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### A marketing communications program for Whillock Brothers' Men's Furnishings Store

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A Marketing Communications  
Program for Whillock Brothers'  
Men's Furnishings Store

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of Technology

May, 1977

*approval 5/16/77*

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College of Fine and Applied Arts

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Thesis Committee

R. Roger Remington, Advisor  
Joe Watson  
Steve Holler



## The Logotype Development

For 100 years Whillock Brothers' has been the model of a tasteful, conservative clothing store. Its clients are, for the most part, executives and professional men of all ages. The stores interior and exterior have remained largely intact since 1898. New imagery, as a part of this thesis, must incorporate a tasteful, conservative feeling consistent with the Whillock ambience.

Many examples of period imagery were examined as visual research (figures 1-3). This research was followed with some sketches trying to incorporate this period feeling (figure 4). However, this type of imagery was considered too "common" and something more distinctive was needed.

Another observation at this point was that the abbreviation "Bros." was not consistent with the Whillock image. Most directly, it appeared cheap. However, when Bothers was spelled out and combined with Whillock, it became too cumbersome to use in any effective size. It was decided to shorten the name to "Whillock's." This allowed for more impact not only visually, but orally as well.

In order to create the right combination of tasteful, conservative, "turn of the century" elegance, I had

to create a new series of letterforms which would become the new logotype. A serif face was selected because sans serif typefaces are too modern in appearance. As models I used three classically conservative typefaces--Times Roman, Garamond, and Baskerville.

In the original drawing (figure 5) the "W" was much too heavy. Although after reducing the drawing, all the other characters held together very well. The "W" was thinned (figure 6), but still seemed to stand away from the rest of the word. To correct this I tried to create a "Wh" ligature (figure 7). A ligature is a letterform that consists of two or more letters or characters joined together. However, this destroyed the integrity of the "W". The dot of the "i" and the apostrophe were enlarged to optically appear consistent with the stroke width of the characters. The upper diagonal stroke and serif of the "k" were moved to the left one unit to balance the letterform and make it less top heavy.

Since the "Wh" ligature did not work, the "W" was separated and altered to close the negative space between it and the "h" (figure 8).

Alternate serifs and letter-spacing were used in an effort to make the letterforms more elegant and work together better as a unit (figure 9).

Thinner serifs and wider letter-spacing were chosen (figure 10). A new serif, similar to the one used on the "s", was tried on the "c". This, however, did not look appropriate. A small capital "W" was used to help fill the negative space.

The negative space remained too large, so the "W" was narrowed. To do this required elimination of the middle serif (figure 11).

In still another effort to improve on the positive/negative relationship of the "Wh", I blunted the bottom points of the "W" and made it thicker and slightly taller (figure 12).

At this point the logotype was greatly reduced as a visual test (figure 13). It was apparent that the "s" began to separate from the rest of the word after just several reductions. This was corrected by narrowing the "s" to make it more dense. With less negative space, it held together with the rest of the word.

The finished logotype (figure 14) has the narrower "s", and a heavier weight on both the thick and thin strokes of the "W". The negative space in the "oc" ligature was increased by thinning the stroke weight of the "c" and the right side of the "o". The dot of the "i" and the apostrophe have been lowered to the height of the "W" to limit the variations of ascending strokes. The dot has been increased in size to optically

appear the same size as the apostrophe.

## The Color

PMS color number 144 (figure 15) was chosen as the new standard color for the store. Previously, they used several shades of blue, green, orange, brown, and gold.

The new color, a burnt orange, has a pleasant, warm hue that is highly visible, yet not overly chromatic. It relates well with the store's natural oak interior. It is also a masculine color.

## The Business Paper

There are four main items included in business paper for Whillock's: letterhead, envelope, statement, and windowed envelope.

The monarch size letterhead was retained because it is considered more formal and elegant. The size of the statement was not changed because there was simply no reason to alter it.

