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I, Patrick Fitzgerald, hereby submit this original work as part of the requirements for the degree of Master of Design in Design.

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Student's name:  Patrick Fitzgerald

This work and its defense approved by:

Committee chair: Craig Vogel, M.I.D.

Committee member: Dennis Puhalla, Ph.D.
Understanding the Emerging Trend in the Craft Beverage Market

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Patrick Fitzgerald

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Committee Chair: Craig Vogel, Ph.D.
ABSTRACT

The purpose of this thesis is to provide an overview of branding principles and the maker movement. These two subjects are important in the analysis of Rhinegeist and Coffee Emporium, which are two local Cincinnati Brands. The analysis of these two local companies will be compared to their similar national brands of Budweiser and Starbucks. The analysis will look into the companies; history, philosophy, and design elements and how they relate back to the principles discussed in the branding overview and maker movement. The conclusion will be a guideline that any coffee or craft brewery looking to start a business should follow.
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# TABLE OF CONTENT

1. Abstract
2. Acknowledgements
3. Tables of Content
4. Body
   a. Chapter 1: Background
      i. Introduction 1
      ii. What is a brand? 2
      iii. Differentiate 3
      iv. Collaborate 4
      v. Innovate 5
      vi. Elements of Style 7
   b. Chapter 2: Maker Movement 8
   c. Chapter 3: Beer Brands
      i. Rhinegeist 12
      ii. Budweiser 18
   d. Chapter 4: Coffee Brands
      i. Coffee Emporium 23
      ii. Starbucks 26
   e. Chapter 5: Conclusion 29
5. References 34
6. Appendices 36
Chapter 1: Background

i. Introduction

“How do you compete in a world in which consumers have infinite knowledge and choice? You can switch your inputs to decrease costs and try to win on price alone, or you can join the battle of the brands. When you join the battle of the brands, everything you once thought was important, such as profit margins, customer service, information systems, and even the products you sell, will have to become subservient to the brand. Because no matter how well you do these other things, consumers will never notice if there isn’t an appealing brand out in front whistling for their attention.”

(D’Alessandro, 2001) I have found that there are multiple factors to creating a brand for small-scale breweries and coffee shops and I am going to lead you to that. To create an appealing and successful brand I have created a 10-step guideline for a start-up company to follow. This guideline is listed in chapter 5, chapter 1 provides and overview of branding, chapter 2 discusses the maker movement, chapter 3 analyzes two beer brands, and chapter 4 analyzes two coffee brands. The base for my paper was constructed from the book The Brand Gap and to get to my conclusion I used first person perspective and online articles.

The idea of branding has been around for at least 5,000 years. It is important more now than ever before, because our society has moved from an economy of mass production to an economy of mass customization. (Neumeier, 2006) We want as much information as we can get in as little time as possible. We base more of our choices on “symbolic attributes” like a product’s looks, where it is being sold, who is buying it, how much it costs, what other people think about it, and who makes it. (Neumeier, 2006)
Consumers need brands, both good and bad, to help them navigate in a world in which their choices are almost infinite. (D'Alessandro, 2001) The degree of trust one feels towards the product, will determine whether they will buy that product or another product. This paper will first focus on branding and what makes a good brand. Then it will compare this knowledge to two national brands, Budweiser and Starbucks, and two local brands local to Cincinnati, Rhinegeist and Coffee Emporium. It will look into what makes the local brands successful with such large competitors.

ii. What is a Brand?

“A brand is a person’s gut feeling about a product, service or company. It’s not what you say it is, but rather it’s what the consumers and experiencers say it is.” (Neumeier, 2006) In the end you’re providing a product or service to create value for them and hopefully they will purchase or use your product or service. You want them to be your customer. Individuals define a brand, not companies, markets, or the general public. This is because each person creates his or her own version of the brand. A company can influence people by communicating what makes its product different than another product. When enough individuals arrive at the same gut feeling, a company can be said to have a brand. (Neumeier, 2006) Branding is the process of connecting good strategy with good creativity. (Neumeier, 2006) This concept seems easy, but if you have ever worked in a professional setting where there are departments, communication between marketing, design, and executives does not always happen like it should.

Without strategy and reason, there’s nothing to guide creativity. What people refer to as a logo is really a trademark. A trademark can be a logo, symbol, monogram, emblem, or other graphic device. The logo or trademark is not the brand itself, but just an
important symbol for it. A good trademark can gain the attention of the customer and have them focus on your product instead of another product. People base their buying decisions more on symbolic cues than features, benefits, and price. According to Marty Neumeier, author of The Brand Gap, to create a charismatic brand you need to master the five disciplines of branding: differentiate, collaborate, innovate, validate, and cultivate. In this paper we are going to look at three of those five disciplines which are differentiate, collaborate, and innovate. (Neumeier, 2006) As a designer I feel that these three principles should always come first. Only after you have successfully met these three principles can you begin to validate and cultivate. The next section will talk about differentiation.

iii. Differentiate

Differentiate is defined by Merriam-Webster as “to see or state the difference or differences between two or more things”. (Merriam-Webster) Differentiation works because of the way the human cognitive system works. To keep us from drowning in triviality, the human mind learns to tell things apart. (Neumeier, 2006) The sense we rely on most is sight. Our vision is made to recognize differences in the things we see. It starts with the biggest difference and works it’s way down to the smallest differences. How the process works is that we get data from our senses, compare it to data from earlier experiences, and then put it into a category. (Neumeier, 2006) Because of this process we can tell the difference between a rat and a mouse. Aesthetics, the study of beauty, is about perceiving differences. When we see a new package or layout that utilizes contrast in its design, we find it aesthetically pleasing, because it is different from other products on the shelf. The traditional view of design is that it has four possible goals: to identify, to
inform, to entertain, or to persuade. With branding there is a fifth, to differentiate.

