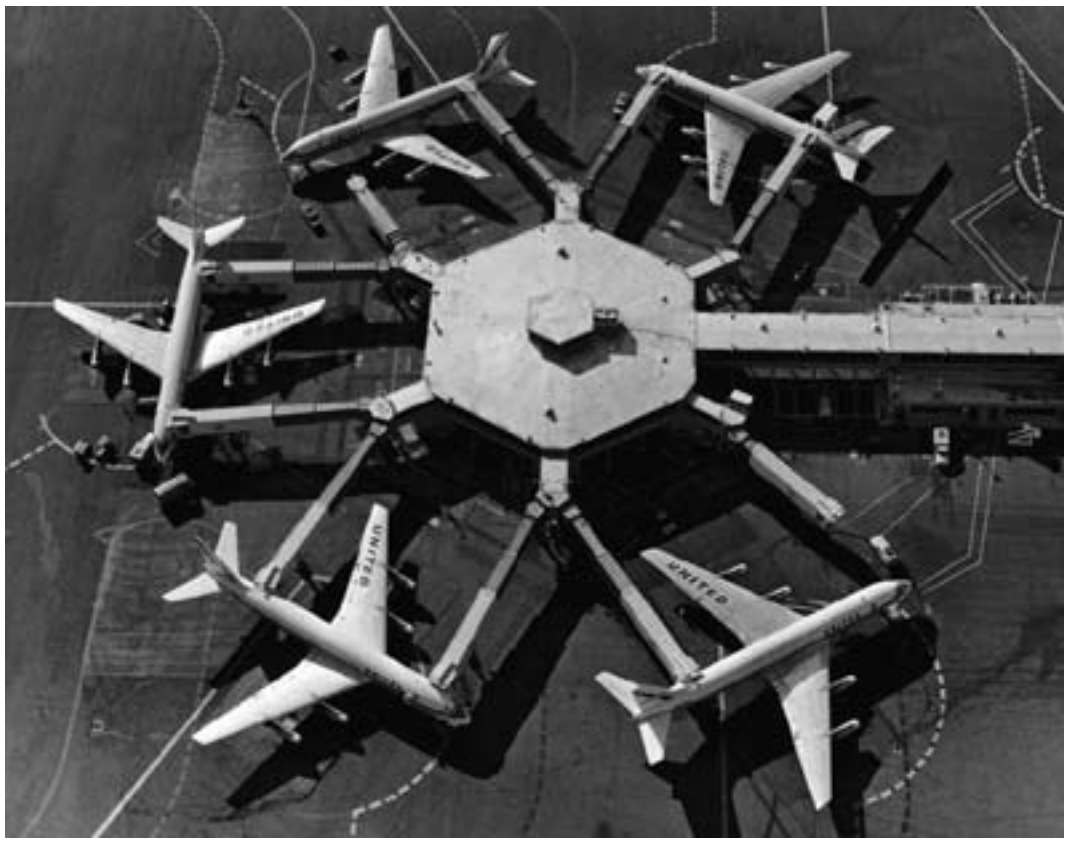
AIRLINE VISUAL IDENTITY
1945–1975

CALLISTO


PAN AM


BOAC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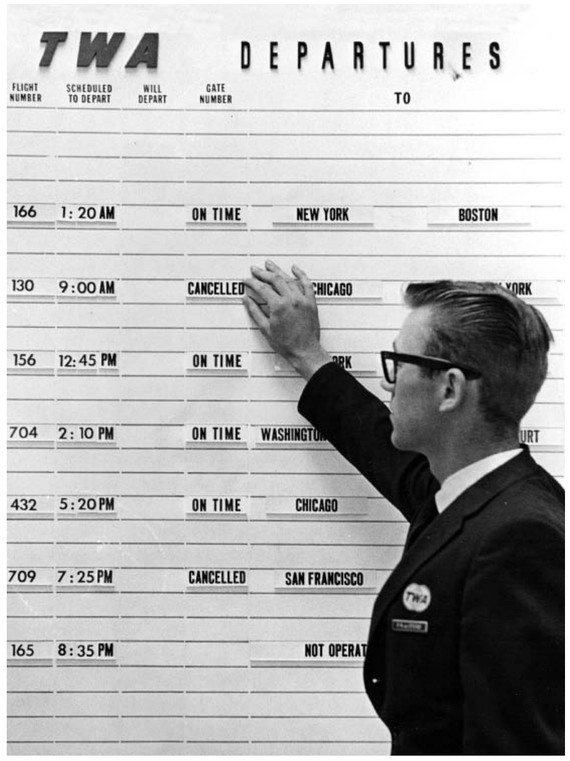


Callisto Publishers

AIRLINE VISUAL IDENTITY 1945–1975

M.C. Hühne

PREFACE

Several years ago, I had a chance encounter with a beautiful, original Air France poster from the 1950s. The attention to detail given to the design and production of this poster and the brilliance of its colors instantly conveyed that flying was considered an extraordinary experience at the time of its printing. This was the first moment of my journey into a most fascinating episode of design and advertising history, the essence of which is presented in this book.

The airline industry and the field of corporate design and advertising experienced astonishing growth and change between 1945 and 1975. The poster I had seen was a minute part of one airline's visual identity – one example of a vast number of designs of many different styles and applications, created by the world's great airlines in an effort to communicate their corporate identities, and to market their services, newest aircraft, and destinations.

This book reconstructs the character of each airline's visual language at different points in time using a pictorial storyline, supported by relevant and concise text. Visual identity is, in effect, everything a customer, potential customer, employee or business partner sees of a corporation. The visual identity of airlines was possibly the most complex of all industries in this era, made up of hundreds of items for each carrier, ranging from tickets, timetables, print advertisements, posters, promotional items, airport lounges, sales offices, and ground vehicles, to aircraft interiors, aircrew uniforms, and liveries of the aircraft themselves. Given the vast range of possible images to use as examples, it was necessary to compose an appropriate selection, to not become sidetracked by simultaneously showing too many different types of applications. Therefore, I chose not to include an assortment of every design created in the time period examined. Had I tried this approach, the already considerable volume of this book would have multiplied several times. Instead, I selected examples characteristic of a specific moment in time, and devoted as much space as possible to those examples. Quite intentionally, the final selection can be considered slightly idealized. This procedure necessitated many difficult decisions among examples of equal quality. For similar reasons, it was not possible to include all of the great airlines.

Also, I decided to focus on printed items, ranging from simple articles such as tickets and timetables, to print advertisements and, especially, the complex marketing artistry of posters. Printed materials were of much greater significance during this time period. Advertising in major newspapers or magazines was the most prestigious form of marketing a product, though television would begin to play an increasingly important role from the mid 1960s onward. Posters, too, were an important component of an airline's visual identity, being displayed at ticket offices, travel agencies, hotels, and airports around the world. They were also seen at train stations and ship terminals as the airline industry competed for market share against these traditional forms of passenger transportation.

For this publication, I believe the emphasis on printed materials has fundamental advantages. It highlights graphic design, which typically constitutes the nucleus out of which corporate design elements are developed, thereby allowing a more objective way of comparing different branding approaches among airlines. Also, considering a book is itself a printed matter, it is a perfect medium to represent other printed materials.

While this is not a book about posters, they are an eminent part of this publication. Posters are complex visual messengers that are well suited to illustrate the history of an airline's visual identity. A well-designed poster evokes an immediate and precisely calibrated reaction from its beholder, simultaneously creating demand for the product or service advertised as well as the company or institution that offers the product or service. It often contains delicate supplementary messages. For example, the destination poster of an airline may also suggest something about the level of comfort to be expected on board, or the ticket price level. The quality of a poster's design is sometimes judged by criteria similar to those applied to fine art. And indeed, many posters are of outstanding artistic merit. However, a poster must be first and foremost an effective advertisement, and therefore its design must serve to attract attention and to strengthen the intended marketing message. While some of the highly standardized poster series that began to appear in the 1960s and 1970s within the stringent guidelines of modern corporate identity programs may at first appear of lower quality when compared to the elaborate and often beautiful individual designs of the older generation of posters, they are at least as, if not more, effective. The loss of individual design is an expression of a shifting emphasis toward communicating the corporation in its entirety. Poster design is an excellent way to illustrate the development and application of diverse marketing and design methodologies. Posters also trace the importance an airline placed on a certain subject matter like destinations, aircraft equipment, or the identity of the airline itself.

The sources of information for the text vary widely. Whenever possible, I contacted the persons or organizations involved in creating or executing a certain design, including the airlines themselves, and fortunately, many valuable firsthand accounts have been obtained. For a few sections, I was able to rely on relatively recent publications that have been very well researched by their authors. For others, a range of sources of different qualities, both past and current, was consulted. (See bibliography for full source citations.)

Finding accurate background information on individual designs and campaigns was more difficult than I had expected, frequently characterized by a lack of availability and sometimes conflicting information. Marketing campaigns and design schemes created decades ago were frequently not well documented. Much information, as well as valuable, original commercial art has been destroyed. What we may respect as a form of art today was frequently not considered important beyond its initial use at the time, and was often discarded, sometimes for practical reasons such as freeing up storage space. As well, some of the pioneering airlines such as Pan Am, TWA, or Swissair no longer exist. Under these circumstances, research was at times something of a riddle.

A few questions remain unanswered. For example, it was not always possible to identify the names or careers of certain designers, or the goals of a certain design or campaign, and I sincerely regret not being able to give appropriate acknowledgment to the creators of some of the excellent images presented in this book. Many talented graphic designers and advertising experts remain anonymous, or their roles were obscured. To some extent, this anonymity is part of the very nature of corporate communications, which serves to strengthen the identity and recognition of the client, and not that of the designer or advertising specialist.

Anyone who has had the privilege of seeing an original of one of the great old advertising posters knows that small-scale reproductions do not do them justice. Original posters were designed to be produced and displayed in dimensions of generally about 25 x 40 inches (65 x 100 centimeters). My goal was to replicate the posters in a large and compelling format, and to match their original appearance, as well as those of all other images presented in this book, as precisely as possible in order to let the reader experience them in much the same way they were seen when they first appeared. To achieve this objective, the vast majority of the posters, print advertisements, booklets, tickets, time-tables, annual reports, and other items were acquired as originals over a period of several years, creating a sizeable collection. They were digitalized using the latest scanning technology. Damaged items were digitally restored. Colors were carefully calibrated and repeatedly verified throughout the pre-production process and the actual printing. Additional efforts were made to reproduce posters. The original posters were printed using a variety of techniques, including elaborate stone lithography, silk-screen printing, or offset photolithography. Some posters featured additional effects such as varnished surfaces, the partial application of fluorescent colors, metallic surfaces, or the combination of more than one printing technique on a single poster. Thorough preparation and modern printing technology permitted an exceptionally accurate simulation of the large variety of original printing techniques, colors, and special effects within this single book.

I would like to offer my sincere gratitude to the numerous individuals and organizations whose contributions made this book possible. (See acknowledgements at the end of the book.) This important episode of design history in one of the world's most innovative and complex industries deserves analysis, documentation, and preservation. I hope this book will inspire further research, as each chapter could easily be expanded into a book of its own.

Matthias C. Hühne

INTRODUCTION

For thousands of years manned flight was an unreachable dream. From this historic perspective, modern air travel seems a most unlikely event. Yet after the humble, historic flight of the Wright brothers at Kitty Hawk, North Carolina in 1903 there was simply no stopping this dream from becoming a reality. The first half of the 20th century saw new aircraft being developed at a breathtaking pace, and by 1970 millions of tourists and business travelers were flying around the globe in Boeing 747 jet aircraft.

Two important developments took place simultaneously between 1945 and 1975 that make this time period of unique interest for an analysis of the visual identities of airline companies.

First, the period after World War II marked the beginning of air travel on a much more significant scale, when the big aircraft and advanced technologies developed during the war were put into civilian operation. It was a rebirth for civil aviation, which had been all but suspended during the war. The Jet Age began in the late 1950s, and by the mid-1970s, all major leaps in air travel innovation had been completed – in terms of the size and comfort of aircraft, as represented by the Boeing 747, in terms of speed, embodied by the supersonic Concorde, and in terms of the availability of destinations.

Second, this time period marked a fundamental change in the notion of corporate identity. By 1945, after nearly two decades of experimentation, the visual identity of airlines had reached a degree of maturity. It was customary for corporations at this time to have their symbols and marketing materials created on a case-by-case basis by designers and artists on behalf of the marketing department or the company's advertising agency. Several different designers or artists could work simultaneously for the same company on different assignments. This system was derived from the product-oriented marketing methods developed in the 1920s. The designs thus produced were often very attractive and far from ineffective, but they lacked the integrated, highly disciplined, almost scientific approach of modern branding, which proved superior.

The 1950s marked a turning point. The multitude of individual designs and campaigns had made it more and more difficult to differentiate a single product. At the same time, it had become increasingly acknowledged that the visual appearance and the "personality" of a corporation somehow communicate, without the use of words, its values. Therefore, it would be advantageous to make a corporation's identity appear coherent and ensure that the right values be conveyed. This notion eventually led to the modern concept of branding, which involves not only graphics but also such fields as economics, psychology, and sociology. This theoretical framework became widely accepted and implemented in the 1960s.

Around the same time, graphic design firms specializing in corporate identity programs began to appear. In the airline industry – then considered among the most progressive industries, along with electronics and business machines manufacturers – the adoption of modern corporate design generally took place in the 1960s and early 1970s, although a few airlines began to use prototype modern design principles in the 1950s, notably Swissair as early as 1952, and Pan Am and British European Airways in 1956. Overall, the airline industry embraced modern corporate communications principles rather swiftly, which can be in part attributed to the arrival of the Jet Age in the second half of the 1950s, compelling airlines to contemplate what it meant to be "modern."

Modern corporate design programs radically altered the visual identities of airlines. Their initial implementation required courage from airline management, and many airlines opted for "phase-in periods" not only to save money, but in order to allow their customers to become accustomed to their new look. Ultimately, their triumph was complete. Many of the identity programs created for airlines in the 1960s and 70s were so successful that they remained virtually unchanged for decades.

Besides this fundamental revision of the concept of corporate communications, other factors influenced the visual identity of airlines. In 1958, when Pan Am launched the first Boeing 707 flights, only one in ten Americans had been on a commercial flight, and in Europe the proportion was less than one in twenty. Ships and trains were still the predominant modes of passenger transportation. Accordingly, airline advertising targeted a relatively affluent group until the 1970s, when wide bodied jet aircraft caused capacities to soar, marking the beginning of mass tourism by air. Now, it was necessary for airlines to shift their marketing efforts to reach millions of new customers.

Industry regulation, too, influenced advertising. The airline industry was highly regulated until the late 1970s, when deregulation in the United States started a trend to liberalize air traffic around the world. Until then, ticket prices and the destinations an airline was allowed to serve were the main subjects of regulation. Airlines were regarded as important agents for economic growth as well as ambassadors of their home countries abroad, and regulation was to provide stable economic conditions for this promising new industry. Domestic regulation was controlled by each national government, while the rules administering international flights were at first negotiated on a case-by-case basis, and later regulated by the International Air Transport Association (IATA), founded in 1945. With limited possibilities for price competition on given routes, airline marketing tended to emphasize destinations or the quality and efficiency of service and equipment.

In most countries outside of North America, privately owned airline companies were nationalized in the 1940s and 1950s to create "flag carriers" which often enjoyed near monopolies in their respective domestic markets. Flag carriers were bound to make positive national traits part of their corporate personalities and revealed them in their visual identities. The United States was the only country with several major airlines, all of which remained under private ownership, resulting in a much greater variety of marketing strategies.

Other factors influencing the visual identity of an airline company included the quality of implementation as well as the maintenance of an identity program. Neglect or improper implementation rendered even the best identity program futile.

Following the infant years of commercial aviation in the 1920s and 1930s, passenger flight became a symbol of glamour and adventure in the decades following World War II, and a magnet for the world's greatest creative minds in the fields of design and advertising. The list of designers and advertising agencies hired by airline companies reads like a *Who's-Who* of that era. The epic endeavor to make travel by air attractive and available to as many people as possible continues to impart respect and fascination today.

PAN AM

PAN AMERICAN WORLD AIRWAYS

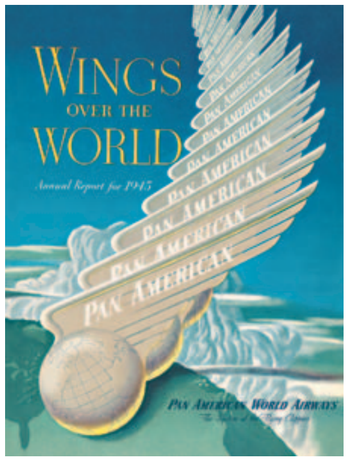
Douglas DC-7C
Pan Am livery, 1953

Perhaps the most influential of all airlines, Pan Am's many contributions to the advancement of commercial flight remain a firm part of our global memory, long after it ceased operations in 1991. Beginning in 1927, airline entrepreneur Juan Trippe (1899–1981) built Pan Am from a small airmail operation serving a single, 80 mile route into the world's best known airline and the unofficial flag carrier of the United States by the time he retired in 1968.

Creating a successful airline in the first decades of commercial flight involved entrepreneurial skill and vision in many different areas. The availability of routes, airports, and hotels is taken for granted today. But it required a combination of the right equipment, expert pilots, and negotiating skills to establish new routes, especially the long distance international routes that 28-year-old Trippe had in mind. His ability to outmaneuver rivals was demonstrated at the airline's very inception. Pan American Airways had originally been founded as a shell company by a group of aviators in Florida who had secured a contract to deliver U.S. airmail to Havana, Cuba. Trippe, looking for a way to establish an airline serving the Caribbean, used his excellent network of investors, which included William Rockefeller, Sherman Fairchild, and William Vanderbilt, to negotiate exclusive landing rights directly with Cuba's dictator, Gerardo Machado, effectively preventing Pan American Airways from executing the mail contract. Pan Am's original owners eventually sold the company to Trippe's well-funded consortium, and the airline delivered the first airmail to Havana in October of 1927. Successful negotiations with foreign governments, as well as the U.S. government, would become a hallmark of Pan Am.