To be consistent with the store's image, all non-essential elements were removed from the stationary. The amount of typography was reduced to the new logotype, address, telephone number, owner's name, and the phrase "Fine Haberdashery Since 1878." This phrase was arrived at after considering those already in use, and several new possibilities. It is a reminder that the store has offered the very finest clothing for 100 years.

Next, I set about arranging these five elements in a logical and aesthetically pleasing way (figure 16). I considered readability and consistency throughout all the stationary. Placing the logotype at the bottom of each piece lent an air of understated class and uniqueness to them. Another reason for this placement was that the top half of the statement is torn off and returned with the remittance. With the logotype at the bottom, the customer can easily tell who the statement is from in later referrals.

The business papers are shown in figures 17-19.



## The Packaging

The store has used boxes in three sizes-- shirts, tie, and large topcoat. Belts, and socks are put in small bags. Shoes, hats, and other miscellaneous items are put in large bags.

With the store's conservative image, new and different boutique-type packages would be overly visual. Therefore I propose to stay with conventional packages, but apply graphics that are consistent with the new imagery for the store. This will include one additional box size-- a small square box for belts, socks, etc.

Only one bag size will be necessary-- a large, handled shopping bag. When a customer purchases more than one item, all the boxes would be put in a large bag. Large miscellaneous items would also be put in large bags. The boxes would all be full sleeve (they have not been in the past). This would allow for a maximum use of surface areas for graphic imagery.

The large topcoat-size box would be converted to a two-piece, collapsible box instead of the hinged type with locking tabs. Again, this allows for a cleaner surface and better application of graphics.

Rather than introduce another design element on the packages, it was decided to apply an abstract of the new logotype as the dominant design element. The stores



entire logo should appear on the box in addition to the abstract application.

Experiments with size and spacing were tried (figures 20-23). I first attempted to keep the design the same size on all the boxes. Then the size of the abstract was varied. The size of the complete logotype was maintained.

After developing many combinations of sizes and positions, it was decided to vary the size of both the abstract image and logotype. They maintain a constant proportion to one another. The height of the "W" in the logotype is the stroke width of the abstract form. The applications vary according to the size and shape of the package. The abstract works best visually when it contains the "oc" ligature framed by the vertical strokes of the "l" and "k". An effort was made to center this on each package. Each package, however, has it's own application.

The packaging is shown in figures 23 and 24.

## The Advertising

The first inclinations, in the advertising campaign, were to use photographs of men and women together, with men dressed in clothes from Whillock's.

Some examples of captions for these advertisements would be:

"Slip into something warm."  
(Man dressed in a heavy topcoat)

"Clothes make my man, and his clothes  
come from Whillock's."

"A touch of class."

"All my men wear clothes from Whillock's,  
or they wear nothing at all."

In addition to being costly from a production standpoint, these ads were perhaps a bit too suggestive for Whillock's conservative tradition.

The second concept was simply to use photographs of men wearing Whillock's clothing at their offices, the country club, etc. The caption would say, "The Whillock's Man"-- short and to the point.

This approach was not usable, as the high cost of production was not justified for a store of Whillock's size.

Instead I turned to simple typographic layouts. The sales people and customers alike at Whillock's have a wonderful wry sense of humor. There is great comradery

among them. Current ads for Whillock's simply list brand names available. Therefore, I combined the two elements in simple, one sentence captions, for example, "Bass Weejuns are walking around at Whillock's." Again, the supporting typographic elements were reduced to the essentials-- the logotype, address, telephone number, owner's name, "Fine Haberdashery Since 1878," and the store's hours.

These advertisements (figures 26 - 30) are clean and uncluttered, inexpensive to produce, humorous, consistent with the store's image, and to the point-- Whillock's carries this product.

There is also one ad (figure 31) to indicate how this same advertising concept can be used seasonally-- "Merry Christmas and Happy New Suit."