(Neumeier, 2006)

People create intimate worlds they can understand, and where they can be somebody and feel as if they belong. They create tribes. (Neumeier, 2006) By buying a brand or using a certain product, you are joining that tribe. You have an infinite number of choices each day to belong to different tribes. From the car you drive, the coffee you drink, and the clothes you wear, you’re making choices to define who you are and where you fit into the world. Each of these brands makes you feel as if you are part of something bigger than yourself. You might wear a certain pair of shoes one day, but define yourself in a different way the next day with another pair. You’re in control and have the ability to change brands at anytime. The tribes we belong to are determined even less by geography, pedigree, race, or religion. Instead our tribes are determined largely by education and accomplishment, and our tribes are manifested by the things we consume. (D'Alessandro, 2001) Now lets look into collaborate and see how it helps build a brand.

iv. Collaborate

It takes a village to build a brand. (Neumeier, 2006) Marty explains that brands result from the interaction of thousands of people over long periods of time. This includes people who could be outside of a your specific company, like suppliers, distributors, partners, stockholders, and customers. When considering a brand and what it takes to create and maintain one, it is easy to think about the executives, marketing department, and designers. According to The Brand Gap, “Over time, specialists beat generalists. The winner is the brand that best fits a given space.” (Neumeier, 2006) The brand community determines how a brand should fit into its space. (Neumeier, 2006) Most face-to-face
interactions with a beverage brand and its customers take place in the presence of the 
employees and distributors. Management guru Peter Drucker maintains that the most 
important shift in business today is from ownership to partnership and from individual 
tasks to collaboration. (Neumeier, 2006) Collaboration happens to work especially well 
in the local coffee and craft beer business in Cincinnati. For example, Rhinegeist 
collaborates with other craft breweries throughout Cincinnati and other cities to make 
batches of beer together. An example of this can be seen in Figure 3.1 where Rhinegeist 
and four other breweries are going to brew their version of New Belgium’s Fat Tire beer 
to be sold together in Fat Tire And Friends collaboration for Fat Tire’s 25 anniversary. 
(News from New Belgium Brewing) (Figure 3.6) On the coffee side, Coffee Emporium 
just collaborated with New Riff Distillery, right over the Ohio River in Newport, 
Kentucky, with bourbon barrel aged coffee, which can be viewed in their cold brew 
concentrate half growler in Figure 5.1.

v. Innovate

The need for good brand names originates with customers, and customers will 
always want convenient ways of identifying, remembering, discussing, and comparing 
brands. (Neumeier, 2006) One way of accomplishing this is through the name of the 
brand. Marty gives his seven criteria for a good name: distinctiveness, brevity, 
appropriateness, easy spelling and pronunciation, likability, extendibility, and 
protectability. (Neumeier, 2006) One of the foremost tasks of identity or brand 
management is to associate the organization and its brands with a certain style. (Schmitt, 
1997) For many products, the packaging is the branding. (Neumeier, 2006) Marty 
explains that for several seconds or even a few precious minutes, the shopper is
completely focused on the differences among brands. Previous intentions to buy one product over another are suddenly put aside and memories of past advertising are shoved into the background as the competing packages go “mano a mano” for the shopper’s attention. He calls this a “branding moment.” (Neumeier, 2006) Emotional Branding lays out ten commandments for emotional branding, and their second commandment is, “From product to experience: Products fulfill needs, experiences fulfill desires. Innovative retailing, advertising, and new product launches capture consumers imagination.” (Gobé, 2001) Retail environments will have to become places to build brand images, rather than just places to sell products. In my opinion, a retail environment is the new norm for people to enjoy and experience your brand. I feel especially strong about this when it comes to coffee and beer. Starbucks and Coffee Emporium are about the coffee house experience, so without paying attention to your brand and creating an environment to reflect it where people can hangout and enjoy themselves, their coffee would not work in this day and age. I also believe that craft beer and beer in general is the same way. People enjoy bars because they’re places to hangout and drink with friends or alone, but people still choose to go to bars for their environment instead of staying at home. Having a brewery with a taproom or event room is a place for people to come, hangout and enjoy themselves while enjoying beer straight from the source. (Gobé, 2001)

“Most marketers favor left-brain thinking, and most packages end up heavy on facts and light on emotion, the ingredient customers want most.” (Neumeier, 2006) Marty states that you need to understand the natural reading sequence of your category before you can create emotion with a package. He gives his example of this reading sequence as follows: The shopper notices the package on the shelf. He or she mentally
asks “What is it?” then asks why should I care, which elicits a desire for more information and support, and finally the shopper is ready for the “mumbo jumbo” necessary to make their decision, including features, price, compatibilities, guarantees, and awards. (Neumeier, 2006) Clarity, emotion, and a natural reading sequence, the principles used in successful packaging, apply to every type of brand design (Neumeier, 2006) All brand innovation, whether for a website, a package, a product, an event, or an ad campaign, should be aimed at creating a positive experience for the user. (Neumeier, 2006)

**vi. Elements of Style**

According to art historian Meyer Shapiro, style is “the constant form and sometimes the constant elements and expression in the art of an individual or a group… when I refer to style, I mean a distinctive quality or form, a manner of expression.” (Schmitt, 1997) Styles create brand awareness, cause intellectual and emotional associations, differentiate products and services, and help consumers categorize products and services as being related. (Schmitt, 1997) Styles are comprised of primary elements and can be analyzed through them. Schmitt categorizes these elements as color, shape, line, and pattern for visual style and volume and pitch for auditory style. (Schmitt, 1997) These primary elements are discussed through their basic sensory domains of sight, sound, touch, taste, and smell. The most prevalent primary elements of style in the marketing-aesthetics arena are visual. (Schmitt 1997) Psychological research has shown that people have excellent memories for pictures. Compared with words, pictures are highly distinct, and thus may be recalled for a long time. (Schmitt 1997) Most of the
analysis of the primary elements through their basic sensory domains in this paper will be through sight, but some mention of sound, touch, taste, and smell will be discussed.

