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EXPLORATION OF A CORPORATE IMAGE

"In the Visual Perspective"

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Submitted August 1966

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"The mark of our time is its revulsion against patterns. We are suddenly eager to have things and people declare their patterns totally."

Marshall McLuhan

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Industry today, expanding as it is, has responsibilities not only to the consumer public but also to itself. Among these responsibilities is that of determining where it stands in relation to the society which accommodates it. The firm awareness of industries' position in and attitude toward its contemporary culture is essential to those very industries welfare.

This welfare is an innuendo to actual gross income in a particular corporation and therefore, the establishment of a philosophical approach and practical means to create such a condition should be a primary concern.

Industry is interested in profits whether they be from goods or services, and there are few if any corporations that could subsist if they did not resort to advertising. Advertising in itself is insufficient to cope with the encumbrance of industries well-fed parasites so it is necessary to extend research, development, and general creative thought beyond. When we enter this complex area

"beyond" simple advertising we are encountering the preamble to what will crystallize into the corporate identity.

The corporate identity (ie. corporate image) with its implied subtlety and complexity will, optimistically, serve to miter industry with its aggregate environment and increase corporeal and potential gains.

Representing anything as diverse as many of the modern businesses are is a gigantic problem. If we had the relatively simple task of pretypifying a singular product or service, a relatively small amount of research would be necessary in comparison to that imposed by the demands of presenting a comprehensive image of an intricate business complex.

The manufacturer may be producing items on such opposite ends of the manufacturing spectrum as to completely isolate these products from the view of the consumers of either of these individual products. Being this true, how does the corporate machine amalgam its divisions and subsidiaries so as to promote anything other than mere glimpses of its individual endeavors in diverse fields?

How might the industry in question unite all of this family of identities into a unit and in some fashion use these as the medium to paint yet a larger more comprehensive parental identity? The answer to this of course is the establishment of the singularly curious phenomenon labeled the corporate identity.

When the current diversity and density of products and services is brought into full analytical view it is quite evident that in order for a particular voice to be heard above the cacophony of its competitors it must be direct and loud. Translated into full scale terms of a program nature this leaves us no choice but to arrive at an identity for the corporation as a sum total rather than hap-hazard product or service promotion

If a company is to decide that it desires such a complete definition of itself it will find that often it must submit to a great deal of algetic scrutiny. We find this true because:

1. The company usually has no idea of what unanimously approved of and properly targeted communications are and

2. it may not be willing to allocate the necessary decision-making authority to any particular head that will be able to impliment the proposals and
3. it may not be able to admit to the unfortunate vercity of its own product or service worth. These are probably in ascending order of importance but are all problems of representation very much within the reach of the deciphering powers of the corporate "identity makers".

Within the boundaries of this thesis it is hoped that some of the intricate problems and diverse attempts at solutions for these problems may be explored. Since the primary concrete structure of the corporate identity is in the embodiment of visual identification, it is the axiom for clarifying concepts involving the image as a whole.

Representation of a corporation is a task involving a tremendous diversity of efforts and fields united after some time to form the conglomerate corporate identity. This identity is often nebulous until the last steps of its creation have been accomplished. In dealing with the situation we are often led to believe that a visual program of introduction is all that is necessary for a company to possess and by this they are represented to their fullest. This is not so now and is becoming increasingly less so.

It is true that with an initial outlay of cash a corporation could have a completely new visual face to present to the populace but this is not a corporate identity. As aforementioned, the identity that a company may be searching for is apt to be nebulous for sometime for the simple reason that it takes a lengthy period for it to be established and this implies more than a simple visual housecleaning and rejuvenation. The fact that the identity does not emerge overnight does not indicate that this nebulosity is to exist in the

planning of the necessary before any type of concrete identity can conceivably be arrived at.

The identity of a corporation is in itself complex, as we have seen. The next major fact that we have to face is that of the complexities of the various publics which will be not only subject to the end corporate image but will, in fact, determine the successfulness of this image.

It is certainly true that the various publics overlap and are not discrete, but they still see the image differently because of their perceptions, their expectations, and their personal wishes differ. A comparison of these viewpoints held by the various groups will indicate the necessity on managements part to influence these outlooks in different ways.

1. Stockholders. These are the sophisticated people who determine the company's access to capital. Management seeks to influence them primarily through financial news stories, financial advertising, annual reports, stockholders meetings and dividend checks.

2. Consumers. Here is a group of primarily unsophisticated people who purchase the company's products or services for any number of reasons. The corporation communicates to them through product or service quality, by displays, and a variety of publicity and advertising messages in printed and electronic media.

3. Potential customers. This group includes all of the people who might buy the company's products or services but do not. Management seeks to influence this group primarily through publicity and advertising. Although most companies address the consumers and the non-consumers alike, it is possible that they be very far apart in their attitudes. The consumers may be favorably inclined toward the product and the advertising will support their favorable opinions, but non-consumers very often have negative stereotypes of the company which prevent them from learning anything about the products or services. Their negative attitudes in some way have to be altered; otherwise they will always act as a barrier to getting information through.

4. Employees. This group includes top management, middle management and the rank and file of the workers. Communication with this vital public is primarily through interpersonal contact, as well as through employee magazines, advertisements, bulletin boards, memoranda, benefit programs, and the weekly, semi-weekly, or monthly paychecks. It should be noted here that each level of employee may possess a different set of perceptions of the company as a place to work. Often such organs as employee publications never really reach the worker but rather remain embedded in the brains of the top management.

5. Suppliers. This group includes all those who furnish credit, services, materials and prices. Management's communication link with this group is based largely on personal contact among representatives supplimented by purchase orders, vouchers, and the communications addressed to the general public and the financial community. The attitudes the supplier group forms about a company can be very important. For example, if a bank believes a company will ultimately be successful, it allows much greater

credit leeway. In the case of Mohawk Airlines the corporation has to come under the favorable eye of the government. The subsidation program is perhaps the best reason but, another might be that Mohawk, as do all other air service industries, falls under a great many government restrictions.

6. Neighbors. Communication on the local level is achieved through personal contacts, company activities, as well as local advertising, publicity, and a community relations program. The companies official will find it beneficial to speak at civic occasions and the executives should be active in charitable work and civic programs. They set up a local educational scholarships, and participate in many corolary activities.

This list constitutes practically every variance that a corporation is apt to find itself confronted with in terms of audience. In some cases of product sales there also exists a group entitled the vendors. In reference to Mohawk, however we are not particularly concerned with this group.