Pan Am spread dynamically throughout the Caribbean and South America, and in 1935 made news around the world when it began the first flights across the Pacific with the China Clippers, the great flying boats specifically developed by Pan Am and aircraft manufacturers Martin and Boeing for this route. Passenger flights across the Pacific were previously considered impossible, in particular the long overwater segment between the American West Coast and Hawaii. To ensure adequate accommodations at its exotic new destinations, the airline even built a series of hotels. In 1946, the hotel operations became a subsidiary, founded by Trippe: Intercontinental Hotels.

Even prior to sending its first plane across the Pacific, Pan Am had attempted to negotiate landing rights in the important European markets but was initially unsuccessful. Finally, in 1939, the airline initiated the first transatlantic passenger flights with modern, winged airplanes. (This



Advertisement, c. 1956
On the top:
Advertisement, c. 1948

distinction is necessary because the first scheduled passenger flights across the Atlantic were by Zeppelin airships in 1930.)

Pan Am had a virtual monopoly on international routes among U.S. airlines until the mid 1940s, when a few domestic airlines, most notably TWA, were allowed to compete with Pan Am on many foreign routes. By then, however, all of the most important international destinations had already been pioneered by Pan Am. The airline had become an institution, highly regarded around the world.

To create the superior passenger planes it required, Pan Am worked closely with innovative aircraft builders such as Sikorsky, Martin, Douglas, and Boeing. Pan Am's proficiency in correctly ascertaining new technologies ultimately led to the company's two other major achievements: the launch of the Jet Age in 1955 and of the first wide-bodied passenger jet, the Boeing 747, ten years later. In light of these achievements, it is no surprise that Juan Trippe is considered the principal aviation pioneer to topple the boundaries that separated nations and cultures.

Beyond its contribution to the progress of commercial aviation, Pan Am was also a trendsetter in marketing and corporate design within the airline industry. In an effort to differentiate itself from aviation's early days of reckless barnstormers, the airline began to associate its flying operations with the well-established and "safe" means of transportation by passenger ship. Pan Am's pilots became "captains," and their standardized uniforms made them look like naval officers – an idea that was subsequently adopted by all other airlines. Its aircraft were called "Clippers" in reference to the great 19th century sailing ships.

The airline used slogans such as "The System of the Flying Clippers" beginning in the mid-1940s and "The World's Most Experienced Airline" from the early 1950s to the mid-1960s.

Pan Am's first corporate symbol, a stylized globe and wing with "PAA" in windswept italic letters set next to the globe, was designed in 1929. The globe represented an airline with worldwide ambitions, and was also a personal symbol of Juan Trippe, who spent much time charting routes on an oversized globe in his office. A logotype for the full corporate name "Pan American Airways," based on the windswept italic letters, was created in the mid-1930s. Around the same time, navy blue became the airline's official color.

The logo was updated in 1944 by placing the letters "PAA" onto the wing, adding grid lines to the globe, and rotating the globe, which initially had emphasized North and South America, to include portions of Europe and Africa. At the same time, the corporate name was changed to Pan American World Airways to highlight the airline's vast network of worldwide destinations. Aircraft liveries were standardized, with the upper part of the aircraft painted in white, parallel dark blue lines above and below the windows, and the logo at the front and rear of the fuselage. "Pan American World Airways" was positioned above the windows, an abbreviated "PAA" logotype placed on the vertical stabilizers.

Advertisements, c. 1955

Anonymous
Fly PAA to the U.S.A.
Lithograph, c. 1950

In the years following World War II, Pan Am's advertising frequently expressed the strength of America's unofficial flag carrier. Pan Am briefly flirted with the acquisition of a giant airliner then under development by aircraft manufacturer Convair.

Anonymous
Pan American World Airways
Lithograph, c. 1947

Graphic designer Walter Bomar (1918–1988) created posters for both Pan Am and American Airlines. In matters of advertising, Pan Am's three regional divisions operated quite autonomously at this time, resulting in a considerable range of campaigns and designs.

Walter Bomar
Pan American World Airways – Come to Haiti
Lithograph, 1949

Walter Bomar
Pan American World Airways – Come to Haiti
Lithograph, 1949

A. Amspoker
Pan Am – Japan
Silkscreen, c. 1955

A. Amspoker
Pan Am – France
Silkscreen, c. 1955

In the mid-1950s, graphic designer A. Amspoker created a well-liked series of about twenty destination posters for Pan Am. The series became an important part of Pan Am's promotional materials until 1959.

A. Amspoker
Pan Am – Saigon
Silkscreen, c. 1955

Loweree
'Round the World – 'Round the Clock – Via Pan American
Lithograph, 1955

PAN AMERICAN

Boeing 707
Pan Am livery, 1958

In the 1950s, everyone in the airline industry knew that passenger jets would be the next big thing. The British Overseas Airways Corporation (BOAC) had started the world's first commercial jet service in 1952 with the British-made, 36-passenger Comet jetliner. The Comet was a truly pioneering aircraft that demonstrated the potential of passenger jets, flying serenely at almost twice the speed of piston engine aircraft, but it was grounded in 1954 after a series of unfortunate accidents. Meanwhile, Boeing successfully flew a prototype of the Boeing 707 jetliner in July of 1954. The first 707s could carry about 125 passengers – substantially more than the approximately 80 seats offered by the prevalent propeller driven aircraft. Douglas Aircraft Corporation was working on a similar jet aircraft design to be called the DC-8. However, the investment required for each of these "huge" aircraft, as well as remaining design issues, did not yield any immediate orders.

The foundation for the Jet Age was finally laid in October of 1955, when Juan Trippe placed orders for twenty Boeing 707s and twenty-five Douglas DC-8s. Pan Am was the launch customer for both of these important aircraft and made the largest financial commitment by far to this new technology. Soon thereafter, most of the leading airlines around the world hastened to place their orders for jet aircraft.

With the arrival of the Jet Age, Pan Am sought to modernize its visual identity. It retained New York architect and designer Edward L. Barnes (1915–2004) in the spring of 1956. Barnes was a graduate of the Harvard Graduate School of Architecture and had worked for industrial designer Henry Dreyfuss before founding his own architectural practice in Manhattan in 1948.

Pan Am asked Barnes to extensively travel the airline's network and become acquainted with its "personality." Barnes had a natural interest in total design and was well aware of the new trends in corporate identification programs. Upon returning from his journey, Barnes was convinced that Pan Am required a fundamentally new design rather than the habitual update of individual components such as the aircraft liveries or ticket offices that Pan Am had requested. When he made a proposal to undertake a detailed study of the airline's entire visual identity, Pan Am approved.

1958 travel agency window display, advertising Pan Am's first jet flights to Europe.

Advertisements, c. 1961

It was at this point that Barnes asked Charles Forberg (1919–2013), also a graduate of the Harvard Graduate School of Architecture and an experienced designer and architect, to work with him as an associate on the Pan Am job.

The team identified those areas of the Pan Am appearance that required change. First, they focused on the airline's color scheme. The dark blue seemed to lack vitality and had nothing to do with the lightness and swiftness associated with the Jet Age. Also, the color varied widely depending on the demands of a particular application, ranging from a dark navy to a medium royal blue. The second criticism was leveled at Pan Am's logotype. The windswept italic letters were difficult to read at a distance, and its abbreviated wordmark "PAA" was considered hard to pronounce as well as somewhat uncongenial. Finally, the team took on the symbol, the blue globe with wings, well aware that this was a particularly sensitive, yet somewhat outdated part of Pan Am's identity, pervading its entire system.

While Barnes and Forberg decided to keep some of the basic components of Pan Am's existing visual identity, they modified and redesigned them, the result of which was an entirely new image and ambiance perfectly in tune with the Jet Age. Blue was retained as the corporate color, but the team selected a lighter shade that was considered fresh and atmospheric, and therefore appropriate for jets. Forberg redesigned the logotype but retained the slightly extended form and the distinctive flying serifs of the previous version. For the abbreviated logotype, the team recommended using the nickname the public had given it, Pan Am, instead of PAA. Finally, they decided to keep the globe because it seemed appropriate for an airline with the largest worldwide route network, but they reduced it to a pure circular shape in the new, lighter blue, with a simple geometric parabolic grid and the abbreviated logotype at its center in white. According to Barnes, the map grid and the pure geometry conveyed the idea of space and speed, and in particular the concept of precision for which Pan Am was known.

Pan Am's initial reaction to the new design was mixed. There were many in the company who questioned the abandonment of the traditional elements, but there was significant support as well. An aircraft was painted with the new livery, resulting in more support for Barnes and Forberg's proposed design.

Still, adoption and application of the new design was far from brisk. Encouraged by Willis Lipscomb, Pan Am's vice president of traffic and sales, the designers created sample applications and worked with the airline's various departments, listening to all the arguments. Gradually, the new look was accepted from top to bottom, and application was well underway prior to the arrival of Pan Am's first Boeing 707. The new graphics were applied to the aircraft liveries, ticket offices, timetables, annual reports, tickets, inflight magazines, baggage tags, and numerous other items. Barnes and Forberg also redesigned the jet aircraft interiors, using precise details and a blue-gray color scheme to create a Space Age atmosphere of almost Spartan simplicity.

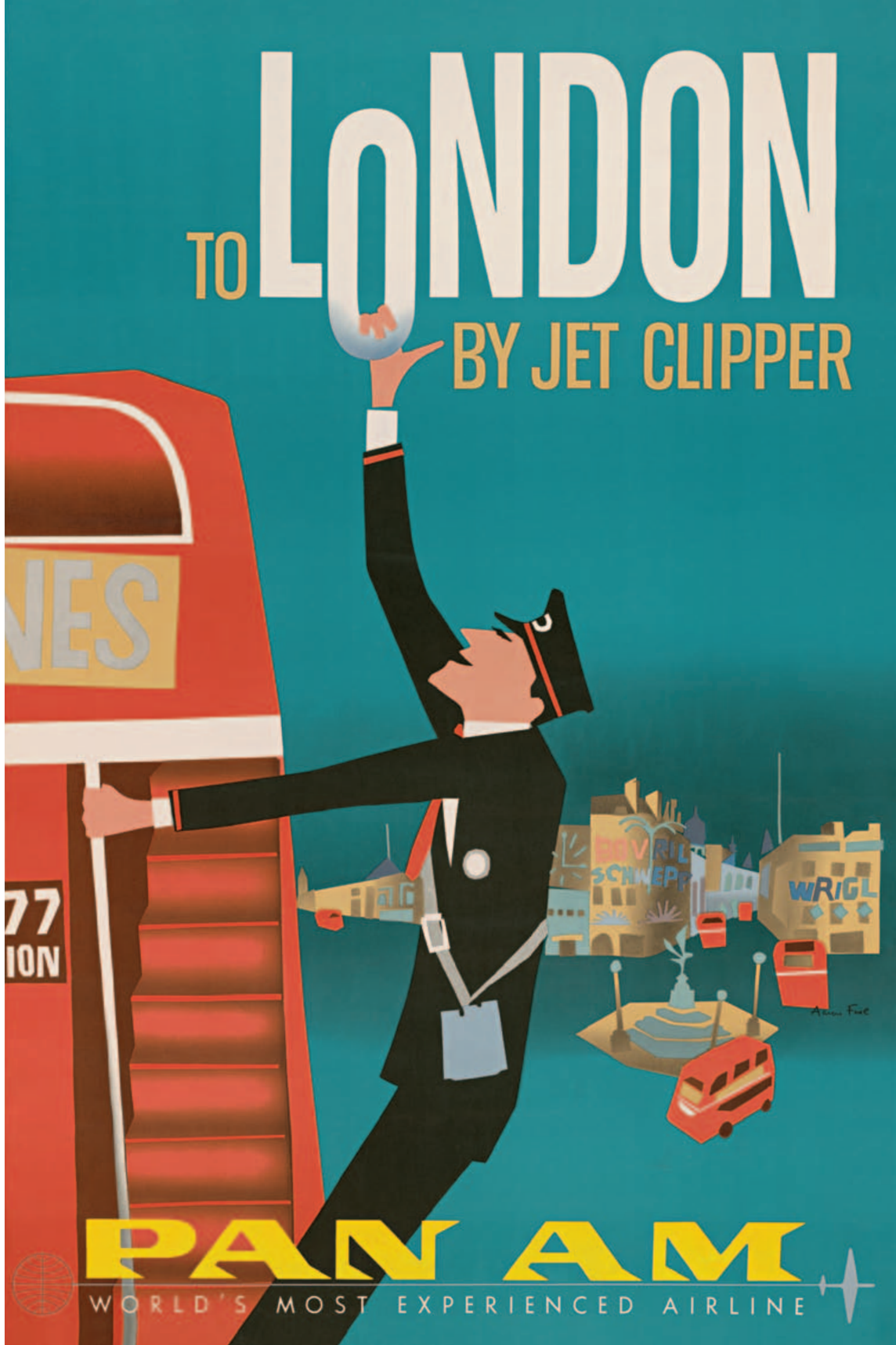
In the end, Barnes was able to execute the total design he had envisioned. Pan Am's new look was the result of patient attention to countless small details. It was seen as avant-garde at the time, and other airlines considered Pan Am a benchmark when reevaluating their own visual identities.

On October 26, 1958, Pan Am inaugurated its first trans-Atlantic commercial jet flight from New York to Paris, soon followed by more flights across the Atlantic to London, Madrid, Rome, and Frankfurt, as well as across the Pacific to destinations such as Hawaii, Tokyo, and Hong Kong. Over the next decade, Pan Am enjoyed great financial success, and its new logo became famous around the world, a symbol not only of the airline but also of the principal flag carrier of the United States.

Advertisement, c. 1961
On the right:
Advertisements, c. 1965

In the late 1950s, Pan Am commissioned a series of posters with cartoonish images designed by Aaron Fine. The images perfectly reflect the easygoing manner of Pan Am at the height of its global dominance, while at the same time capturing the sense of enthusiasm and adventure of early jet travel.

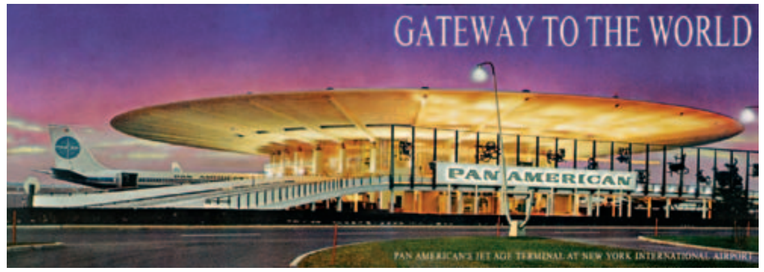
Aaron Fine
Pan Am – Jet Clipper
Silkscreen, 1958



Aaron Fine
Pan Am – London
Silkscreen, 1958

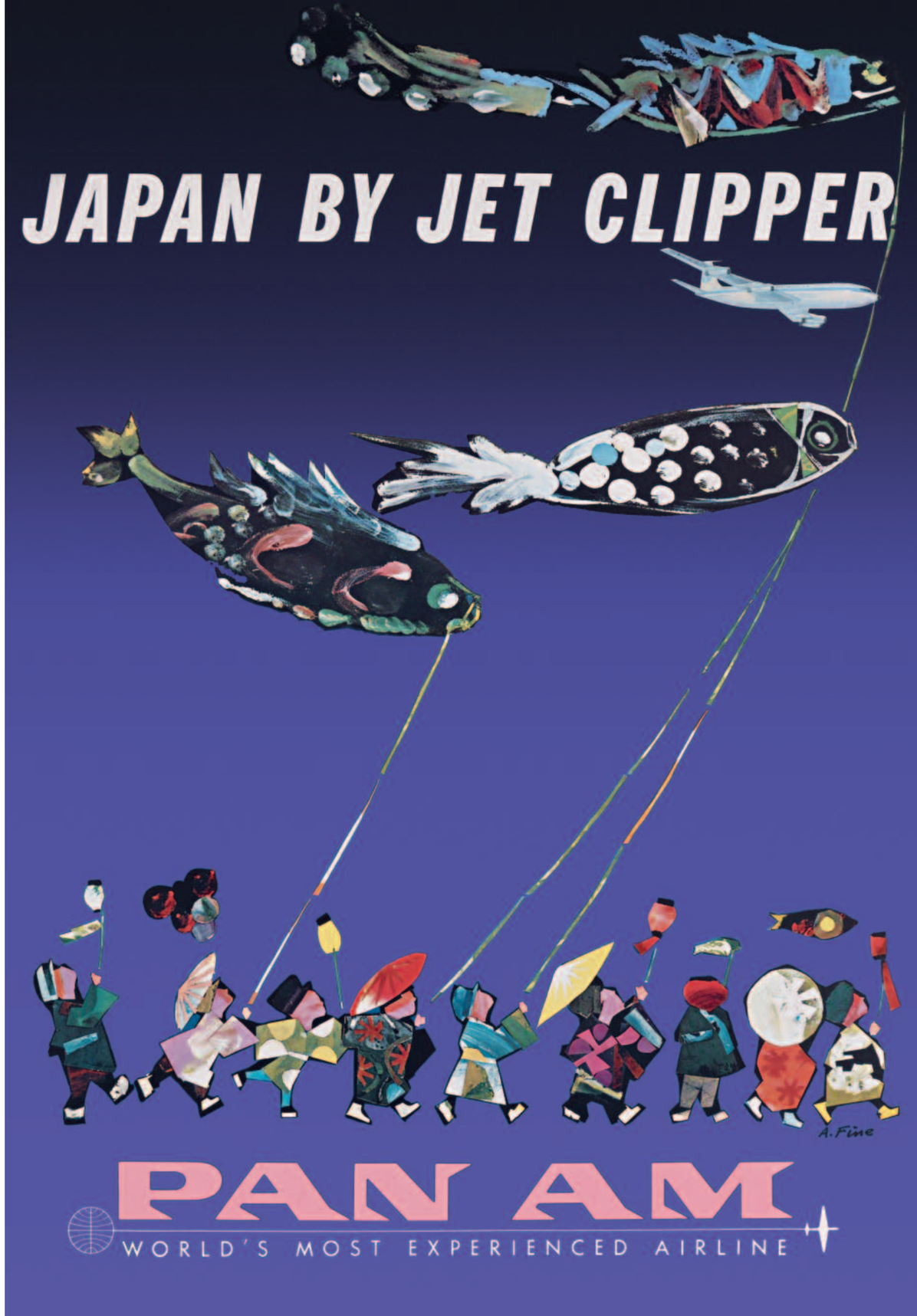
Aaron Fine
Pan Am – Paris
Silkscreen, 1959

Aaron Fine
Pan Am – Hawaii
Silkscreen, c. 1959



The elegant Pan American Terminal building at New York International Airport (later renamed John F. Kennedy Airport), shown here on the cover of Pan Am's original promotional brochure, opened in 1960 as the world's largest airline operated terminal building.