Chapter 2: Maker Movement

The maker movement is present in society today and the points laid out in this paper reflect the maker movement and the millennial movement. The millennials have a new way of living and the maker movement is the best overarching view of that. Coffee Emporium and Rhinegeist are beverage versions of this movement. To better understand the brands at a local level, it’s important to understand the culture of the local area, Cincinnati, which includes its own maker movement. The maker movement is best described in a quote on TIME’s website that they got from Adweek. “The maker movement, as we know, is the umbrella term for independent inventors, designers and tinkerers. A convergence of computer hackers and traditional artisans, the niche is established enough to have its own magazine, Make, as well as hands-on Maker Faires that are catnip for DIYers who used to toil in solitude. Makers tap into an American admiration for self-reliance and combine that with open-source learning, contemporary design and powerful personal technology like 3-D printers. The creations, born in cluttered local workshops and bedroom offices, stir the imaginations of consumers numbed by generic, mass-produced, made-in-China merchandise.” (Bajarin, 2014) While the definition talks about computer hackers and 3-D printers the movement is made up of makers, which can be defined as anyone that makes things.

The Maker Movement Manifesto is a book by Mark Hatch. Mark is the CEO of TechShop, which is a creative space that anyone can join. It’s a fabrication and prototyping center, hacker space, and learning center. While this paper does not focus on
the creative spaces that helped spark the maker movement and that continue to help people create everyday, it is going to focus on the connection between some of the principles laid out in the maker movement manifesto and how they relate to some of the principles of branding discussed earlier.

The first part of the manifesto we are going to look at is MAKE. Hatch describes, “Making is fundamental to what it means to be human. We must make, create, and express ourselves to feel whole. There is something unique about making physical things. Things we make are like little piece of us and seem to embody portions of our soul.” (Hatch) I believe that this principle of MAKE is what drives Cincinnati’s local craft beer and coffee scene to be so successful. The care and craft that these two industries use to create above average products is why people keep coming back to them time after time.

The next part of the manifesto we are going to look at is SHARE. Hatch writes, “Sharing what you have made and what you know about making with others is the method by which a maker’s feeling of wholeness is achieved. You cannot make and not share.” (Hatch) Sharing relates to Cincinnati’s local craft beer industry, because the craft brewers are always sharing their knowledge with the general public through craft brewing classes and working with each other to create new and innovate products.

The third part of the manifesto we are going to talk about is TOOL UP. Hatch describes, “You must have access to the right tools for the project at hand. Invest in and develop local access to the tools you need to do the making you want to do. The tools of making have never been cheaper, easier to use, or more powerful.” (Hatch) Rhinegeist’s building is an old brewery and they got their equipment from Mexico for pennies on the dollar. (Our Story) They formed a team of people who had experience and knowledge in
the areas they needed to build a successful company. Truth was a beer that Jim Matt had been brewing on his own and when Bob and Bryant tried the beer they felt it was exactly the style they were trying to make. (Our Story)

The next principles of the manifesto I want to talk about is a combination of two parts, the PLAY and PARTICIPATE principles. I chose to combine these two principles because I feel that they compliment each other for the purpose of this discussion. Hatch defines these two principles as follows, PLAY, “Be playful with what you are making, and you will be surprised, excited, and proud of what you discover.” (Hatch) Hatch defines PARTICIPATE as, “Join the Maker Movement and reach out to those around you who are discovering the joy of making. Hold seminars, parties, events, maker days, fairs, expos, classes, and dinners with and for other makers in your community.” (Hatch) These two principles will be better understood once you read the Rhinegeist section of the paper and see how they host events, parties, and beer festivals.

The final principle I want to talk about is SUPPORT. Hatch writes, “This is a movement, and it requires emotional, intellectual, financial, political, and institutional support. The best hope for improving the world is us, and we are responsible for making a better future.” (Hatch) Being a local brand located in Cincinnati, specifically in Over-The-Rhine (OTR) where the two brands in this paper started and are still located, has given both brands a sense of community. Both brands embrace their community in OTR and reach out to support and help build the community too not only ensure their survival, but also the survival of the area they call home.

Cincinnati has long-embraced entrepreneurs like William Procter and James Gamble, who started Procter and Gamble, Carl Lindner who started United Dairy
Farmers, and generations of butchers and farmers at Findley Market. Cincinnati has a chance to build on that history with start-up incubators like The Brandery, with business development opportunities like SpringBoard Cincinnati and through the many respected universities located within Cincinnati. Springboard is an innovative business development program for craft folk, artisans, and other creative entrepreneurs. Since its launch in 2011 the program has helped twenty businesses get started. (Demand Better, 2013) Cincinnati is home to a vibrant maker culture best described by David Pescovitz, writer, co-editor, and managing partner of Boing Boing. He describes it as “like-minded, curious people share similar values around creativity, ingenuity and openness.” (Demand Better, 2013) A growing number of startups see the city as a welcoming and supportive place for innovation and entrepreneurship. (Demand Better, 2013) They point to Cincinnati’s extensive urban renewal, especially in Over-the-Rhine, as one reason to settle here, but they also cite a low cost of living, generally low unemployment rate and access to major educational institutions and entrepreneurial-friendly big businesses as more reasons to set up shop in the Queen City. (Demand Better, 2013) One example of this is Rhinegeist, which was one of seven craft breweries to open in Cincinnati in 2013, reclaiming a long and proud tradition of beer brewing in the Queen City. Nothing can define the maker culture as much as Losantiville Collective. Losantiville is located in OTR and is a graduate of Springboard Cincinnati. The collective is comprised of six companies that pool their funds and resources and work under one roof. Cincinnati is a great place for start-ups and makers and continues to support and grow because of these groups of people.
Going forward we are going to look at two local companies Rhinegeist and Coffee Emporium. I will analyze their brand and their connection to the Maker Movement here in Cincinnati and how this helps them be successful against similar national brands Budweiser and Starbucks. The analysis of each brand will start with the brand’s history and lead into their retail space, logo design, and finish with their distribution method. I feel that starting with a brand’s history is extremely important because understanding where the brand came from, why they do things the way they do, and what is important to them all shapes who they are as a brand and dictates the direction for designing their branding and retail environments.

