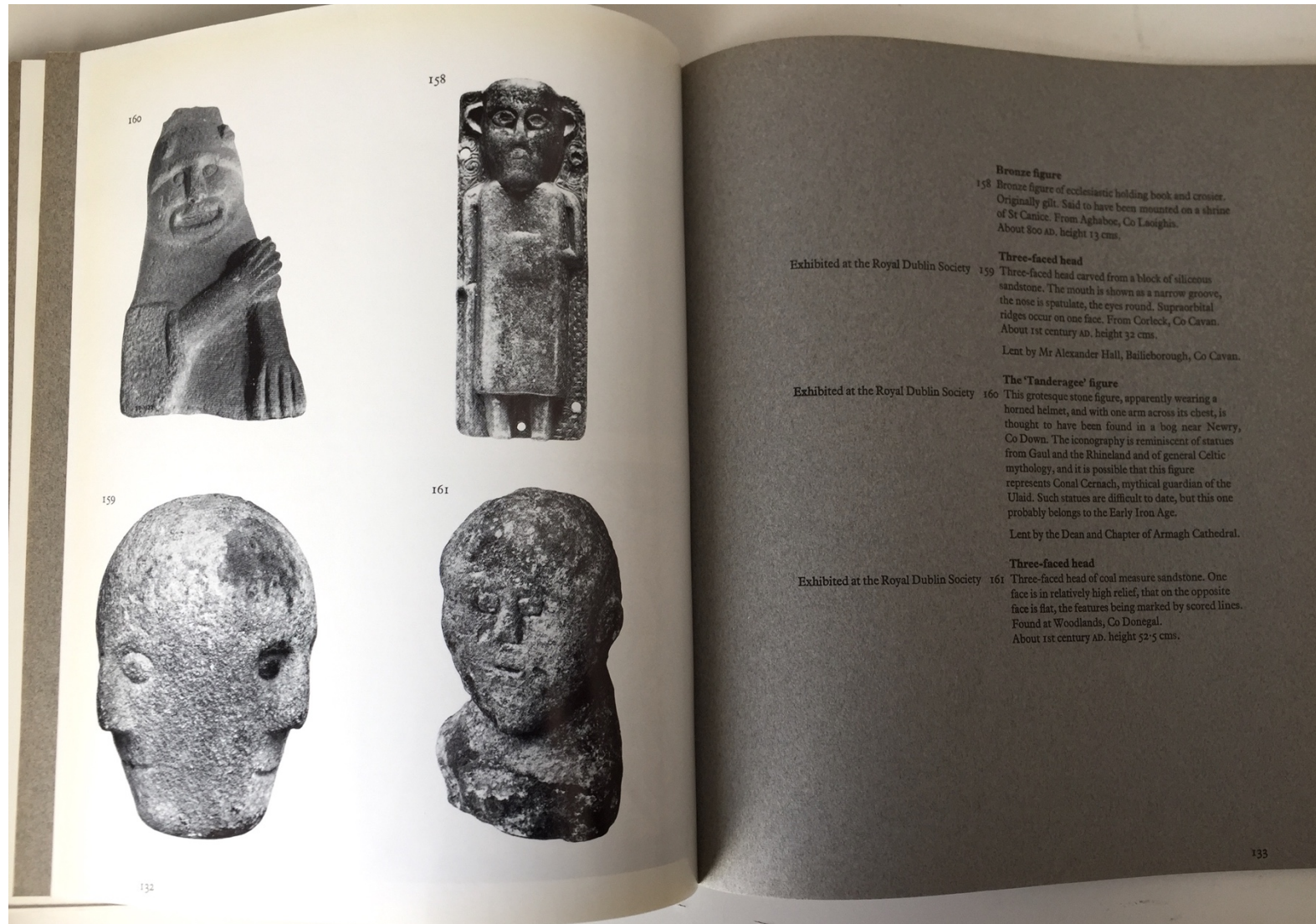


Figure 158  
 Rosc '67 catalogue, designed by Peter Wildbur. Pages 132-3 showing three of the heads displayed in the RDS, Tandragee Man and the two first-century, three-faced heads from Counties Cavan and Donegal, with a bronze figure of St Canice (c.800CE). Private Collection, Bill Bolger.

**Gold ornaments**

172 Group of five gold objects with trumpet-shaped terminals. Two were probably worn as bracelets, the others used as dress-fasteners. One is ornamented with finely-incised hatching on the inner edge of the terminals and at the junction of terminals and bow. Found together near New Ross, Co Wexford. 1000-500 BC. width of largest specimen 15.2 cms.

**Gold fibulae**

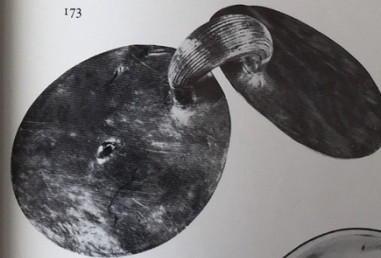
173 Gold fibula or dress-fastener consisting of two plain discs (on the upper face of one of which there is a small loop) joined by a solid bow ornamented with grooves on the long axis and with cross-hatching where the bow and plates meet. Find place not recorded. After 1000 BC. width 12 cms.

174 Large gold fibula or dress-fastener. Undecorated. Found at Castlekelly, Co Roscommon. About 700 BC. width 29 cms.

172



173



174

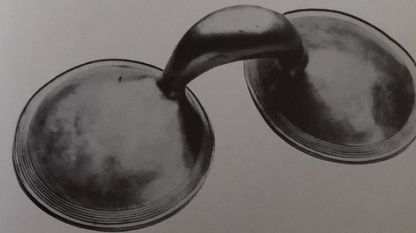




Figure 160

Rosc '67 catalogue, designed by Peter Wildbur. Page 156-7, shows bronze figurines of a boar and a sow and a bronze mask of a cow's head, all found in Ireland but no provenance known, together with a seventh-century CE carved ox bone. Private Collection, Bill Bolger.



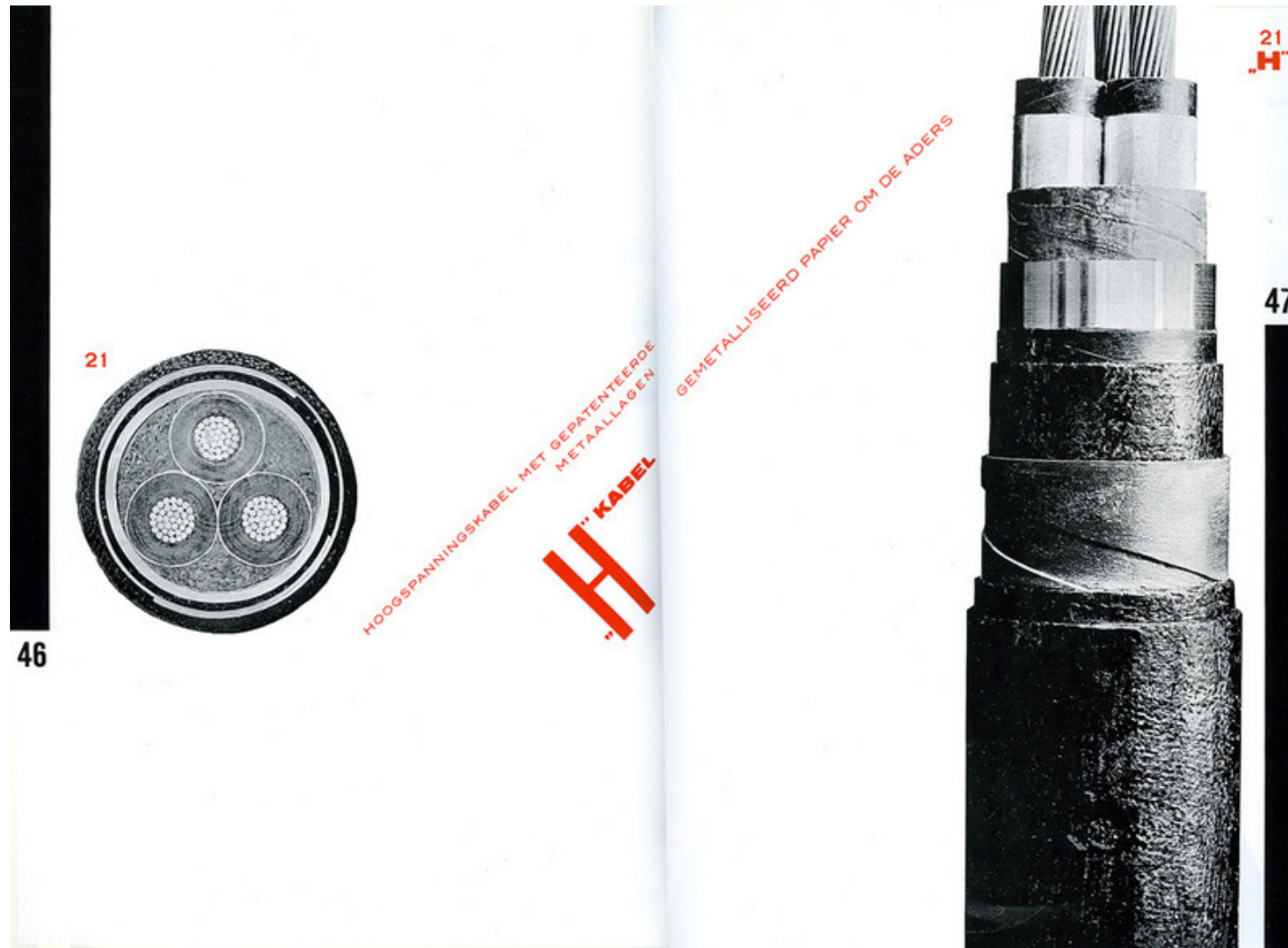


Figure 161  
Piet Zwart's design for the Nederlandsche Kabelfabriek catalogue, 1926. Reproduced in Herbert Spencer, *Pioneers of Modern Typography* (London: Lund Humphries, 1969).



Figure 162  
 Advert for the magazine *The Arts in Ireland* Vol. 1 No. 1 (Autumn, 1972) which pairs one of Patrick Scott's Goldpaintings with the Gleninsheen Collar, 700BCE, apparently the same image used in the Rosc '67 Catalogue, also designed by Signa. Author's collection.

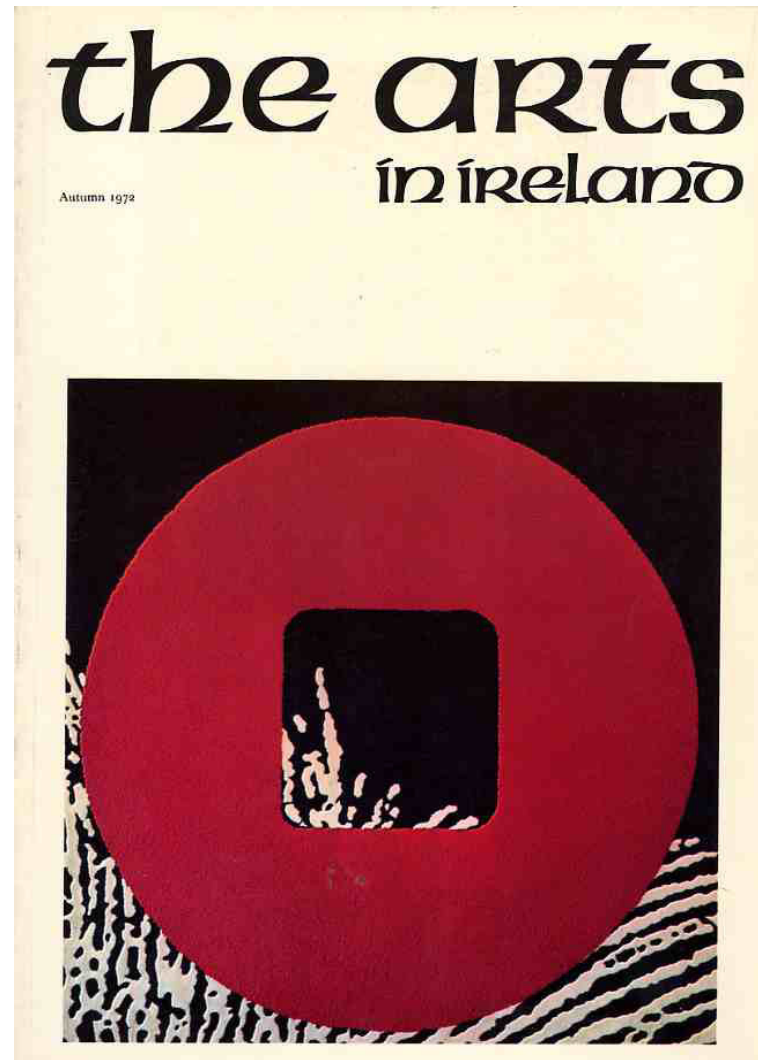


Figure 163  
*The Arts in Ireland*, Vol. 1 No. 1 (Autumn, 1972). Designed by Raymond Kyne at Signa. Cover image by Patrick Scott. Author's collection

Figure 164  
 The Book of Kells, Early ninth century, insular semi-uncial. TCD MS 58, folio 204r, Luke 4:7-13. Trinity College Library. Via [http://digitalcollections.tcd.ie/home/index.php?DRIS\\_ID=MS58\\_003v](http://digitalcollections.tcd.ie/home/index.php?DRIS_ID=MS58_003v)

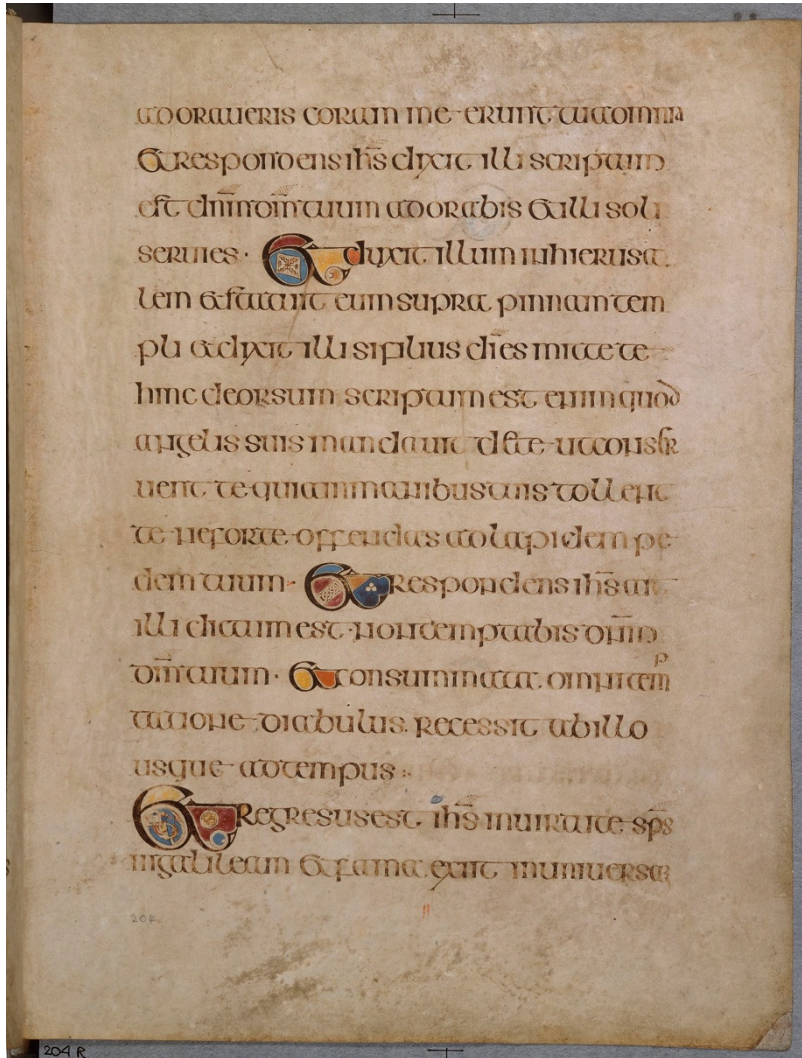
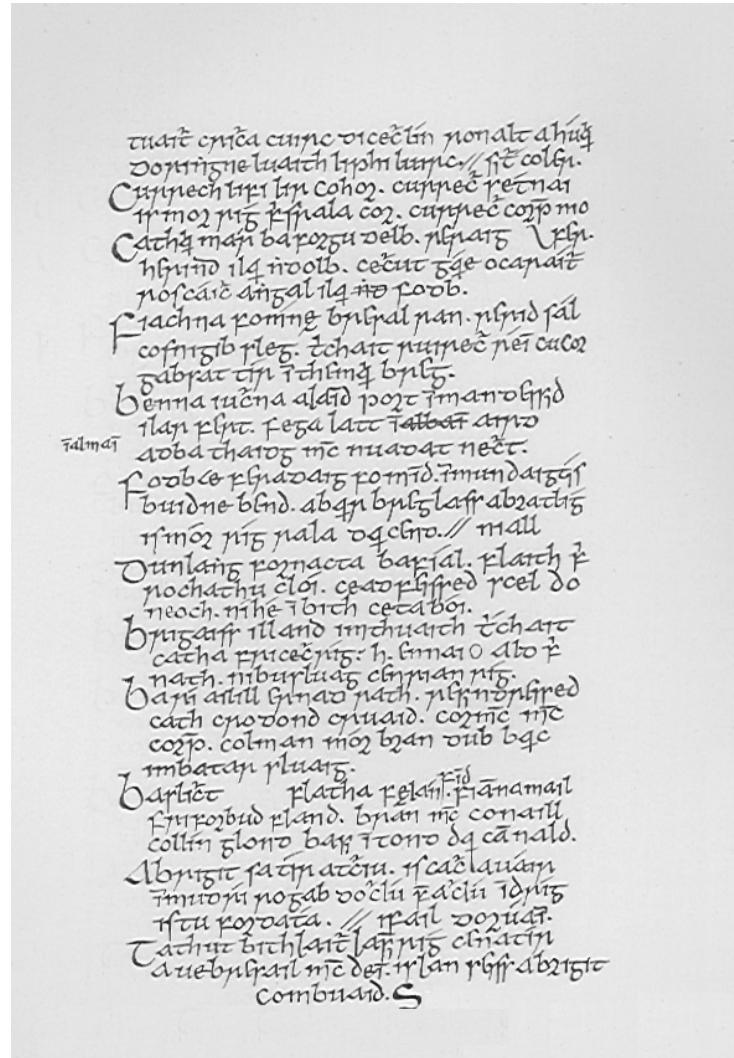