The corporate image exists only in terms of

an audience. Defining the audience defines the population whose attitudes are relevant.

Since we have looked at some of the conceivable varieties of viewer it should be evident that from necessity the corporation must find out the details of its image in each viewer's eyes.

Brevity concerning this phase of corporate identity development should not be misconstrued as indication of an unimportant stage.

The research and testing is a most important and primary function of establishing and creating the entire or new corporate image. Pretests are usually conducted and often are succeeded by thorough image studies and intensive examination in order to focus on very specific areas of concern and even among special elements of the population.

There can be said to be at least three general approaches to the formulation of questions on the image of a company. These are the projective tests, open-end questions, and objective questions. In the use of projective tests the most probing approach is through projective techniques which are modifications

of clinical psychiatric tools. In the second or open-end question approach we would depend on the respondents giving us concepts and ideas about the company, in their own words. In the case of the objective question we have relatively unstructured questions used as a pretest in order to expose areas for detailed inquiry. This is probably the most scientific approach to image research in that the areas aforementioned can be integrated into quantifiable (e.g. multiple choice) questions which deal with specific attributes and dimensions of a company. Without going into further detail concerning current research procedures it should be unnecessary to emphasize the importance of this research. Unless and until current research procedures are consonant with the dynamics of a company's image, the quest for this image will always remain unfulfilled.

Preceding to some of the tools, techniques and media of the trade we now approach the area found instrumental in the actual implementation of

all facts now known about the corporate image.

From necessity and in full realization that there are many things taken for granted we now move to the corporate image identity as beheld in the terms of the designer.

The designer is second to none in responsibility when it comes to the actual production of the working image. It is he who, by visual statement, says immediately to the public: "This is a company that I have heard about; its policies are sound and its advertising claims are honest; I feel safe in buying its products or using its services." Such a receptivity encourages one individual, multiplied by thousands, to feel comfortable, safe, and secure-in honest company.

A company's corporate image (ie. visual)- its insignia or trademark or colophon or logotype or imprint, by whatever name you choose to call it- symbolizes the company itself and is its most priceless asset.

This visual device should command instantaneous recognition, signifying the quality or personality

of the company it represents. In the public eye it must convey the strength, standards of service, reliability and integrity of the organization which it symbolizes. If it is a simple symbol, instead of spelled-out name or initials, it must immediately transfer the desired characteristics to the corporation name, to the services or product for which that name stands, and the most formidable task is that it promote as much as possible of the entire image involved from within the confines of its necessary unelaborate nature.

If the identifying device takes the form of corporate name, it should be in such distinctive, inimitable type design that it cannot be confused with any other, especially any collateral company designation.

The actual design of a successful visual corporate image—its shape of form, color, and textures, its impact, adaptability, and wearing power—should be the result of a carefully planned program of analysis, research, evaluation, and constructive thinking in which the experienced designer and his staff play the paramount role.

Undertaking a task such as this usually finds all involved under an avalanche of tedious work and greatly pressed on imagination, flexibility and research points.

With the understanding at hand that there will be utmost co-operation between management and the designer we can note here that the process of arriving at the image can be a healthy experience for all involved. We are trying to convey the symbolic personality of a corporation and by the research involved we see the analogous function of the individual undergoing a thorough ego-justification on a psychiatrists couch.

It is usually the case that such a job is undertaken by a designing concern of some magnitude rather than an individual designer. To design or redesign a corporate image one must bring to the problem a wide knowledge of graphic design, color, materials, textures, media, display, all of which he has acquired through experience in working with industry in general and from his particular educational background. Having a staff of specialists in various fields facilitates the formulation of the

design in that it allows conceptual thinking to exist on many individual levels.

Visual devices, as we have mentioned them, necessarily have general and basic prerequisites other than the special needs imposed on such a device by a particular corporation. These qualifications might appear something similar to the following:

1. IMPACT-Single impact with immediate appeal
2. LEGIBILITY-Instant recognition and impression
3. SIMPLICITY-Ease of understanding
4. DISTINCTION- Recall and remembrance
5. ADAPTABILITY- Reproducible in any size or medium

Other than these we find that various applications demand specialized qualities be incorporated into the symbol of representation.

In the case of Mohawk Airlines, some of the specialized consideration might be:

- A. Does the symbol emphasize the reliability and efficiency of the airline in general?
- B. Does the symbol indicate the high quality of service provided?
- C. Because of its applications is it modern and clean in appearance?
- D. Does the symbol indicate the rapid progress of Mohawk in contrast to some of the other regional carriers?

E. Does it generally follow the configurations of something that would be conducive to air transportation in all forms and types of services?

F. Is the device a mark of courtesy, service, and reliability?

In addition to these considerations there are also some which are of a more specific and technical nature. An example of this would be how the symbol or logotype reads when placed on the configuration of the aircraft within the fleet. After having arrived at a suitable position and logical schematic of placement in relation to the entire ship then the concept of the in-flight characteristics of the symbol should be considered. This is not to say that the airline will have a tremendous audience for its graphics while in the air but the plane in motion and the suggested motion implied by the aircraft construction must be connoted.

MOHAWK CAPSULE HISTORY

In the decade before World War II, as the domestic airlines became a well-defined transport group, there was a hint of a need for an additional level of air transportation, since the larger aircraft operated by the trunks made it increasingly uneconomical to serve medium and smaller communities across the nation.

When the war ended, the Civil Aeronautics Board -- created in 1938 to regulate the civil air network -- decided that a new level of carrier should be established and, as a result, agreed to issue certificates permitting a "feeder" carrier operation.

In Ithaca, New York, inventor and businessman C. S. Robinson established the Airline Division of Robinson Aviation, Inc., on April 6, 1945, utilizing two single-engine four-place Fairchild F-24's and a three-seat Cessna T-50. Robinson started service with two pilots, but later hired a third -- Cornell law student Robert E. Peach.

During the first year of operation, Robinson Aviation carried 900 passengers. In 1965, the airline

In 1965, the airline carried over 1.6 million passengers.

In the interim, there existed two decades of meteoric growth, during which the airline changed its name to Mohawk Airlines, Inc., re-equipped several times, continually expanded its route structure and averaged a 20 percent annual growth in passenger totals.

Meanwhile lawyer-turned-pilot Peach became president of what is now the largest of the nation's 13 regional airlines, serving 67 cities in ten northeastern states and Canada from New York City north to Toronto, and from Boston west to Pittsburgh, Cleveland, and Detroit.