Chapter 3: Beer Brands

i. Rhinegeist

Rhinegeist is a craft brewery located in the Over the Rhine neighborhood in Cincinnati, Ohio. Bob Bonder, Owner of Tazza Mia Coffee & Tea, and Bryant Goulding, beer salesman for Anderson Valley, Dogfish Head, and Golden Road breweries, started Rhinegeist. (Our Story) Beer doesn’t make itself, so they first set out to find a brewer. Bob and Bryant chose Jim Matt, who had 20 years of chemistry experience, and Luke Cole, who had been brewing beer at Rock Bottom’s downtown brewpub. During Jim’s time working at Sun King Brewery he had grown to appreciate the dry, hoppy character of a west coast IPA, which was exactly what Bob and Bryant wanted to make. The location of their brewery would be 1910 Elm Street. This building had a history and boy was it a good one.

The building Rhinegeist occupies is the old Moerlein bottling plant, which closed in 1895. In its prime Moerlein was the largest beer brewer in Cincinnati and produced
300,000 bbl annually. When Prohibition came in the 1920’s Moerlein shut its doors. They would never open them again, at least not in the same location, since the Moerlein brand was reintroduced in 1981. As a result of this history, the founders named the 2013 brewery Rhinegeist. Rhinegeist means, “ghost of the rhine” and their brewery sets out to bring back the brewing history of their building. So now Bob and Bryant had an idea for what kind of beer they wanted to make, two more than capable brewers, and a location that truly spoke to the history of beer and the history of Cincinnati. The final piece to the puzzle was Dennis Kramer-Wine, assistant brewer for Rivertown and Madtree, who formed the foundation for Rhinegeist’s self-distribution model. Rhinegeist brewed its first batch of beer in 2013.

Now that you understand the history behind Rhinegeist, lets start to look into what makes them a recognizable brand. I will start with their values, and then discuss their logo or trademark, and finally how they distribute. I will then provide my input on why I feel all of these things come together to work so well for them.

Rhinegeist’s values are “We believe in the power of beer to bring great people together, foment fantastic ideas, and build a community that values craft beer and one another.” (Our Story) I would say their values have taken them to the right place. If you have the chance, I recommend visiting Rhinegeist and seeing the hundreds, if not thousands, of people that pass through its brewery each week. A good example of bringing great people together is an event Rhinegeist just held at its brewery called The Garage Brewed Motorcycle Show. The brewery was transformed into a gallery of motorcycles that were all built in the Midwest. It was a gathering of makers and their products, one made out of metal, rubber, and gasoline and the other made from malt,
water, and hops. This goes back to the maker movement discussed earlier in the paper. This also begins to touch on another point of retail marketing and creating an experience that your customers can enjoy outside of the products you sell.

Each year an event called Luminosity is held in OTR in Washington Square Park. Rhinegeist teamed up with Luminosity this past year and brewed a special beer for the event called Glow. The event brings 30,000 people to OTR in just 4 short days to see an amazing display of 3D projections on the historic Music Hall. All of these events and bringing the community together help relate to emotional branding and help the customer develop an emotional connection to the brand.

Rhinegeist is great at sensory experiences and their brewery has really helped their customers experience their brand. Since the brewery was build into the skeleton of the old Moerlien bottling plant, Rhinegeist wanted to preserve this history. The inside of their brewery is just that, the skeleton of the old bottling plant. They kept the interior walls exposed and have high ceilings that create a beautiful open space. They have updated the aesthetic of the space with some wall art and paintings, but left the skeleton of the building as the true focus. They have their original brewing equipment that they got from Mexico for pennies on the dollar, on the public floor space off to the left of the main entrance and next to their main bar. To touch a little more on the maker movement and how this relates, the equipment they got from Mexico was not in complete working order and they had to come together to fix and create the brewing system into a working unit before they could brew their first batch of beer. To get an example of what I am talking about please refer to Figures 3.2 & 3.3. If you are not familiar with the process of brewing it has a very distinct smell, which contributes to the overall sensory experience
of entering their brewery. This historic building really provides an awesome space for a brewery and really incorporates the history of the area and brewing beer.

The last line of their values states, “The yin/yang of our brewing philosophy is hoppy/sessionable and we aim to brew beers where the first sip calls for the third.” (Our Story) Bob and Bryant started out wanting to make hoppy west coast IPAs, so this part of their values only makes sense and has worked quite well for them. The beer Truth accounts for more than half of their sales and was the favorite beer chosen by Cincinnatians in a beer survey done by Cincinnati Enquirer.

A value statement can only get you so far; everyone from the CEO to the beer tenders must live by this statement. This brings me to the next part, which is their logo. Rhinegeist means “ghost of the rhine” and they wanted a logo that would speak to that. They wanted their trademark to pay tribute to the skeleton of the old brewery but also have a progressive vintage look. (Our Story) They wanted their logo to be simple and clean, so that it would stand out on a crowded shelf. (Our Story) Luis Gallardo, brand manager for Rhinegeist, said, “I believe branding and packaging is the reason we have been able to be so successful. (Figure 3.4) You won’t forget our can on the self.” This truly speaks to the logo and packaging design they have. As a designer, setting a product apart from its competitor is a must. If every package on the shelf looked alike then a customer would have a hard time finding a brand they like or could relate to. Take a look at the Rhinegeist logo in Figure 3.1 and see for yourself.
You first notice the skull in the center with Rhinegeist Brewery wrapping around it. The skull represents the “ghost of the rhine” and Rhinegeist the brewery’s name reinforces it. If you remember from before people remember images longer than they remember words; so the skull is a very creative logo and works extremely well.