Figure 165  
 The Book of Armagh, TCD MS 52, folio 5r. Early 9th century, Irish minuscule. Trinity College Library, via [http://digitalcollections.tcd.ie/home/#folder\\_id=26&pidtopage=MS52\\_01&entry\\_point=5](http://digitalcollections.tcd.ie/home/#folder_id=26&pidtopage=MS52_01&entry_point=5)



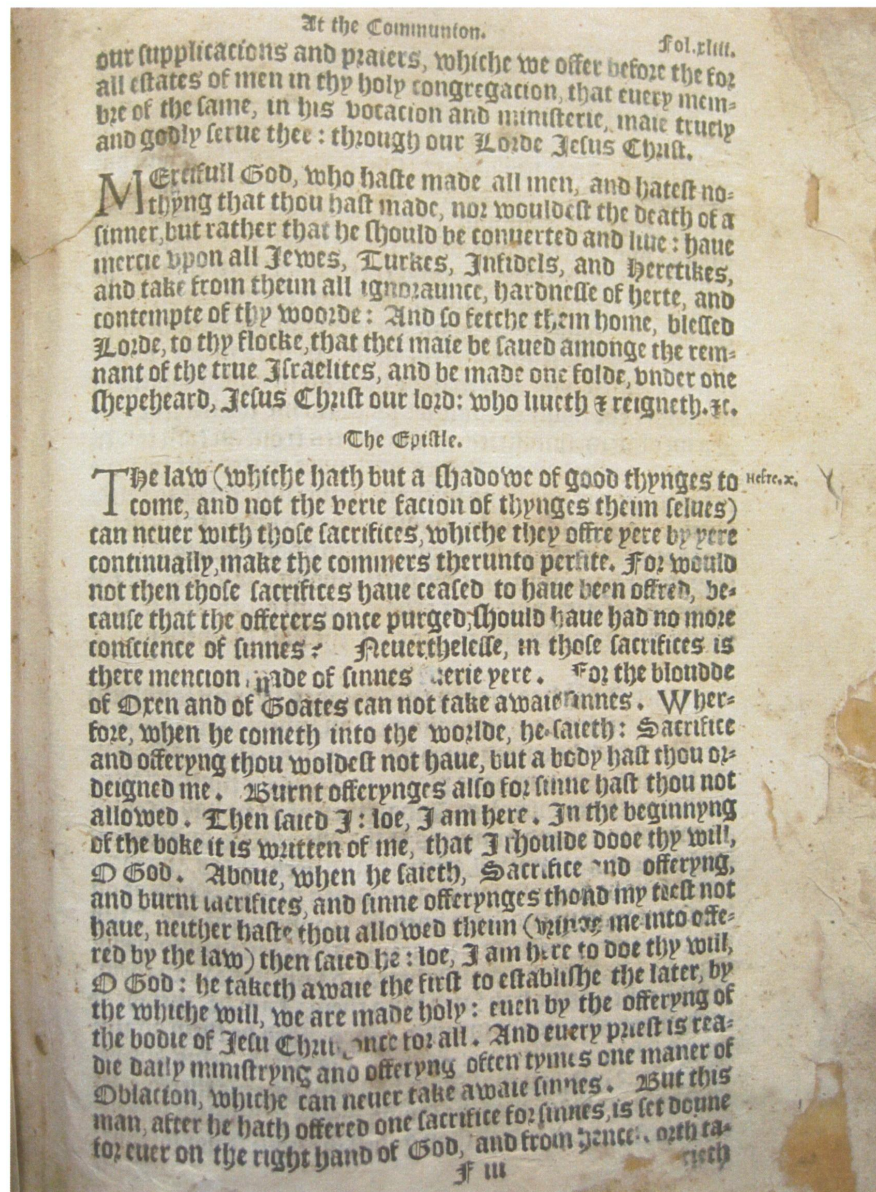


Figure 166a  
Page from the *Book of Common Prayer*, printed in Dublin in 1551 by Humphrey Powell. Reproduced in Raymond Gillespie, 'In Retrospect: Ernest McClintock Dix and the first book printed in Dublin', *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, Vol. 108C (2008), 140.

# A PROCLAMACYON

Set fourth by the Ryght honorable Erle of Sussex Lord Lieutenant  
Generall of the Quenes Maiesties Realme of Ireland, with  
thassent, and consent, of the Nobelytie, and Counsell,  
of the same Realme.



**H**E Quenes most excelent maiestie, calling to remēbrānce the presumptuous, arrogant,  
fellowōs, rebellōs, & trayterōs, deads of Shan O'neill, since the first coming into this  
Realme of Thersle of Sussex her highnes lord Leutenāt general of this Realme, and  
how smal effect, her gentil fauorable and mercyful dealyng with him hath wrought in  
his cankerd & trayterōs stomake, hath therfore thought good to open to her good and  
loueing subiects, the some alwell of her gratus & mercyful proceding with him to reduce him to the  
acknowleging of the true obedience & dutie of a faythful subiect, as also of his arrogāt false & trayte-  
rous deuises, cōspiracis, enterpris, & facts to the subuerting of the vniuersal quiet of this Realme,  
the disturbance of all her maiesties good and faithfull subiects, and the great parrell and daūger of  
her maiesties Royall estate, Dignitie, & Crowne, of this Realm, contrary to his dutie to almighty  
god and his allegaunce to his soueraine Lady the Quene.

**F**yrst upon an hostyng called and a Tzrhey made by her maiesties said Leutenāt, Anno <sup>1556</sup>  
agaynst James mac Connell and his Brethern, forren enemyes then reputed: Shane dyd not  
only refuse to repayre to her maiesties said Leutenāt, but also falsly & trayterously dyd with all his  
forte & power of men of warre repayer to James mac Connell conspiring & combyning with him  
agaynst our late souerain Lady Quene mary, and therin persisted so fare as he most vnnaturally &  
traiterusly Joyned in battell with the said James (then an opē enemy) agaynst her maiesties said  
Leutenāt & the Nobelytie of this Realme then assembled with him, and the same fight out til god  
geuing the victory he was forsted to flight. at the retorn of her maiesties said Leutenāt & humble  
sute made by Shanne for his pardon with his promise & othe openly taken to be a true and faithfull

Figure 166b

Detail of a Proclamation against Shane O'Neill printed in Dublin in 1560 by Humphrey Powell. Reproduced in Reginald McClintock Dix, 'Humphrey Powell, the First Dublin Printer', *Proceedings of the Royal Irish Academy: Archaeology, Culture, History, Literature*, Vol. 27 (1908/1909), plate V.

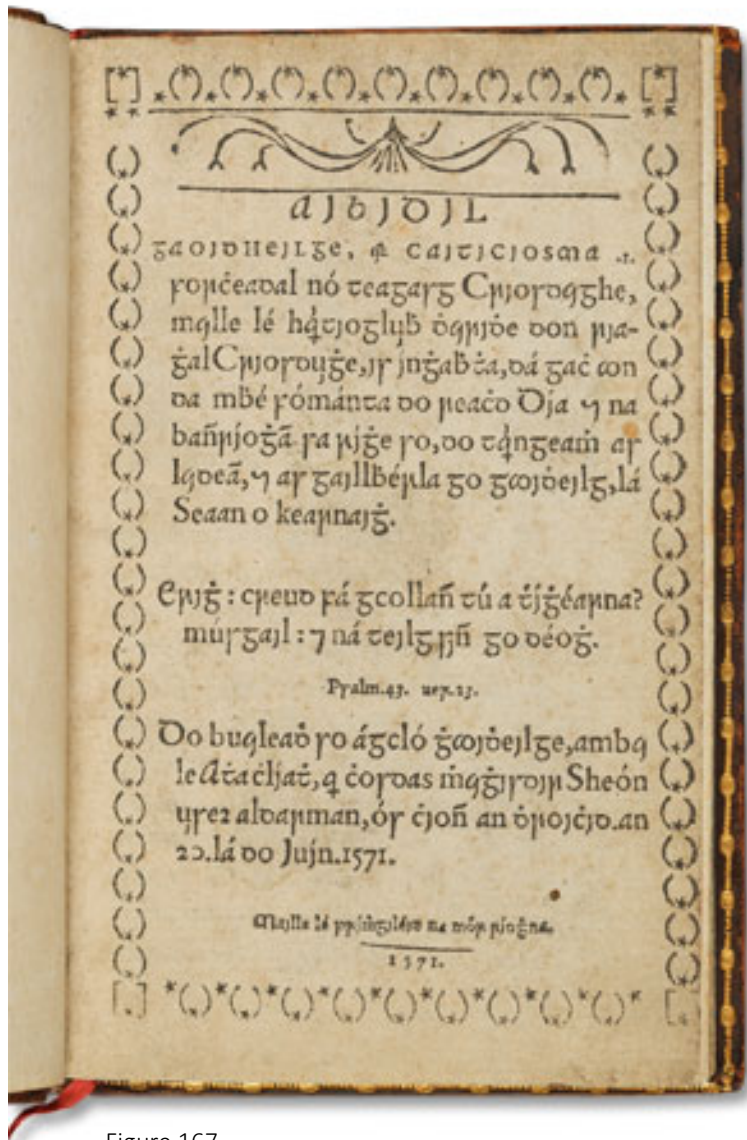


Figure 167  
*Aibidil Gaoidheilge agus Caiticiosmá* (Alphabet and Catechism)  
 Dublin, 1571. Title page. Scan courtesy Department of Early Printed  
 Books, Trinity College Dublin.

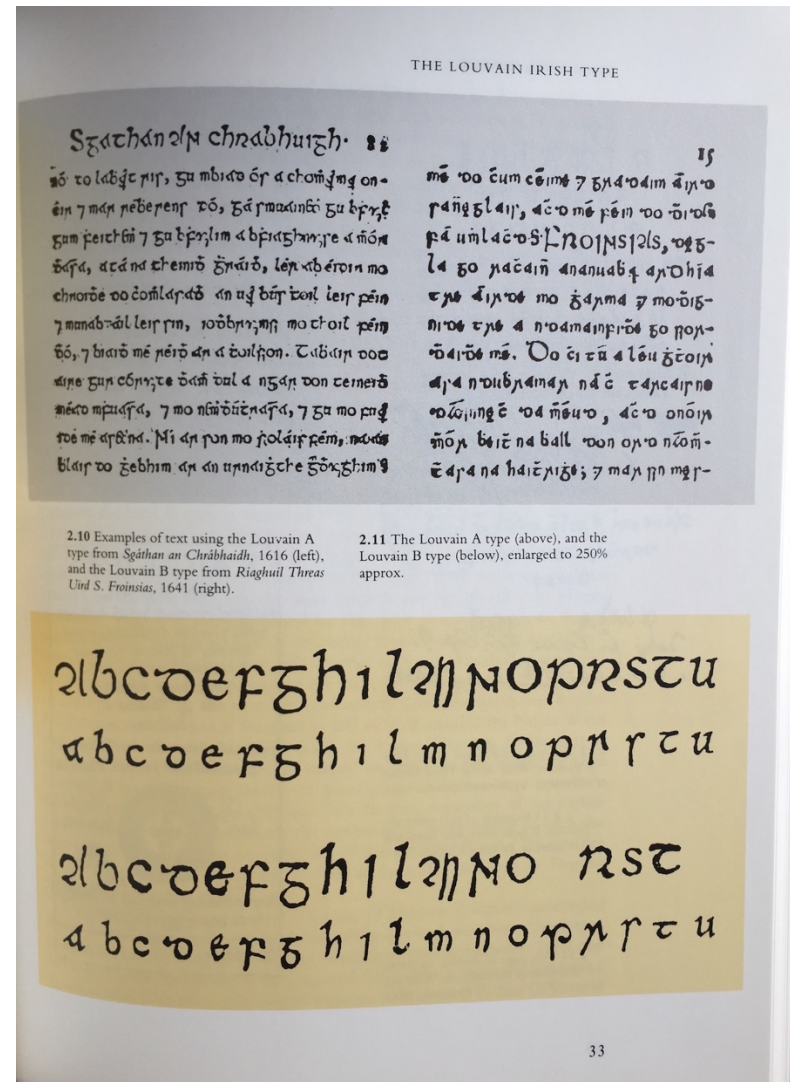


Figure 168  
 Page from *Irish Type Design* showing two versions of the Louvain Type,  
 from 1616 and 1646. Dermot McGuinne, *Irish Type Design* (Dublin:  
 Irish Academic Press, 1992), 33.

mairb'ea cum mo eige, a gar a gar nae mbiaid na baé rin ar fa'gail  
 bearaib' an brian huar a gar a oig'rio'g' da'ra a gar dom oig'-  
 rin am diaig' da' mar'g' j' da' r'ic'ic' mar'g' ar ron na mbo ce'adna  
 huar. A gar ar na habaruib' ce'adna a'aimpe dom ce'angal  
 féin j' a'g' ce'angal moig'rio'g' um diaig' go veipio'g' an be'ea na  
 fearainn rin moille le na do'p'e'uib' mara a gar e'ipe do f'eara'm  
 a gar do éoinn'heil don mbrian biocaire Mha'gao' huar do  
 féin j' da oig'rin na diaig' go r'io'p'e'ui'ge a gar go veipea'g' an  
 be'ea: a gar ar iad ro na fearainn rin do éu'gar do fein a gar  
 dá oig'rin na diaig' go r'io'p'e'ui'ge ru'caim; [e'adon], baile bio'ra,  
 Ma'caire lea'ra r'ia'bo'ige, Cionn'ra'ga, D'ra'p'ol, Tocamol,  
 Wreggo'ge; Da g'leann ab'p'ol, C'ra'cobur, Co'p'nubur, a'g' ar baile  
 Né'ach'tain. A gar ion'nur go mbiaid b'ri'g' ne'ar'c' a gar lá'idi-  
 pea'c't' a'g' an mb'ron'tanar ro veipio'm don mbrian e'huar a gar  
 dá oig'rin na diaid, ce'anglam ar'ir me féin j' moig'rio'g' mo diaig'  
 go r'io'p'e'ui'ge an cun'ra'g' j' an b'ron'tanar ro do f'eara j' do éuin-  
 heil ar buil don mbrian peim'raite j' da oig'ri'g' na diaid go ve-  
 ipio'g' an be'ea le cup mo lá'ime j' mo feala annro f'io'p' a la'cair  
 na b'ria'g'ainn ro f'io'p'; a gar an feipea'm lá do m'ir na beal'tuine  
 a gar an bli'adan'ra do b'p'e'ic' C'p'io'p'ta Mile ce'ic'ri ce'ad a gar a  
 ho'c't.

Mac Donnail,

BRATHARTHECOSC CONCLAINO INSO.

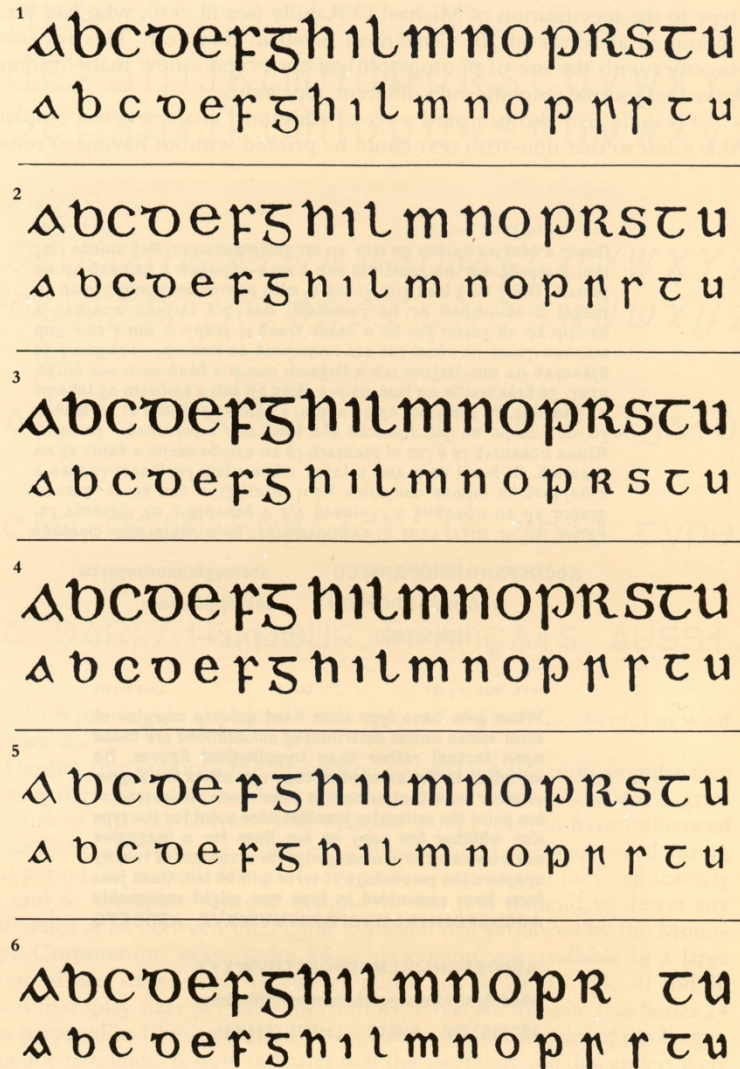
N'ib'at ta'e'p'e'c't'a'c' ve'b'ta' ve'ne' vo'e'ri' g'air'ice. N'ib'at o'ir'c'ii,  
 vo'ic'le'c', vo'um'ma'ra'c'. N'ib'ba'te'ca'l, o'ca'l, o'p'o'no, e'ra'main. N'i-  
 pa't' ta'ir'ne' o'main' ma'no'ar'ic'a' me'p'e't'a. N'ib'at ve'ri'g'na't' colla  
 co'ir'ime' h'ic'ig' ju'ne'ch. N'ib'at'ic'lu'p'ur'ig' im'ia'no' ne'c't'ra'no. N'ir'a'ir'  
 va'ine' vo'cl'u' vo'cu'main'g'. N'ia'oa't' i'ub'ai'l' fo'p'e'te'c't'u' a'l. A'ir-  
 li'te'ri' cum'ni' co'ic' co'ma'ib'ai' e'p'e'. Cu'ib'ri'g'te'ri' p'e'nc'a'ro' rin co-  
 p'ir'inne' p'u' h'ic'ria'oa'na'ir'i. F'inn'a'ta'ri' be't'amain' b'ra'c'ir'i' p'ce'o'  
 mb'ro'g'a. M'ro'g'a'ta'ri' g'e'ne'l'a'ig'i' g'e'r, ci' u'a'g'e'ri'te'ri' g'e'in. G'air-  
 te'ri'. B'ibe'o'ig'te'ri' p'rio'e't'u'. A'ir'm' i'p'io't'ie'b'ra't' ma'ir'm. M'ain-  
 i'g'te'ri' co'ma'ib'a: fo'ra'c'te'c't'u' é'o'ic'. To'co'mla'at' a'nf'm' co'a  
 ne'm'te' ne'p't.