## Conclusion

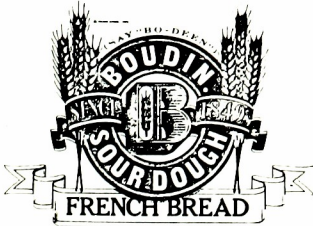
The Whillock's project has given me valuable insight into three areas of design essential to the well-rounded designer.

Designing the logotype was particularly of value as it was an opportunity to really study and analyze type forms, the serif in particular. Unless one actually draws the forms, a full appreciation of typography cannot be realized.

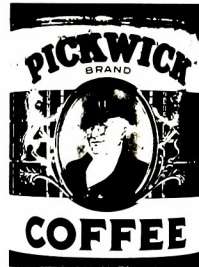
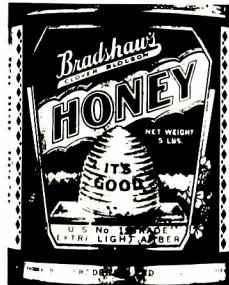
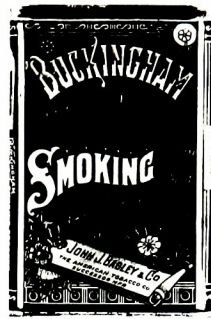
The packaging was valuable in that it was a new experience to apply graphics to a three-dimensional form.

The advertising campaign was valuable because it was an exercise in formulating what was the best solution, not necessarily the most dramatic or beautiful to look at.

Figure 1



1901-1902 and 1903-1904. David G. Evans Coffee Co. (left) and Wm. L. Lantry & Co. (right).



1903-1904. Bradshaw's Honey (left) and Pickwick Brand (right).

1904-1905. Tetley's Teas Please (left) and Index Brand (right).





Figure 3

Goods Shipped at Purchaser's Risk.

Newly  
Bought of Mr. Luther Hall  
Bought of Buche  
Tetra

Wm. Buchanan

100 - 1000

PAID  
BUCH

Manuel Hall, Boston Oct 24 1895  
W. E. C. Matthews, Dennis, Mass

Bought of The W. Steinert & Sons Company

Wholesale and retail representatives on the New England States for the sale of

Steinway & Sons  
and other first class

Pianos

120-124, 196, Tremont St. Boston, Mass

Received of Peace Wright piano  
made by No. 57891 stool  
and scarf \$225

Received Payment

NOV 7 1895

F. E. B. Boston

M. STEINERT & SONS

per receipt

C. H. BRECK, President  
E. C. HATCH, Cashier

C. H. BRECK, Treasurer

J. F. BRECK, Secretary  
A. SMITH, 1895

**JOSEPH BRECK & SONS**  
BOSTON MASS  
EVERYTHING FOR FARM AND GARDEN  
Established 1822

**NEW ENGLAND AGRICULTURAL WORKS**  
WOODENWARE  
WHITMAN AGRICULTURAL WORKS

BUREAU OF REGISTRY AND INFORMATION  
All claims for shortage or overcharge must be made within five days after receipt of goods  
CHARGES ON REMITTANCES BY EXPRESS MUST BE PREPAID.

While we receive the greatest care to have all Seeds pure and reliable we sell no Seeds with warrants, express or implied, in any respect and will not be in any way responsible for the crop. If the purchaser does not accept these Seeds on these terms they must be returned at once.

TERMS CASH: 60 Days  
SOLD TO: W. E. C. Matthews  
Dennis

CABLE ADDRESS  
KENTON

PAY NO MONEY TO AGENTS EXCEPT ON WRITTEN AUTHORITY FROM THIS COMPANY  
CLAIMS FOR REDUCTIONS MUST BE MADE WITHIN 10 DAYS AFTER RECEIPT OF GOODS