Aaron Fine
Pan American – Italy
Silkscreen, c. 1959



Aaron Fine
Pan Am – Japan
Silkscreen, c. 1959

December 1969: Flight crew at London Airport, having completed Pan Am's first Boeing 747 proving flight to London.

Pan Am headquarters on Park Avenue, New York. It was the world's largest office building when completed in 1963 and provided helicopter shuttles to JFK Airport between 1965 and 1968.

In 1965, Juan Trippe and Boeing's Bill Allen agreed on the specifications of a plane that could carry three times as many passengers as the next largest aircraft. Pushing both companies' financial limits, Pan Am and Boeing pioneered a new era of jet travel: wide-bodied jetliners, also referred to as the Second Jet Age. Ordering twenty-five aircraft, Pan Am gave life to the majestic Boeing 747. With actual passenger growth slower than forecasted, other airlines considered the 747 risky, but they were once more forced to follow Trippe's lead. American Airlines and TWA subsequently placed orders, followed by numerous other major airlines. The wide-bodied aircraft quickly became popular, and airlines without "jumbo jets" were at a disadvantage on competing routes.

Anonymous
Pan Am – England
Offset photolithograph, c. 1969

Boeing 747
Proposed livery for Pan Am, 1971

By the time Pan Am began operating the first Boeing 747s in January 1970, its fortunes had turned. A recession was affecting all airlines, but Pan Am faced an additional obstacle: domestic airlines had been allowed to compete ever more against Pan Am's overseas routes, but the U.S. government continued to deny domestic routes to Pan Am.

Elected CEO in 1969 and chairman in 1970, Najeeb Halaby commissioned Chermayeff & Geismar to redesign Pan Am's visual identity as part of his endeavors to revitalize the airline. Ivan Chermayeff and Tom Geismar ran one of New York's most influential corporate design practices. Their portfolio included designs for companies such as Chase Manhattan Bank, NBC, National Geographic, Mobil, and Xerox, as well as graphics for the United States pavilions at the Expo '67 (Montreal) and Expo '70 (Osaka) world exhibitions.

Most major airlines had made the transition to modern, comprehensive corporate identity systems during the 1960s. While Pan Am had adopted an outstanding corporate design at the beginning of the Jet Age, its application over time had not been consistent, and in addition, several components of the original concept by Barnes and Forberg required updating. Pan Am's official name was still Pan American World Airways, but it used the terms Pan Am, Pan American, and Pan American World Airways interchangeably. Ticket offices frequently still had the full corporate name on their façades; aircraft had the name Pan American painted on their fuselages, but almost everyone referred to the company simply as Pan Am.

Therefore, Chermayeff & Geismar's first and most significant recommendation was to change the name from Pan American World Airways to Pan Am. According to Ivan Chermayeff, the shorter name reflected what the airline was called by millions of people around the world, and, being shorter, would appear "considerably larger and consequently more legible at any distance." Also, the simplified name and logo would result in significant cost savings over time.

This more concise identity was expressed by a refreshed globe and a new logotype set in Helvetica, while keeping the light blue color. Hundreds of items were designed as part of Chermayeff & Geismar's thorough identity program.

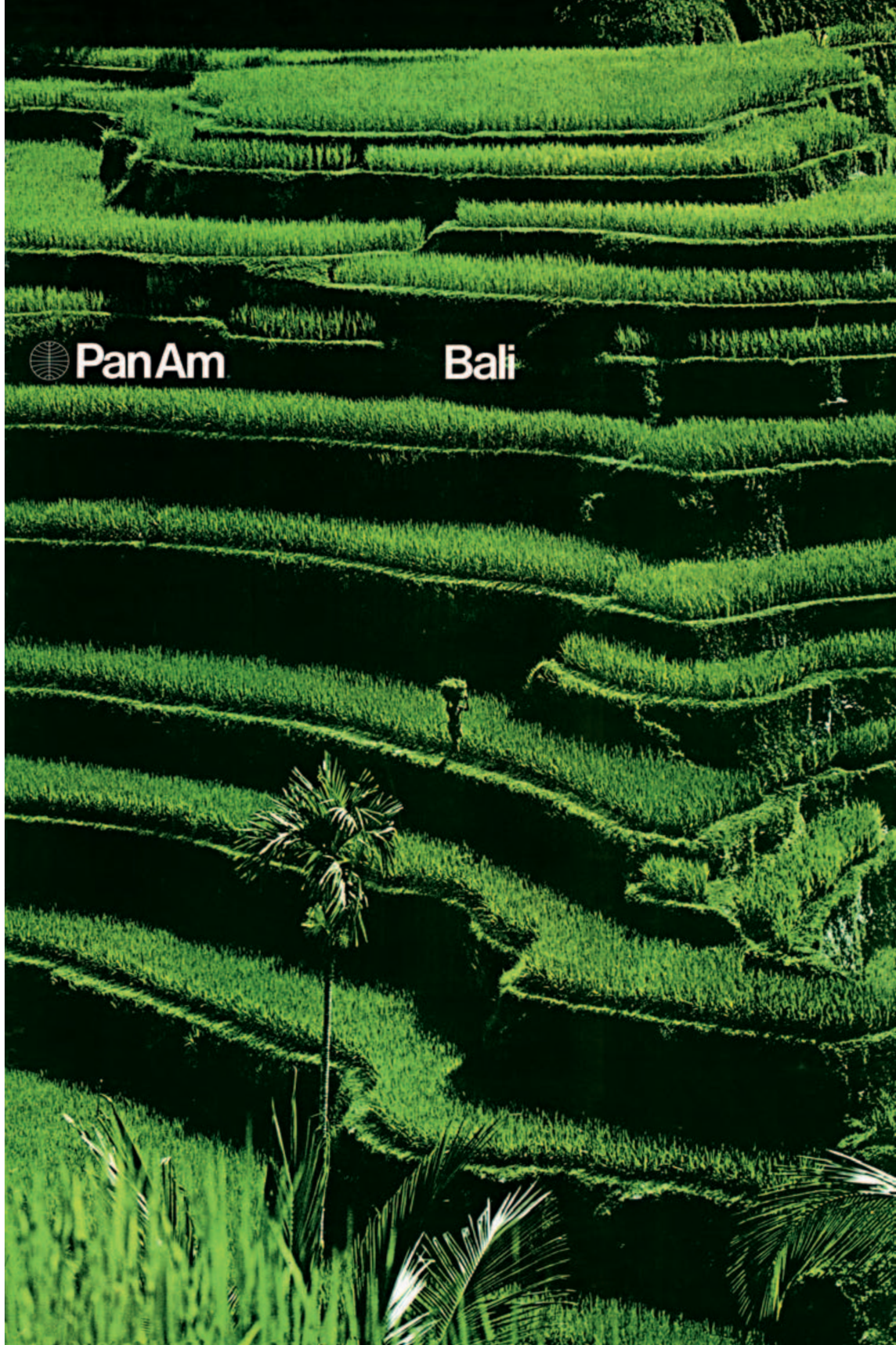
With the support of Patrick Friesner, Pan Am's head of sales promotion, the new program was swiftly implemented. However, according to Friesner, the airline's management made no effort to explain to its staff the significance of the new design policies and their potential contribution to Pan Am's competitive position. This lack of internal communication, the airline's continued struggle to recover, as well as changes in senior management, all contributed to the short duration of the outstanding new identity program created in 1970 by one of the world's best design firms. It was abandoned after only a few years, and for the remainder of its existence, Pan Am regressed toward less stringent design standards comparable to those it had used in the late 1960s.

Inflight menu, 1971

Ivan Chermayeff art-directed and designed a series of posters produced in 1971 and 1972, featuring photographic images of remote destinations. According to New York's Museum of Modern Art, which acquired the entire series in 1972, "Cultural fantasies and ideals are projected through monumental imagery, presenting people and environments as distant objects of beauty. Rather than engaging with each country's everyday realities, the viewers of these images, potential travelers, remain aesthetic observers." Exceptional Magnum photographers like Burt Glinn, Eliott Erwitt, and Burk Uzzle were retained. Chermayeff personally selected the images used for the posters. Their simple, direct message about a certain part of the world was blended with the Pan Am identity to create a sense of adventure. The posters from the first, 1971, series carry only the airline's logo and the destination. In 1972 "Pan Am's World" replaced the logotype to support a marketing campaign by the same name. These rare posters are exceptional pieces of graphic design and art direction. They have received numerous prizes, including awards from the American Institute of Graphic Arts and the Art Directors Club of New York.

Ivan Chermayeff, Chermayeff & Geismar
Pan Am – Japan
Offset photolithograph, 1971

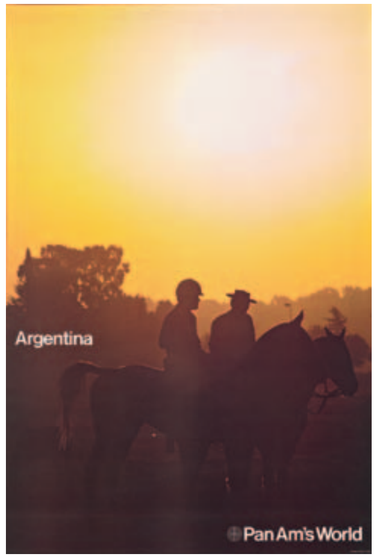
Ivan Chermayeff, Chermayeff & Geismar
Pan Am's World – New Zealand
Offset photolithograph, 1972



Ivan Chermayeff, Chermayeff & Geismar
Pan Am – Bali
Offset photolithograph, 1971

Ivan Chermayeff, Chermayeff & Geismar
Pan Am – USA
Offset photolithograph, 1971

Ivan Chermayeff, Chermayeff & Geismar
Pan Am – Hawaii
Offset photolithograph, 1971



Ivan Chermayeff, Chermayeff & Geismar
Pan Am's World – Argentina
Offset photolithograph, 1972

Ivan Chermayeff, Chermayeff & Geismar
Pan Am's World – Panama
Offset photolithograph, 1972

TWA

Lockheed Constellation
TWA livery, 1955

In 1930 two airlines merged to form TWA. "Transcontinental & Western Air Lines," as TWA was initially called, developed into one of the four largest U.S. domestic carriers under the leadership of its president, Jack Frye (1904–1959). TWA may have continued on a trajectory similar to the other big U.S. domestic carriers barring a 1939 meeting between Frye and Howard Hughes (1905–1976), business mogul, film producer, and aviation pioneer. Hughes and Frye discussed secret plans for a new passenger aircraft to be manufactured by Lockheed. The meeting resulted in the launch of the legendary Lockheed Constellation, the most sophisticated passenger aircraft of its time. A late version of the Constellation could fly non-stop from Los Angeles to London.

Hughes began to acquire TWA stock in 1939, and by 1944 he owned a controlling interest. Simultaneously, he used his well-placed Washington connections to lobby for approval for TWA to fly overseas. Finally, in 1945, the Civil Aeronautics Board granted TWA its first North Atlantic route, against the opposition of the agency's own staff and bitter resistance from Pan Am. The decision would make TWA unique among American airline companies in its ability to offer passengers a large network of both domestic and international routes. In the same year, TWA put the Lockheed Constellation into service. More intercontinental routes were approved soon thereafter, and to reflect its new status, Hughes renamed TWA "The Trans World Airline" in 1946, and "Trans World Airlines" in 1950.

As TWA's main proprietor, Hughes was heavily involved in the airline's advertising and promotion. Thanks to Hughes, TWA acquired a glamorous image. Hughes personally ensured preferential treatment of important Hollywood stars, politicians, and foreign diplomats and would not hesitate to cancel a fully booked commercial flight in order to make available an aircraft to fly someone he considered important.

With a fleet of the elegant and superior Constellation aircraft and an enviable route network, TWA, it seemed, had a bright future. But Hughes' fundamentally positive contributions were offset to some extent by a tendency to interfere. He was desperate for TWA to be the first airline to introduce jets in the United States but wanted to do it on his own terms. Late in 1954, he contacted aircraft manufacturer Convair and promised to be the company's first customer if it designed a jet suitable for TWA. Within a few months, Convair came up with plans for two long-range jets, one a huge plane with six engines, a forerunner of the jumbo jets, and another model similar to the 707.

Advertisement, c. 1957

Advertisement, 1962

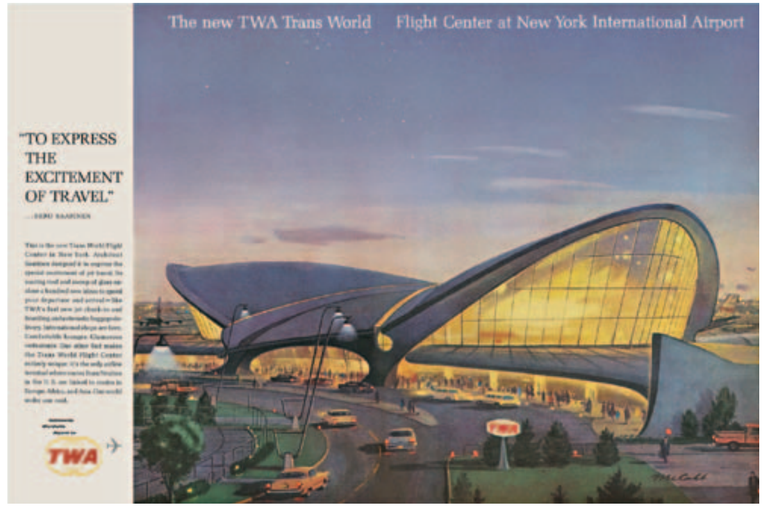
Advertisements, c. 1950, highlighting TWA's new, international route network.

Fascinated by both designs, Hughes could not make up his mind. Fear mounted at TWA that the airline would be outdistanced due to Hughes' indecision. This fear became a reality in the autumn of 1955, when Pan Am ordered a large fleet of 707s and DC-8s, followed a few weeks later by United Airlines and American Airlines. Hughes still did nothing. Privately, he was stung by the realization that this thrilling chapter in aviation history was being written without him. Finally, in 1956 Hughes committed to buy thirty-three Boeing 707s as well as thirty Convair 880 jetliners (which, according to a senior Convair executive, was "not named for the 88 seats it contains but for the 880 meetings we had with Howard Hughes over its construction"), at the time a record single order worth more than $400 million, all to be delivered starting in 1959.

Instead of securing financing for his acquisition, Hughes concentrated his energies on the livery design of the new jet aircraft. As pressure mounted to raise money for the jets, Hughes began to retreat from reality. Desperate for cash, in 1959 TWA sold six of the Boeing 707s it had ordered to Pan Am. The sale nearly crippled TWA on the important North Atlantic routes. Still without any financing in sight, Hughes ceased construction of the Convair 880s in order to delay payments. The resulting delay of more than a year sharply eroded TWA's position as a leading domestic carrier. When financing was finally secured, Hughes was forced to relinquish control of TWA at the end of 1960 as part of lenders' conditions. He sold his shares a few years later, after several unsuccessful attempts to regain his former position, at a profit of more than $500 million. TWA's new management built on the airline's strong foundation, which can be attributed to a large extent to Hughes, and TWA quickly recovered.

In terms of its corporate design, too, Hughes shaped TWA. No major design decisions were made without his approval. It was his idea to have the newly ordered Convair 880 made of an aluminum alloy that looked like gold, with the red TWA markings applied on polished gold-colored aluminum. The aircraft were to be called "Golden Arrows." The plan was later dropped for economic reasons. The dynamic red arrow running the length of the fuselage on a white background, created by legendary industrial designer Raymond Loewy, served TWA's jet aircraft well into the 1970s. A modified red arrow became part of the succeeding aircraft livery that was in use until the mid 1990s. The bold, red TWA logotype developed around 1950 and the red-and-white color scheme developed in the Hughes era were an integral part of TWA's visual identity until it was absorbed by American Airlines in 2001.

In 1962, Raymond Loewy updated the TWA corporate symbol, then a purely typographical logo in bold red italic letters. Loewy kept the letters but enclosed them in a yellow, abstract world map represented by a double globe. Rather than being part of a corporate design overhaul, Loewy's logo was an attractive addition to the airline's existing corporate design program and part of his recurrent work as TWA's design consultant at the beginning of the Jet Age. The new logo was used for the majority of TWA's applications until 1975, but the purely typographical logotype continued to be in use for some applications and was reintroduced in 1975.



Advertisement, 1962, presenting the newly completed TWA Flight Center at New York International Airport. Howard Hughes commissioned architect Eero Saarinen in 1956, asking the architect for a terminal to "capture the spirit of flight."

David Klein in his New York studio, c. 1957

In 1955, TWA commissioned graphic designer David Klein (1918–2005) to create a series of posters. Klein was considered one of America's top commercial illustrators of his time. In the Hughes era, Klein's colorful and energetic designs perfectly represented the personality of the airline and its main proprietor. TWA's advertising department continued to work with Klein until the late 1960s, resulting in more than fifty unique poster designs. Klein's work has won numerous awards. His 1956 TWA New York poster revealing an abstract and colorful Times Square at night is part of the permanent collection of the Museum of Modern Art in New York.