N'ir'p'e'ne'p'e'a' co'labu'ri. N'ia'ir'ne'p'e'a' co'g'l'o'm'a'c'. N'ir'p'ur'p'e'. N'i-  
 é'uit'be. N'ir'a'ic'ic'te'ri' p'eno'ri'. N'ir'a' m'ic'o'm't'ina'c' one'o'c'. N'ig'e'ir'  
 co' a'no'ra. M'ie't'ir' ne'c' ce'na'vo'ma'nc'e'p'. Ca'im' o'ir'. Ca'im' é'ia.  
 Ca'im' a'ir'lice. B'a't' u'm'al' m'ú'nt'a' o'g'a'é't'a'ib'. Ba't'cu'm'p'e'c' co'ir'c'  
 o't'p'e'na'ib'. B'a't'p'e'ic'm'e'c' p'u'ag'la' a'c'a'p'o'oi. N'ir'at' u'a'ir'c'ia'ro'e'c' im'  
 é'a'p'o'iu'. Ba't'g'u'p'm'a'ri' im'na'im't'iu'. N'ir'a'p'ur'ic'ene'c' ve'b'ta' h'ic'it'-  
 é'o'm'p'a'ic'ib' N'ir'ib'at' p'c'e'l'a'c', a'c'co'p'ra'na'c'. N'ir'a'ir'ce. N'ic'a'ir'ce' ni  
 n'ib'ato'ri'ba' Co'p'p'e'c'a' vo'cu'p'ra'c'a'o' i'g'no'ma'ib' a'nte'e't'a'i. N'ic'o'm-  
 a'ir'p'e' é'ir'inne' a'ir'c'o'it' va'ine. N'ib'ata'c't'bo'ing'io' a'ir'na'ib'ata'ic't'ie'c'.  
 N'ib'at'co'm'p'io'm'a'c' a'ir'na'ba't'm'ir'c'ne'c'. N'ir'ib'at' le'p'c' a'ir' na'ib'at'  
 me'ir'ib'. N'ir'ib'at' p'o'e'p'c'io' a'ir'na'ba't'o'o'e'p'ca'ir'i. A'ir'o'o't'e'uib'o'ig' p'p'i-  
 p'e'c'em' na'm'ib'ia'c'a'ir'p'iu' a' m'ic'?

Figure 169

Typefaces designed by George Petrie.

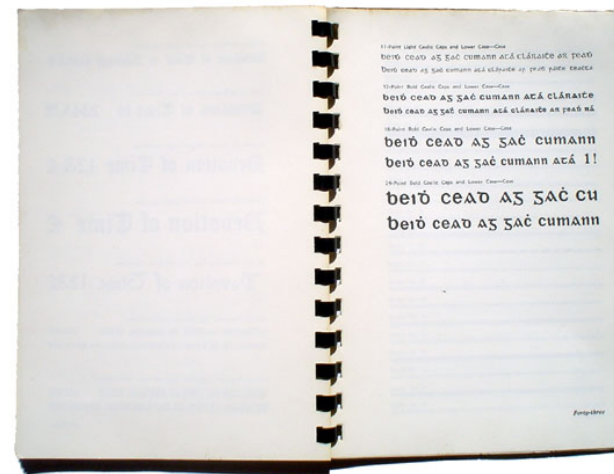
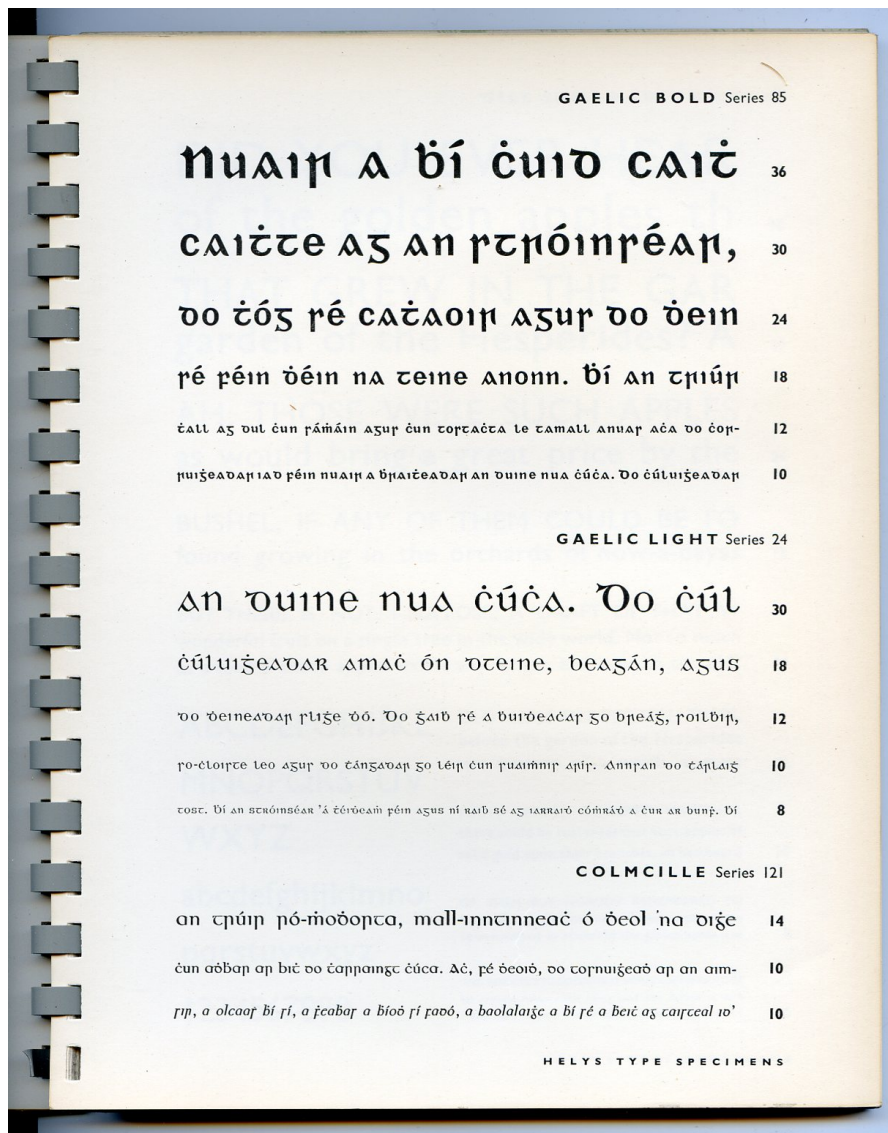
Left, Proceedings of the Royal Irish Academy, 1853, set in the face designed in 1839 and called 'Petrie B' by McGuinne, used by the Dublin University Press in Trinity College. Right, the 'Newman' type designed for the Catholic University of Ireland in 1858, as used in journal *The Atalantis* (1858). Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 113 and 119.



9.11 The range of modern Irish types enlarged from 10 or 11 point sizes to facilitate comparisons:  
 1) Newman c.1858;  
 2) later Figgins c.1897;  
 3) Monotype Series 24 c.1906, with adjusted lower-case r and s added c.1913;  
 4) Intertype c.1913;  
 5) Linotype c.1916;  
 6) American Type Founders c.1916.

Figure 170a  
 Dermot McGuinne's table of all the modern Irish types designed 1858-1916, all based on the Newman. These were generally called simply 'Gaelic'. Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 130.





11-Point Light Gaelic Caps and Lower Case—Case

beid cead as zac cumann atá cláraithe ar fead  
 beid cead as zac cumann atá cláraithe ar fead ráite teacra

12-Point Bold Gaelic Caps and Lower Case—Case

**beid cead as zac cumann atá cláraithe**  
**beid cead as zac cumann atá cláraithe ar fead rá**

18-Point Bold Gaelic Caps and Lower Case—Case

**beid cead as zac cumann**  
**beid cead as zac cumann atá 1!**

24-Point Bold Gaelic Caps and Lower Case—Case

**beid cead as zac cu**  
**beid cead as zac cumann**

Figure 170b  
 Type catalogues from Hely's (left, 1960) and Irish Printers (right and detail, c.1957) showing the extremely limited range of 'Gaelic' available at even the largest Dublin printers. Hely's were unusual in that they stocked Colm Ó Lochlainn's Colmcille. Author's collection.

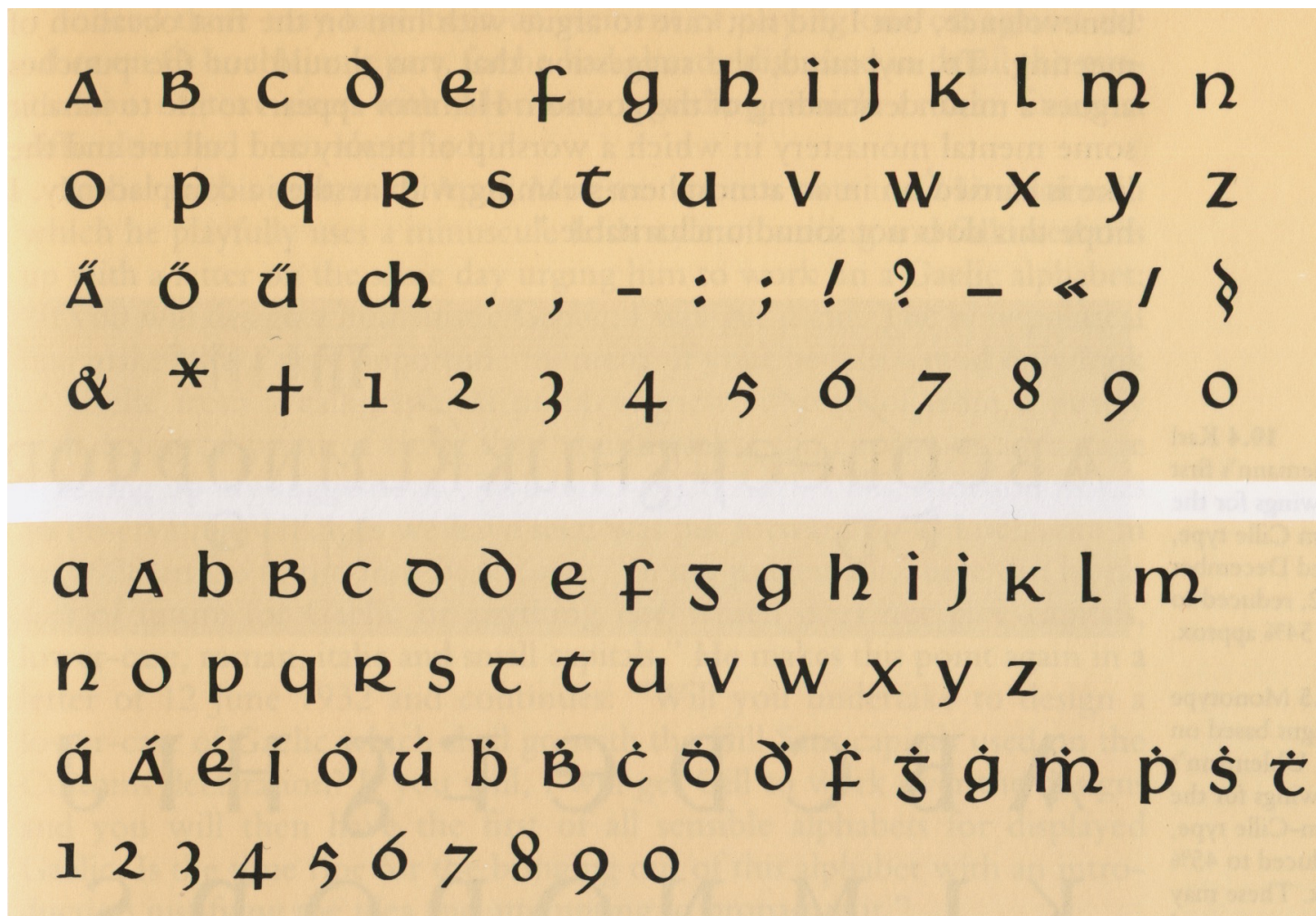


Figure 171  
 Victor Hammer's Hammer Uncial  
 type, c. 1925, (above) and 'Baoithín'  
 by Colm Ó Lochlainn, c.1932, (below)  
 which added Gaelic alternates to  
 Hammer's face. Reproduced in  
 Dermot McGuinne, *Irish Type Design*  
 (Dublin: Irish Academic Press, 1992),  
 139.

Trial No. 1

13-3-34

MONOTYPE

Gaelic

Series No. 121—14 point

14 Set Composition

.2x.2

Line .1543

Seo cúmh a céile iad aghur an beirt ag raruḡad na n-uas, Dornall ag iarraid iad do bainc de aghur Seáḡan na leogad leir iad. Inr an traruḡad dóbh ir ḡairio ḡur cúasdar i rḡórnaácaib a'céile, aghur im bóra planncaadar a céile ḡo teit leir na dóbhne. Ir ḡairio ḡo raib loáain fola aip fuaid an boáair. Ní raib duine i ḡcúram na n-uas ir cúireadar an céim fuar díob. ḡaib fear anuar ó'n muileann aghur bhraiclin lán de mhon chóirce aige ar dhom capaill. Do cúaid ré eatorra ir córam ré ar a céile iad. Buail fear cúige tpearna ir do fiaspnaig ré de cad é rác na bhruighe, ir nior deir fear anácapaill aon blúire amáin aót teacó ar an mbraiclin aghur i rḡaoilead ir ḡac uile ríoc ríam ó'n mhon-chóirce do leirne leir an abainn de dhruim an dhoicid. Bain ré cúpla croca ar an mbraiclin, cum ná rannad rúinn de'n mhon chóirce uirce. Bí mo fíḡeadóir ag féacaint ar an obair ḡo léir, ir nior córruig ré ar an áic ḡo raib ré 'na fearam aon fead na haimpne.

“A bhfeiceann tú an bhraiclin rin?” arfa fear an ácapaill.

MONOTYPE

ABCDEFGHIJKLMNORSTU EFGJKQVWXYZ

ÁBĊDÉĴĠÍMÓPŠĆÚ

abcde fghilmnoprrtu djkqvwxyz

ábċd éĵġí mópřćú

£1234567890 .,:-'!?-()1—

Figure 172

Colum Cille typeface by Colm Ó Lochlainn. Monotype trial no. 2, 1934. Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 146.

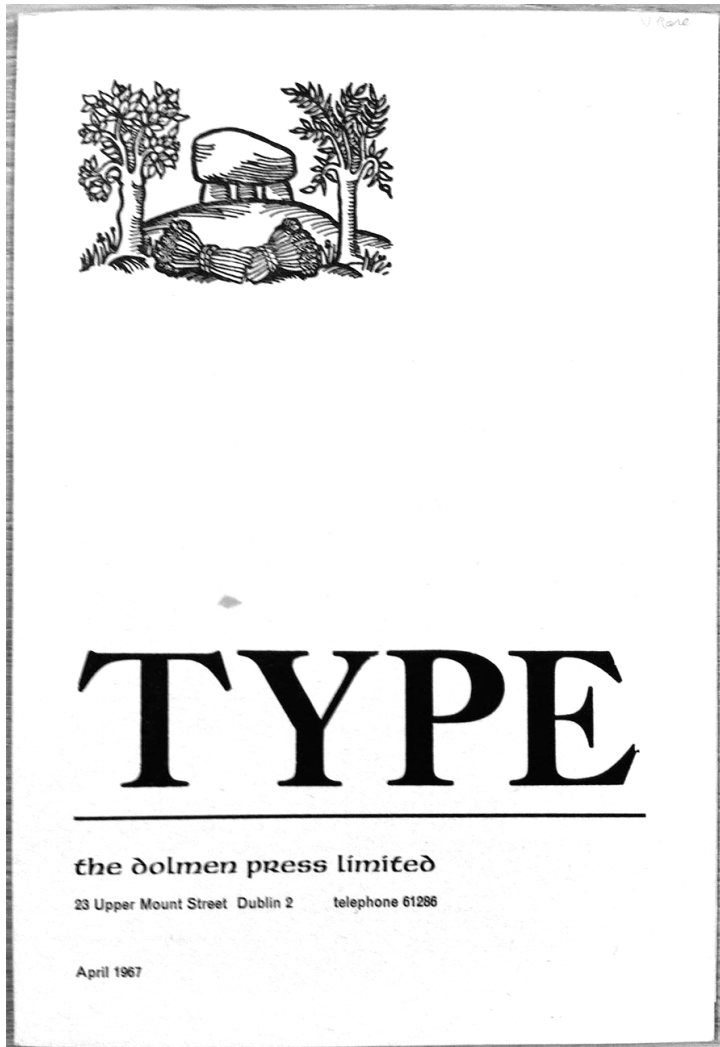


Figure 173  
 Dolmen Press Type Catalogue,  
 April 1967. Cover and page  
 showing Hammer Uncial and  
 Libra, popularly used as  
 replacements in the absence of  
 display faces in the Gaelic  
 character. National Library of  
 Ireland Ephemera Collection  
 (Dolmen: 9)



Figure 174a  
*Buntús Cainte parts one to three.* (Dublin: Stationery Office, 1967-8). Designed and illustrated by William [Bill] Bolger. Author's collection.