TELEPHONE  
157 FR

New York, Jan 2 1896  
W. E. C. Matthews

189		
4 20		
4 60		
	870	

E. M. POTTER Presd  
L. D. CAMPBELL Treas

**THE POTTER-PARLIN COMPANY**  
170 DUANE STREET,  
& 150 READE STREET.

Terms 60 days  
Less 2 percent for cash  
in 10 days

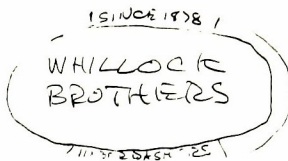
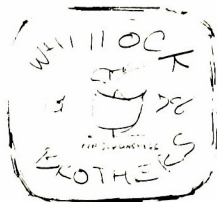
ALL BILLS PAYABLE IN NEW YORK EXCHANGE  
SUBJECT TO SIGHT DRAFT WHEN DUE WITHOUT FURTHER NOTICE

1/2 G. D. Powder & Co  
Nov 1895

7.14

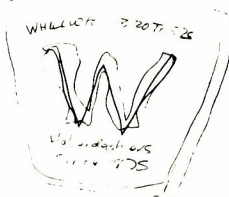
Figure 4

Whillock Brothers  
Since 1878

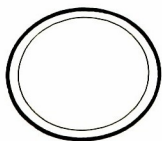
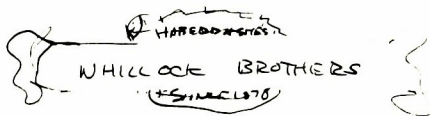