David Klein
TWA – San Francisco
Silkscreen, c. 1957

David Klein
TWA – New York
Silkscreen, c. 1956

David Klein
TWA – Hollywood
Silkscreen, c. 1956

David Klein
TWA – Los Angeles
Silkscreen, c. 1956

When Disneyland opened in July of 1955, a large mock-up rocket called "TWA Moonliner," conceived by Walt Disney and Howard Hughes, was the main attraction of the Tomorrowland theme park.

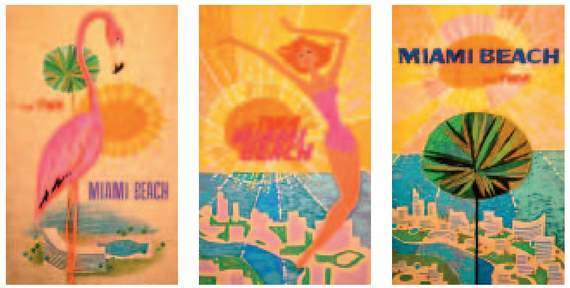
David Klein
TWA – Disneyland
Silkscreen, c. 1955

David Klein
TWA – Las Vegas
Lithograph, c. 1956

Boeing 707
TWA livery, 1962

Draft versions for a New York poster by David Klein. Klein generally used gouache and mixed media to create his poster designs.

David Klein
Fly TWA Jets
Lithograph, c. 1960



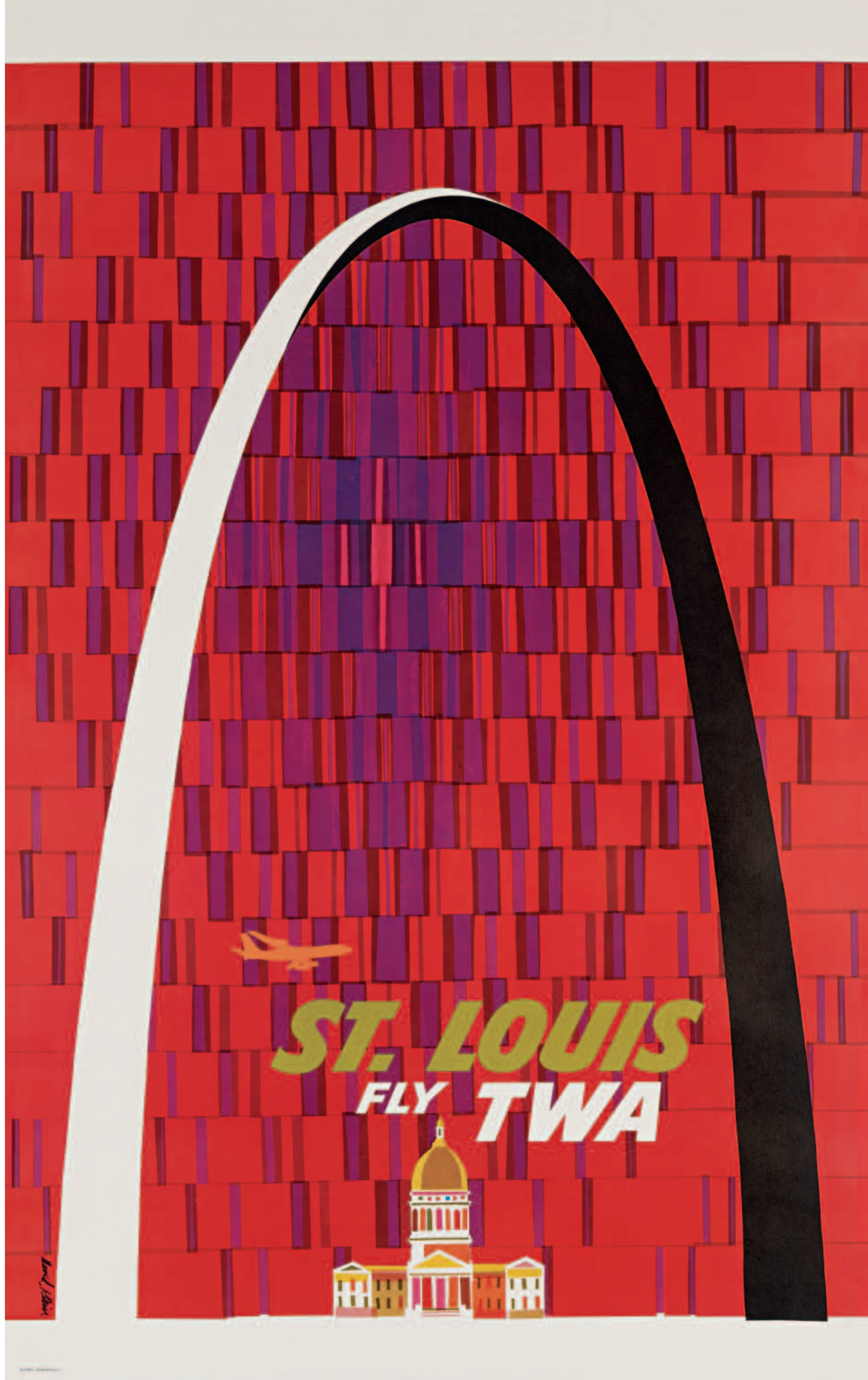
Draft versions for a Miami poster by David Klein.

David Klein
TWA – Miami
Lithograph, c. 1960

David Klein
TWA – Paris
Lithograph, c. 1961

David Klein
TWA – New York World's Fair
Lithograph, c. 1961

David Klein
TWA – Kansas City
Lithograph, c. 1965



David Klein
TWA – St. Louis
Lithograph, c. 1965

David Klein
TWA – Africa
Lithograph, c. 1967

David Klein
TWA – California
Lithograph, c. 1967

UNITED AIRLINES

Douglas DC-6B
United Airlines livery, c. 1950

The principal force behind the formation of United Airlines was William E. Boeing, the same entrepreneur who founded the Boeing aircraft manufacturing company in 1916. Four years later, the Boeing Corporation launched an airmail service between Seattle and Victoria, British Columbia. When the U.S. government awarded the company the important mail and passenger air route between San Francisco and Chicago in 1927, Boeing consolidated his airline operations into a separate company: Boeing Air Transport. The airline was profitable from the start, and Boeing decided to expand his nascent empire by acquiring three successful airlines: Pacific Air Transport, Varney Air Lines, and National Air Transport. These combined airline holdings were the first network connecting America's East and West Coast by air. Boeing completed the final merger in 1931 and renamed the airline business United Air Lines, headquartered in Chicago. United's first president was Philip G. Johnson, who had worked for Boeing since 1917 and had been instrumental in forming Boeing Air Transport.

In 1934, President Franklin D. Roosevelt cancelled airmail contracts with all airlines, including United Airlines, due to alleged collusion aimed at eliminating competitive air route awards. While United Airlines was later cleared of all charges, Johnson was forced to resign, and Pat Patterson became United Airline's new chief executive. In June of the same year, United Airlines became an independent company when legislation passed prohibiting any persons holding airmail contracts from having financial interests in any other aviation enterprise. This led to a breakup of William Boeing's aviation conglomerate, which was split into three independent corporations, all of which have since become industry leaders in their respective field: Boeing – the manufacturer of aircraft; United Aircraft Corporation (now called United Technologies) – the manufacturer of engines; and United Airlines.

Advertisement, c. 1951

Patterson served as CEO of United until his retirement in 1965, by which time United had grown into one of the world's largest airlines, second only to Aeroflot. He conceived the "Rule of Five" – Safety, Passenger Comfort, Dependability, Honesty, and Sincerity – as part of his efforts to mold the character of the company. In terms of United's appearance, these characteristics inspired a palate of conservative color schemes and symbols, creating a reassuring environment for passengers. United's logo was a shield, a symbol for safety and protection. It was initially designed in 1939 employing the traditional color combination of red, white and blue, and later updated in 1954. United's aircraft livery was dominated by white and dark blue, with red and blue stripes on the vertical stabilizers and the logo positioned near the front of the aircraft. The lower section of the fuselage was polished steel or aluminum.

Advertisements, c. 1951

Stan Galli
United Air Lines – New York
Offset photolithograph, c. 1955

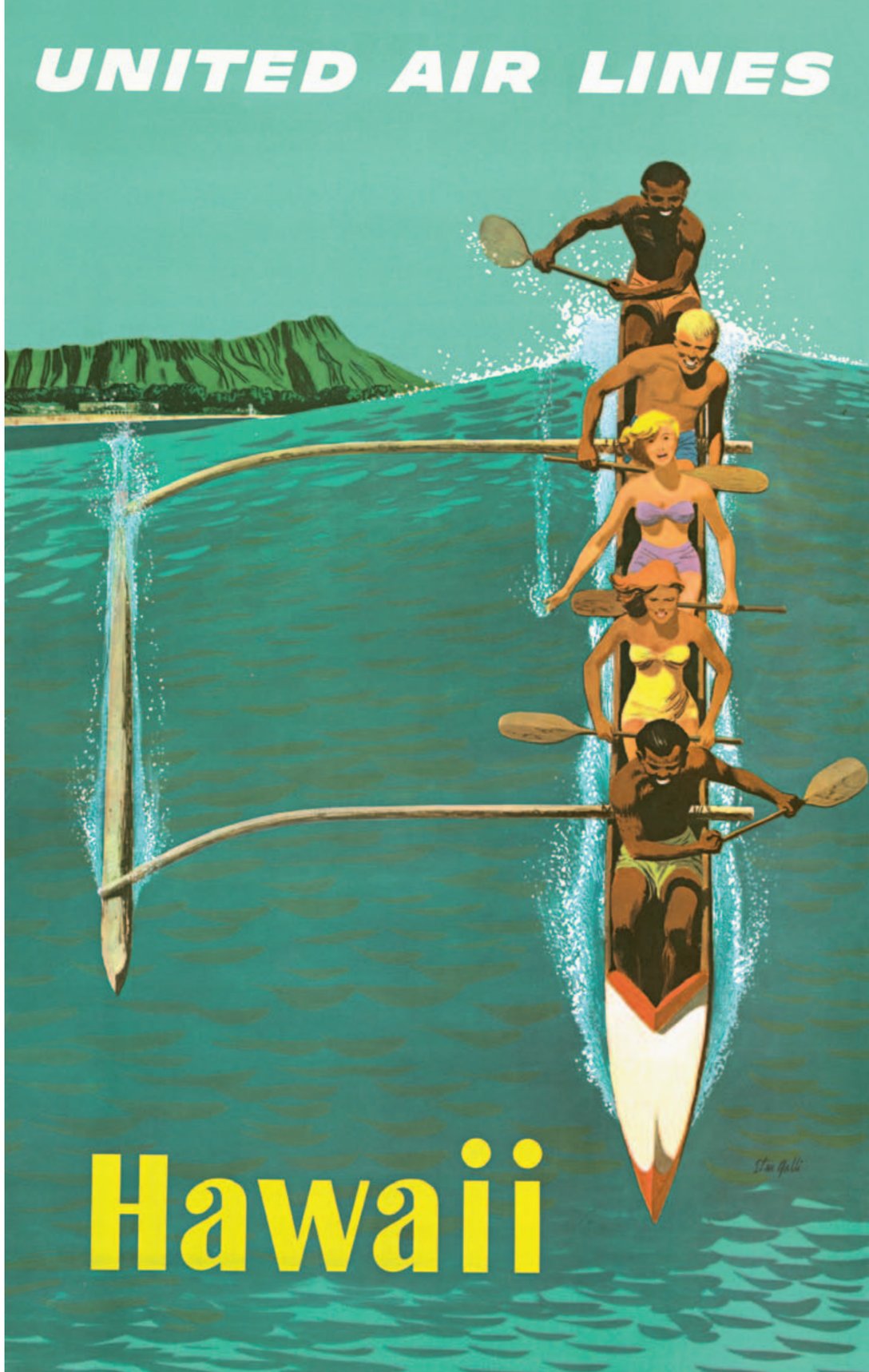
Stan Galli
United Air Lines – Disneyland
Offset photolithograph, c. 1955

In the 1950s and 1960s, Stanley W. Galli (1912–2009), a San Francisco-based painter and commercial illustrator, created a considerable sequence of attractive posters for United Airlines. Galli developed his unique West Coast style attending the California School of Fine Arts during the Great Depression, financing his education by working part time in a commercial art workshop where he met some of the West's most prolific illustrators. He was a member of the New York and the California Society of Illustrators. In 1981, Galli was elected to the Society of Illustrators Hall of Fame. His works have been shown at the Smithsonian Institute and the New York Historical Society.

Stan Galli
United Air Lines – Southern California
Offset photolithograph, c. 1955

Stan Galli
United Air Lines – Mississippi
Offset photolithograph, c. 1955

Stan Galli
United Air Lines – Chicago
Offset photolithograph, c. 1955



Stan Galli
United Air Lines – Hawaii
Offset photolithograph, c. 1955

Joseph Binder (1898–1972) was one of the founding fathers of the national Austrian designers association, Design Austria, in the 1920s. Design Austria continues to remember him through the Joseph Binder Award, an international design competition. Between 1933 and 1935, he visited the United States as a guest lecturer at the Chicago Art Institute and the Minneapolis School of Art. In 1934, he published the book *Colour in Advertising*. Binder's international status grew as he began to be represented in poster exhibitions in New York and Tokyo, and his designs were given first prizes in competitions organized by the Art Directors Club New York and the Museum of Modern Art. In 1936, he settled in New York and in 1944 became an American citizen. In 1957, United Airlines commissioned Binder to design a series of posters advertising important destinations on the airline's route network. Applying his inimitable style, Binder used archetypal motifs and colors, perfectly representing each destination.

Joseph Binder
United Air Lines – New York
Silkscreen, 1957

Joseph Binder
United Air Lines – Southern California
Silkscreen, 1957

Joseph Binder
United Air Lines – New England
Silkscreen, 1957

Joseph Binder
United Air Lines – Colorado
Silkscreen, 1957

Joseph Binder
United Air Lines – Pacific Northwest
Silkscreen, 1957

Joseph Binder
United Air Lines – Chicago
Silkscreen, 1957

Joseph Binder
United Air Lines – San Francisco
Silkscreen, 1957

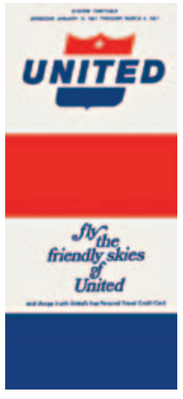
Douglas DC-8
United Airlines livery, 1961

In preparation for the arrival of the new DC-8 jetliners United Airlines had ordered at the end of 1955, the company retained leading industrial designer Raymond Loewy (1893–1986) to redesign the aircraft exteriors and interiors, as well as ticket offices and uniforms. According to Loewy, "Our goal was to interpret and enhance United's corporate personality. This personality implies dependability, comfort, speed, and sincere desire to serve. Also, some of the fun and romance of air travel can be captured in design elements." The result was a consistent "styling program" for various elements of the company. White became the dominant color of the aircraft livery, combined with United's traditional red and blue and accented by a hardly noticeable gold stripe separating the white from the polished aluminum underside of the aircraft. The vertical stabilizers were highlighted by a red and blue arrow and the word "United." The shield symbol was placed next to the company name above the windows, and again at the front of the aircraft below the cockpit. The new design elements were gradually phased in starting in 1957, two years prior to the arrival of United's first DC-8 jetliners.

The final component of Loewy's work for United was an update in 1961 of the airline's logo, the shield. Loewy redesigned the symbol to emphasize the word "United." Around the same time, a lighter blue was introduced to replace United's traditional dark blue.

Raymond Loewy was a pioneer of industrial design, a field of work that started around 1927, when Loewy and a small group of designers first began to apply the techniques of functional design to industrial products such as refrigerators, packaging materials, soft drink dispensing machines, furniture, automobiles, etc. The design improvements resulted in better sales, and the top industrial designers became highly sought after and trusted consultants. Their influence expanded into the field of graphics and corporate design. Loewy, for example, created many well-known logos for major corporations and was even involved in the design of several headquarter buildings.

Industrial designers also played a vital role in creating aircraft interiors, designing passenger seats, decorating the aircraft interiors, and creating thoughtful details such as overhead reading lights and individually adjustable air vents. They also contributed to the improvement of airline operations. Loewy, for example, devised the food trolleys that were pre-loaded with inflight meals. Previously, meals were placed aboard the aircraft in numerous large boxes, a time consuming and inefficient procedure. Loewy also created aircraft liveries for various airlines in different time periods, including, of course, United Airlines. The distinguished livery of today's Air Force One fleet is a direct descendant of the livery Loewy designed for John F. Kennedy's Air Force One, a Boeing 707, in the early 1960s.



Anonymous
United Air Lines – Miami
Silkscreen, c. 1962

Anonymous
United Air Lines – British Columbia
Silkscreen, c. 1962

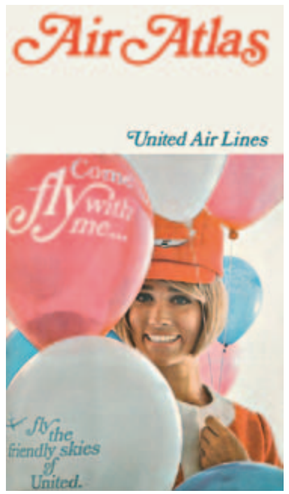
Anonymous
United Air Lines – Seattle
Silkscreen, c. 1962

Anonymous
United Air Lines – Hawaii
Silkscreen, c. 1962

Anonymous
United Air Lines – New Orleans
Silkscreen, c. 1962

Anonymous
United Air Lines – San Francisco
Silkscreen, c. 1962

Boeing 747
United Airlines livery, c. 1972



Route map, c. 1969
On the left:
Ticket folder and ticket, c. 1969

In the mid-1960s, United Airlines' management sensed a gap between the way its customers perceived it and the welcoming image that was implied by Patterson's Rule of Five. Other airlines had experimented successfully with innovative color schemes and memorable marketing slogans. To improve its competitive position, United commissioned the Leo Burnett Company, a leading Chicago-based advertising agency, to refocus its branding efforts. Burnett created the highly successful "Fly the Friendly Skies" campaign that continued well into the 1990s.