In May 1964, Mohawk occupied new executive offices at the Oneida County Airport in Utica, New York. From the new glass and brick structure, the operation fans across the Northeast.

In 1962, Mohawk became the first regional airline to order pure jet aircraft when it purchased the British-built BAC One-Eleven, for scheduled service beginning in mid-1965.

In 1965, Mohawk fulfilled its promise to become

an all-turbine powered airline by mid-year 1967, when it placed an order for the new FH-227 Prop-jet. Built by Fairchild-Hiller the new turbine aircraft is now replacing remaining piston Convairs.

Another first in Mohawk's history came in the fall of 1965, when Mohawk announced the purchase of the first flight simulator to be ordered by a regional airline. The simulator will train personnel from Mohawk and other world airline's in the handling of both the One-Eleven fan jet and FH-227 prop jet.

Mohawk's route system was further improved in March, 1966, with CAB authorization to serve Philadelphia and Washington, D. C., from Elmira, N.Y., thus strengthening the airline's passenger service to the south from upstate New York cities.

To proceed directly to the visual reference material is to evaluate some of the facts of the identity situation as it now exists at Mohawk.

First we deal with an aspect of the entire image which, at first glance, may appear to be a minute part of that image but in reality is very prominent.

The flying public comes into contact with many personnel of the airline during any contact with the company and its service however, sustained contact is restricted to those who serve in the aircraft proper; the stewardess.

The stewardess by means of effectual attire, personality, and general presence is the spokesman for the airline and at this point, the determining factor in regard to the corporate image and its extension to the people. The company may exercise control in the choice of these vital "image extenders" but it is also faced with the responsibility of finishing the stewardess to her highest personal sheen.

Visually, the uniform of the stewardess must

be attractive and through some means appeal to the majority of its viewers. As important as its visual effect are the considerations of practicability in service. In most cases, as is true with Mohawk, the stewardess is responsible for the purchase and upkeep on her uniforms. Because of this they, as a labor factor, demand utility in their attire.

By visual reference (Slides #49-59) we can postulate the pros and cons of Mohawks present uniforms. Facts that are undeniably for the current uniform might be as follows: a. the one piece dress affords neatness, b. the front panel allows freedom of movement, c. the uniforms are relatively feminine in appearance.

Practically speaking, there are points involved which detract from these outfits. The heels are of a fashionable height for the design of the shoe but would be much more comfortable if they were lowered. The dresses and jackets are of such a material so as to require extreme care in cleaning. And, from the visual outlook, the boxed jackets

have a tendency to appear quite bulky. If the wearer is slightly more rotund than a fashion mannequin, it is probable that she will resent the accentuation placed on this fact by the jacket.

The criticism most heard by this writer was that directed to the color of the uniforms. Though personal opinion would vary to the extent of being a fruitless method of determining a change in color, it should be taken into consideration that variously complected women would find it unflattering to wear the coral pink that Mohawk now uses.

Based upon some of the suggestions and the results of research discussed with the working stewardess, the designs in the Fashion Folio section were arrived at. Stress was placed mainly on the current interpretation of femininity and secondly on the most important practical outlook. The descriptions within this section are self-explanatory concerning these points. Although the adoption of more stylish uniforms appears to be a means to raise image value, some such raising of value could be realized with a mere tightening of

regulations on personnel in the present garb.

Throughout the Mohawk system it was found that inconsistency reigned supreme. With the observed lack of identification in any form, the difference between the coral of the stewardess' uniforms and the aqua of ground personal caused a very disturbing inconsistency in identity.

(The author was informed of customer service men whose attire was to have been maroon jackets and black trousers and were to have been found in front of the ticket areas, - none of them were ever seen.)

Ground crews are not to be swept aside as being small cogs in the imagery wheel if for no other reason than that they are always on terra firma in the public eye.

Viewing (Slides #60-64) the crews in action leads one to believe that Mohawk has, at least in this application, made poor use of their recently designed logotype. The logotype, supposedly conveying the properties mentioned earlier in this

text as being those found favorable for the promotion of a transportation service, is displayed in a variance of ways. Dirty uniforms and incongruous ones seem to be very much part of the ground support group. A sparkling new logotype will not offset out-of-uniform members of any organization.

Turning now to the all important aircraft; the billboard of graphics for Mohawk. This is not said with tongue-in-cheek because this is undoubtedly the airlines' strongest visual effort in the attempt to update their entire identity. Observing the exploitation of the Mohawk logotype (Slide #6) on the FH 227 by Fairchild-Hiller, who can say that it doesn't work. There has been animated discussion involving the continuation of the indian head logo/symbol but, with the improved version now in use, it seems to function well and with continuity when mixed with the logotype, the general color scheme, and basic layout of exterior aircraft decor.

Contrasting (Slides #18-19) the old and current logotypes we notice the increase in effectiveness. The two should not, however, be seen side by side

on the aprons of all the airports served by the company. The phasing out of the older type should have been completed so that this mixing of styles would have been eliminated. It should be understood that a portion of this problem stems from the overlap of actual aircraft types. The Convair fleet is being phased out by Mohawk and is to be succeeded by the all jet program..

The words Cosmopolitan and Metropolitan appear on aircraft within the older fleet and this often caused a break in the image. The aircraft in question were and are practically indistinguishable from each other and people place value judgements as to the worth of the different services. This is being solved with the advent of the jets. (Slide #26)

Although not necessarily good graphics and though not intentionally a prescribed segment of the aircraft decoration, the Rolls-Royce signature, found on the BAC 111 and the FH 227, was found to have a favorable effect on the public. One might say an association with solidarity perhaps.

With the advent of the newer craft comes

the restyling of aircraft interiors. From the graphics viewpoint there is essentially nothing to be gained from within the plane. There is a goodly portion of the overall image to be gained from these interiors. If people are not figuratively drowning in luxury and comfort, they are not traveling with Mohawk again if they can get this luxury on a trunk airline. Mohawk, as a regional operation, faces the problem of not be able to offer in-flight food service. The corporation must therefore over compensate for this in other service methods.

The Convairs (240's and 440's) had many and varied seating accommodations and some were rather disreputable. In the new turbine fleet, Mohawk has seen to the end of this thorn. (Slide #58) Zephyr II seating, stationary backs and moveable seats (the reverse of the normal seat function), has added new beauty and functionalism. There is also provision for three-quarter translucent panels to break the monotony of the tubular aircraft.

This internal updating contributes greatly to the associational effects and values of the external graphics.