Whillock Brothers  
HABERDASHERY  
Since 1878

Whillock Brothers  
HABERDASHERY



W H I L L O C K  
B R O T H E R S



Whillock Brothers

Whillock Brothers

Whillock Brothers



Figure 5

Whilloek's

Figure 6

Whilloek's

Figure 7

Wh Wh Wh Wh  
Wh W W Wh  
Whillock's

Figure 8

Whillock's

Figure 9

ill ill ill ilk S S s S

Figure 10

Whillock's

Figure 11

Whillock's

Figure 12

Whillock's

Figure 13

Whillock's Whillock's Whillock's

Whillock's

Figure 15

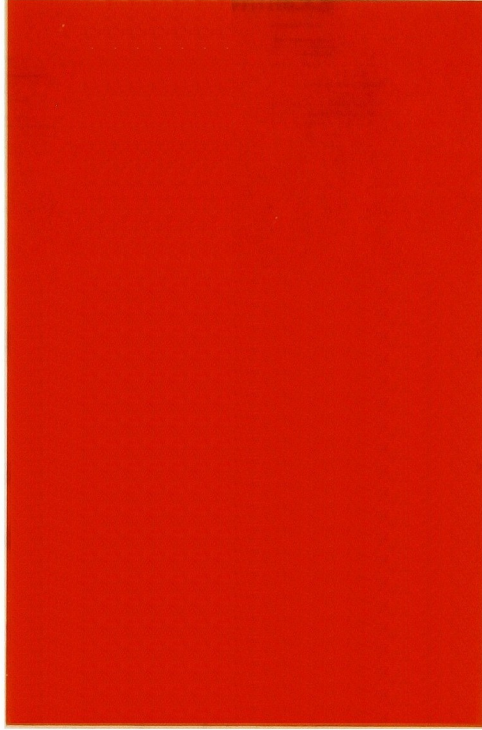
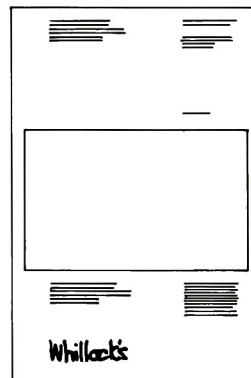
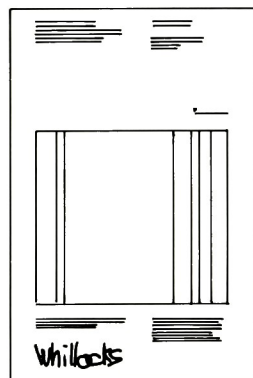
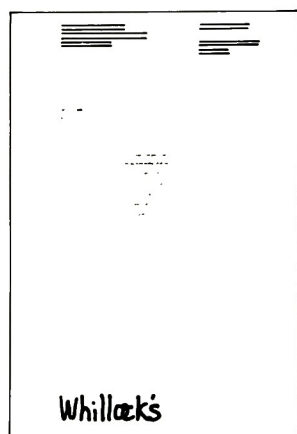
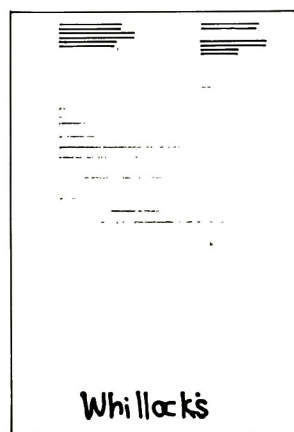
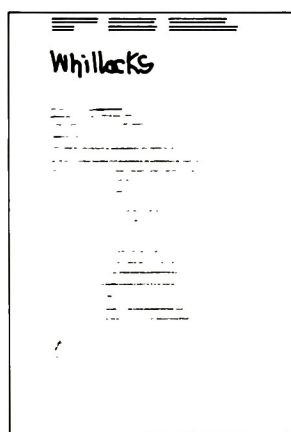
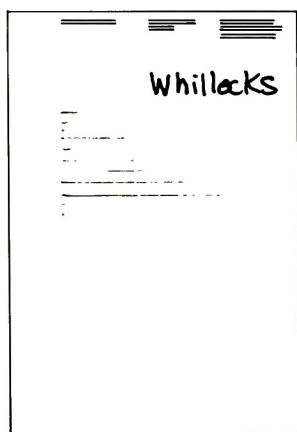
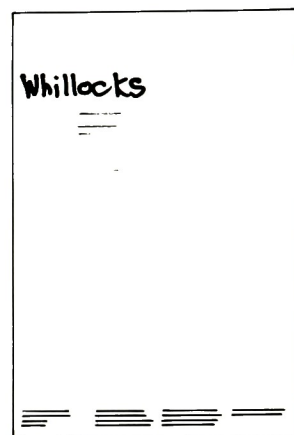
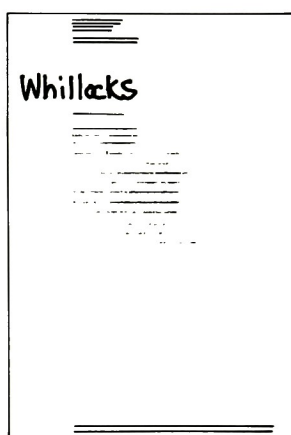
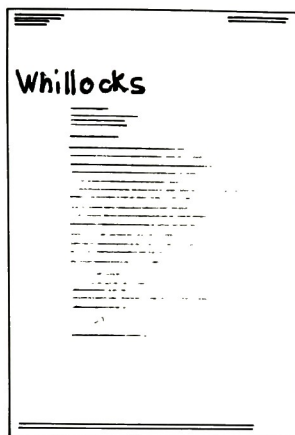


Figure 16





24 West Main Street  
Rochester, New York 14614  
Telephone: 716-454-1816

Thomas O'Donaghue

Fine Haberdashery  
Since 1878

March 23, 1977

Mr. George Eastman  
890 East Avenue  
Rochester, New York 14614

Dear Mr. Eastman:

Thank you for your letter regarding our custom tailored shirts. Although we no longer make shirts here at our store, we have a supplier in New York City from which we can obtain delivery in just three weeks. These shirts are 100% cotton of the highest quality.

Please feel free to stop by our store to see samples of these fine shirts. I can answer any further questions you may have at that time, and our tailor is always on hand to measure you if you decide to place an order with us.