Anonymous
United Air Lines – Discover the South
Offset photolithograph, c. 1969

Anonymous
United Air Lines – Discover the East
Offset photolithograph, c. 1969

Anonymous
United Air Lines – Discover the West
Offset photolithograph, c. 1969

McDonnel Douglas DC-10
United Airlines livery, 1974

In the late 1960s and early 1970s, United, like many other airlines, experienced severe financial difficulties. When Edward E. Carlson (1911–1990) became CEO in 1970, he moved quickly to improve the airline's competitive position. Carlson recognized the need for an overhaul of United's visual identity. Many variations of its basic designs were in simultaneous use, and its airplanes appeared cluttered. Initial attempts made by the company's own staff were not successful and served only to add further confusion to the airline's identity. United's profile was low, far less distinguished in appearance than even some of its smaller competitors. Few people were aware that United had the most domestic routes and the largest fleet.

Enter Saul Bass. Bass (1920–1996) was a graphic designer and Academy Award-winning filmmaker. At this time, his influential design studio had already created exceptional corporate identities for corporations such as Continental Airlines, Quaker Oats, and Bell System, and would go on to design programs for AT&T, Exxon, and Minolta. His methods of "branding" also had a vast influence on the film industry. Bass helped design credits, posters, soundtrack albums, and print advertising. He collaborated with great Hollywood filmmakers like Alfred Hitchcock, Stanley Kubrick, Otto Preminger, and Martin Scorsese. His 1968 film *Why Man Creates* for Kaiser Aluminum and Chemical Corporation won an Oscar for Best Documentary—Short Subject.

In March of 1973, United Airlines invited Saul Bass & Associates to study the airline's problems and develop solutions. Carlson disapproved of what he considered the random appearance of stripes on United's aircraft livery. Bass recalled, "To me, this was like someone saying 'I've got this large corporation and something funny is going on in the mail room.' It sounded more like the symptom than the disease. But troubleshooting has always been an important part of my work, and I'm used to hearing symptoms from clients who don't always define the problem in the most accurate terms." Added Bass, "It was clear the stripes were part of a larger problem – the lack of any coherent point of view of what the airline should look like."

Bass felt that the visual inconsistency directly impacted air travelers' most basic concern – safety. Therefore, it was vital for the new design to convey a reassuring sense of technological sophistication, while maintaining a sense of United as a contemporary, efficient, people-oriented carrier.

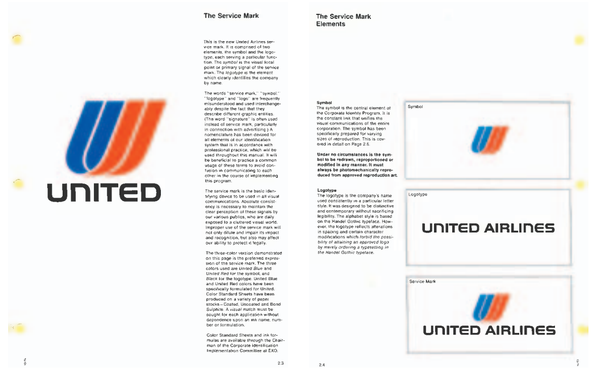
Saul Bass and Associates
United Airlines
Offset photolithograph, 1974

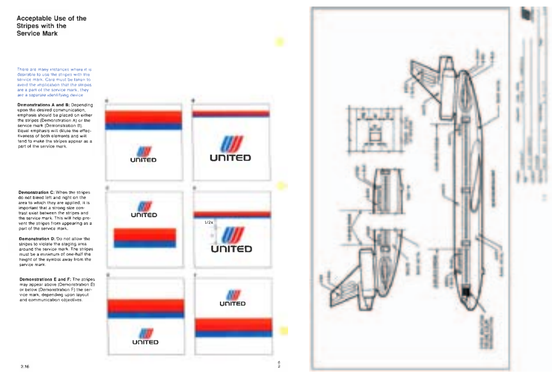
Saul Bass and his team, working
on the new United Airlines identity

The program that was developed consisted of four basic elements. First was the creation of a distinctive "flying U" symbol based on the first letter of the company name. The second introduced a new font for the logotype "United." Third, orange was added to the airline's traditional red and blue color scheme, partly to distinguish it from the red, white, and blue of many other airlines and partly to add a touch of warmth and friendliness. Finally, Bass simplified United's signature by changing the name from United Air Lines to United Airlines, to match the way it was spoken.

For the aircraft themselves, Bass acknowledged that stripes had become clichéd but nevertheless decided to retain them, though in a different configuration. He explained: "Before dismissing a cliché you have to ask why it was good in the first place. If you find that ingredient and figure out a way to refresh it, then you have something very effective. The original value of stripes lay in their ability to diminish the messy 'dots' created by the windows. And, more importantly, to convey a strong feeling of forward motion, reinforcing the aerodynamic look of the plane." The team developed a set of clean, modern stripes based on the new corporate colors, highlighted by using a very bright white for the base color. Bass called it "Cape Canaveral white" and stated, "We were saying in effect that the plane should have the pristine, advanced look that people associate with the *Apollo* moon shots. They should look like pre projectiles."

The airline's management and the UAL Board of Directors approved the new identity program. To reduce the costs of conversion, it was implemented over a three-year phased introduction, beginning in September of 1974, based on normal maintenance schedules for aircraft and technical equipment. Bass' identity program remained in place until 1993. Despite substantial modifications that took place in 1993 and again in subsequent years, the "flying U" remained an integral part of United's visual identity until its merger with Continental Airlines in 2010.

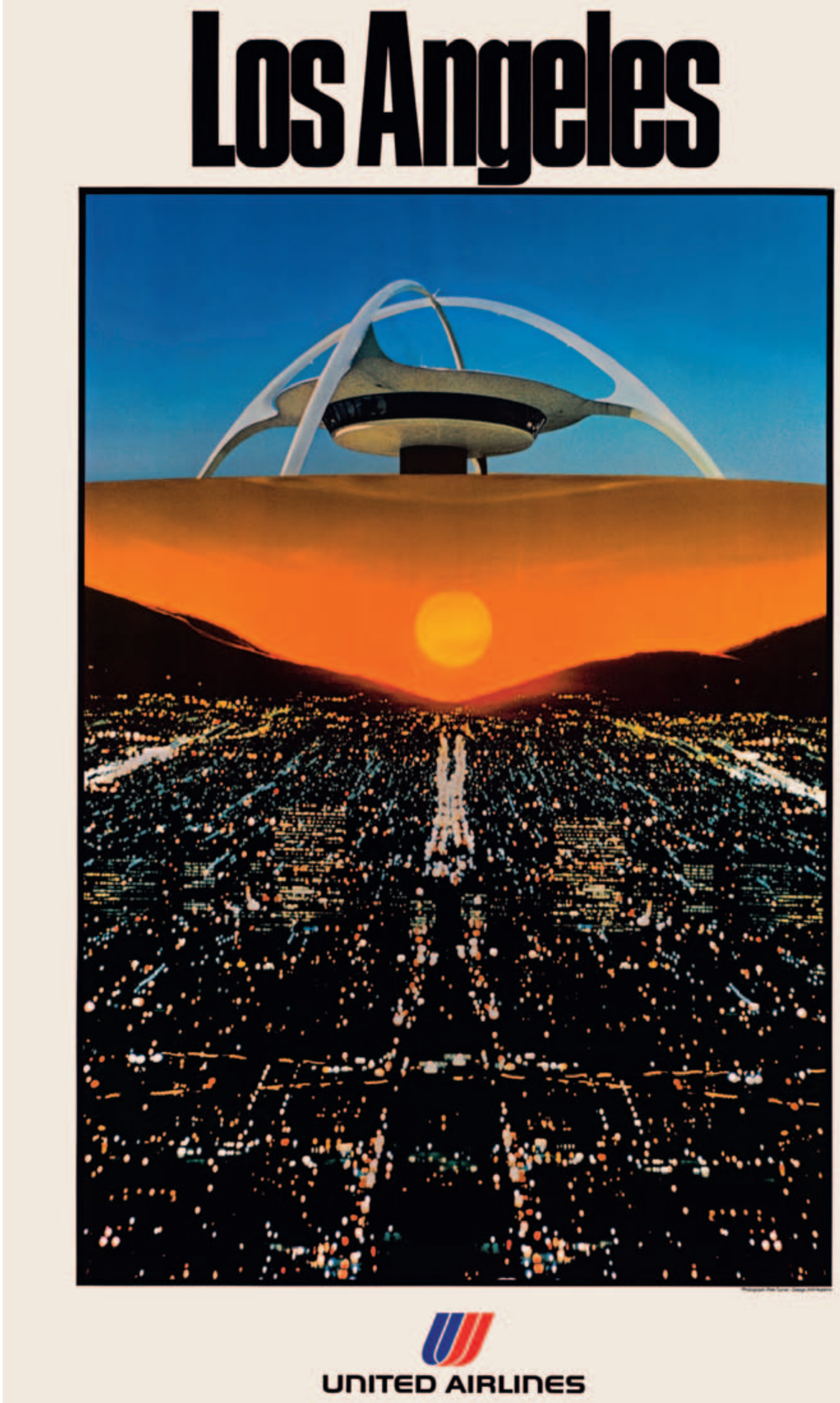




A comprehensive Graphic Standards Manual was developed by Saul Bass & Associates, and later expanded by United to include virtually every application, encompassing more than 1,800 items ranging from aircraft to food service material, from terminal facilities to boarding passes.

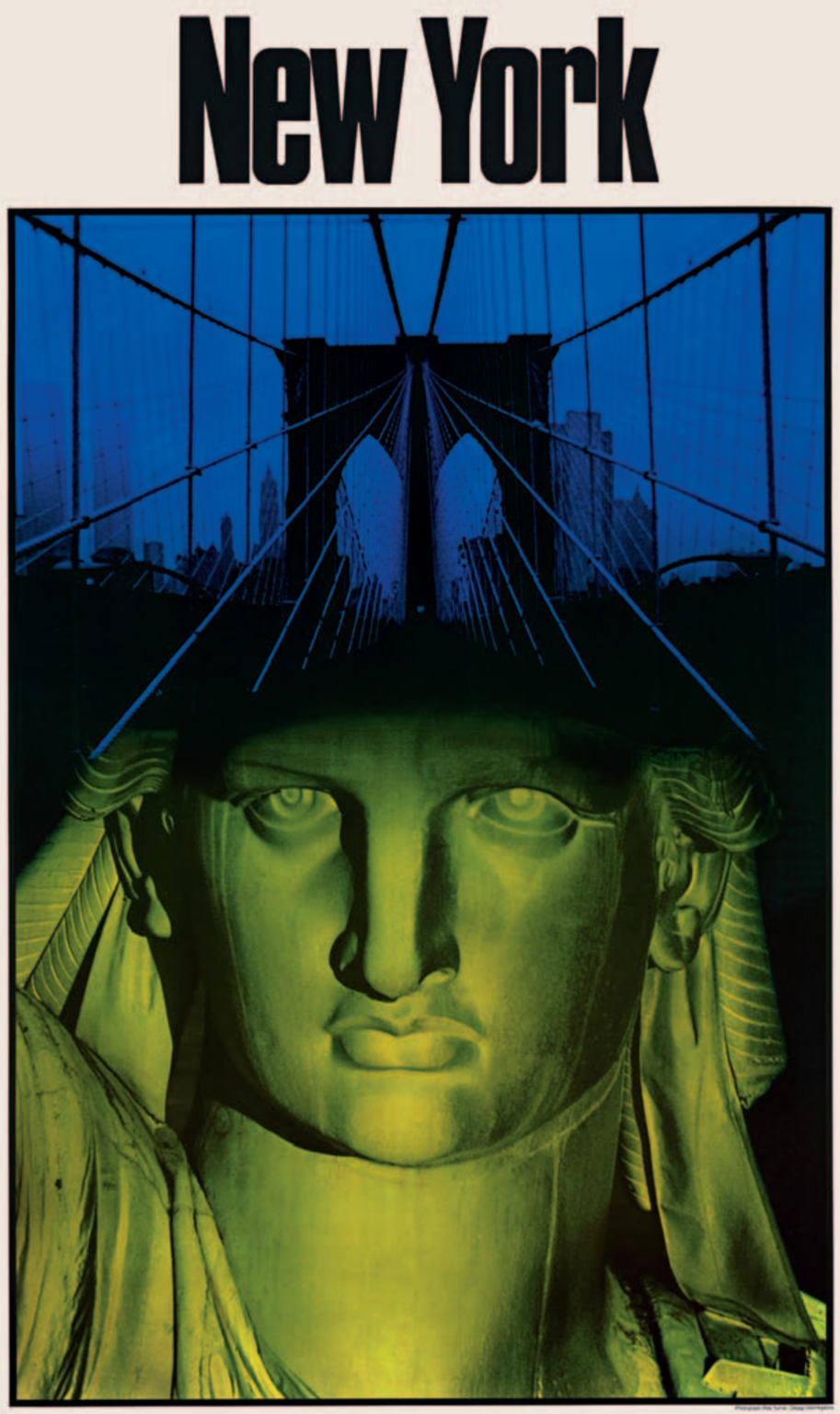
Saul Bass and Associates
United Airlines
Offset photolithograph, 1974

Photography: Pete Turner, design: Will Hopkins
United Airlines – San Francisco
Offset photolithograph, 1979



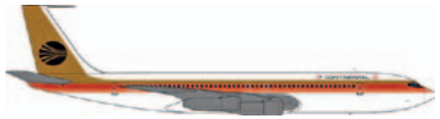
Photography: Pete Turner, design: Will Hopkins
United Airlines – Los Angeles
Offset photolithograph, 1979

Photography: Pete Turner, design: Will Hopkins
United Airlines – Washington
Offset photolithograph, 1979



Photography: Pete Turner, design: Will Hopkins
United Airlines – New York
Offset photolithograph, 1979

CONTINENTAL AIRLINES



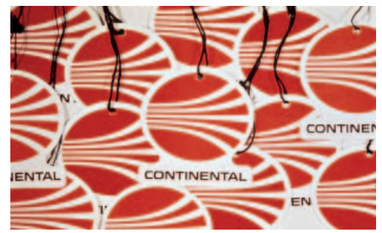
Boeing 707
Continental Airlines livery, 1967

In 1967, seven years prior to creating the new corporate identity for United Airlines, Saul Bass completed a similar project for Continental Airlines. Under the leadership of Robert F. (Bob) Six (1907–1986), Continental's president from 1936 until 1981, the airline became a formidable competitor, combining highly efficient operations with customer service of superior quality, earning the respect and admiration of even its significantly larger rivals. In the mid-1960s, Continental operated mostly in the West and Southwest regions of the United States. Elegant design was an important characteristic of Continental. Having observed the success of modern design strategies at other airlines, and hoping to obtain permission to fly to its first international destinations in Asia and the Pacific, Six turned to the Los Angeles-based design studio to commission a new corporate identity for Continental Airlines.

Bass went about the task in his typical methodical fashion, analyzing the experience of travelling with Continental, from ticket purchase to point of arrival, as well as those of its major competitors. He confirmed that Continental was in every respect a well-run airline with high ratings among air travelers, but its visual character was outdated and no longer reflected the true nature of its business. The team then developed a set of criteria, calling for the new identity program to reflect a technologically up-to-date airline that was well organized, pleasurable, and service-oriented. Keeping in mind Continental's hopes to add destinations in Asia to its network, another criterion was added: the new identity would have to take into account the aesthetic tradition of the Far East, as well as that of the West.

A new logo was designed. "The objective of the new Continental symbol was to capture the basic power thrust notion of the jet engine, as well as the airflow patterns of high speed flight," said Bass.

Next, a distinctive set of new corporate colors was developed, with visual and cultural roots in the Far East: a combination of red, orange, and gold, accentuating the company's emphasis on hospitality. According to Bass, "Color 'ownership' is becoming an increasingly difficult problem for airlines. Single colors are used by many airlines. It seems much more possible to 'own' a color spectrum than a single color."



Continental Airlines first class tableware

Applying the new color scheme and logo, Saul Bass & Associates designed a new livery for Continental's fleet. A broad stripe of orange, red, and gold ran across the length of the aircraft, with the windows located at its center. Above the stripe and toward the front of the aircraft, the name "Continental" was positioned between the new logo and the American flag. The vertical stabilizers were painted mostly gold to highlight the "Proud Bird with the Golden Tail" campaign that had been the motto of Continental's advertising since 1965, in effect turning the planes themselves into flying billboards.

Beyond the aircraft livery, more than 450 items were designed or redesigned by Bass and his team, including baggage labels, china, glassware, flight bags, business cards, infant seats, overalls, pilot badges, napkins, and airsickness bags. The new design was also applied to the interiors of ticket offices, waiting areas, and company buildings.

Saul Bass' exceptional new identity program provided a strong visual framework for the attractive, multihued aircraft interiors as well as the often colorful and original print advertising Continental employed in the 1960s and 1970s. It resulted in a greatly increased awareness for the airline, and remained in use until 1991.

Advertisement, 1968

Anonymous
Continental Airlines – Hawaii
Offset photolithograph, 1969

Anonymous
Continental Airlines – Hawaii
Offset photolithograph, 1969

AMERICAN AIRLINES

Lockheed L-188 Electra
American Airlines livery, 1959

In the late 1920s and early 1930s, the well-financed Aviation Corporation merged numerous airline operators throughout the South, Southwest, and Eastern United States to form American Airways. In 1934, entrepreneur Errett Lobban Cord acquired this conglomerate, renamed it American Airlines, and hired Cyrus Rowlett (C. R.) Smith as CEO. Smith served until 1968, and again from 1973 to 1974. Under his leadership, American Airlines became one of the world's largest airlines.