Tá an garda ag an tine.



Tá an garda ag an siopa.

Figure 174b

*Buntús Cainte* cartoons by Bill Bolger.

Above, the captions read: 'The policeman is at the fire. The policeman is at the shop.'

Right, Padraig and Séamas discuss horseracing.

Author's collection.

ing saved  
being knocked

ann nuair a bhí  
shábháil.

in nuair a bhí  
leagan.

broken again.

in the bicycle

bicycle being

image being

mental

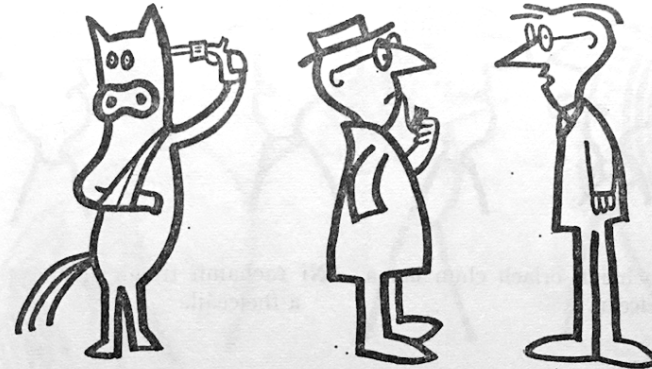
rás a race

rásaí races

teilifís television

sochar profit

an chailliúint the loss



*Padraig has had no luck at the races.*

- SÉAMAS An bhfaca tú an rás mór ar an teilifís inné?  
 PÁDRAIG Bhí mé ag na rásaí féin, ach ba bheag an sochar a bhí agam astu.  
 SÉAMAS Cén fáth? Nár bhuaigh tú aon airgead?  
 PÁDRAIG Níor bhuaigh. Chaill mé gach uile gheall.  
 SÉAMAS An bhfaca tú an capall á leagan?  
 PÁDRAIG Chonaic. Briseadh cos leis agus b'éigean é a mharú.  
 SÉAMAS Nár mhór an chailliúint é sin anois?  
 SÉAMAS *Did you see the big race on television yesterday?*  
 PÁDRAIG *I was actually at the races, but it was little profit I had out of them.*  
 SÉAMAS *Why? Did you not win any money?*  
 PÁDRAIG *No. I lost every bet.*  
 SÉAMAS *Did you see the horse being knocked?*



Figure 174c  
Still from *Buntús Cainte* title sequence, designed by Bill Bolger. RTÉ 1967. Via RTÉ archives,  
<http://www.rte.ie/archives/2013/0925/476319-buntus-cainte-begins-broadcasting-1967/>

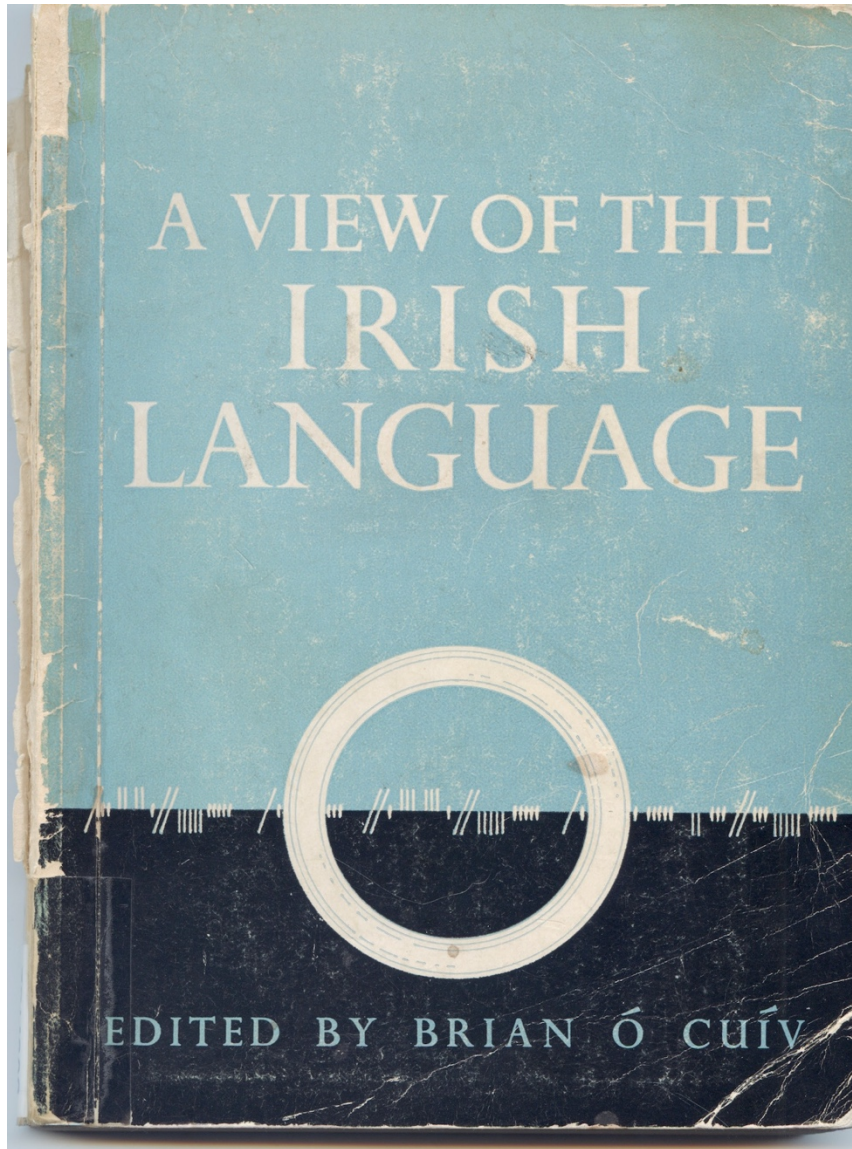


Figure 175  
Brian Ó Cuív, *A View of the Irish Language* (Dublin: Stationery Office, 1969).  
Front cover. Author's collection.

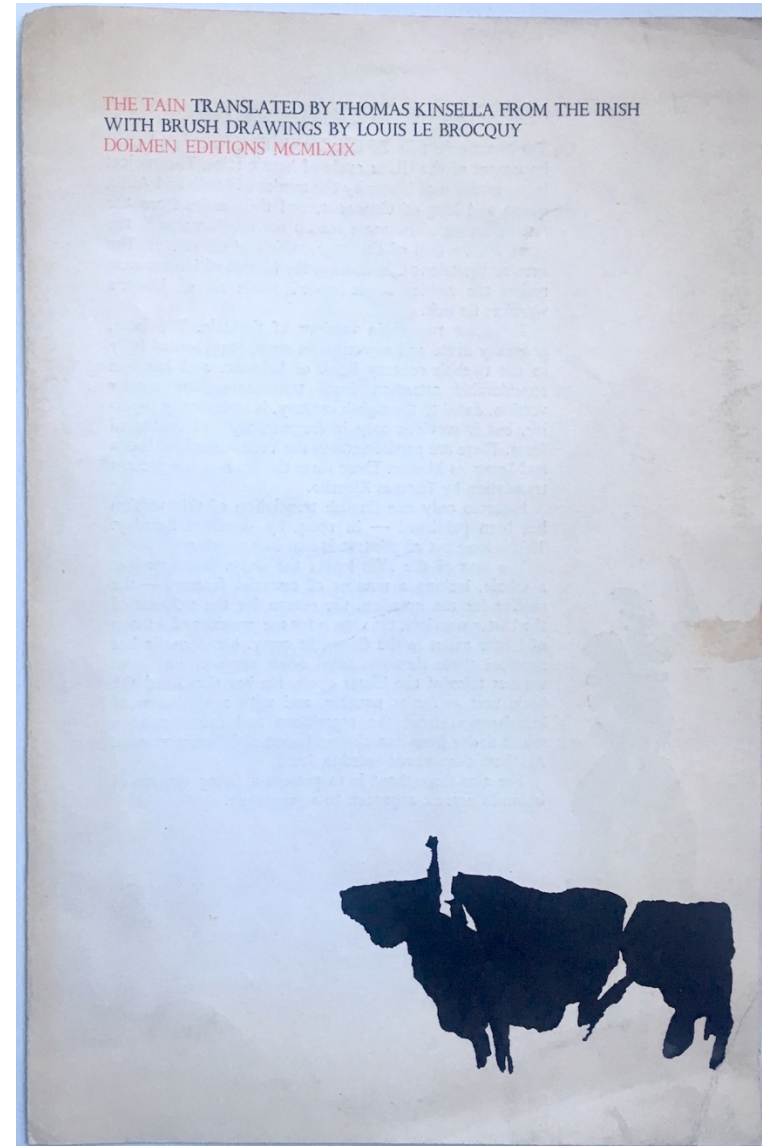


Figure 176a  
Prospectus for *The Tain* translated by Thomas Kinsella with illustrations by Louis Le Brocquy. Designed by Liam Miller, Dolmen Press, 1969.





PROSPECTUS

The prose epic *Táin Bó Cuailnge* is the longest and most important of the Ulster cycle of heroic tales. The subject is the invasion of Ulster by the armies of Medb and Ailill, queen and king of Connacht, and their allies from the rest of Ireland. The main reason for the invasion is the great Brown Bull of Cuailnge, which Medb covets. The hero of the tale is Cúchulainn, the Hound of Ulster, who resists the armies single-handed while all of Ulster's warriors lie sick.

There are two main versions of the tale. The later, generally florid and adjectival in style, is preserved fully in the twelfth century Book of Leinster, and has had considerable attention from translators. The earlier version, dated to the eighth century, is stylistically superior, but it survives only in fragmentary and mutilated form. There are partial texts in the Yellow Book of Lecan and Lebor na hUidre. These form the basis of the present translation by Thomas Kinsella.

Hitherto only one English translation of this version has been published — in 1904, by Winifred Faraday. This is long out of print; it is also incomplete.

The text of the *Táin* leaves the story, considered as a whole, lacking a number of essential features — the motive for the invasion, the reason for the sickness of the Ulster warriors, the reason for the presence of a troop of Ulster exiles in the Connacht army. Mr. Kinsella has supplied these elements from other versions and from various tales of the Ulster cycle. He has also freed the basic text as far as possible, and with a minimum of interference, from the repetitions and inconsistencies which derive from its awkward fusion of different sources. All these changes are noted in detail.

The aim throughout is to present a living version of Ireland's nearest approach to a great epic.



HOW CUCHULAINN WAS BEGOTTEN

**CONCHOBOR** and the nobles of Ulster were at Emain. A flock of birds came to Emain Plain and ate all the plants and grasses out of the ground, and the very roots. The men of Ulster grew angry seeing their land ruined, and got nine chariots ready the same day to chase them away — they were practised hunters of birds. Conchobor mounted the chariot with his sister, the woman Deichtine; she drove the chariot for her brother. The Ulster warriors, Conall and Laegaire and the others, came in their chariots, and Bricriu with them.

The birds flew at will before them across Sliab Fuait, and across Edmonn and Breg Plain — there were no dikes or fences or stone walls in Ireland at that time, only the

Specimen page

Figure 176b  
Prospectus for *The Tain* translated by Thomas Kinsella with illustrations by Louis Le Brocquy. Designed by Liam Miller, Dolmen Press, 1969. *The Tain* was Dolmen's most celebrated publication and demonstrated several of the Dolmen hallmarks, including close integration of text and image and liberal, structural deployment of white space. Private Collection, Bill Bolger.

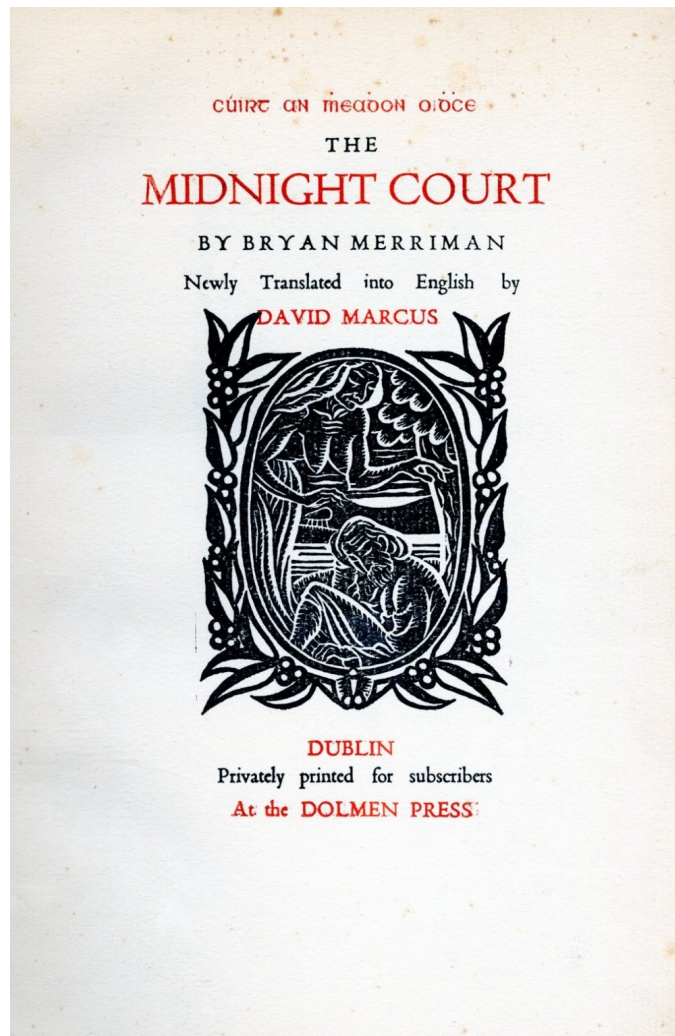


Figure 177  
Byran Merriman, *The Midnight Court*, translated by David Marcus (Dublin: Dolmen Press, 1953). Title page with Irish text set in George Petrie's 1839 typeface (called 'Petrie B' by McGuinne) which Miller borrowed from the Dublin University Press at Trinity College. Private Collection, Bill Bolger.

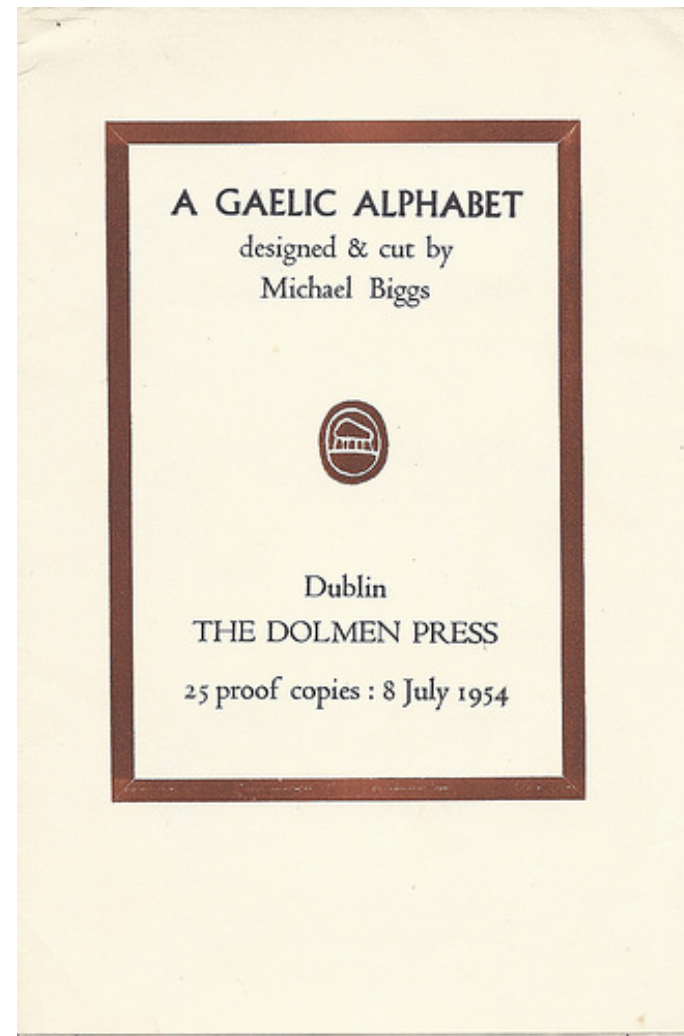


Figure 178  
*A Gaelic alphabet designed & cut by Michael Biggs*. Dolmen Press, 1954. Via ZSR Library Wake Forest University <https://zsr.wfu.edu/2016/michael-biggs-lettering-artist-on-paper-and-stone/>.