Second only to the actual aircraft, is the continuity displayed by the ground support gear. Though sometimes found to be a bit shoddy overall, the bearing of the new logotype was found to be excellent. This is facilitated by pressure sensitive copies of this emblem in sizes and availability to suit every equipment need.

In viewing slides #37 through # 47 it will be evident that the company is aware of the potential in these vehicles. With the application of the new logotypes this author noted an attempt in almost every case to refurbish the vehicle in question.

Mohawk is beginning to saturate the important areas of interior space with the much-to-be-said-for route map/logotype. This is the main consistent bit of graphics being stressed and it doing a good job. It appears (Slides # 65) in most prominent places and serves as the image.

This device combined with articles such as the memo-schedule (Slide #70-71) constantly bring the name to the public eye. They serve a duality of functions in that they are also functional devices for the customers' welfare.

Other than perhaps suggesting better and more attentive service as a method of improving the customer service area image, it appears that Mohawk's graphics carry the load as well as any of airlines.

Exterior signage on billboards follows the pattern dictated by that illustrated. (Slide #89) Though the corporation does not depend upon such subscription devices to promote much of its image, it most certainly should be more selective in choosing those boards that it does use. The face used for this work is undergoing transition at this time in order that it might be updated to concur with the current aircraft signage.

The undertaking of a systematic approach directed to solve an entire corporate identity problem is a task of some magnitude. Considered in this brief dissertation is but one phase of this approach.

We have found, that through the judicious implimentation of graphic design, we are able to bring about the solution of certain of the more extensive philosophical problems contained within the entire corporate image question.

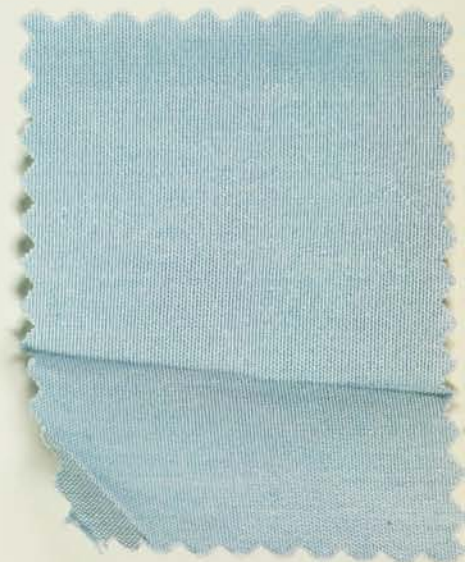
It has also illustrated that, simply by using Mohawk Airlines Inc. as an example, a corporation must do more than simply modify its graphics if it is to renovate its very being.

FOLIO OF FASHION SUGGESTIONS

"Jaymo" by Estron

It is a mixture of pima cotton and Estron which combines washability and wrinkle resistance with a rich hand and subtle color and lustre.

Overblouse, with short kimona sleeves and a slightly A-line skirt for ease of movement. The closing on the blouse is concealed by the band from the collar.





Crompton, of Richmond, Virginia, provides a fleecy wide-wale corduroy. It is 100% cotton, drapes very well, is extremely durable, and has an excellent weight-warmth factor.

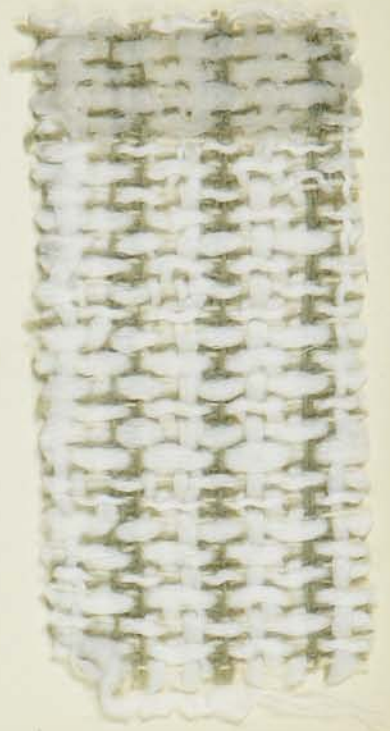
This slightly shaped coat is double-breasted below a notched collar. It is belted in the back just above the waist and the kimona shaped sleeves are wrist length.