American Airlines' enduring logo featuring a double A and an eagle has its roots in 1931. Its predecessor, American Airways, was then a concoction of freshly combined airlines flying twenty-seven different types of aircraft on an erratic route network, without any coherent corporate identity. Urgently seeking a visual language appropriate for its role as a major new competitor, the company sponsored a contest among its employees for a new insignia to be applied to stationary, ticket offices, hangars, and aircraft. Professional designers were ineligible. The design of Goodrich Murphy, a young divisional traffic manager, triumphed over some thousand other entries. Murphy had decided to make the American bald eagle the focal point of the corporate symbol, realizing that the three most influential members of the judging panel, including the airline's president, had a military background. The eagle represented powerful flight and patriotism. Not having any drawing experience himself, Murphy modified an eagle he had found in a magazine advertisement for the Gleneagles Hotel in Scotland and placed the airline's initials in large red letters on each side of the bird, set against a blue background, all enclosed by a double red-and-white circle. The basic ingredients of its first logo – the double A and the eagle, as well as the selection of colors – formed the foundation of American Airlines' visual identity for more than eighty years.

In 1946, the original logo was modified for the first time. The eagle became more prominent, and the red-and-white circle was eliminated. While the updated logo was typically executed in a dark, slightly grayish blue, it was occasionally shown in other colors and color combinations as well, including gold, red, and yellow. The display of the corporate name became more standardized using italic capital letters in a sans-serif typeface. The aircraft livery consisted of red stripes and markings on polished metal, with "American Airlines" placed above the window line, and the logo prominently featured just behind cockpit windows.

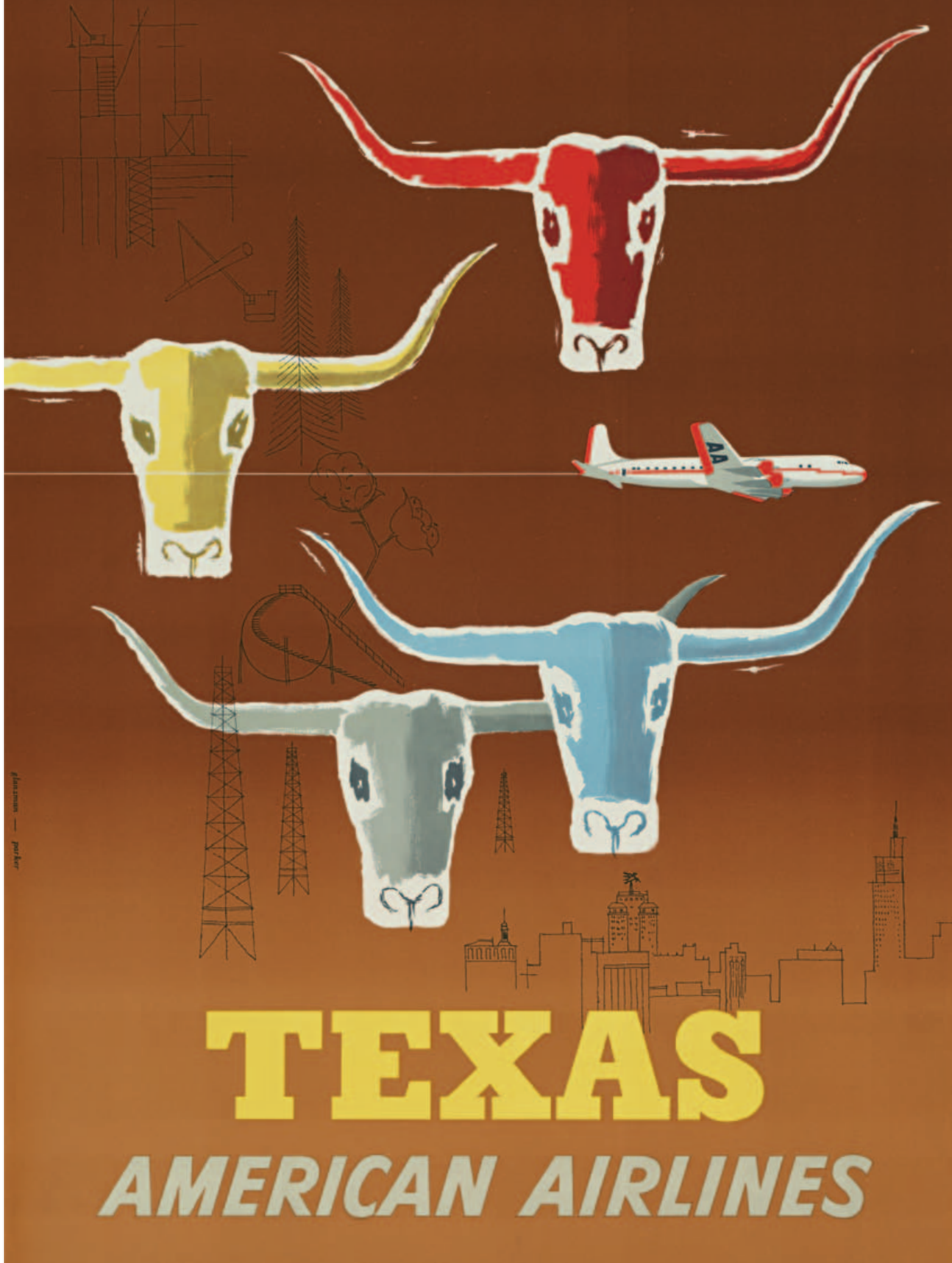
Advertisements, 1951

Ticket office New York, 1958

Edward McKnight Kauffer
American Airlines – California
Silkscreen, c. 1948

Edward McKnight Kauffer (1890–1954) was one of Europe's most innovative and influential advertising poster artists during the 1920s and 1930s. Born in Montana, Kauffer was drawn to the European design avant-garde at the beginning of his career and decided to live in England, where he was celebrated for his masterful fusion of art and advertising. He left England for New York during the Battle of Britain in the summer of 1940, when the American government urged its citizens to return to safety. Despite his international reputation as a graphic designer, and a prestigious solo exhibition at New York's Museum of Modern Art in 1937, Kauffer initially found the American market unreceptive. The finest and most enduring work of his New York period was set in motion in the autumn of 1945. Convinced of Kauffer's ability, Bernard Waldman, a young advertising professional, decided to take a calculated risk: he suggested to American Airlines that he would have Kauffer create a series of destination posters, at his own risk. If the airline did not like Kauffer's posters, they were under no obligation to accept them. Waldman accompanied Kauffer on an extensive trip of American Airlines' network. According to Waldman, Kauffer felt rejuvenated and revitalized, especially during their visits to the American West. The first series of posters was completed a few months later and enthusiastically received by American Airlines.

Edward McKnight Kauffer
American Airlines – New York
Silkscreen, c. 1948



Joseph Charles Parker, Martin D. Glanzman
American Airlines – Texas
Silkscreen, c. 1953

Walter Bomar
American Airlines – Jet Powered Electra Flagships
Lithograph, c. 1959

Advertisement, December 1958. American Airlines was the first airline to offer non-stop, coast-to-coast jet service beginning in January of 1959.

Herbert Danska
American Airlines – 707 Jet Flagships
Lithograph, c. 1960

Lockheed L-188 Electra
American Airlines livery, 1962

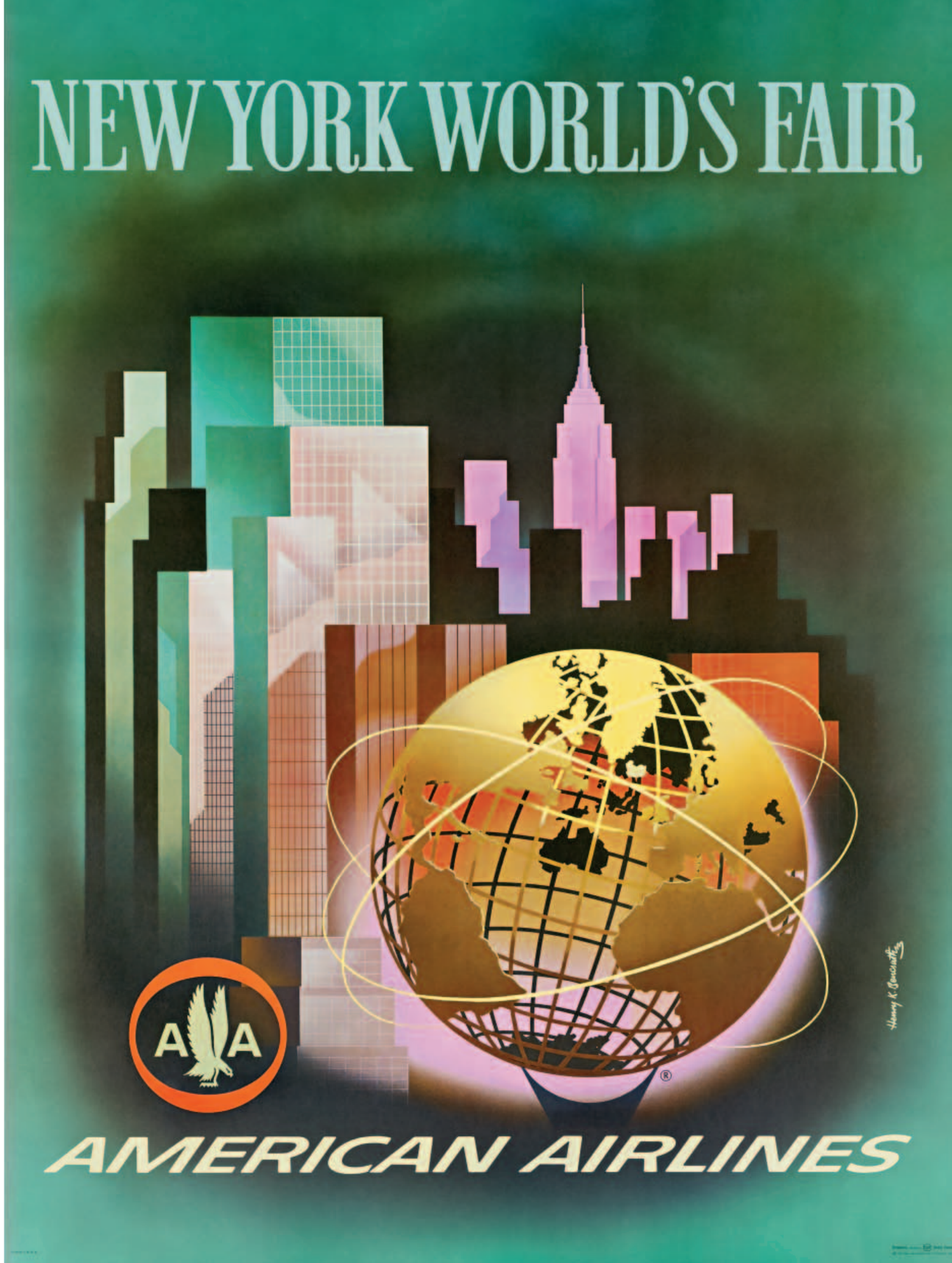
In 1962, American Airlines updated its corporate design. The color scheme was modified, with a new, somewhat lighter red becoming more accentuated in the airline's visual language. The prevailing grayish dark blue was replaced by a medium gray.

The logo became enclosed in a red circle, with a white oval inside. The eagle was redesigned in a more figurative manner, the double A made slightly more compact. These traditional elements were centered inside the white oval, and "American" was added below the eagle in petite italic capital letters.

The new logo was placed prominently on the vertical stabilizers of the airline's planes, with "American Airlines" painted in a much bolder and more visible manner above the window line.

Ticket folder, 1962

Henry Benscathy
American Airlines – Chicago
Lithograph, c. 1964



Henry Benscathy
American Airlines – New York World's Fair
Lithograph, c. 1964

American Airlines

Boeing 707
Livery displaying the initial
logo design, not executed

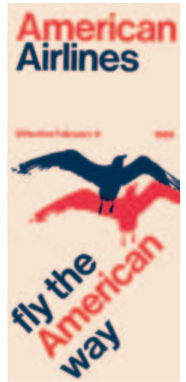
Boeing 707
American Airlines livery, 1968

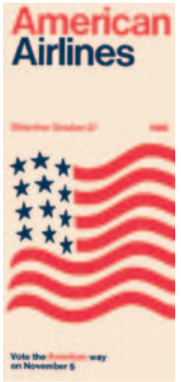
In 1967, two developments led to a critical review of American's appearance. The airline had committed to buy a large fleet of wide-body jets and was competing for government approval to fly routes across the Pacific. Jack Mullins, American's senior vice president of marketing, recalled: "Our old international orange markings seemed awfully tired to many of us. Almost everyone wanted something that would wave the flag to go with our new routes and planes." The airline consulted its advertising agency at the time, Doyle Dane Bernbach, which agreed and recommended hiring a top industrial designer. The airline turned to the highly regarded Henry Dreyfuss (1904–1972), who had worked successfully for American Airlines on various previous assignments.

Dreyfuss suggested a different design approach according to the then still relatively new principles of modern corporate identity. He introduced Unimark International, an early specialist in designing corporate identity systems. Founded in 1965, Unimark International had expanded with breathtaking pace to become the world's largest design firm in only a few years, with offices around the world and clients such as Gillette, Jaguar, Knoll International, Unilever, IBM, and Ford. The firm had a major influence on the direction of Western design aesthetics and was a leader in establishing the modernist theoretical framework for corporate design that is still widely followed today.

In 1968, Unimark, under the direction of founding partner Massimo Vignelli, created a new identity program for American Airlines. According to Vignelli, "Our approach was not styling but a reductionist approach based on the notion of timelessness." Red, blue, and white were chosen as the signature colors to fulfill American's wish to be seen as a carrier representing the United States on its new international routes. White was used as the background color. A new logo was developed, consisting of the corporate name in Helvetica typeface and separated only by the colors red for "American" and blue for "Airlines." Vignelli also created a secondary symbol: a double A applying the same red and blue color scheme.

Sketches of the new design were circulated within the airline. The purely typographic secondary symbol without the eagle that had been part of the airline's logo for decades met considerable resistance. Airline employees reacted by launching a "Save the Eagle" campaign, but Vignelli refused to change his design. Meanwhile, the airline's management felt there was no use risking a full-scale revolution and asked Dreyfuss, who also considered the bird symbol an anachronism, to devise a way to keep the eagle.





Inflight magazine
The American Way

Ticket and ticket folder, 1968

"Well, for one thing, we'll make it as small as we can," Dreyfuss replied. A blue, stylized eagle designed by Henry Dreyfuss Associates was placed between Unimark's paired AA symbol.

Unimark also designed American Airline's new aircraft livery, which became one of the best recognized and longest lasting liveries in airline history, and executed the initial implementation of the new design in the form of tickets, timetables, stationary, airport ticket counters, airport vehicles, signage, the inflight magazine "The American Way," napkins, matchbooks, and numerous other items.

Vignelli's design program created a strong and enduring visual identity for American Airlines, always looking up-to-date. It was replaced by a new corporate design in early 2013.

Goldberger
American Airlines – Washington
Offset photolithograph, c. 1970

Anonymous
American Airlines – Australia
Offset photolithograph, c. 1969

Anonymous
American Airlines – Palm Springs
Offset photolithograph, c. 1969

Anonymous
American Airlines – Niagara Falls
Offset photolithograph, c. 1968

The melting heat of Arizona contrasts with the professional atmosphere of the seaport city of Boston. While identical in their typographic concept, each poster precisely represents destinations that could hardly be more different in character.

Anonymous
American Airlines – Boston
Offset photolithograph, c. 1969

Anonymous
American Airlines – Arizona
Offset photolithograph, c. 1969

American Airlines 747 at
Boeing Field, Seattle, 1969

In January of 1970, a few weeks prior to American Airlines' first Boeing 747 coast-to-coast service, British-born pop artist and real estate developer Peter Gee (1932–2005) completed this introductory poster for the new Boeing 747 that American Airlines called Astroliner. One of the most powerful airline advertising posters of its time, it corresponds with the size and the strength of the newly introduced Boeing 747, then by far the largest commercial airliner in the world. The photograph used by Peter Gee to create this poster was part of a series of photos made while American's first Boeing 747 was tested in the Puget Sound area in late 1969. The original poster is silkscreen printed on silver foil Mylar paper. It is part of the permanent collection of the Museum of Modern Art in New York.

Peter Gee
American Airlines – 747 Astroliner
Silkscreen on silver foil Mylar paper, 1970

Anonymous
American Airlines – New Zealand
Offset photolithograph, c. 1968

Anonymous
American Airlines – Toronto Canada
Offset photolithograph, c. 1968

Advertisement, 1971

In 1971, having acquired new routes to destinations in the Caribbean with the purchase of Trans Caribbean Airways, American launched the "Endless Summer" campaign promoting vacation packages to exotic locations. The name of the campaign referred to the 1966 cult movie about two young surfers travelling the world on commercial airlines on a quest to find the "perfect wave." The early 1970s marked the beginning of mass tourism by air, and American Airlines anticipated many first-time flyers. Special economy fares and "fly now, pay later" plans enticed vacationers to fly to the beaches of their dreams.