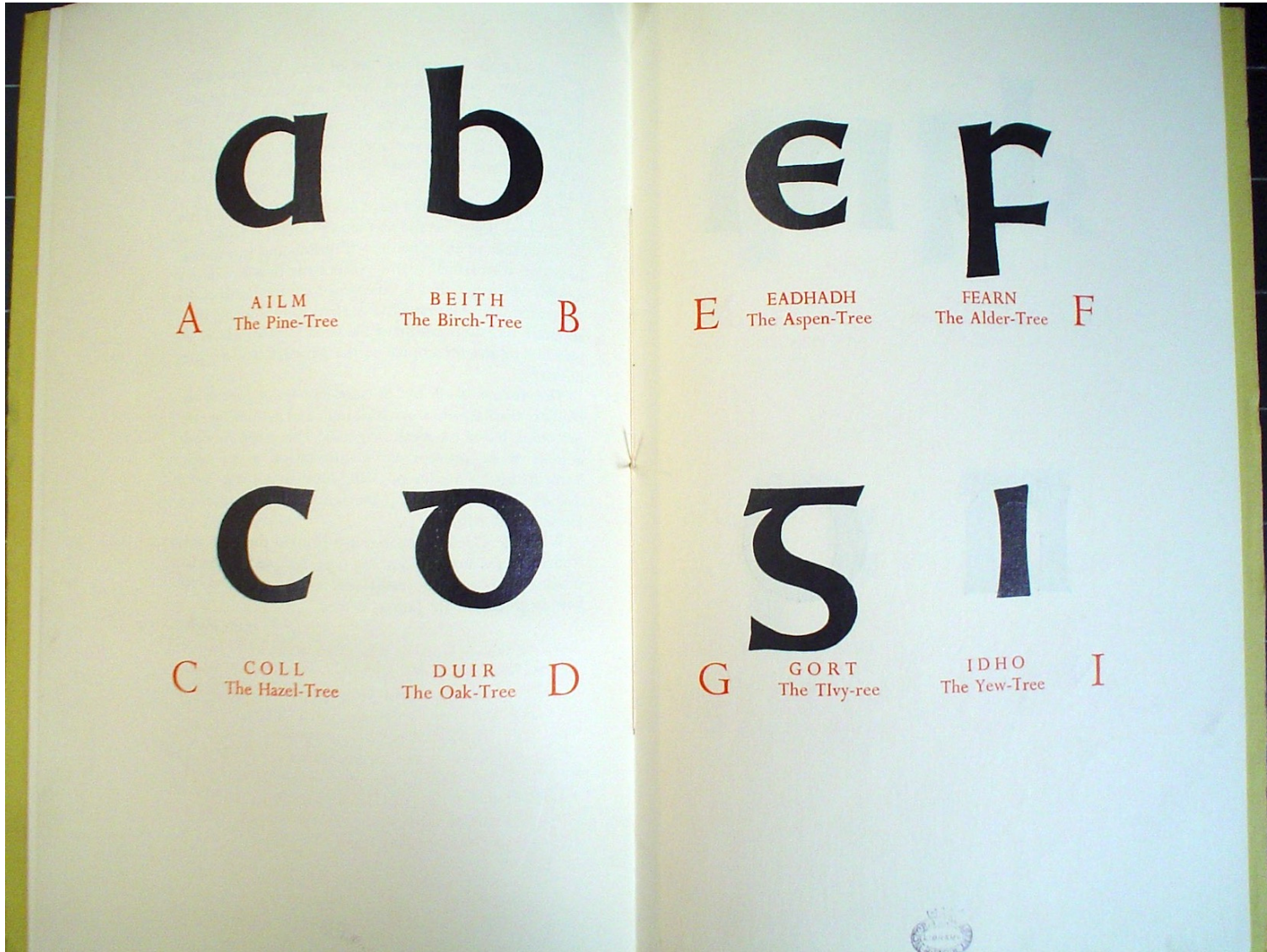


Figure 179  
A Gaelic alphabet designed & cut by Michael Biggs; with a note on Irish lettering by Liam Miller. (Dublin: Dolmen Press, 1960). St Bride's Printing Library.



Figure 180  
 Poster of 'The Tree Alphabet' designed by Michael Biggs with illustrations by Jan De Fouw. Printed by Dolmen Press. C.1960. National Library of Ireland Ephemera Collection (Dolmen:19). The unproblematic conflation of "Gaelic or Celtic Uncial" in the opening line of the caption is typical of Liam Miller's writing on Irish typography at the time.

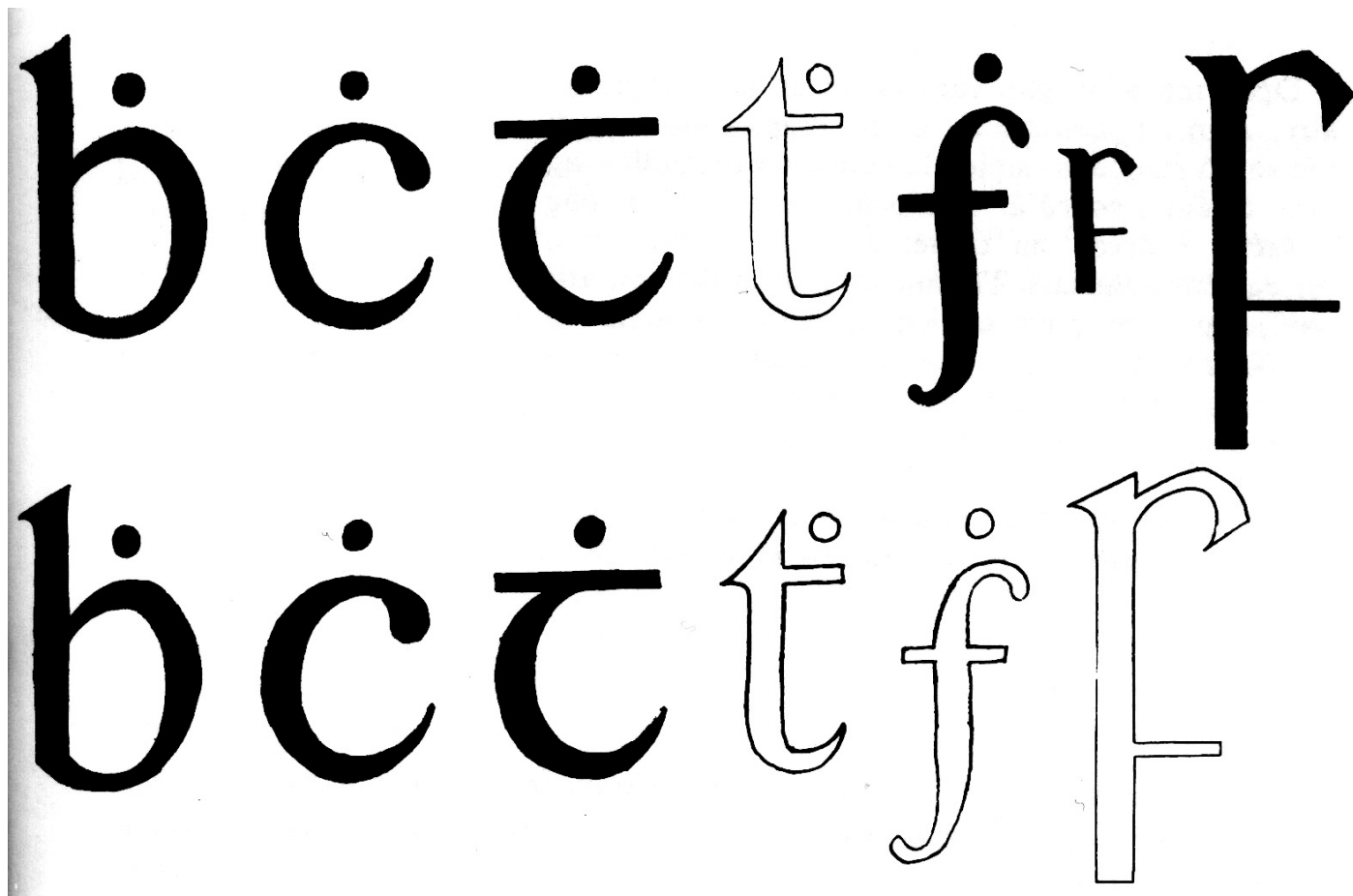


Figure 181  
Drawings by William Britain for an Cló nua-Rómanaic, 1963. Reproduced in Dermot McGuinne, *Irish Type Design* (Dublin: Irish Academic Press, 1992), 191.

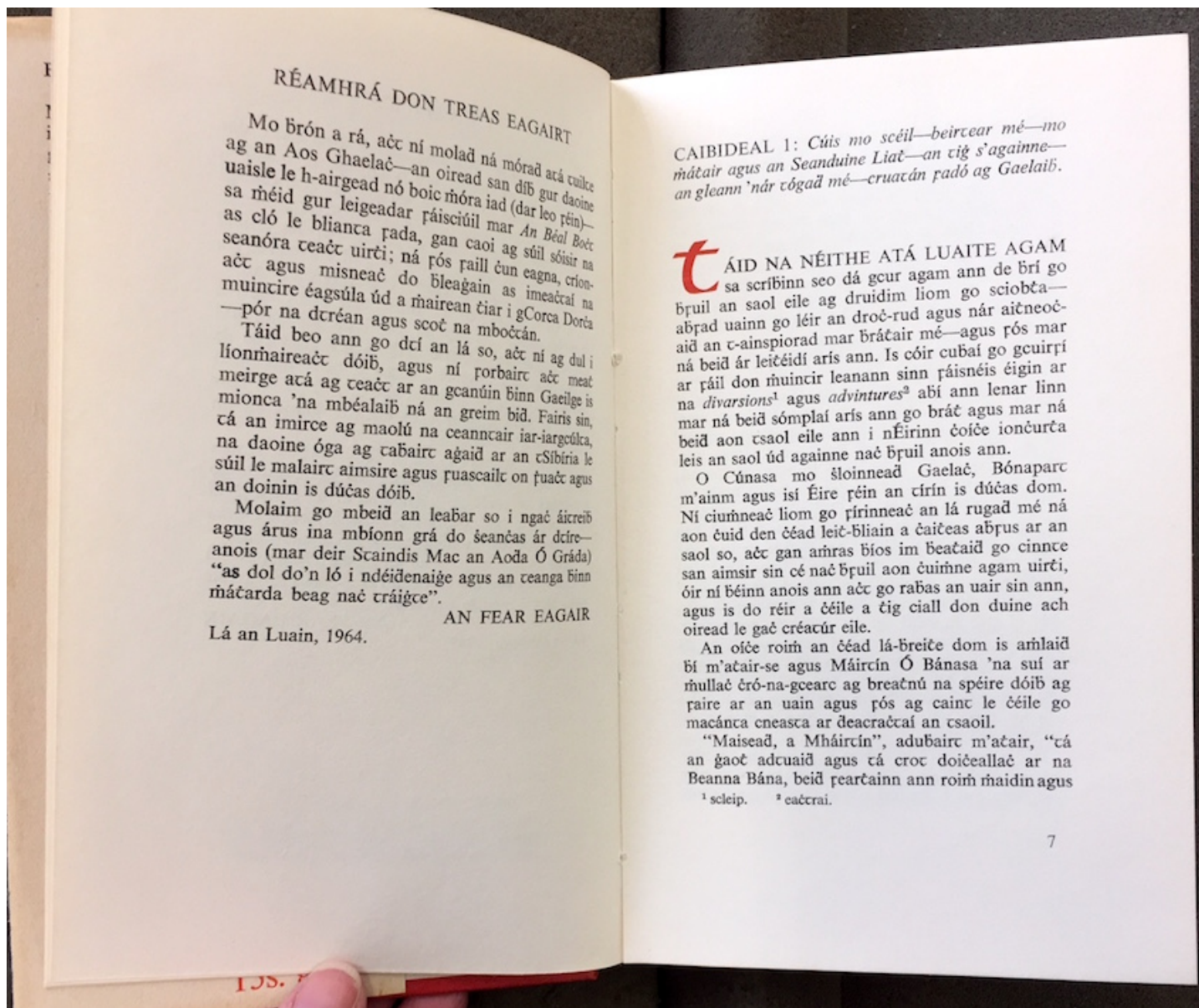


Figure 182  
Myles na gCopaleen, *An Béal Boct* (Dublin: Dolmen, 1964). Department of Early Printed Books, Trinity College Dublin. Designed by Liam Miller and set in the Cló nua-Rómanac with American Uncial initials.

### RÉAMHRÁ DON TREAS EAGAIRT

Mo brón a rá, aéc ní molađ ná mórad ará cuilce ag an Aos Ghaelać—an oiread san dġb gur daoine uaisle le h-airgead nó boic móra iad (dar leo réin)—sa méid gur leigeadar fáiscúil mar *An Béal Boct* as cló le blianca pada, gan caoi ag súil sóisir na seanóra teać uirtġ; ná fós faill ġun eagna, crion-ać agus misneać do ġleagain as imeaćraí na muincire éagsúla úd a máirean ġiar i gCorca Dorća —pór na dġrean agus scoć na mboćcán.

Táid beo ann go dġí an lá so, ać ní ag dul i líonmáireać dóib, agus ní forbairć ać meac meirge atá ag teać ar an gcanúin binn Gaelge is mionca 'na mbéalaib ná an greim bíđ. Fairis sin, tá an imirce ag maolú na ceanncair iar-iargcúlca, na daoine óga ag cabairć aġaid ar an tSġbġria le súil le malairć aimsire agus fuascailć on fuać agus an doinin is dúćas dóib.

Molaim go mbeid an leabar so i ngać áicreib agus árus ina mbíonn grá do seanćas ár dġre—anois (mar deir Scaindis Mac an Aoda Ó Gráda) “as dol do'n ló i ndéidenaigė agus an teanga binn máćarda beag nać tráigće”.

AN FEAR EAGAIR

Lá an Luain, 1964.

### CAIBIDEAL 1: Cúis mo scéil—beircear mé—mo máthair agus an Seandúine Liat—an tíg s'againne— an gleann nár tógadh mé—cruaacán padó ag Gaelaib.

**T**ÁID NA NÉITHE ATÁ LUAITE AGAM sa scrġbinn seo dá gcur agam ann de brġ go ġġuil an saol eile ag druidim liom go sciobća—abġrad uainn go léir an droć-rud agus nár aicneoc-aid an t-ainspiorad mar bráćair mé—agus fós mar ná beid ár leicéidġ aris ann. Is cóir cubaġ go gcuirġ ar fáil don ġmuincir leanann sinn fáisneis éigin ar na *divarsions*<sup>1</sup> agus *adventures*<sup>2</sup> abġ ann lenar linn mar ná beid sómplaġ aris ann go bráć agus mar ná beid aon tsaol eile ann i nġirinn eoicė ionćurća leis an saol úd againne nać ġġuil anois ann.

O Cúnasa mo šloinnead Gaelać, Bónaparc m'ainm agus isġ ġire réin an ġirġn is dúćas dom. Nġ ciumneać liom go řirinneac an lá rugadh mé ná aon ġuid den ġeac leic-bliain a ġaicėas abġus ar an saol so, ać gan amhras bíos im beaćaid go cinnce san aimsir sin cé nać ġġuil aon ġuimne agam uirtġ, óir ní béinn anois ann ać go rabas an uair sin ann, agus is do réir a ġéile a tġg ciall don duine ach oiread le gać creacúr eile.

An oicė roimġ an ġeac lá-breicė dom is amlaid bí m'aćair-se agus Máircġn Ó Bánasa 'na suġ ar ġnullać ġró-na-gcearc ag breacnú na spēire dóib ag řaire ar an uain agus fós ag caint le ġéile go macánca cneasca ar deacraćraġ an tsaoil.

“Maisead, a Mháircġn”, adubairć m'aćair, “ćá an gaoc adcuaid agus ćá croć doicėallać ar na Beanna Bána, beid řearćainn ann roimġ maġidin agus

<sup>1</sup> sleip.    <sup>2</sup> eaćtraġ.

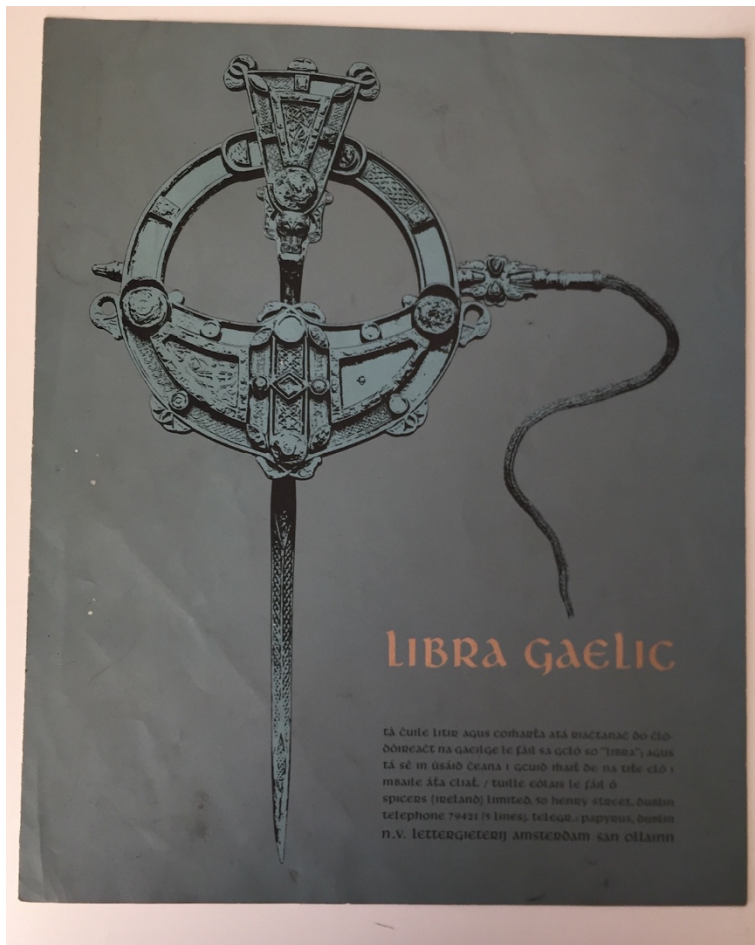


Figure 183  
Type specimen, Libra Gaelic c. 1960 Produced for Spicers, Dublin. Private Collection, Bill Bolger



Figure 184  
 Printers' proof of advert for Donnelly's skinless sausages. Art directed by Jarlath Hayes, copy by Bernard Share, 1959. Private Collection, Jarlath Hayes.