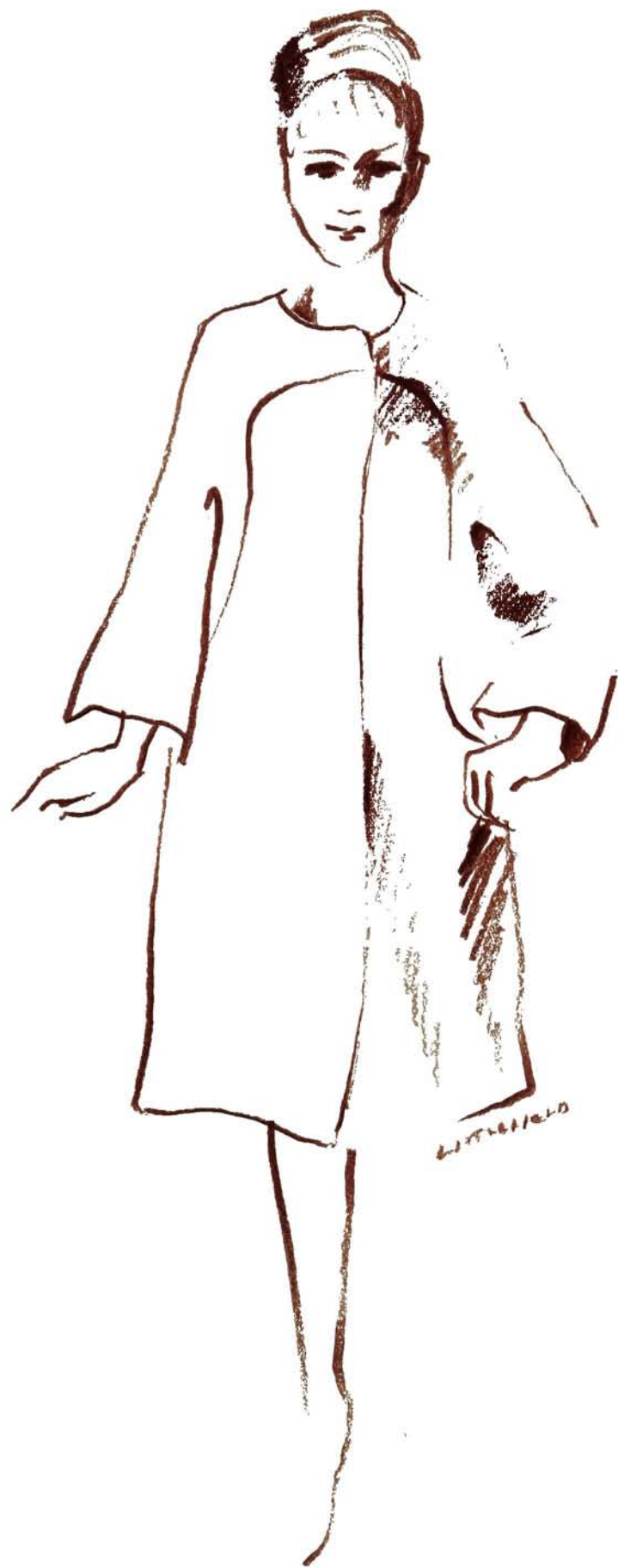




From Milliken Woolens comes this blend of fibers. It is made of 63% Creslan acrylic, 32% wool and 5% nylon. The combination makes a soft, subtle, and very light weight fabric with a maximum of warmth.

The illustrated collarless coat has a curved yoke both front and back. This combined with full kimono sleeves and hidden front snap fastenings, provide a soft but extremely clean line approach.





"Bull Denim" by the Graniteville Company is 75% cotton with a 25% stretch nylon filling. It is wrinkle resistant, color fast and machine washable. Its durability is second to none. It accepts dyes in a soft manner which makes it quite feminine.

This uniform consists of a double breasted tunic over extremely tailored bell bottomed slacks. The tunic is sleeveless and has a stand-up boat neckline.





This double breasted all-weather cape has a shaped collar and vertical welt arm openings to provide smooth lines. The cape is mid-knee in length.

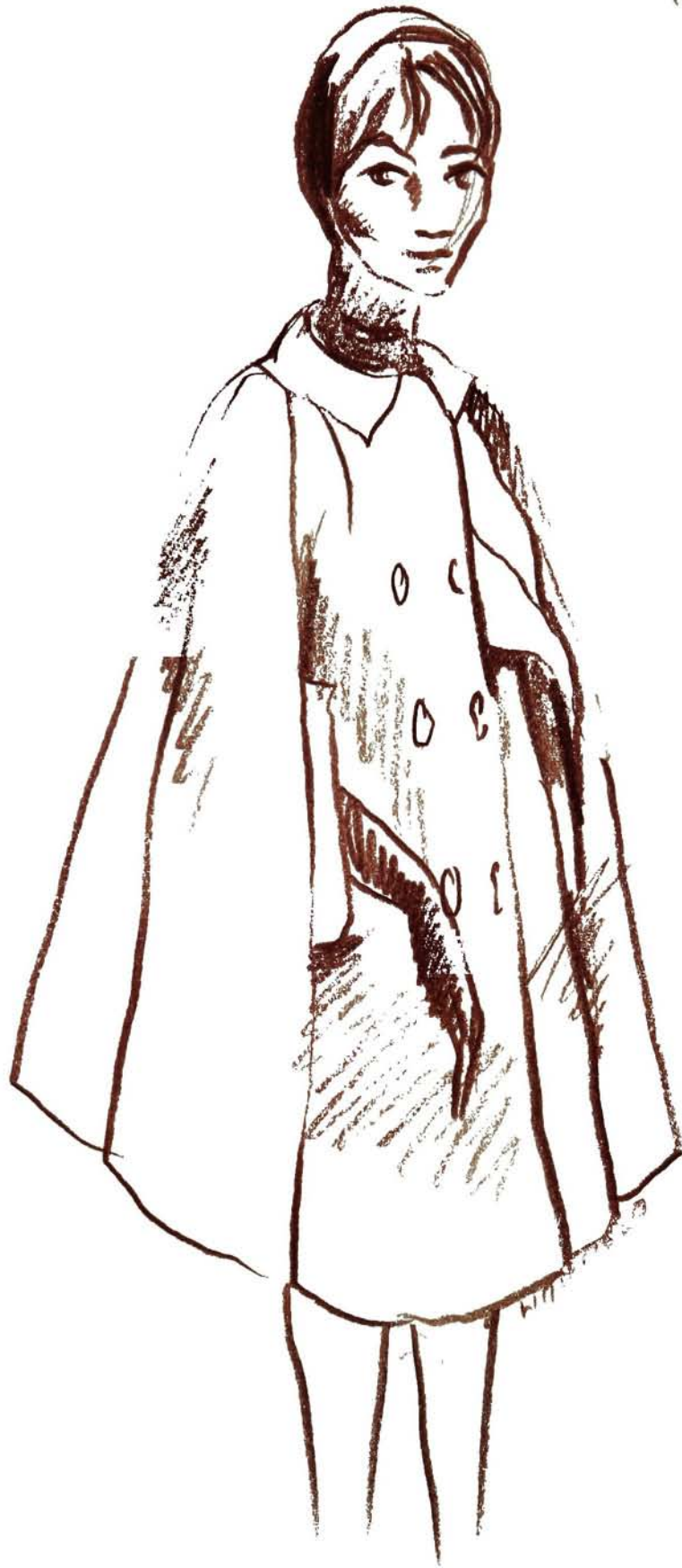
Vinyl, a know-no-harm fabric, from Comark, is currently very popular. It will wipe clean with a damp cloth which testifies to its ease of care.



A "Leather Look Fabric" by Aerfab Corporation. This new fabric is of cotton and polyester or nylon polyester and it breathes through microscopic pores that open as the weather becomes warmer. Whether cold or warm the fabric is completely water repellent.

It has the luxury of chamois and yet is machine washable. It is wind-proof, scuff resistant, easy to sew, and colorfast. Its most appealing quality is the fashionable and expensive new look of leather.





"Tumbleweed" by Wamsutta is a two-ply hopsacking of 50% Kodol polyester and 50% cotton. It is completely machine washable and crease resistant.

"Swiss 210" is a poplin again of Eastman Kodol, this time combined with Avril rayon. It has all of the properties of the Wamsutta fiber plus that of being permanently pleated.

This short tunic has 3/4 sleeves with turned cuffs, a standard boat-neckline, and extends to a mid hip-line. It can be combined with the bell-bottomed slacks of denim.