Last thing you notice are the words “cincy made,” which represent the artistry, craft, and the brewing history of the city of Cincinnati. Their word mark ties together all the emotion of having a craft brewery in a city with such deep brewing history and the neighborhood, OTR, which is currently exploding with the maker culture. Now that you are familiar with the history, the values, and the logo of Rhinegeist lets look into their distribution.

Rhinegeist has a self-distribution system. They use refrigerated vans to deliver their cans and kegs to local bars, restaurants, and stores. This method is very effective
because it allows them to have a closer relationship with the places that sell their beer. This helps them further extend their influences to the customer. Their vans also act as a source of advertising. They have wrapped all of their vans to look like a particular canned beer they sell. (Figure 3.5) Everyday people driving around the city of Cincinnati or any other area where they distribute may drive by or see one of these trucks and wonder what they are. They’re pretty impactful when you see them driving down the road. If the person is already familiar with the brewery this will give them a simple reminder of the beer and influence them to stop and grab a six-pack.

In my experience with Rhinegeist, as a consumer, designer, and researcher I have grown to appreciate the way they built their brand and continue to expand their brand. The atmosphere in their brewery is breath taking, from the skeleton of the old brewery, the brewing equipment, and the smells, to the people; there is so much to experience. They truly do bring people together to enjoy craft beer, hangout, and maybe even play some corn hole. Families gather for parties at their larger tables, friends and colleagues laugh and share ideas, and new acquaintances get to know each other. They have taken the retail experience to a new level and really allow people to experience their brand. For the true enthusiasts they offer brewery tours, so you can see the rest of their facility that is not open to the public. Rhinegeist offers its customers multiple levels to connect to them as a brand, which allows people to enjoy them in their owns ways, whether that is at their home, in the brewery, or in everyday life wearing one of their shirts. Rhinegeist is facing a new transition as it continues to grow. They have grown out of their Mexican bought brewing system and moved to a German made system located behind the old Mexican system. This new system and the quantity of beer they are producing has made them into
a mass manufacturer with the use of technology and no longer the a maker. Their beginning and rise to success was deeply rooted in the maker culture, but as they continue to grow in production and distribution unfortunately this classification as a maker will go away. Let’s take a look at the larger first nationally distributed brand Budweiser.

ii. Budweiser

Budweiser was started in 1852 in St. Louis, Missouri. (Our Legacy) In the 1800s thousands of German immigrants arrived to St. Louis due to political upheavals in Germany. (Our Legacy) Soon the principle industry in the area was brewing beer. These immigrants introduced a new style of beer to the United States, Lager. (Our Legacy) Eberhard Anheuser left Germany in 1843, settling first in Cincinnati before moving to St. Louis. (Our Legacy) That’s right he settled in Cincinnati first! Maybe that influenced his brewing endeavors? We will never know. Trained as a soap manufacturer, he eventually went on to own the largest soap and candle company in St. Louis. (Our Legacy) Soap? Sounds similar to Procter & Gamble. Maybe he would have stayed in Cincinnati and started Budweiser here if Proctor and Gamble were not already in the soap business in the city. He had no brewing experience, but he became part owner of the Bavarian Brewery, which opened in 1852. (Our Legacy) By 1860, Anheuser had bought out the other investors and changed the brewery name to E. Anheuser & Co. By the time he was 21, Adolphus Busch had a partnership in a brewing supply business in St. Louis. (Our Legacy) Through this enterprise, he met Eberhard Anheuser. Adolphus married Eberhard’s daughter Lilly in 1861, and went to work for his father-in-law. (Our Legacy) He later purchased half ownership of the brewery becoming a partner. At that time, most beer in the U.S. was sold in the community it was brewed. (Our Legacy) Adolphus was
determined to create a brand that would transcend the tradition of local brews and appeal to many different people. (Our Legacy) In 1876, he and Carl Conrad created an American-style lager that Adolphus coined “Budweiser.” (Our Legacy)

Budweiser was a name that would appeal to Germans immigrants, but could also be easily pronounced by Americans. (Our Legacy) In 1870, Adolphus Busch became the first American brewer to use pasteurization, which allowed beer to be shipped long distances without spoiling. (Our Legacy) By the mid 1870s and early 1880s, he introduced artificial refrigeration, refrigerated railcars, and rail-side icehouses. (Our Legacy) With these innovations the company could now distribute beer across the country. Introduced in 1876, Budweiser was the first national beer brand. He pioneered the use of giveaways and premiums, and used his brewery as a showplace for the public to visit. (Our Legacy) In 1879 the company was renamed Anheuser-Busch Brewing Association. (Our Legacy) In 1957, Anheuser-Busch became the leading U.S. brewer, a position it retains today. (Our Legacy) In 1982 the company introduced Bud Light nationally, and today it’s one of the world’s bestselling beer brands. (Our Legacy) In 2008 Anheuser-Busch and InBev combined to become Anheuser-Busch InBev.

Lets take a look into their retail spaces. My analysis of Budweiser’s breweries and taprooms was done from Cincinnati and they do not have a brewery or taproom near my city. All analysis is done using images, written documentation, and video obtained from the Internet.