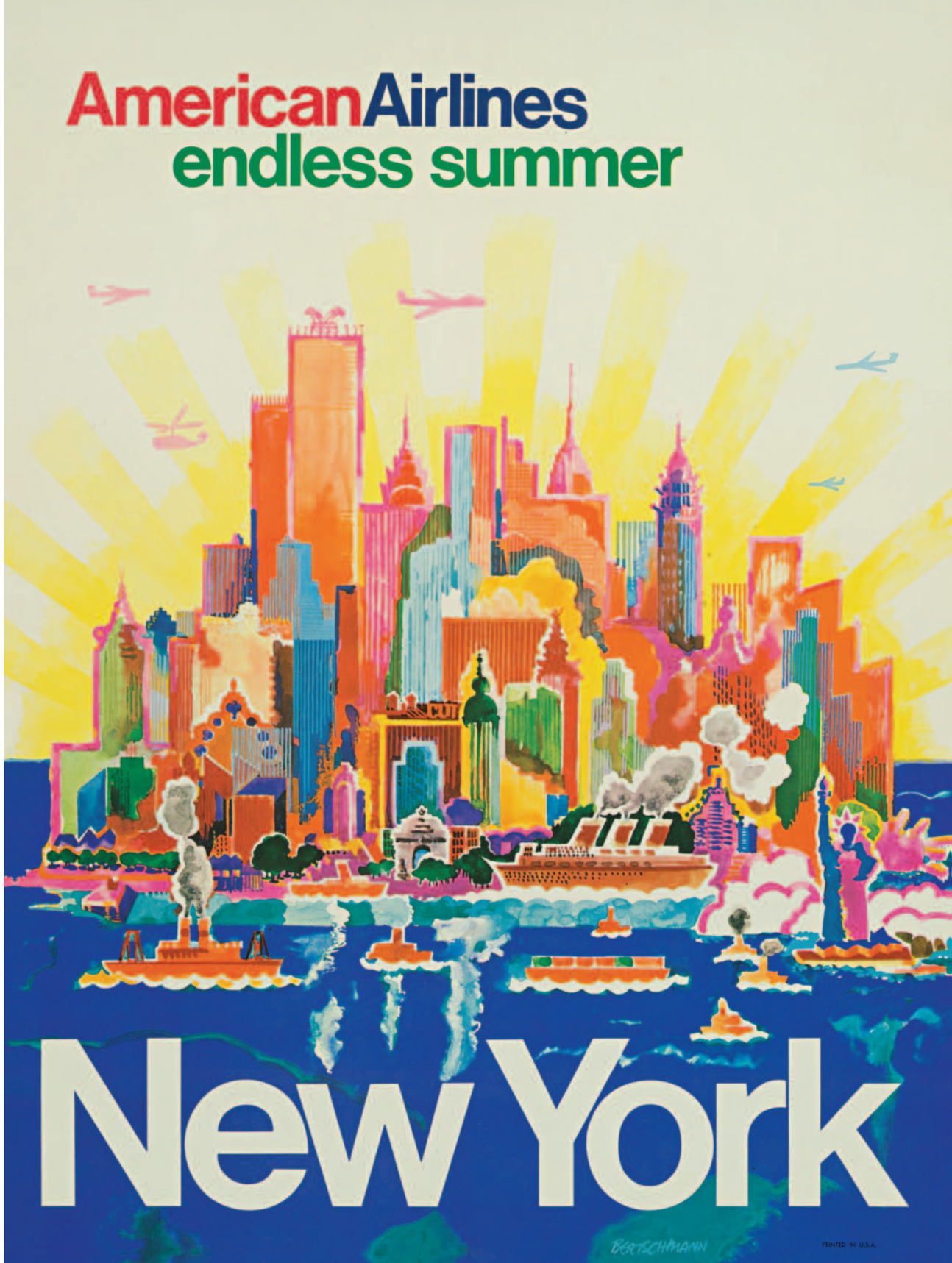
With the deep blue background and the names of "Endless Summer" destinations colored in shades of red and orange, lined up to symbolize the summer sun, this poster modifies American Airlines' corporate colors in a way that instantly transmits the notion of summer and vacation.

Anonymous
American Airlines – Endless Summer
Offset photolithograph, 1971

American Airlines
endless summer
MEXICO
CARIBBEAN
EASTERN USA
WESTERN USA
SO. PACIFIC
HAWAII

Anonymous
American Airlines – Endless Summer – Acapulco
Offset photolithograph, 1971

Bertschmann
American Airlines – Endless Summer – Mexico
Offset photolithograph, 1971



Bertschmann
American Airlines – Endless Summer – New York
Offset photolithograph, 1971

Paul Degen (1941–2007) was a Swiss illustrator, caricaturist, painter, and sculptor. He is mostly known for cartoons he created for *The New York Times* and thirty-four title illustrations for *The New Yorker* magazine in the 1970s and 1980s.

Paul Degen
American Airlines – Endless Summer – Curacao
Offset photolithograph, 1971

Paul Degen
American Airlines – Endless Summer – St. Thomas St. Croix
Offset photolithograph, 1971

BRANIFF

BRANIFF International AIRWAYS

Douglas DC-7C
Braniff livery, 1960

The Braniff brothers, Thomas and Paul Braniff, established Braniff Airways in 1930 in Oklahoma City. Braniff expanded throughout the Midwest and moved its headquarters to Dallas, Texas when it was granted the important Dallas-Chicago airmail route in 1934. Paul Braniff left the airline in 1935. Thomas Braniff (1883–1954) retained control of the airline and hired Charles Beard (1906–1982) as chief operating officer.

In 1946 the Civil Aeronautics Board approved Braniff's application to serve the Caribbean and Central and South America, becoming one of the few airlines allowed to compete with Pan Am on international routes. By 1950 Braniff had established its new South American operations after overcoming the impediments associated with opening up new foreign routes at the time, especially in less developed countries. The airline was subsequently renamed Braniff International Airways. During the early 1950s the company added more domestic destinations, creating a network extending from Chicago southward to Buenos Aires, Argentina.

An emphasis on reliability and service, combined with attractive aircraft interiors designed by Henry Dreyfuss, built a loyal following, especially among business travelers.

Braniff was on the verge of genuine success when in January of 1954, Tom Braniff died aboard a small private aircraft that crashed en route to a fishing trip. Charles Beard became president and CEO. Braniff continued to expand and operate profitably, but failed to stay competitive in areas such as computerization, financial controlling, and marketing.

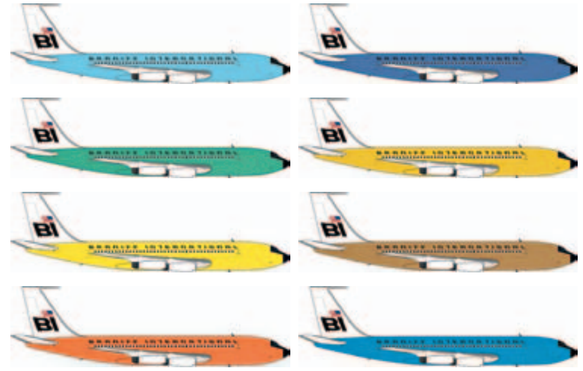
Such were the circumstances in late 1964, when Greatamerica Corporation, a Dallas-based insurance and holding company, identified Braniff as a "poorly managed" company that would be an attractive takeover candidate and thus acquired a controlling share in the airline. Determined to modernize and expand Braniff, Troy Post, Greatamerica's chairman, hired the airline executive with a track record he considered best suited for this task: Harding L. Lawrence (1920–2002), then Executive Vice President of Continental Airlines. Lawrence had been one of the driving forces behind Continental's successful "Proud Bird with the Golden Tail" campaign. Lawrence replaced Beard as president of Braniff International Airways effective April 1, 1965.

Advertisement, c. 1959

Anonymous
Braniff International Airways – Texas
Lithograph, c. 1959

Anonymous
Braniff International Airways – Buenos Aires
Lithograph, c. 1962

Anonymous
Braniff International Airways – Panama
Lithograph, c. 1957



Boeing 707
Braniff International colors, 1965

Lawrence recognized that the airline had an excellent route network and sound operational infrastructure but was virtually unknown. He wanted to make Braniff an industry leader and, as part of his plan, introduce an entirely new corporate identity that would make instant, nationwide headlines. At Continental Airlines, Lawrence had worked with Jack Tinker & Partners, a New York advertising group that attracted some of the best marketing talent of the 1960s. Prior to starting his new position at Braniff, Lawrence informed Mary Wells, team leader for Tinker's Continental Airlines account, about his plans and asked if the agency could come up with a "big idea" to boost Braniff's presence.

In 1965, charismatic young Mary Wells (1928–) had already established a reputation as a highly resourceful creative mind, successfully directing several campaigns while working for Doyle Dane Bernbach and then Jack Tinker & Partners, but she was still at the beginning of what would become one of the most exceptional careers in the history of advertising.

Even before Braniff officially appointed Jack Tinker & Partners, Wells and her team had begun to analyze the experience of flying with Braniff. According to Wells, the drab colors and cheap materials used at most airport terminals on Braniff's route network, the design of the aircraft liveries, using similar, conservative colors and basic design schemes, as well as the underwhelming crew uniforms, were quickly identified as areas that could be greatly improved. The solution was color. "I saw the opportunity in color the way Flo Ziegfeld must have seen an empty stage. I saw Braniff in a wash of beautiful colors," Wells recalled in her memoir, *A Big Life*.

The team contacted Italian couturier Emilio Pucci and asked him to think about new dresses for Braniff's stewardesses. They then sought out Alexander Girard (1907–1993), the New Mexican architect and designer who in 1960 had created the dazzling interior of La Fonda del Sol, a Latin American restaurant in New York's Time Life Building, and a favorite of Wells. Wells and one of her associates flew out to New Mexico to meet with the designer in his home, confirming their initial sense that Girard was the ideal choice.

At the same time, Tinker & Partners began to experiment with the notion of making planes more colorful. Numerous conceptual drawings were created. One of the concepts was a fleet of aircraft painted all in the same solid color. This idea seemed promising, and several colors were tested.

Inflight magazine
International

Advertisement, November 1965, launching the *End of the plain plane* campaign
On the right:
Advertisements, 1965

The breakthrough came at Mary Wells' suggestion to paint individual planes in *different* solid colors.

On the basis of this revolutionary design idea, Girard created Braniff's colorful new aircraft liveries. He initially wanted the planes painted from nose to tail in colors such as Chocolate Brown and Metallic Purple, and the "BI" symbol painted in white on the vertical stabilizers. "The idea was to make a plane like a great racing car – with the fuselage painted a solid color clearly expressing its shape. Incidentally, it couldn't be a simpler or cheaper method of achieving identity," Girard recalled. Braniff's maintenance and engineering department objected to the proposed colors, and Girard modified them to beige, ochre, orange, turquoise, baby blue, medium blue, lemon yellow, and lavender, with white wings and vertical stabilizers.

Girard went on to design hundreds of items for Braniff, including aircraft interiors, terminal waiting areas, lounges, ticket offices, as well as literally every other item that would be visible to the airline's customers and business partners. For Braniff's ticket offices and airport lounges, Girard even designed an extensive line of furniture and selected South American and Mexican art as decorative elements. For the aircraft interiors, he developed seven color schemes corresponding with each aircraft's exterior color. The upholstery fabrics, designed by Girard and manufactured by Herman Miller, were created in eight patterns for each color scheme, including checks, stripes, and textured solids of related geometries, accentuated by magnificent and startling color combinations.

While color was the most important element of Braniff's new identity, Girard also designed a logotype and an abbreviated symbol based on the airline's corporate initials, BI, as well as a secondary symbol, an abstract dove, used primarily on printed matters and promotional items.

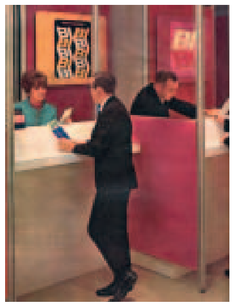
Meanwhile, Pucci designed a gorgeous wardrobe for the stewardesses, including plastic "space bubble" helmets for use between terminals and planes to prevent hairstyles from being disturbed. For the footwear, shoe designer Beth Levine created plastic boots and designed two-tone calfskin boots and shoes. The uniforms and accessories were composed of interchangeable parts which could be removed and added during flight, a concept that was later advertised by Jack Tinker & Partners as "The Airstrip."

In September of 1965, the campaign began to take shape. An older DC-6 aircraft was painted in the new livery as a full size mock-up, with a different solid color on each side of the fuselage. Braniff's management and the team around Wells were slightly nervous: nobody knew what the public's reaction would be. But confidence prevailed and finally, in the first week of November, the campaign broke with the catchphrase "Braniff presents the end of the plain plane!" The first five newly painted Boeing 707s were presented to the national and international press and the public, accompanied by a multimillion-dollar advertising campaign.

The impact was exactly as Lawrence had envisioned: the new design received immediate national and international attention. *Life*, *Time*, *Newsweek*, *Business Week*, *Aviation Week*, and an untold number of other publications around the world picked up the story. Suddenly, Braniff was seen as a modern, chic company that would make flying fun. Seats were filling with fascinated passengers, and Braniff's profits began to climb. Braniff's shares rose from less than $24 per share in early 1965 to nearly $200 by April 1966.

Over the following 15 years, Lawrence's continual expansion into new markets – combined with ideas unorthodox for the airline industry – established Braniff as a formidable international carrier. Braniff seemed prepared for everything except deregulation. The company's organization and management had been continuously pushed to its limits since 1965, without any pause to catch up. Structural deficits quickly surfaced in the deregulated competitive environment. This, in combination with mistakes by the company's senior management, forced Braniff to halt operations in 1982.

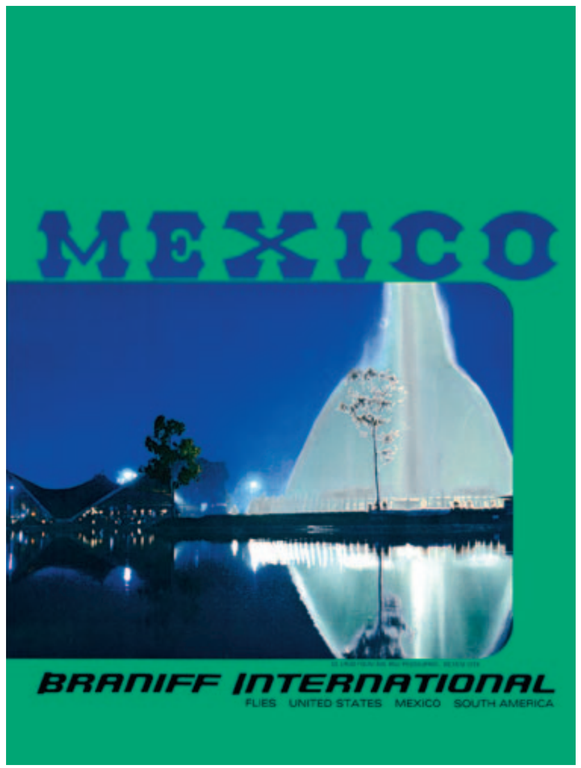
Braniff's 1965 identity program can be considered one of the most comprehensive and detailed in airline history. The repositioning of Braniff is as much a case study about comprehensive corporate design and clever advertising as it is about like-minded teamwork and the power of exceptional and focused creative direction, as represented by Mary Wells. The perfect synchronization of corporate design and advertising makes this campaign unique. Wells founded her own agency, Wells Rich Greene, in 1966 and married Harding Lawrence in 1967. Under her leadership, Wells Rich Greene became one of the most successful advertising agencies in the United States.



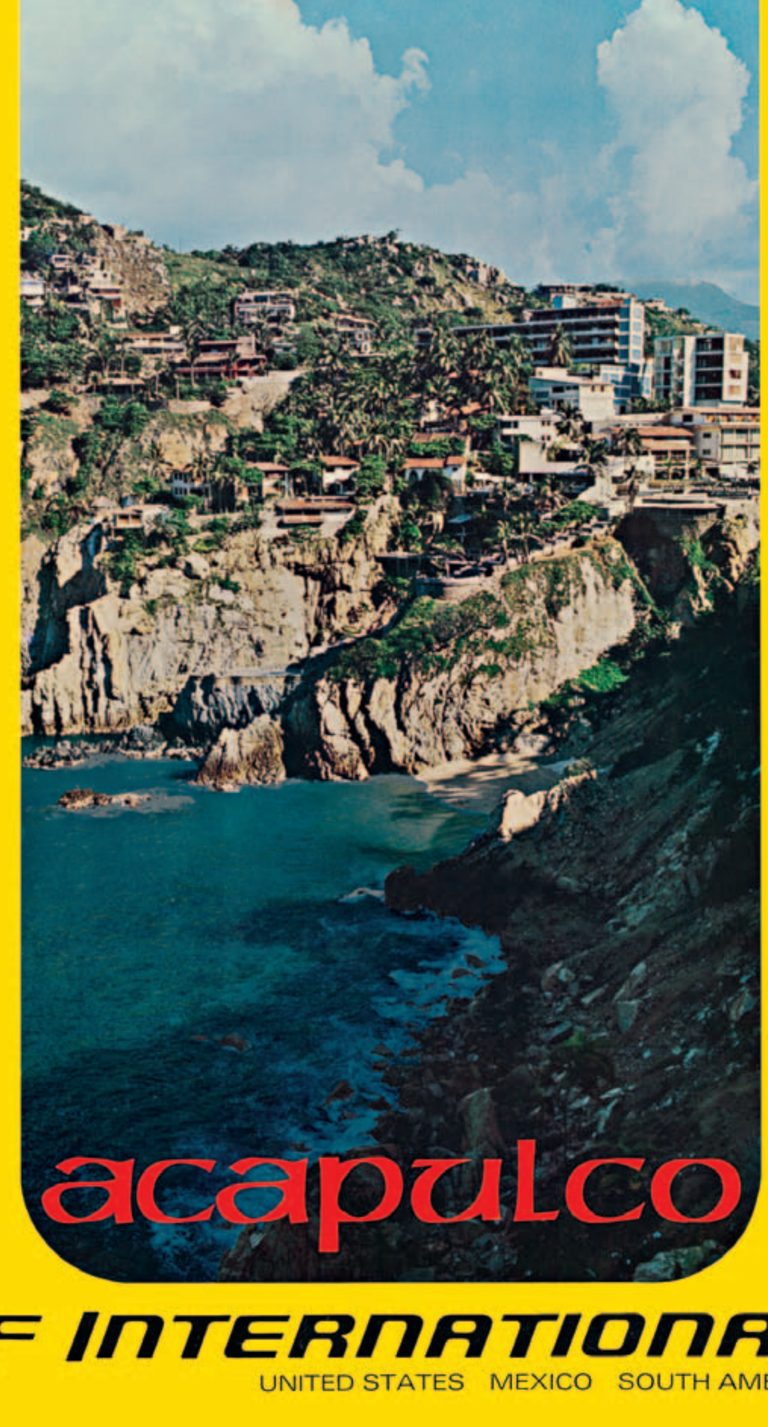
Alexander Girard
Braniff International – Chile
Offset photolithograph, c. 1966