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- Slide #55. Stewardess uniform/in Convair setting-
front view, detailed jacket
- Slide #56. Stewardess uniform/in Convair setting-
3/4 front view, dress detail
- Slide #57. Stewardess uniform/in BAC 111 setting-
3/4 rear view
- Slide #58. Stewardess uniform/ in BAC 111 setting-
most assumed work kind position
- Slide #59. Stewardess uniform/in BAC 111 setting-
front 3/4 view
- Slide #60. Uniform/ground crew member-fueler
- Slide #61. Uniform/ground crew member-crew chief
- Slide #62. Uniform/ground crew member-foul weather
coat
- Slide #63. Uniform/ground crew member-shirt signage
- Slide #64. Uniform/ground crew member-variance
- Slide #65. Interior/customer service area-logotype
and route map

- Slide #66. Interior/customer service area-Rochester
- Slide #67. Interior/customer service area-Buffalo
- Slide #68. Interior/customer service area-personnel
in counter environment.
- Slide #69. Interior/customer service area-schedule
boards
- Slide #70. Interior/customer service area-memo
schedule detail
- Slide #71. Interior/customer service area-memo
schedule display
- Slide #72. Interior/customer service area-boarding
pass display and dispenser
- Slide #73. Interior/customer service area-gift
promotion display
- Slide #74. Interior/customer lounge area-signage
- Slide #75. Interior/customer lounge area-signage
detail
- Slide #76. Interior/baggage area-signage, Rochester
- Slide #77. Interior/arrivals area-signage, Buffalo
- Slide #78. Interior/arrivals area-signage detail,
Buffalo
- Slide #79. Interior/arrivals area-logotype
- Slide #80. Interior/arrivals area-gate emblem
- Slide #81. Exterior/three dimensional logotype-
executive office facade

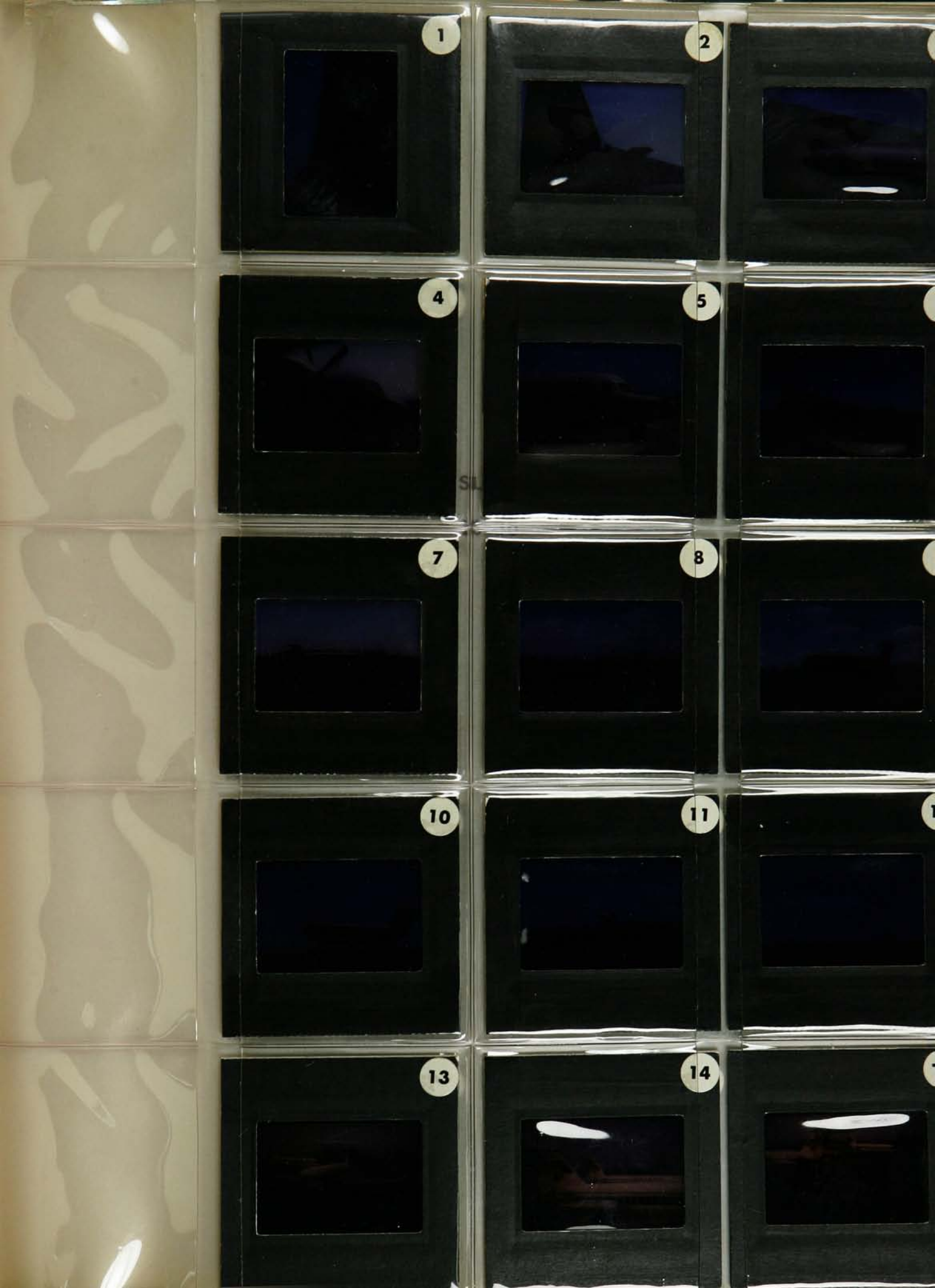
- Slide #82. Exterior/three dimensional logotype-
executive office facade, detail
- Slide #83. Exterior/contractile signage
- Slide #84. Exterior/general view-executive offices
- Slide #85. "
- Slide #86. Exterior/general view-executive offices
operations hangar
- Slide #87. "
- Slide #88. Exterior/signage, operations hangar, detail
- Slide #89. Exterior/signage, operations hangar
- Slide #90. "

CATALOG OF SLIDES

SLIDES

1-15

.