Budweiser has six breweries you can explore throughout the United States. These six breweries are located in St. Louis, Missouri, Fairfield, California, Fort Collins, Colorado, Houston, Texas, Jacksonville, Florida, and Merrimack, New Hampshire. I will
be focusing my retail experience on the historical location of St. Louis, Missouri. The brewery is in the historic Soulard neighborhood of St. Louis. (Figure 4.1) This is their largest brewery site and was selected based on it access to the Mississippi River and to the natural cave formations that they used to store beer in, prior to artificial refrigeration. (St. Louis) The brewery has a biergarten on site that offers 48 of the Anheiser Busch beers and ciders as well as a full menu. (St. Louis) The brewery offers one beer class and four tour types of tours. The Beer School is a 45-minute class that introduced you to beer styles, ingredients, proper pouring techniques, and food-pairing suggestions. (St. Louis) The tours include the complimentary tour, day fresh tour, history tour, and the beer master tour. (St. Louis) Each tour increases in length and price with each tour adding a new experience. Tour guests can expect to at least see the seven step brewing process, the world-famous Clydesdales, the historic stables, some of the brew kettles, and the beechwood aging cellars. (St. Louis) While Budweiser offers a complimentary tour to every guest, it’s nice that guests who wish to see more have the opportunity to do so for an extra cost. Through the tours, guests are able to learn about the history of Budweiser, see historic landmarks, see iconic Clydesdales and learn about brewing beer. The tours seem well designed to cater to all of the senses and create a good experience for each person. Now that you have an idea of what you can expect when visiting a Budweiser brewery lets take a look at their logo.

To get the best idea of their logo lets take a look at some of their past packaging designs. The first bottles in 1876 were clear and embossed with the name of the distributor, Carl Conrad, and the words Original Budweiser. (Budweiser Brewery Experience, 2015) (Figure 4.2) In 1878 Budweiser trademarked the Budweiser label,
which was originally written in German and modified minimally. (Figure 4.3) (Budweiser Brewery Experience, 2015) In 1937 Budweiser added “Lager Beer” after Budweiser and the creed was rewritten, “This is the famous Budweiser beer…” (Figure 4.4) (Budweiser Brewery Experience, 2015) In 1956 Budweiser changes from script to print font. (Figure 4.5) (Budweiser Brewery Experience, 2015) In 1983 “King of Beers” replaces “Lager Beer” that sits below “Budweiser.” (Figure 4.6) (Budweiser Brewery Experience, 2015) Finally in 2015 Budweiser changed back to script font, the iconic bowtie logo is used on the neck label, and gold foil now enhances the label. (Figure 4.7) (Budweiser Brewery Experience, 2015)

Budweiser made similar changes to their cans. You can see the progression of the cans in Figure 4.8 – Figure 4.13. Figure 4.13 represents the most recent can released in 2016 featuring Budweiser’s signature bowtie, creed and the Anheuser-Busch medallion. Their logo has evolved with the their bottle and can designs and can be broken down into a few parts.

The crown logo fits with the theme of their brand “The King of Beers.”
The red bow-tie background symbolizes classiness, elegance, and royalty.

Finally their signature style logo adds the final touch of elegance. The color choice of red stimulates appetite, while white is used to show purity and cleanness. Now that we have discussed Budweiser’s retail environments and their packaging and logo changes, let's finish up with their distribution methods.

Budweiser’s icon Clydesdale drawn wagon began on April 7, 1933 when August A. Busch Jr. and Adolphus Busch III surprised their father August A. Busch Sr. with the gift of a six-horse Clydesdale hitch to commemorate prohibition. (Our Legacy) Together
they realized the marketing potential of the horse drawn wagon and sent a second hitch to New York where Bill Wales drove the Clydesdales down the streets of New York City to the Empire State building. (Our Legacy) The event drew thousands of people and after a small ceremony; a case of Budweiser was presented to former Governor Alfred E. Smith in appreciation of his years of service in the fight against Prohibition. (Our Legacy) The hitch continued on a tour of New England and the Middle Atlantic States while the St. Louis hitch toured Chicago and other Midwestern cities. Budweiser increased the six-horse Clydesdales team to eight horses and on March 30th, 1950, a Dalmatian was introduced as the Budweiser’s Clydesdales’ mascot. (Our Legacy) A Dalmatian travels with each of the Clydesdale hitches. Budweiser owns approximately 250 Clydesdales today. (Our Legacy)

Budweiser still uses the Clydesdales in their commercials and at events but uses trucks as their distribution. (Figure 4.14) These trucks can be seen painted in the Budweiser red with the Budweiser logo across the side. (Figure 4.15) Budweiser and Rhinegeist use similar distribution methods, but since Budweiser distributes Nationwide and Rhinegeist only distributes in and around Ohio, Rhinegeist can get away with smaller vans compared to Budweiser’s trucks.

Chapter 4: Coffee Brands

i. Coffee Emporium

Coffee Emporium is a local Cincinnati coffee shop, which opened in 1973, and is the oldest coffee house operating in Cincinnati. (Our Mission) They are the “premier specialty coffee roaster and direct trade coffee store in Cincinnati,” according to their website. They have a quality-comes-first attitude, which is reflected by their hand-
selected coffees from family owned farms all over the globe.” (Our Mission) The families that they buy their coffee beans from share their vision of quality by using traditional and sustainable farming methods. They work with these farmers to make sure that the farmers get the best price for their hard work and quality product. This relationship between Coffee Emporium and the farmers allows Coffee Emporium to get the highest quality coffee beans to help them make the best product they can, but also, it encourages the farmers to continue to produce a high quality product by receiving the best price they can get for their coffee beans. Once Coffee Emporium has the coffee beans they continue to make sure their high quality beans are showcased by roasting them in small batches at their own roastery. (Our Mission) These small batches allow them to pay close attention to each batch ensuring they get optimum roasting that shows off the farmer’s skill and unique qualities of each bean. (Our Mission)

Now that they have high quality beans and they have been carefully roasted, they need to be ground, brewed, or sold to consumers. This is where Coffee Emporium focuses on their highly trained staff. They promote continued education and valuable learning experiences to empower their employees. They refer to their employees as crafts people. (Our Mission) This reference is a nod to their tagline “artisan roasted,” which ties back to the maker movement discussed earlier. When ordering a coffee, Coffee Emporium uses the American sizes of small, medium and large. All of these carefully crafted steps ensure a high quality product, which gives their consumer that artisan feeling that they not only can taste but that they live.