*Town or Country*—Style 271. A well cut man-tailored Classic coat with centre back walking vent.  
Colours: Brown/White, Black/White, herring-bones and basket weaves.

Sizes 10, 12, 14, 16, 18. Our size 14 is Bust 37", Waist 27½", Hips 39". Patterns on request. Approx. weight of either garment, 5 lbs. Price in Dublin, \$28.50 (9½ gns.). U.S. Customs duty 21%. Postage plus insurance to U.S.A., \$1.50.

**elegance in irish pure wool donegal handwoven tweed**

*Elegant Simplicity*—Style 337. This popular car-suit is single-breasted with three large buttons closing to a semi-portrait collar.  
Colours: Royal, Purple, Green and Tan grounds.

**Colette Modes** LTD  
66 SOUTH GREAT GEORGE'S STREET, DUBLIN IRELAND

Figure 185  
Ad for Colette Modes boutique, *Ireland of the Weclomes*, Vol. 8 No 3 (September-October, 1959). Trinity College Dublin.

**¶ THE PLACE OF HAND-WORK IN MODERN CIVILISATION**

I claim a place for handwork in modern civilisation on the grounds that it offers man a good way of life; that it preserves the best traditions of a trade; and is an unrivalled medium of education; that its productions are full of delight and loveliness; and provide the chief means of sweetening the spirit of our over mechanised modern life

**From a lecture by J.H.Mason to the Arts & Crafts Exhibition Society, London, 12.12.1933**

**¶ Set in Victor Hammer American Uncial type & printed at Termonfechin during the course: Design in the Arts & Crafts. August 1958**

Figure 186  
Specimen page printed during the course Design in the Arts & Crafts, Termonfechin, August 1958. Liam Miller. Trinity College Dublin. Department of Early Printed Books. OLS L-1-405 no.15

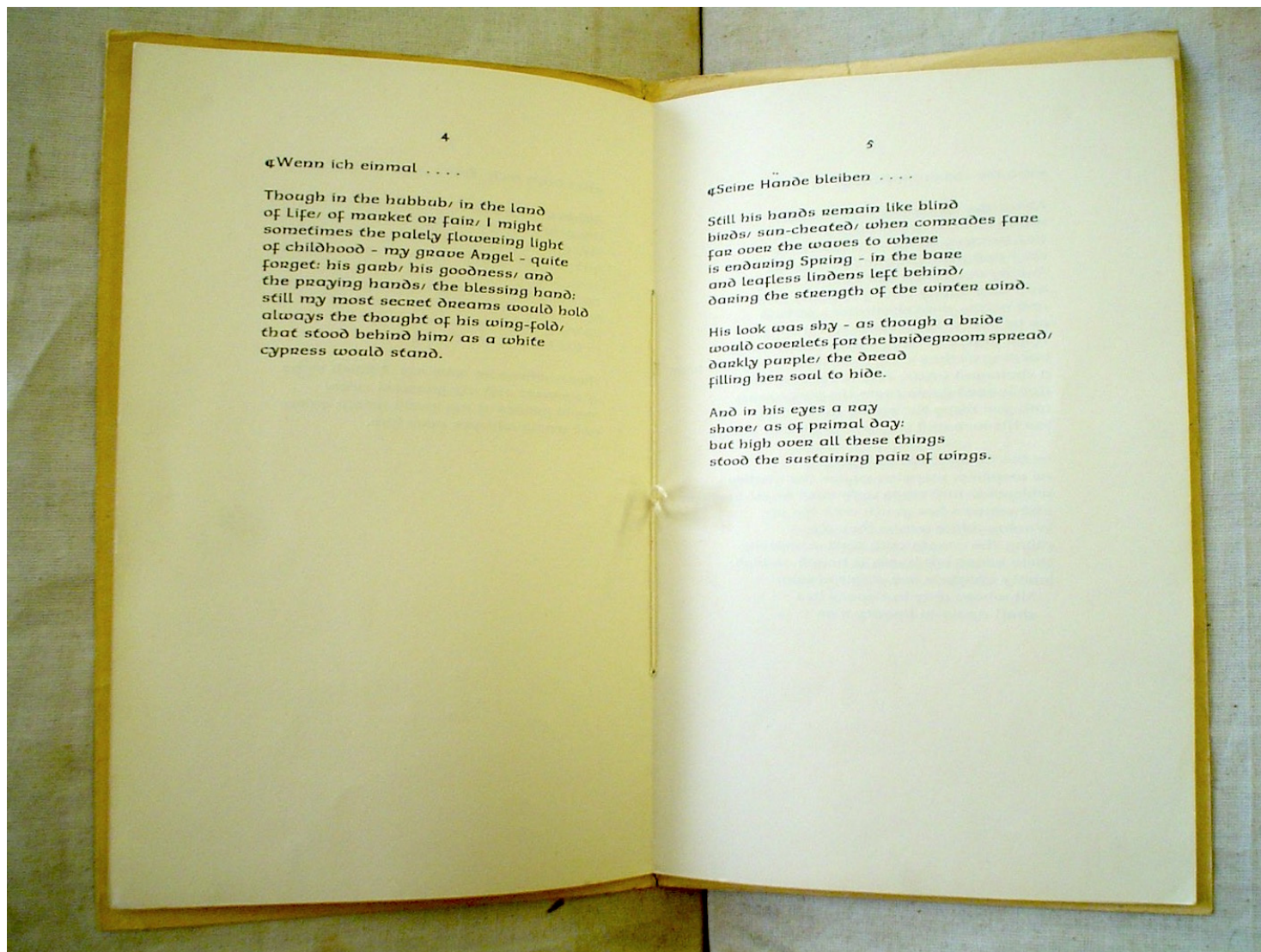


Figure 187

Pages from *Angel Songs: Engellieder*, translated by Rhoda Coghill, from the German of Rainer Maria Rilke (Dublin: Dolmen Press, 1959).  
Trinity College Dublin. Department of Early Printed Books. Press A DOL 1958 4 Copy A

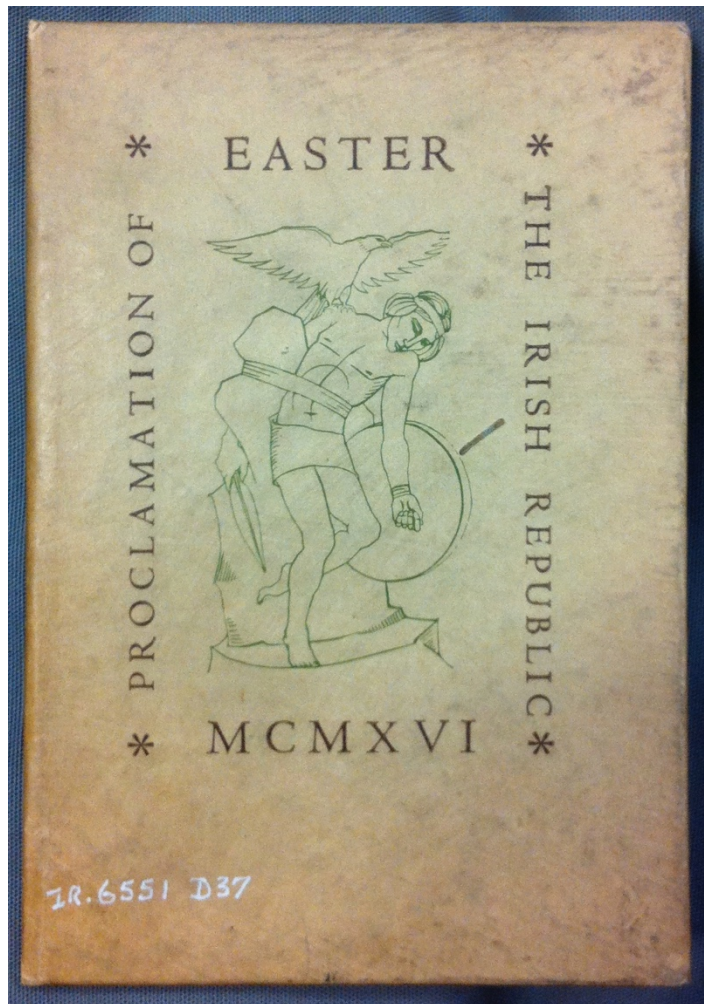
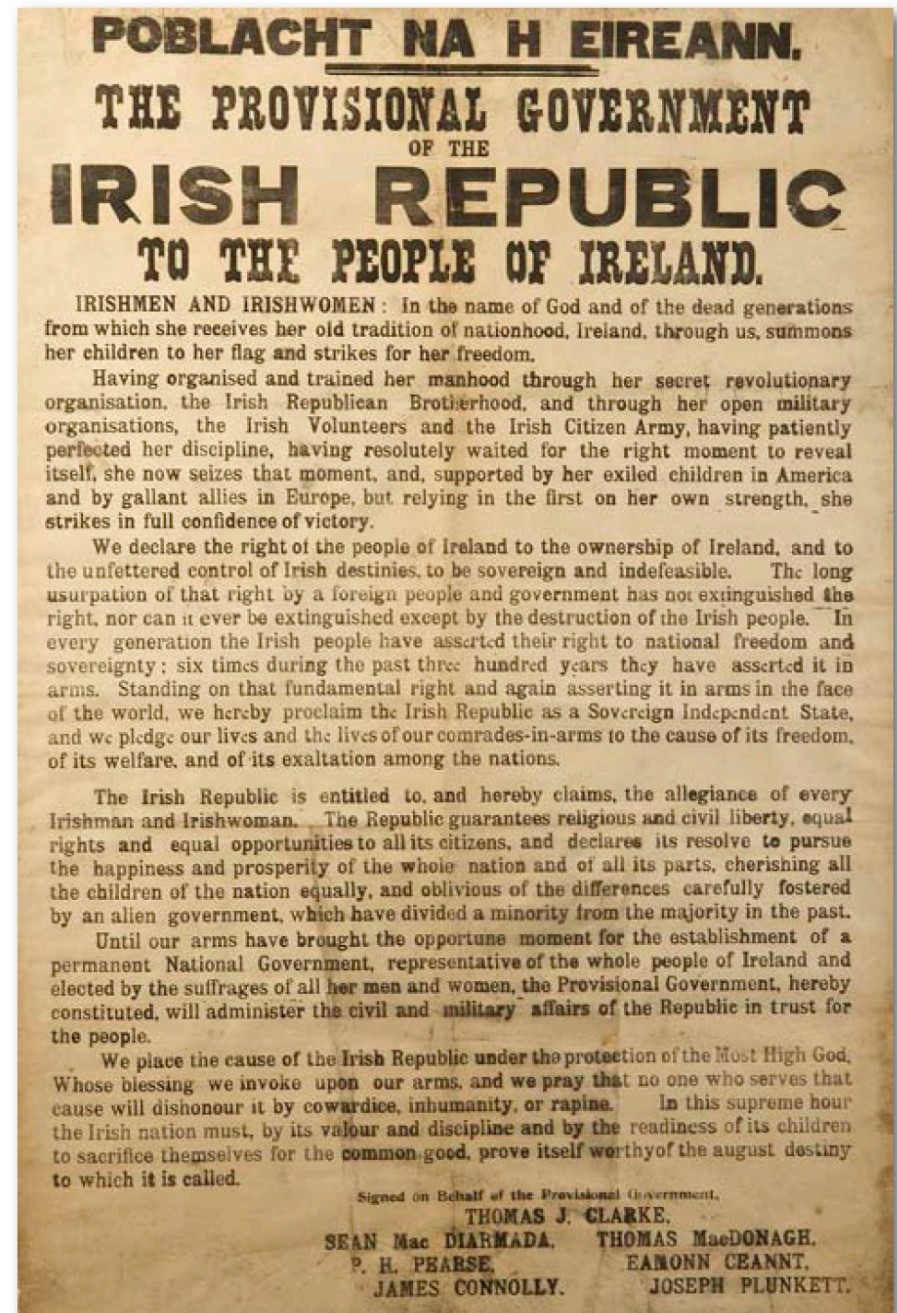


Figure 188

Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1960). Cover. National Library of Ireland.

Figure 189 (right)

The Proclamation of the Irish Republic, 1916. Copy displayed in GPO. Courtesy of An Post.



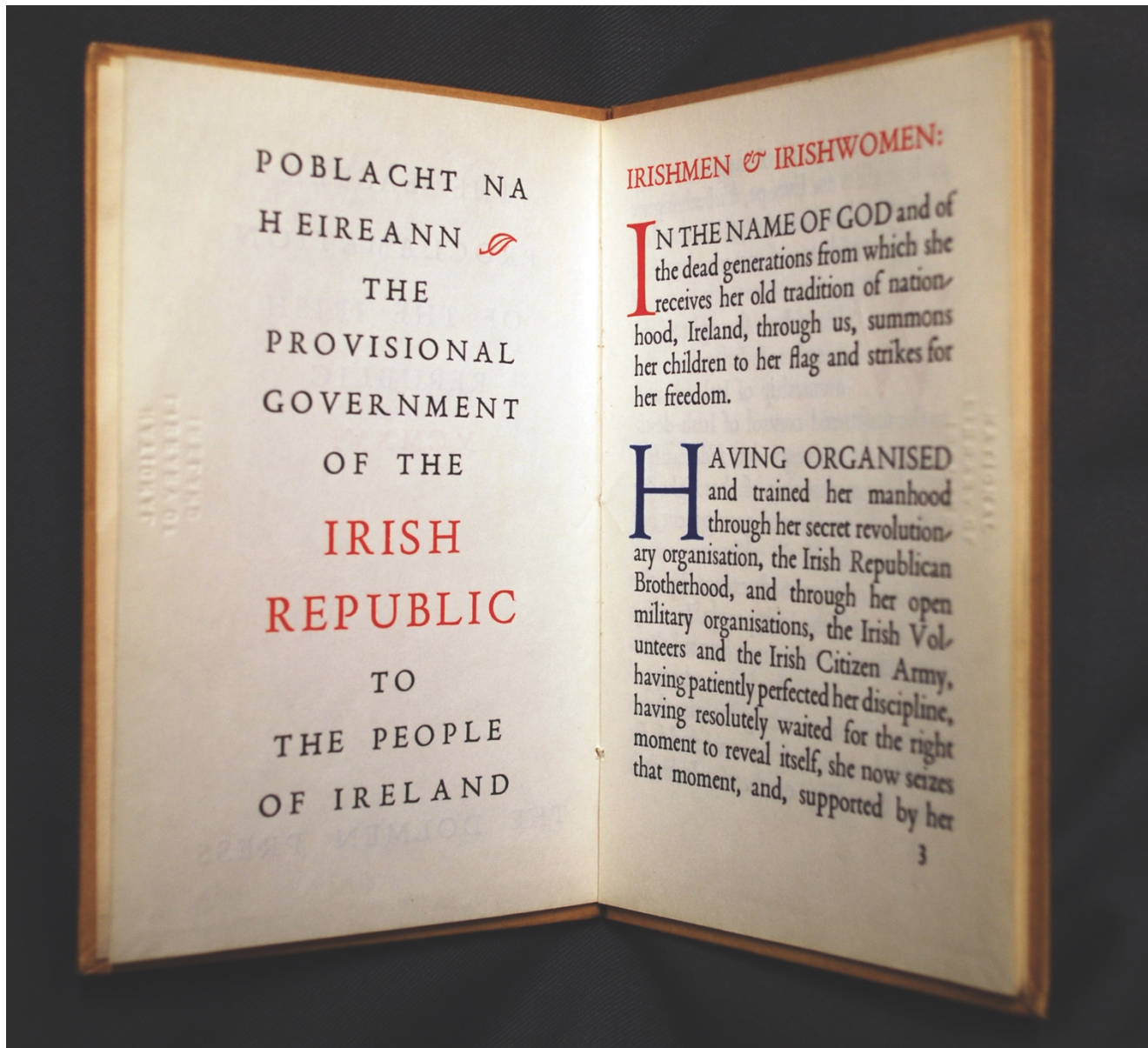


Figure 190  
Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1960). National Library of Ireland.



Figure 191  
Statue of Thomas Davis by Edward Delaney, 1966. Dublin, College Green. Lettering by Michael Biggs. Photographs by Catherine Dixon.



Figure 192a  
 Plaque in GPO Dublin. Lettering by Michael Biggs, 1961. Photograph by author.

*Look At This!*

**T**HIS ARTICLE is important and I hope all readers, including those not familiar with Irish, will accept that. The reproduction at the right is that of a plaque unveiled by President de Valera last Easter Sunday at the G.P.O. If there are any decent people left in Ireland (and I am often constrained to doubt that there are) the ignorance here paraded will bring a deep pink blush to their cheeks. It makes a fitting companion-piece to the Tomb of the Unknown Gurrier on O'Connell Bridge.