1

2

4

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7

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10

11

13

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16



17



19



20



SLIDES

16-30

22



23



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SLIDES

31-45

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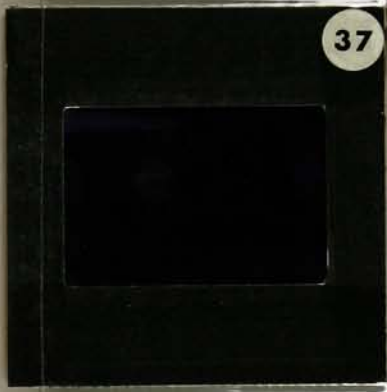
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SLIDES

46-60

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SLIDES

61-75

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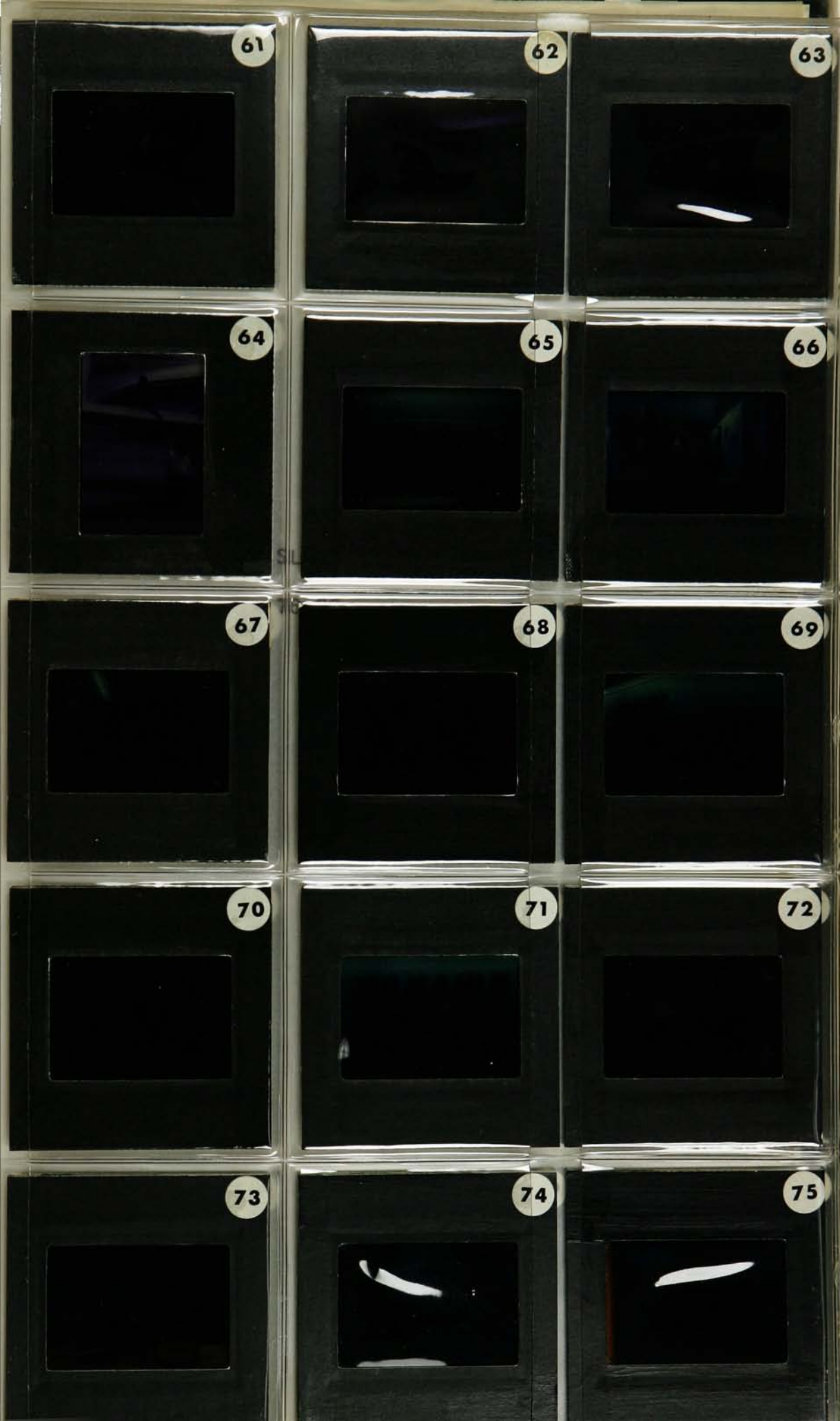
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SLIDES

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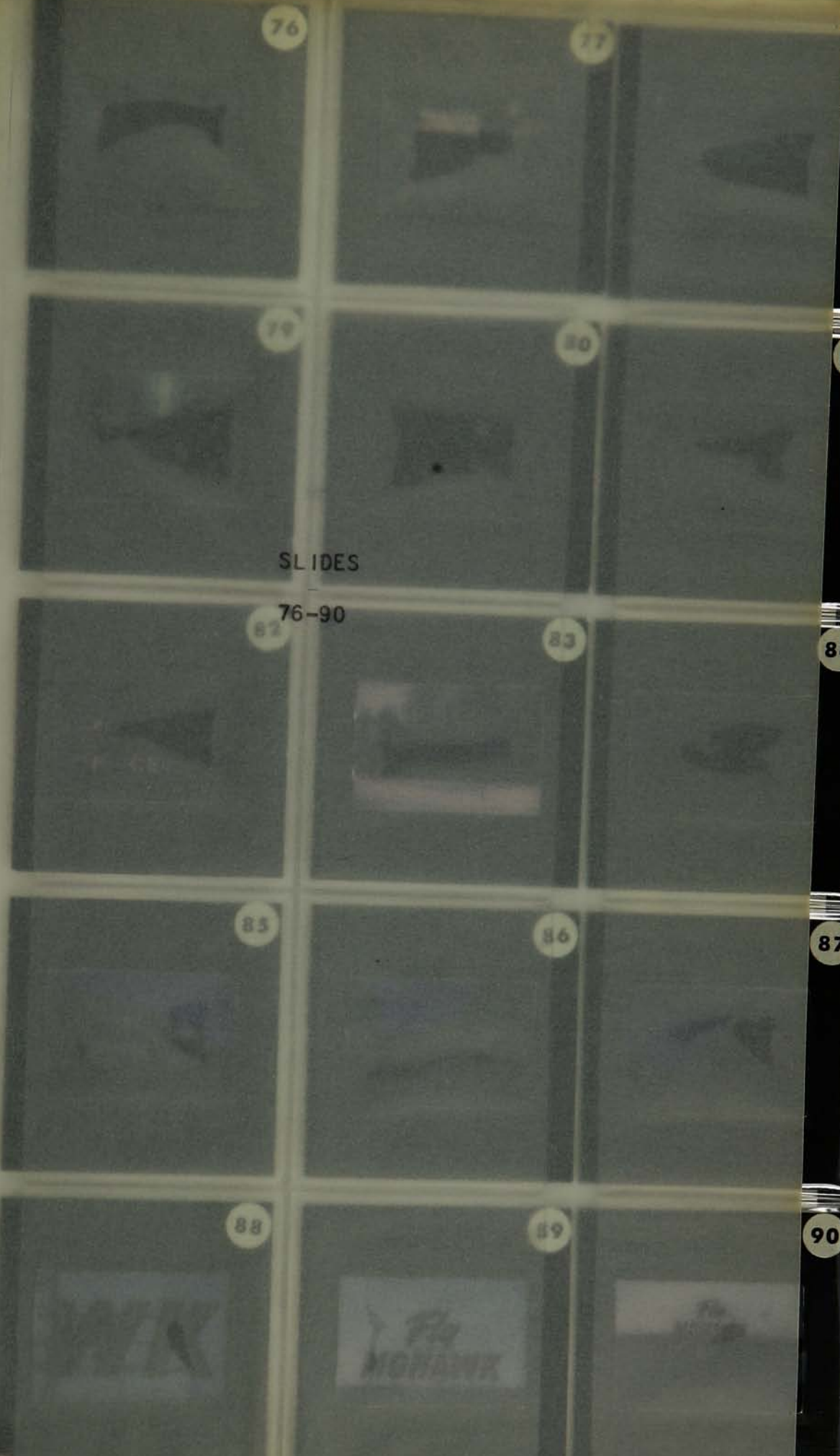
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SIX EXAMPLES OF CURRENT GRAPHICS