Like Starbucks, Coffee Emporium strives to be present in their local community. Their service and contributions to the community are a way for them to communicate an
understanding of their commitment to both coffee and their community. Coffee Emporium currently has four locations in Cincinnati. They have their combined roastery, café, and retail location in Over-the-Rhine, their café and retail location in Hyde Park, their café and retail location at Queen City Square, and a location at Xavier University. Let’s take a look at one of their coffee shops and explore their logo to see if their brand matches their statement.

I chose to explore their Hyde Park location, which is inside of a small house. (Figure 5.1) The house is painted in a lime green color and offers a patio in the back and plenty of outside seating surrounding the house. The second floor of the house also offers a quiet place to sit and relax at one of their tables. The downstairs space of the house is reserved for their large assortment of coffee beans, baked goods, coffee bar, and merchandise. (Figure 5.3) Their shelves are made of wood that looks untreated and natural and they use large glass jars to store their teas. The baked goods are scattered through the store either in wooden woven baskets or sitting on glass baking dishes. Finally in the back of the store they have a large selection of their coffee beans in plastic bins so that you can smell and weigh out your own beans. Now that you have a feel for the layout of their retail space let look at Coffee Emporium’s logo.
The centerpiece of their logo is the wordmark “Coffee Emporium” with the tagline “really good coffee” underneath it. (Figure 5.5) Coffee Emporium is written in a bold sans serif typeface with the word “Coffee” having a drop shadow effect behind it. The final pieces of the logo are the words “Cincinnati, Ohio” written in a script typeface at the bottom of the logo. This logo can be seen on their coffee cups, packaging, and merchandise. They also use a color-coded system on their coffee beans to help differentiate their products. (Figure 5.4) The signage out front of their Hyde Park location and their website banner have the words “Artisan Coffee Roasters and Fine Tea” accompanying the logo. (Figure 5.2 & 5.6) I believe this is a nod to their community and the maker culture backing their quality and craftsmanship. Now that we have explored the local coffee shop Coffee Emporium lets look at the pioneer national brand Starbucks.

**ii. Starbucks**

Starbucks was founded in 1971 as start-up venture in Seattle’s Historic Pike Place Market, selling whole beans and ground coffee but no coffee beverages. (Company Information) It wasn’t until 1983 that Starbucks president Howard Shultz visited Milan and was captivated by the European coffee shop experience. (Schmitt, 1997) He decided to bring this coffeehouse tradition back to the United States. He wanted a place for conversation and a sense of community. A third place between work and home. In 1987,
Starbucks began its move from a small local coffee store in Seattle to what has become a nationally recognized icon of expensive gourmet coffee. (Schmitt, 1997) Starbucks set out to be a different kind of company; one that not only celebrated coffee and its tradition, but also brought a feeling of connection. (Company Information) They are not just passionate about their coffee, but they also pride themselves on everything else that makes their coffee house experience rewarding. They offer premium teas, fine pastries, and other delicious treats. They also choose the music that plays in the store for its “artistry and appeal.” (Company Information) They call themselves “a neighborhood gathering place” and “a part of the daily routine.” (Company Information)

Starbucks believes it can and should have a positive impact on the communities it serves. Their Philosophy is, “One person, one cup and one neighborhood at a time.” (Company Information) Starbucks has grown to more than 20,000 stores in over 60 countries. On their website Starbucks has their purpose statement to show their commitment to ethically sourced coffee and their customer;

“We make sure everything we do is through the lens of humanity – from our commitment to the highest quality coffee in the world, to the way we engage with our customers and communities to do business responsibly.”

(Company Information) They are committed to offering high-quality, ethically purchased and responsibly produced products. (Company Information) They also try to minimize their environmental footprint and inspire others to do the same. So now that you have a sense of Starbucks’s history and what they do let’s look into their brand a little deeper.

Starbucks stores look relatively consistent throughout the United States. While the design of each store varies to match the local market, Starbucks works around a planned
mix of organic components: light wood tones at the counters and signage areas, brown bags, and a green icon that features a female human figure with long flowing hair. (Figure 6.1) All of these elements create a natural, environmentally conscious feeling. (Schmitt, 1997) Starbucks even employs special packaging and cup designs with more colorful tones to create liveliness during the holidays. Starbucks’ close attention to every detail in the design of the layout, material, colors, and lighting in their coffee shops relates back to the idea in the collaborate section about retail environments being a place to build a brand image and not just to sell products.

To compliment their retail spaces Starbucks employs a highly trained staff called baristas. These baristas greet you at the counter and help you through the decision process of what you would like to drink, eat, or purchase to take home. They all wear green aprons with the Starbucks logo on them, and they communicate in a beverage language that Starbucks developed. (Figure 6.5) Words like Frappuccino, and Italian sizes like tall, grandé, and venti can be heard throughout their stores. If you like a drink made a specific way, there is a way to communicate this to the barista. Say for instance you want a no fat, double pump, white mocha, or another combination of short hand beverage ordering.

The products sold at Starbucks were not overlooked either. Starbucks packaging has a different visual design for each type of coffee collection they sell. Each type has its own stamp, icon, color scheme, and graphic that differentiates it from the next. (Figure 6.2 & 6.3) Starbucks also changes it up by introducing variations based on timely themes. The Starbucks style draws customers in because it offers a planned, familiar, neat,
organized, and systematic vision, but it uses a changing variety of elements to create alluring visual stimuli. (Schmitt, 1997)

Starbucks’ logo is based on the 17th century Norse woodcut that is topless with her double fish tail fully visible. As the logo evolved her breasts were covered up by her long flowing hair and then disappear completely with only her fish tails remaining visible. Finally Starbucks removed the Starbucks wordmark from the logo and enlarged the siren figure.

The logo today is a white siren figure on top of a green circle background. The two-colored logo characterizes the simplicity of the brand. The green symbolizes Starbucks’ commitment to the environment and the white symbolizes their purity and cleanliness. Now that we have discussed Rhinegeist, Budweiser, Coffee Emporium, and Starbucks lets conclude with what can be taken from these brands to form a direction for a successful start-up artisan beverage company.