Cruiskeen Lawn  
 by  
 Myles na Gopaleen

First, the Irish is not a translation of the English, or vice versa. How important this is may be judged from the fact that the decision of an important action in the Supreme Court turned on the meaning of the word *féidir*. That word was contained in a statute enacted in English, which was then

AR AN LÁTAIR SEO, LUAN CÁSÇA 1916, LÉIG PÁDRAIC MAC DIARAIS FORÓGRA DOBLACT NA HEIREANNI ON ÁRAS SEO TREORAIG SE NA FÓRSAÍ A DEARBAIG FAOI AIRM CEART NA HEIREANN CUI A SAOIRSE

HERE ON EASTER MONDAY 1916 PATRICK PEARSE READ THE PROCLAMATION OF THE IRISH REPUBLIC FROM THIS BUILDING HE COMMANDED THE FORCES THAT ASSERTED IN ARMS IRELAND'S RIGHT TO FREEDOM

Is iad a daoin an tine beo

The word is of legalistic significance meaning "affirm, certify." And do not overlook the pathetic reference to Partition in the underling in both languages.

Og O Longáin (1770-1840 and '98 man) wrote a poem about the Rising and the last two lines of are as follows:

Figure 192b  
 'Look At This!' by Myles na Gopaleen *The Irish Times*, May 3, 1961.

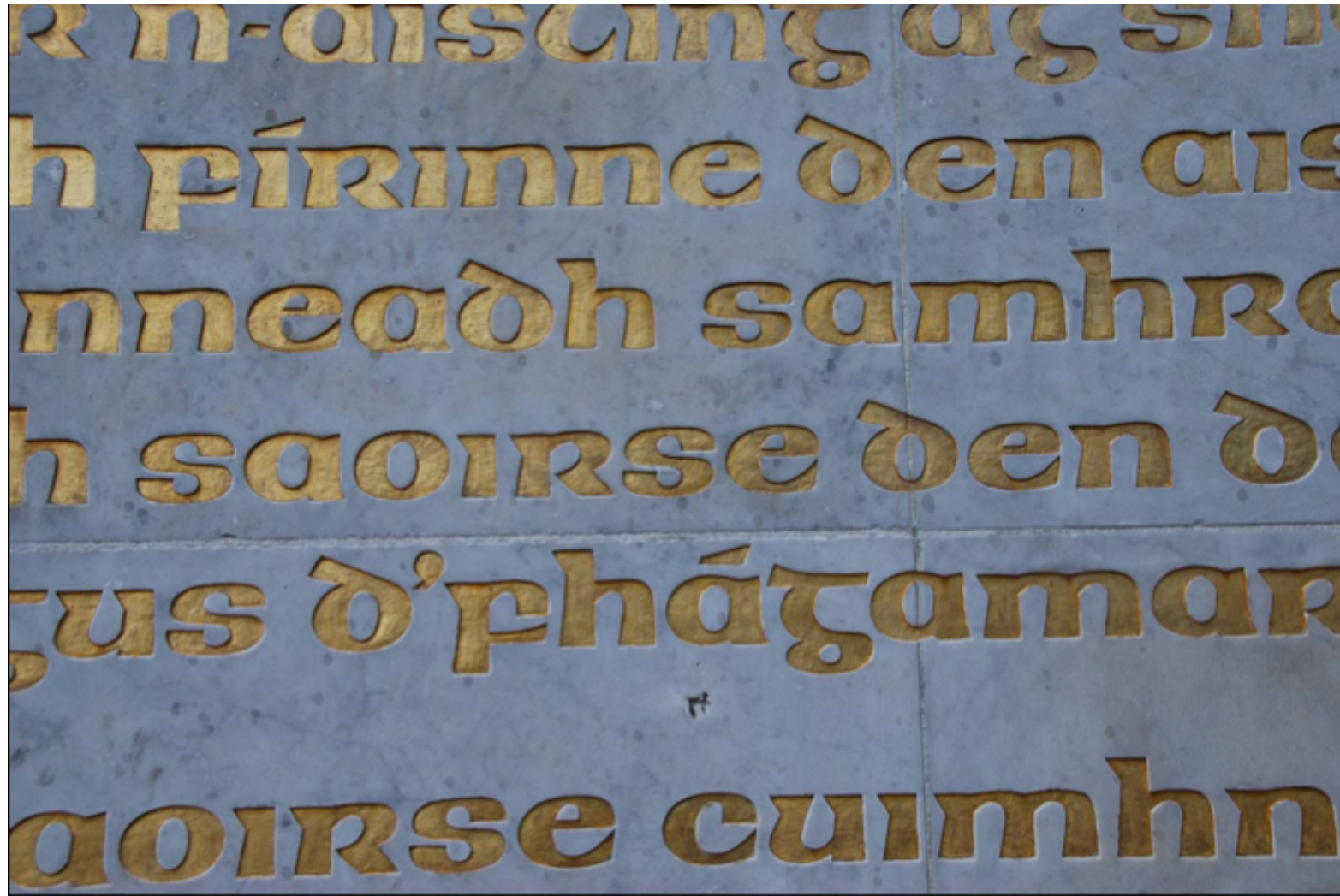


Figure 193  
Detail of lettering on wall of Garden of Remembrance, Parnell Square, Dublin. Michael Biggs, c.1979. Photograph by author.



Figure 194  
Memorial wall, Arbour Hill cemetery, 1959-1964, lettering by Michael Biggs. Photograph courtesy Catherine Dixon.



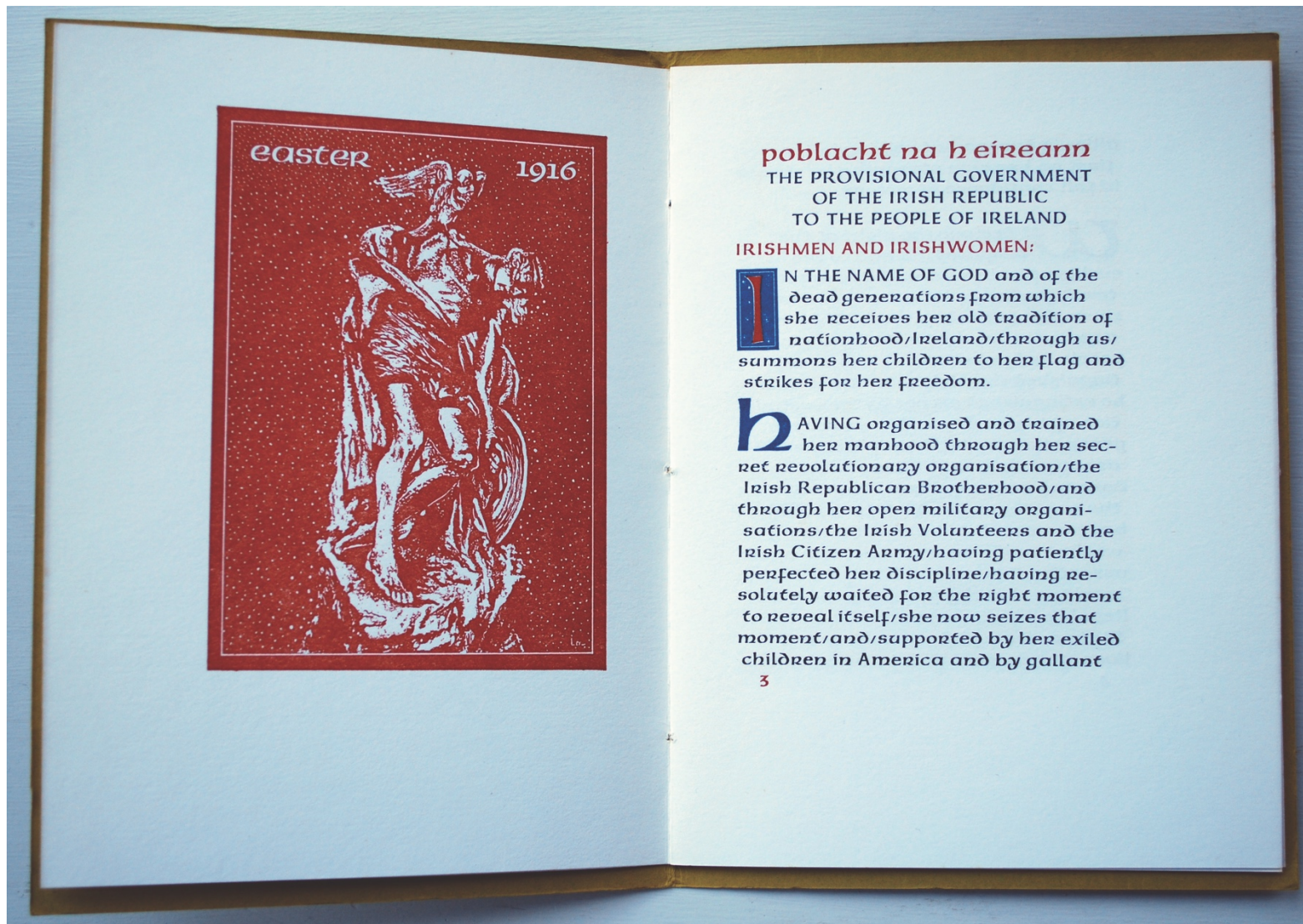


Figure 195a  
Dolmen Press, *The Easter Proclamation of the Irish Republic, 1916*. (Dublin: Dolmen Press, 1975). Designed by Liam Miller. Author's collection.

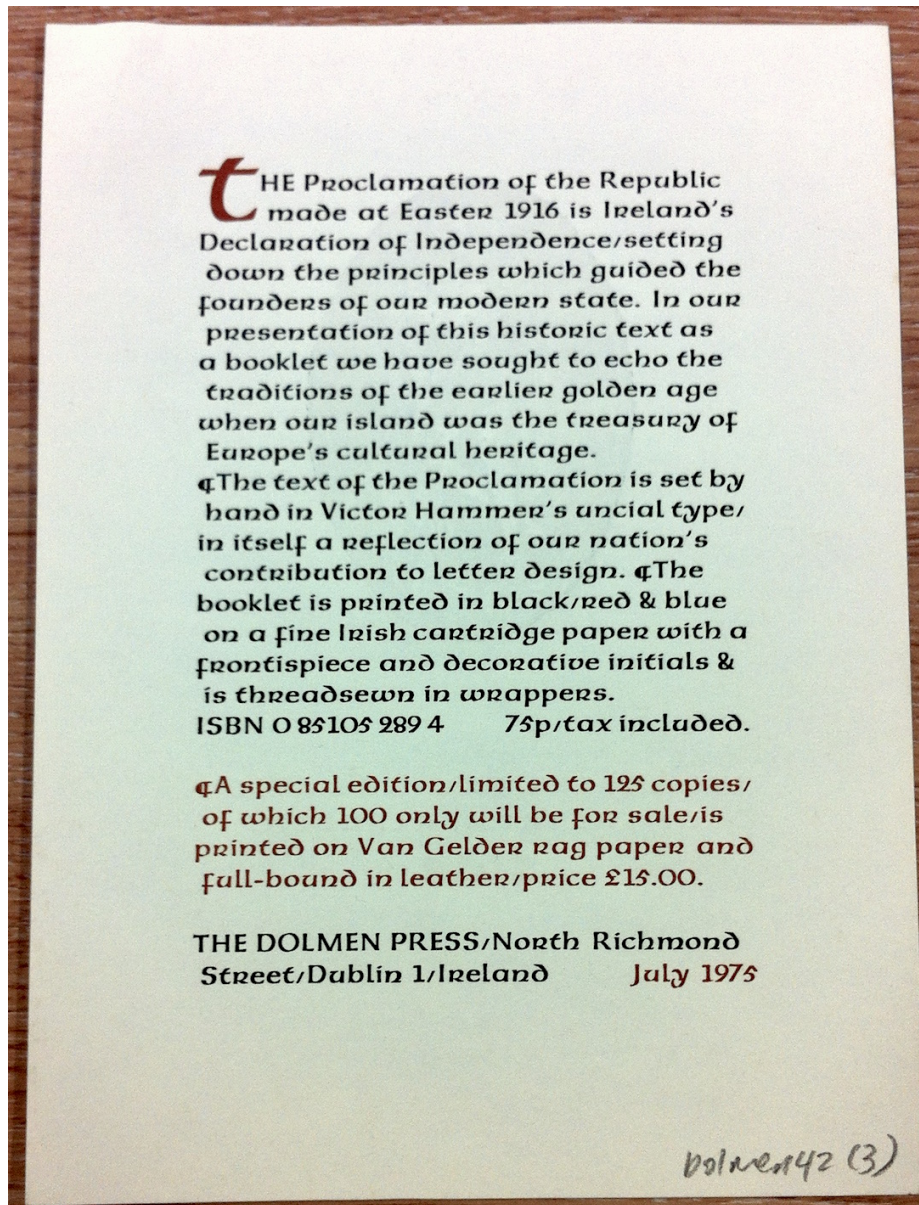


Figure 195b  
Promotional leaflet for the 1975 Proclamation.  
National Library of Ireland Ephemera Collection  
(Dolmen 42).



Figure 196  
Logo for CLÉ/Irish Book publishers' Association. Designed by Bill Bolger, c.1970.  
Detail of Figure 197. Author's collection.

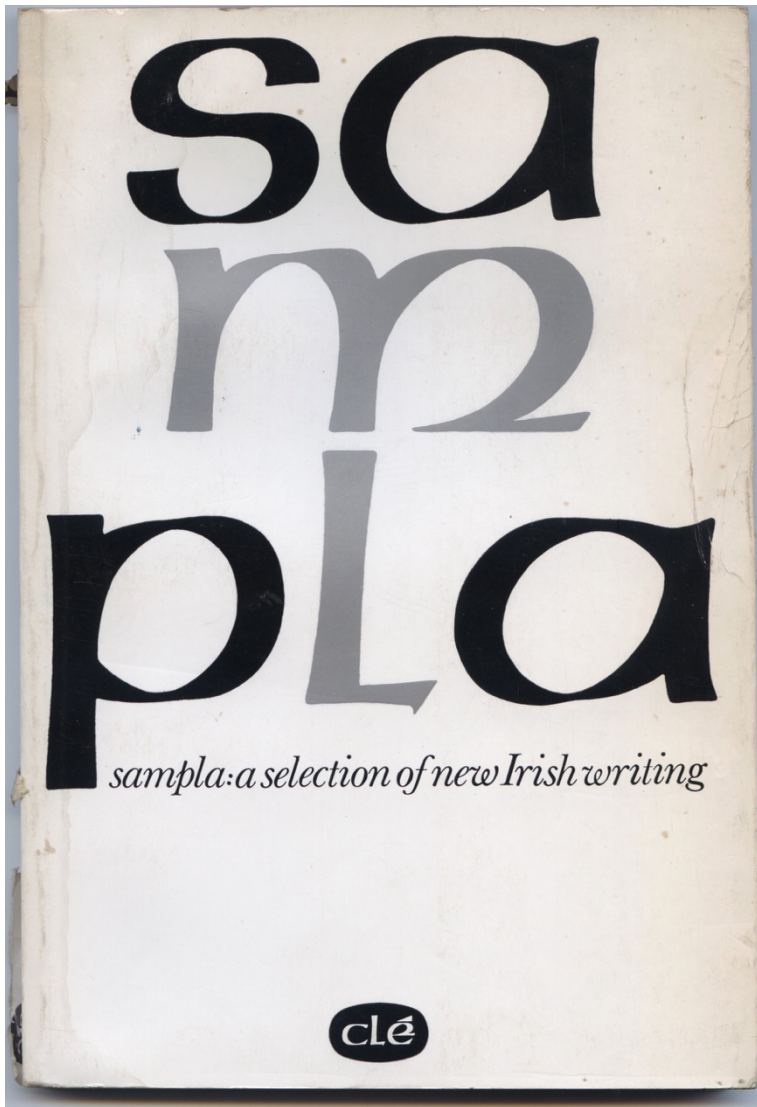


Figure 197  
*Sampla: A Selection of New Writing Under the Imprint of Nine Irish Publishers.* (Dublin: CLÉ/Irish Book publishers' Association, 1972).  
 Cover by Bill Bolger. Author's collection.



Figure 198  
 Irish one-pound note, 'b' series. Designed by Servicon with lettering by Michael Biggs. First issued in 1977. The notes feature a portrait of the mythological Irish heroine, Queen Meab. The reverse shows a detail of the *Lebor na hUidre*, a manuscript written at Clonmacnoise c.1100 and which contains parts of the *Táin Bó Cúailnge*, the epic in which Maeb features. Via Oldcurrencyexchange.com



Figure 199  
 Irish five-pound note, 'b' series. Designed by Servicon with lettering by Michael Biggs. First issued in 1976. The notes feature a portrait of the ninth-century philosopher Johannes Scotus Eriugena on the front. Details from the late eleventh-century Welsh Psalter of Ricemarch and the Book of Durrow form a background. The reverse shows a detail of a page from the Book of Kells. Via Oldcurrencyexchange.com



Figure 200  
 Competition entry by KDW for the B Series banknotes, c. 1972. Private collection, Damien Harrington..

Figure 201

Call for entries to the the KDW/Letraset competition to Design an Irish Typeface, 1978. Leaflet designed by Richard Eckersley at KDW. Department of Early Printed Books, Trinity College Dublin. OLS L-2 - -922 no. 3.