EFFECTIVE
JULY 1, 1966



New service to
Washington, D.C.



© F



MOHAWK AIRLINES INC.

EXECUTIVE OFFICES
ONEIDA COUNTY AIRPORT UTICA, NEW YORK

DATE

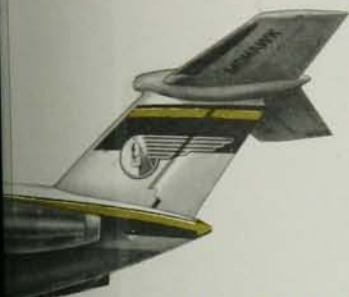
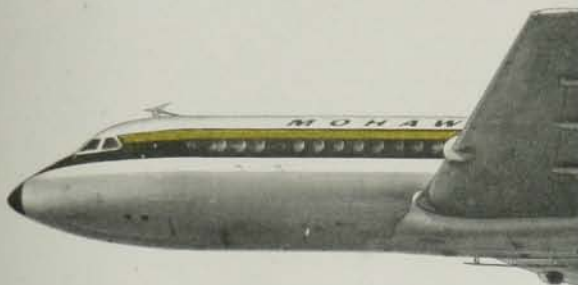
DATE

FLIGHT

FLIGHT

CITY

CITY



MOHAWK ONE-ELEVEN FAN-JETS ARE HERE!

The QUICK JETS... **MOHAWK ONE-ELEVEN FAN-JETS!**

The newest jet in the sky brings a new outlook to commuter-travel! Now, you can enjoy the same speed, comfort and convenience in your business trips and connecting flights that you've enjoyed on the transcontinental jets.



NAME _____



BAC One-Eleven fan jet, five of which will be placed in service by Mohawk Airlines by mid-1965, carrying 69 passengers at speeds to 550 mph.

MOHAWK ENTERS THE JET AGE

Sheets of newly fallen rain were swept from the runway as the twin-engine jet roared down the concrete strip and into the cloud-laden sky on the southern coast of England. Shouts of joy arose from the crowd of proud Britons, who had been anxiously awaiting the takeoff, marking another first for the British in the world's aviation annals.

That eventful day, August 20, 1963, saw the successful launching of the British Aircraft Corp.'s BAC One-Eleven twin-engine fan jet, the world's first pure jet designed for short-haul service.

As a result of that pioneering effort by the British,

passengers on Mohawk Airlines' major routes will soon be enjoying the same comfort and speed they now enjoy on four-engine jets.

By mid-1965, Mohawk, the largest of the nation's 13 regional carriers, will place five One-Elevens in service, becoming the first regional to offer pure jet service.

The Mohawk One-Eleven will carry 69 passengers in the utmost jet comfort at speeds up to 550 miles per hour. It will be powered by two Rolls-Royce Spey II engines, mounted at each side of the rear section of the fuselage, below the T-shaped tail assembly.

Front and rear stairs will speed enplaning and deplaning, and the luxurious cabin interior will provide an

excellent view, the latest in air conditioning and heating comfort and spacious seating. In-cabin service will include a variety of beverages, served by two stewardesses, and taped music while on the ground.



Spey II rear-mounted fan jet engines will provide One-Eleven passengers with quiet, vibration-free flight.

MOHAWK AIRLINES

BURLINGTON
VERMONT

CITY TRANSFER FLIGHT

MOHAWK AIRLINES
7-573

LIABILITY
Liability for baggage is restricted to \$100. per ticket unless a higher value is declared and an extra fee is paid. Ask ticket agent for information. Property for which check is issued is transported subject to tariff regulations.

BURLINGTON
VERMONT

TRAVEL, SHIP AND MAIL VIA
MOHAWK AIRLINES
7-573

MOH. 30004
REV. 4-64

MOHAWK AIRLINES

TORONTO
ONTARIO, CANADA
YYZ

WEIGHT

ORIG. TRIP

HARTFORD
CONN.

WEIGHT

ORIG. TRIP

MOHAWK AIRLINES

MOH 30009
REV. 6-65

WEIGHT

ORIG. TRIP

PLATTSBURG
NEW YORK

CITY TRANSFER FLIGHT

MOHAWK AIRLINES
5-011

LIABILITY
Liability for baggage is restricted to \$100. per ticket unless a higher value is declared and an extra fee is paid. Ask ticket agent for information. Property for which check is issued is transported subject to tariff regulations.

PLATTSBURG
NEW YORK

MOHAWK AIRLINES
5-011

MOH 30022
REV. 6-65

CITY

BOZALOTT

MOHAWK AIRLINES

Liability for baggage is restricted to \$100. per ticket unless a higher value is declared and an extra fee is paid. Ask ticket agent for information. Property for which check is issued is transported subject to tariff regulations.

HARTFORD
CONN.

MOHAWK AIRLINES

MOH 30009
REV. 6-65

LIABILITY
Liability for baggage is restricted to \$100. per ticket unless a higher value is declared and an extra fee is paid. Ask ticket agent for information. Property for which check is issued is transported subject to tariff regulations.

BOZALOTT

MOHAWK AIRLINES

MOH 30002
REV. 6-65



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September 1959

by

Wilson B. Gragg

Professor of English