**Chapter 5: Conclusion**

This paper set out to explore branding from a design perspective and finish with a direction for local beverage companies to follow. This final section will discuss my thoughts and direction to start a successful artisan beverage brand and with further testing my direction could be proven. I feel that the most important starting point for a brand is
to understand, who you are, what you do, and why it matters. Answering these questions will help drive the rest of the branding process and make sure that you are relaying your message clearly and correctly to your customers. The examples before of Rhinegeist knowing they wanted their brand to reflect their building and its brewing history, but still standout on the shelf helped them create the Rhinegeist name and skull logo that they use today. The same can be said about Budweiser. They wanted a name that was easy for both German migrants and Americans to say, and then it evolved over time to recognize they were the first national beer brand with the added the tagline “The King of Beers.” The use of taglines helps the customer understand what you do. While Rhinegeist does not use a tagline to accompany their logo, they do add the words “cincy made,” showcasing the significance of where they brew their beer and the culture they brew it in.

I feel the tagline is most important for Coffee Emporium, because they don’t have a logo and just use a wordmark. While the word “coffee” in their name leads people to understand their company has something to do with coffee, the tagline “really good coffee” drives their message home. They too pay homage to their local community with having “Cincinnati, Ohio” as part of their logo. Like Rhinegeist this gives their brand, their community, and their customers a sense of pride when choosing Coffee Emporium. Starbuck’s logo compared to the other brands in this paper has evolved to the point that they no longer need to include a wordmark or tagline in their logo. Their brand has grown so much and is so well know that just their logo alone is enough that people recognize it; know its Starbucks, and what they do as a brand. Each brand’s visual identity has answered the two important questions, who am I and what do I do, but the third question, why do I matter, needs more than the visual identity to be answered. Starbucks answers
why they are important by their color choices, retail environment design, and commitment to the environment. Their retail environment is a place where people can hang out and relax, and it was designed to reflect their culture and their commitment to it. This can also be said for Coffee Emporium, but their meaning goes a little deeper, because they are a local coffee shop this allows them to have a personal connection to the people of Cincinnati and a commitment to the local community of Cincinnati. This commitment and placement is a sense of belonging and pride that helps them and the community be successful and grow together. Starbucks and Budweiser did start off as local companies before they grew to be national brands, but once a company grows large enough and expands outside of its local roots, it starts to lose its local feeling and sense of community.

To finish off why Budweiser and Rhinegeist are important has to do with their history. Rhinegeist set out to revive some of Cincinnati’s brewing history and they pay homage to this in their name and logo. Budweiser’s brand took time to evolve into its importance, but realized its potential with the tagline “The King of Beer” since they were the first national brand and are able to continue to brew the same beer that they started with back in the 1800’s.

All four brands focus on their retail environment as a place to expand their brand beyond the products they sell. They all show that the design of the environment can be created to reflect their brand and a place for their customers to spend time, enjoy their products, and learn more about the company. Beer and coffee can be purchased at the grocery store or gas stations, but having retail places that people can come to the source and get the product fresh is an added emotional connection to the brand. It is also a way
for the brand to engage the customer’s five senses, as mentioned earlier, with complete control. I believe that all beverage companies need to consider and design for the customers’ experience in their retail environment. Museums and theme parks have seen the importance of experiential design, and with coffee houses and breweries trying to differentiate themselves from one another, the company with the best retail experience gains a significant advantage. My direction for start-up beverage companies is, understand who you are first. Second, understand what you do. Third, understand why it matters. You cannot design a brand if you don’t know what you are trying to communicate. Understanding these three questions will help dictate every decision you make going forward. Fourth, make sure your visual identity fits one and two, and if it can include three, even better. Your visual identity should reflect who you are and what you do. This helps your customer get a quick answer to questions 1 and 2 by just seeing your visual identity. Fifth, focus on your retail space and design the customer experience to allow each individual to understand your brand as deep as they want to. Your retail space is the only place you can control every aspect of your brand. Sixth, appeal to the five senses and control them in your design. These are easily overlooked but can influence a positive experience. Starbucks is a great example of their retail spaces and how they consider every aspect of their design so that they appeal to the five senses. Seventh, know your community, involve your community, and support your community. Being involved in your community is a way to build credibility for your brand, gain recognition, and help your community grow. Eighth, collaborate with other local companies; it’s good recognition for you and them. Not only can you learn from collaboration you can also get introduced to consumers who may have overlooked your brand or are just finding out
about it for the first time. Ninth, continue to educate yourself and your employees; it will help you stay current and ahead of the competition. Educating your employees about future changes, products, and your company allows them to be able to relay this information effectively to your customers. The more your employees know, the more your customers can understand about your company. Educating yourself will help you find new trends and techniques to stay ahead of the curve and continue to innovate.

Tenth, always pay attention to your market, understand your customers and know your competition. Listen to your customers. It is free feedback on your products and your competitor’s products. Find out what they like and don’t like. Find out what they wish you had or what you could do differently. Just simply listening and paying attention will help you stay ahead in your market and make the proper changes to continue to be a great brand.
REFERENCES


News from New Belgium Brewing, (n.d.) Retrieved March 09, 2016, from


APPENDICIES

List of Images
Figure 3.1

Figure 3.2
Figure 4.10

1956

This was the first split top can to be offered in a more modern rectangular aluminum shape and was used throughout the 1980s and 1990s.

Figure 4.11

1980

Figure 4.12

2001

Following the introduction of the can in 2001, Budweiser began producing this can in 2003 through 2011.

Figure 4.13

2015

The evolution of the Budweiser can continues today. The new can features Budweiser's signature bottle, word and the Budweiser-Busch logo.
Figure 5.1

Figure 5.2
Figure 6.5