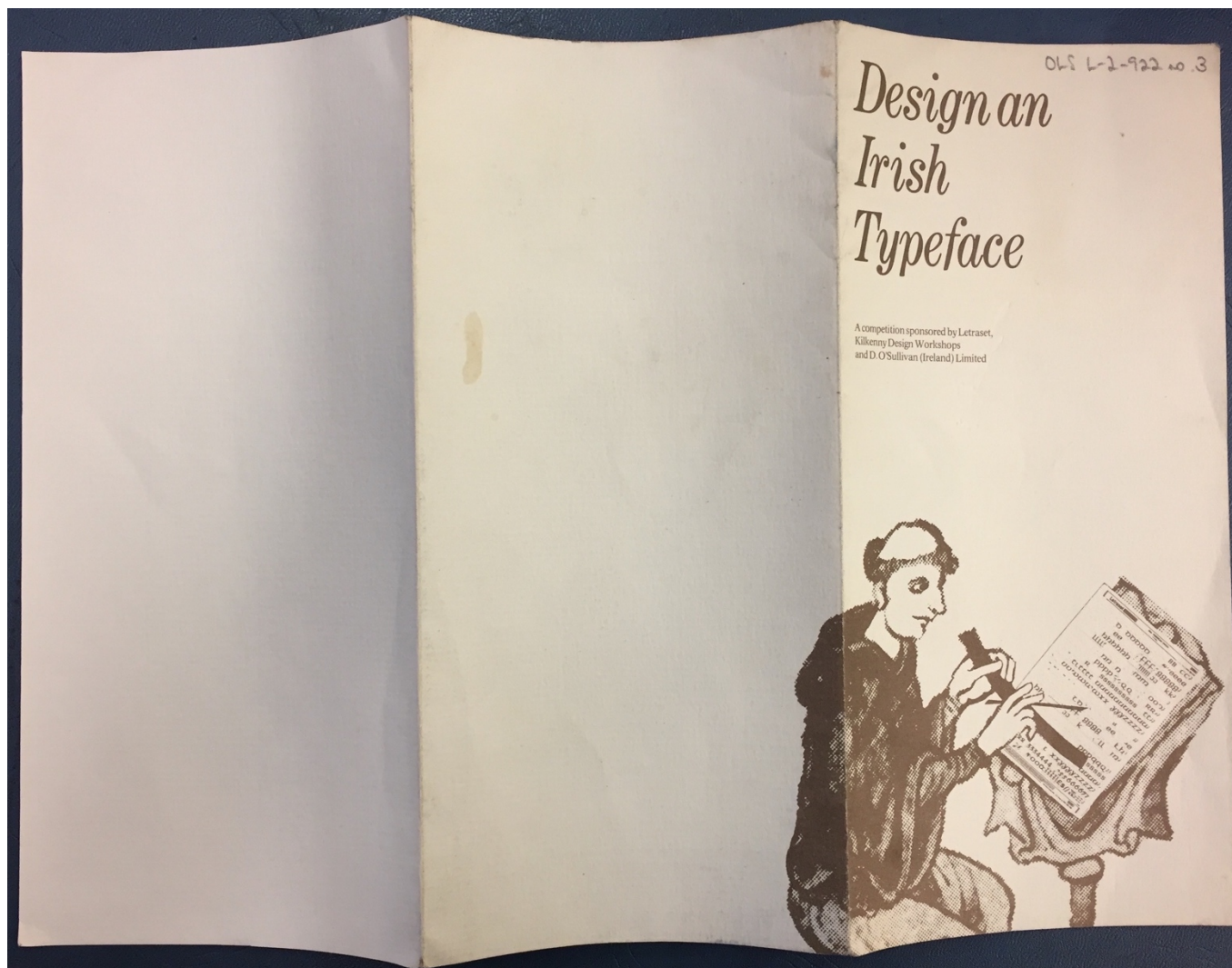




Figure 202  
 Leaflet for D. O'Sullivan Graphics Ltd. Dublin, publicising winners of the KDW/Letraset competition to Design an Irish Typeface, 1978. Heading set in American Uncial. Private Collection, Bill Rolser

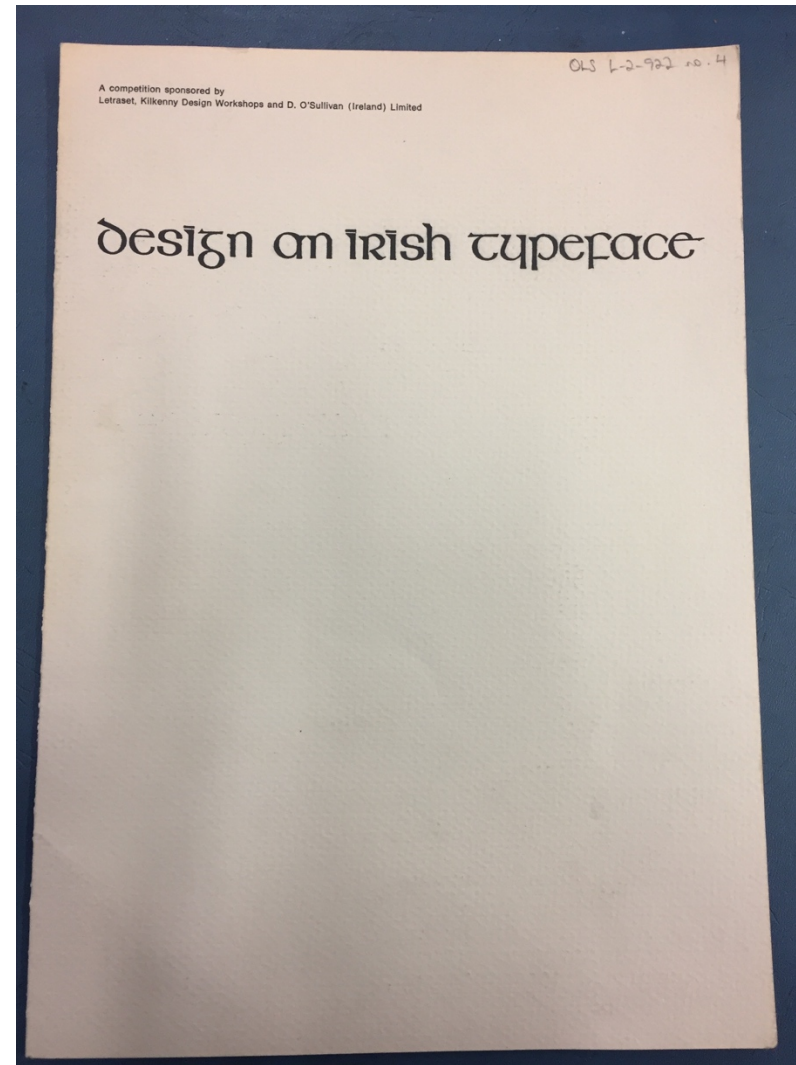


Figure 203a  
 Brochure publicising winners of the KDW/Letraset competition to Design an Irish Typeface, 1978. Designed by Liam Miller. Cover. Department of Early Printed Books, Trinity College Dublin. OLS L-2 - -922 no. 4.

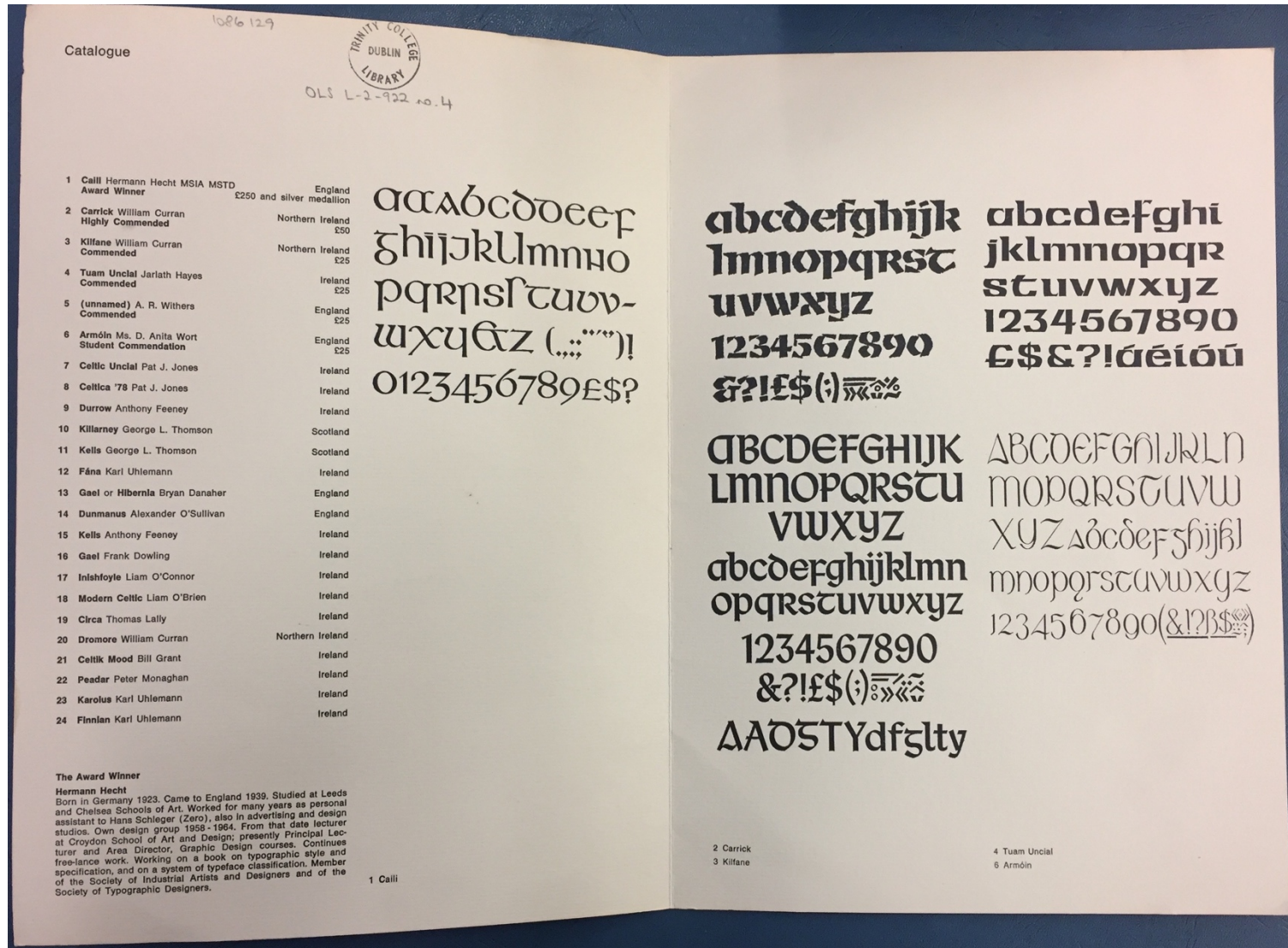


Figure 203b  
 Brochure publicising winners of the KDW/Letraset competition to Design an Irish Typeface, 1978. Designed by Liam Miller. Department of Early Printed Books, Trinity College Dublin. OLS L-2 - -922 no. 4.

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Figure 204

*Books from Ireland/ Leabhair as Éirinn*, No. 9 July-December, 1974. Published by CLÉ designed by Jarlath Hayes. Private Collection, Jarlath Hayes.





Figure 205a  
Sketches for Tuam Uncial by Jarlath Hayes, 1974-78. Private Collection, Jarlath Hayes.



Figure 205b  
Sketches and development work with the repro camera for Tuam Uncial by Jarlath Hayes, 1974-78. Private Collection, Jarlath Hayes.

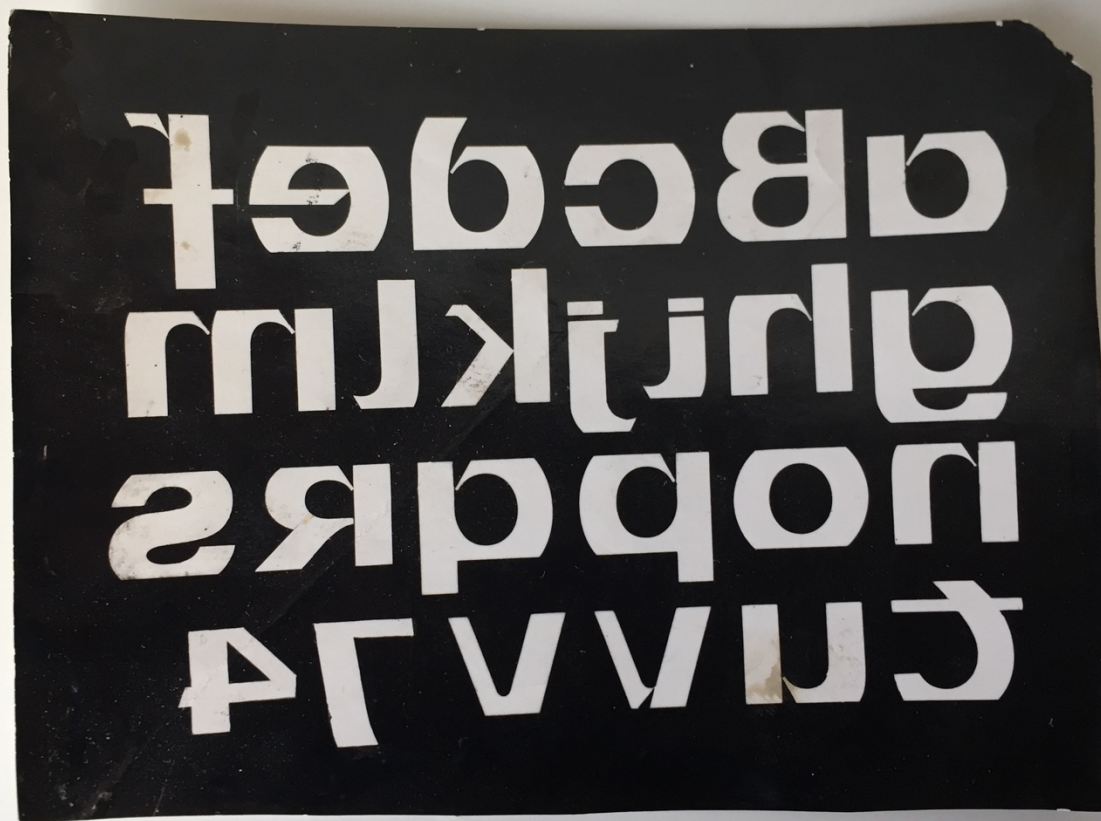


Figure 205c  
Development work with the repro camera for Tuam Uncial by Jarlath Hayes, 1974-78. Private Collection, Jarlath Hayes.

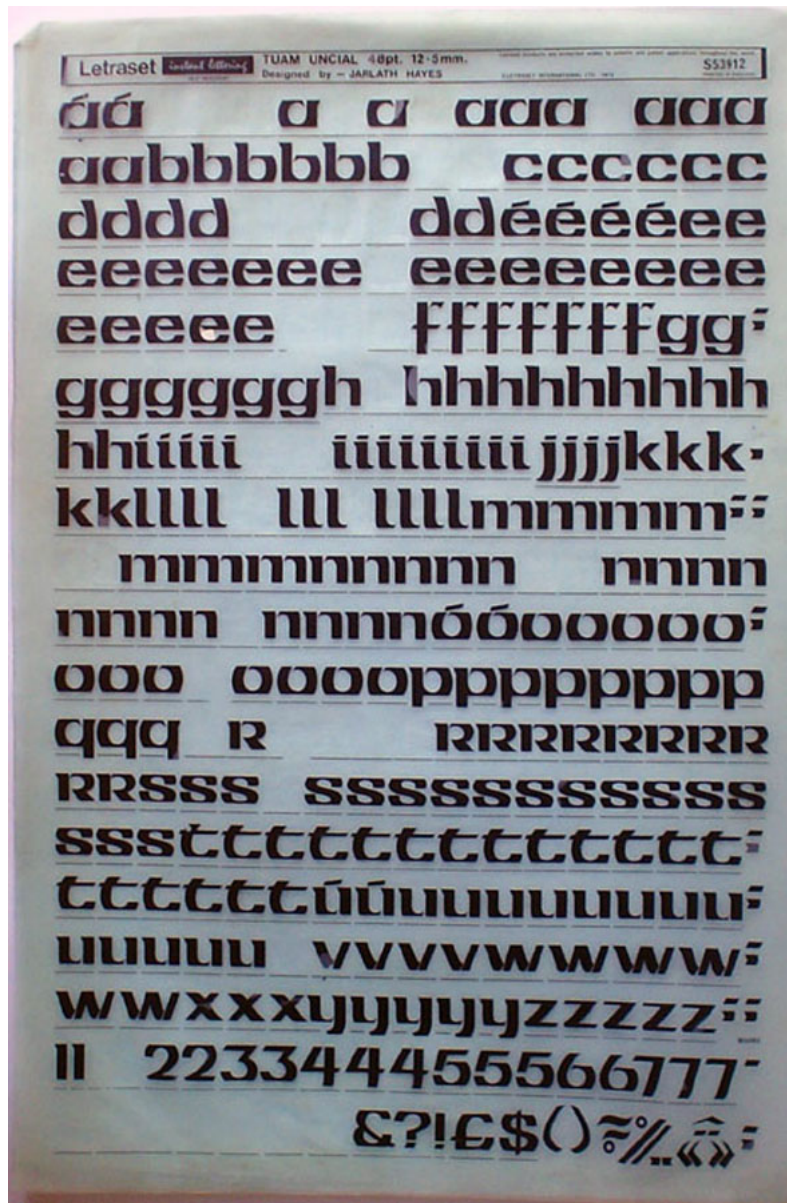


Figure 206  
Tuam Uncial Letraset sheet, c. 1980. Private Collection, Bill Bolger.



Figure 207

Identity for 1916 Commemoration by Zero-G, as used on the official website, [www.ireland.ie](http://www.ireland.ie). The image of the original Proclamation is visible as a background for the identity.

Via ICAD, <https://www.icad.ie/award/ireland-2016/>