Sincerely yours,



Thomas O'Donaghue

# Whillock's

24 West Main Street  
Rochester, New York 14614  
Telephone: 716-454-1816

Thomas O'Donaghue

Fine Haberdashery  
Since 1878

\$ \_\_\_\_\_

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24 West Main Street  
Rochester, New York 14614  
Telephone: 716-454-1816

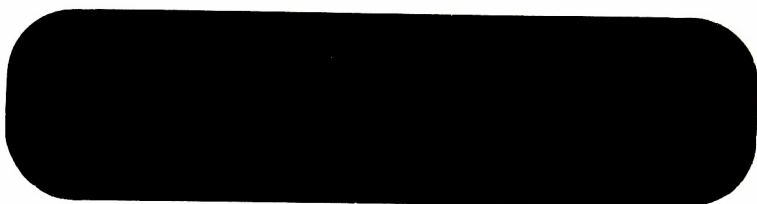
This statement includes  
purchases thru the 25th of  
the month.

Unless otherwise stated, invoices  
not paid within 30 days are past  
due and subject to a service  
charge of 1% per month. This is  
an annual rate of 12%.

# Whilløck's

24 West Main Street  
Rochester, New York 14614

# Whilløck's



24 West Main Street  
Rochester, New York 14614



# Whilløck's

Mr. George Eastman  
890 East Avenue  
Rochester, New York 14614

W  
B  
K

hillo

101

100

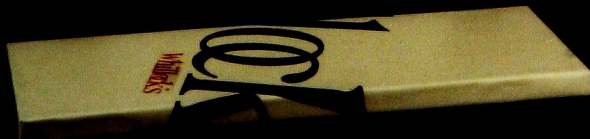
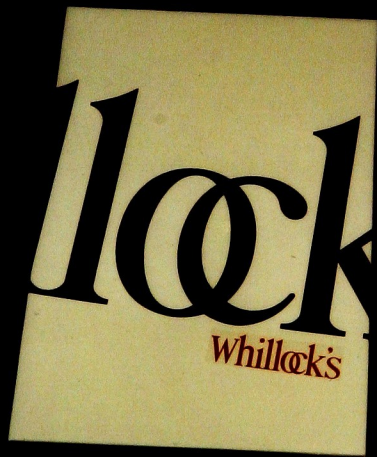


Figure 25

**Zero King coats are  
keeping warm at  
Whillock's.**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaghe

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Whillock's**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaghe

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Zero King coats are  
keeping warm at  
Whillock's.**

**Whillock's**



# Corbin suits are hanging around Whillock's.

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaghe

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

# Whillock's

# St. John's Bay Rum is smelling good at Whillock's.

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaghe

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

# Whillock's

Figure 27

**Allen Solly cotton turtles  
are necking at Whillock's.**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaguc

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Whillock's**

**Cotton shirts are buttoning  
down at Whillock's.**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaguc

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Whillock's**

**Zero King coats are  
keeping warm at  
Whillock's.**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donague

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Whillock's**

**“I regret that I have but  
one Cavanagh hat to give  
for my country.”**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donague

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

**Whillock's**

**“Don’t fire until you see  
the whites of their Sero  
shirts!”**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O’Donague

Fine Haberdashery  
Since 1878

**Whilloek’s**

Open Monday through  
Saturday 9:30-5:30

**“That’s one small step for  
man, one giant leap for my  
Bass Weejuns.”**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O’Donague

Fine Haberdashery  
Since 1878

**Whilloek’s**

Open Monday through  
Saturday 9:30-5:30

Figure 30

**“Roses are red, violets are  
blue, and so are pin-striped  
suits.”**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaguc

Fine Haberdashery  
Since 1878

**Whilløck's**

Open Monday through  
Saturday 9:30-5:30

**“That which we call a rose,  
by any other name would  
be a Byford sweater.”**

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

Thomas O'Donaguc

Fine Haberdashery  
Since 1878

**Whilløck's**

Open Monday through  
Saturday 9:30-5:30

# “Merry Christmas and Happy New Suit!”

24 West Main Street  
Rochester, New York 14614  
Telephone: 454-1816

## Whiløck's

Thomas O'Donague

Fine Haberdashery  
Since 1878

Open Monday through  
Saturday 9:30-5:30

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