Alexander Girard
Braniff International – Mexico
Offset photolithograph, c. 1966

Alexander Girard
Braniff International – Bolivia
Offset photolithograph on foil paper, c. 1968

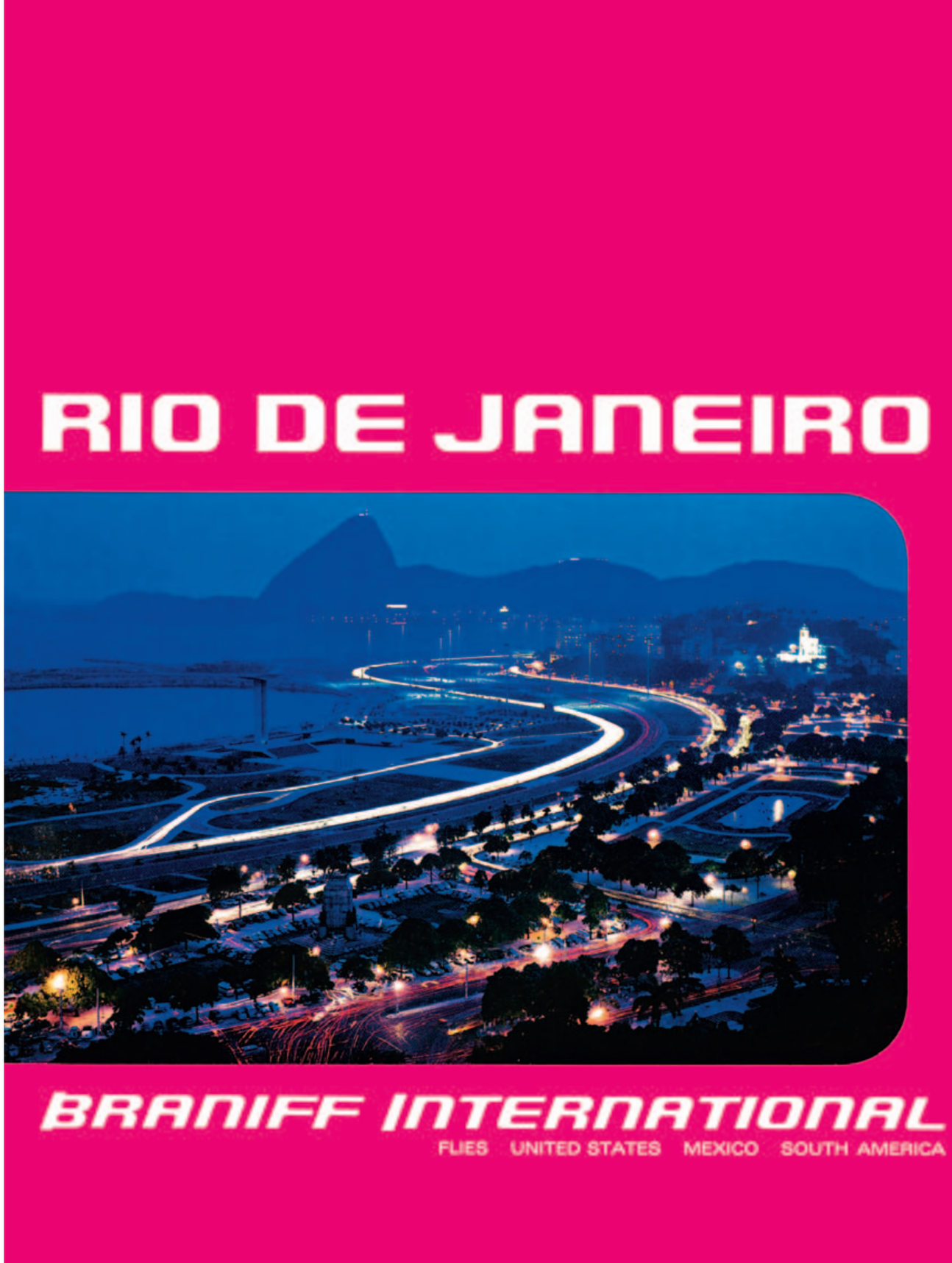


Alexander Girard
Braniff International – Mexico
Offset photolithograph on foil paper, c. 1968



Alexander Girard
Braniff International – Acapulco
Offset photolithograph on foil paper, c. 1968

Alexander Girard
Braniff International – Seattle
Offset photolithograph on foil paper, c. 1968



Alexander Girard
Braniff International – Rio de Janeiro
Offset photolithograph on foil paper, c. 1968

Alexander Calder
Lithographs for Braniff International
Silkscreen, 1974

In 1973, Braniff became the first airline to have an internationally renowned artist design the livery of an aircraft, a concept that has since been replicated by many other airlines.

George Gordon (1926–2013), an accomplished New York advertising professional and former senior marketing executive at Eastern Airlines, conceived the idea in 1972. He specifically wanted to convince Alexander Calder (1898–1976), the world-famous sculptor known for his playful, colorful "mobiles," to decorate a jet airplane. Calder had invented kinetic art – art that moved – and airplanes could be thought of as mobiles without wires. Gordon was counting on a major new advertising account if he succeeded in signing on a prominent airline as the project's sponsor.

Gordon flew to France, where Calder lived at the time, to make his pitch. After lunch and a tour of Calder's studio, Calder asked, "What do you want me to do?"

"I want you to paint a plane," Gordon replied.

"I don't paint toys," Calder declined, thinking of a model aircraft, but his face lit up when Gordon said that Calder was to paint a real jet aircraft. Calder agreed to paint the jets for $100,000 each — his agent later felt he should have asked for a million.

Soon after his return to the United States, a fortuitous seat assignment on a domestic flight placed Gordon next to Arthur Lewis, President of Eastern Airlines until 1969 and Gordon's former boss. When told about the Calder idea, Lewis suggested Gordon approach Harding Lawrence, who might be looking for a big new branding idea.

Braniff accepted Gordon's proposal. The Braniff advertising account brought Gordon's firm $25 million and enabled Gordon to start his own successful advertising agency soon thereafter.

Calder and Gordon collaborated closely on two multicolored planes for Braniff that Calder dubbed "flying mobiles." Calder made sketches, then painted his favorites onto six-foot-long airplane models which were on a scale of 1/25. In October of 1973, Calder supervised the application of his final design for the first jet, a full-size Douglas DC-8, in Dallas, Texas. Braniff's corporate name did not appear on this jet – only Calder's signature. The DC-8 was christened "The Flying Colors of South America" and went into service on November 2, 1973. Braniff received extensive media attention. "The project was a spectacular success," Gordon recalled.

A second aircraft livery designed by Calder for a Boeing 727 was completed in 1976 to commemorate the U.S. Bicentennial. Calder died in 1976 while completing the design for a third Braniff plane.

Regrettably, at the end of the 1970s, Braniff was no longer able to bear the cost of maintaining the artistic masterpieces. Gordon assembled a group of investors to buy the planes, but by the time the necessary funds were committed, Braniff had painted them over.

Advertisement, 1974,
introducing Braniff's "Flying
Colors" aircraft livery,
designed by Alexander Calder

CANADIAN PACIFIC AIRLINES

Canadian Pacific

Bristol Britannia
Canadian Pacific Air Lines livery, 1956

In the early 1940s, the Canadian Pacific Railway Company acquired several small airlines serving areas in northern Canada not linked by rail. These airlines were merged in 1942 to form Canadian Pacific Air Lines Ltd., a wholly owned subsidiary of the Canadian Pacific Railway Company. The Canadian Pacific Railway Company itself had been founded in 1881 to provide transcontinental railway services from Canada's Atlantic coast to the Pacific, and had since become a major and diversified transportation and communications services company operating passenger and freight trains in Canada and parts of the United States, numerous landmark luxury hotels across Canada such as the Château Frontenac in Quebec City, the Royal York Hotel in Toronto, and the Banff Springs Hotel in Alberta, as well as a considerable fleet of luxurious passenger steamships across the Atlantic and the Pacific. Canadian Pacific was instrumental in the unification and economic development of the newly formed nation in the late 19th century, promoting immigration and trade, and was a pioneer in the field of international transport and tourism. With good reason, Canadian Pacific adopted the motto "World's Greatest Travel System" in the 1920s, modified to "The World's Most Complete Travel System" in the 1950s.

To advertise its services, Canadian Pacific developed sophisticated marketing methods, and posters played a major role, being displayed in Canadian Pacific's numerous sales offices worldwide. It operated its own printing facilities in Vancouver, British Columbia. From the 1880s until the 1970s the company produced over 2,500 posters, including more than 1,000 designs featuring the work of Canadian artists, a production that may well be unrivalled.

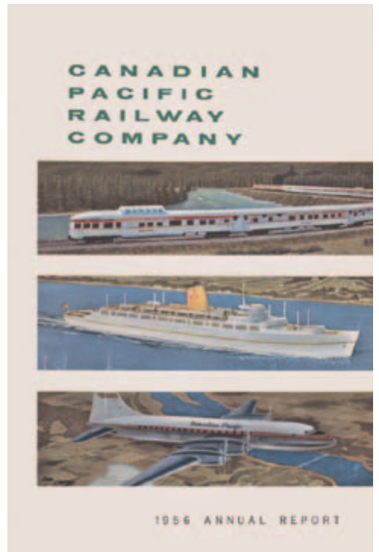
After World War II, Canadian Pacific's marketing efforts centered on three main subjects: the return of scheduled steamship service to the Atlantic; the introduction of *The Canadian*, a new transcontinental passenger train with streamlined stainless-steel coaches and glass domes, which led to a brief renaissance in passenger train service; and the expansion of Canadian Pacific Air Lines into a transcontinental and intercontinental carrier.

But the popularity of passenger rail travel was on the decline, and an increasing thrust of the company's advertising campaigns was directed towards expanding the airline business headquartered in Vancouver. Advertising initially promoted the airline operations as the "Wings of the World's Greatest Travel System." Canadian Pacific Air Lines was a purely domestic airline until 1949, when it launched flights across the Pacific with service from

Advertisement, c. 1955

Vancouver via Alaska and Tokyo to Hong Kong, and via Honolulu and Auckland to Sydney. In 1953, Mexico City and Lima were added to the route network; Buenos Aires and Santiago de Chile followed a few years later. In 1955, Canada's Air Transport Board granted Canadian Pacific Air Lines permission to operate its first scheduled flights to Europe, initially to Amsterdam, which remained the airline's primary European destination for decades, followed in 1957 by Madrid and Lisbon.

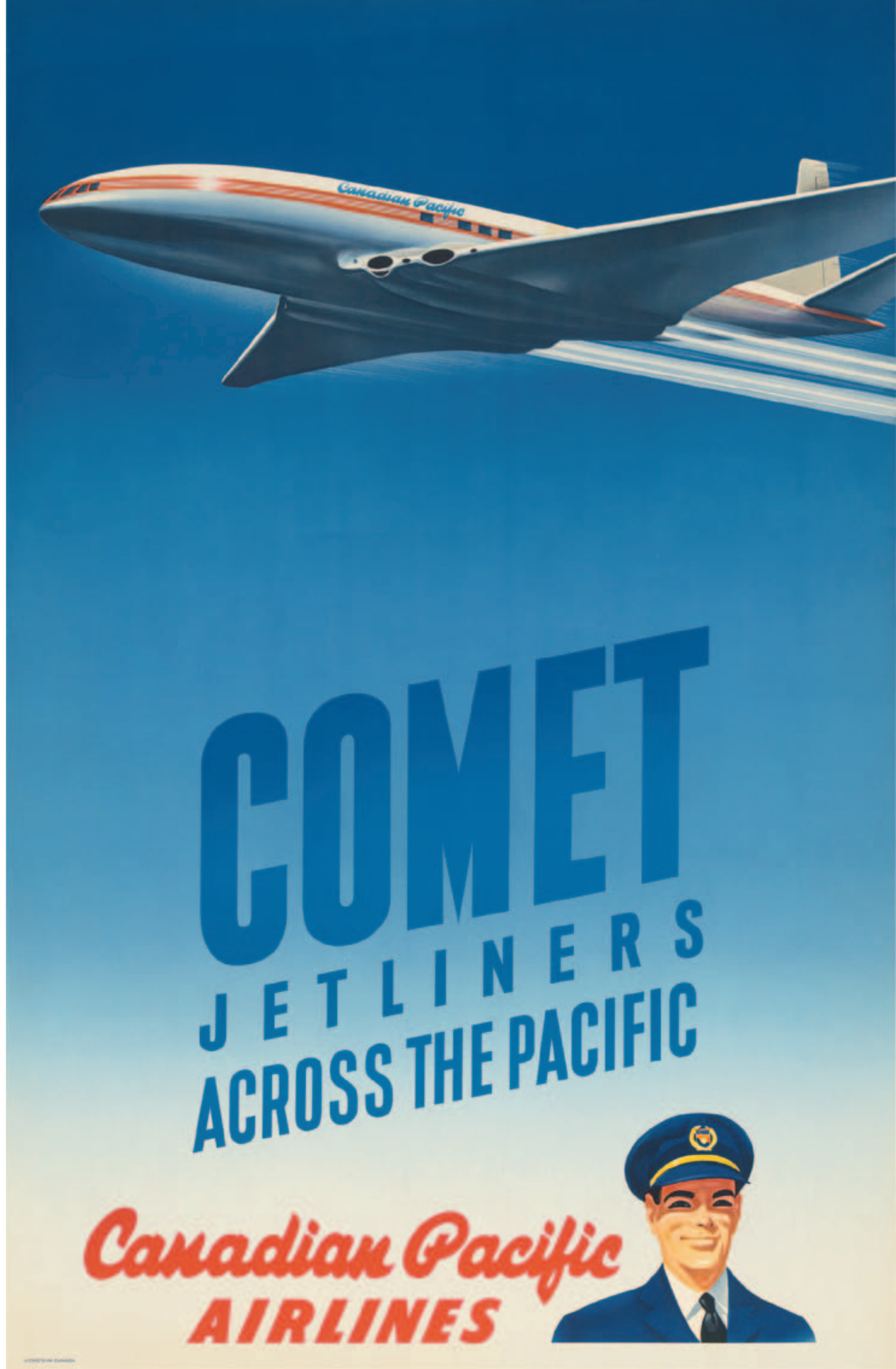
The airline's first logo was based on that of its parent company at the time: a conservative shield. When the Canadian Pacific Railway Company reintroduced a beaver – one of its traditional symbols – as part of the shield in 1946, the airline's shield was adapted accordingly. It soon became evident that the airline needed an identity more attuned to the concept of flying. In 1949, prior to launching its first international flights, Canadian Pacific Air Lines introduced a hybrid logo, consisting of a time-honored typeface that had been used intermittently by the Canadian Pacific Railway Company since the mid-1930s, and had become its official logotype in 1946, and a symbol featuring a stylized Canadian goose, partially enclosed in a circle. The latter was inherited from one of the smaller airlines that had merged to form Canadian Pacific Air Lines.



An airplane was featured for the first time on the cover of the Canadian Pacific Railway Company's annual report in 1956, reflecting the increasing importance of its airline business.

Peter Ewart (1918–2001) was one of Canadian Pacific's foremost artistic contributors during the 1940s and 1950s, designing about thirty exquisite posters for the company's railway, hotels, and air services. Educated at Montreal's Sir George Williams College and the Art Association of Montreal, Ewart subsequently enrolled in the Commercial Illustration Studio of New York City, which at the time emphasized the avant-garde work of A.M. Cassandre, Edward McKnight Kauffer, Joseph Binder, and Tom Purvis. The Canadian Pacific Railway Company launched Ewart's successful career as a graphic designer, commissioning his first advertising poster in 1940. His later corporate clients included Bank of Montreal, Canadian Imperial Bank of Commerce, Toronto Dominion Bank, Shell Canada, B.C. Telephone Company, B.C. Hydro, Expo '86, and the Calgary 1988 Olympic Winter Games.

Peter Ewart
Canadian Pacific Airlines – Comet Jetliners across the Pacific
Silkscreen, 1952



Peter Ewart
Fly Canadian Pacific – Europe
Silkscreen, 1956

Peter Ewart
Fly Canadian Pacific – Orient
Silkscreen, 1956

Peter Ewart
Canadian Pacific Airlines – Hawaii
Stone lithograph, c. 1950

Peter Ewart
Fly Canadian Pacific – Australia – New Zealand
Silkscreen, 1956

Peter Ewart
Fly Canadian Pacific – Spain – Portugal
Silkscreen, 1957

Peter Ewart
Fly Canadian Pacific – Mexico – South America
Silkscreen, 1956

CP Rail
CP Air
CP Ships
CP Transport
CP Hotels
CP Telecommunications

In 1968, it was Canadian Pacific Railway Company's turn to step into the world of modern corporate identity and communications. "We are no longer a railway company with an airline, some ships and trucks," Canadian Pacific's Chairman N.R. Crump proclaimed, adding: "High performance, by itself, is no longer good enough for a successful enterprise. It must be consciously communicated to everyone who comes in contact with the company." Canadian Pacific's management had asked the New York-based agency Lippincott & Margulies to evaluate the company's communications practices and develop recommendations for a new identity program to help project a more accurate image to its various target groups.

Lippincott & Margulies was a pioneer of the concept of corporate identity and corporate communications, and its clients at the time included corporations like Chrysler, American Express, and Coca Cola. It was founded as an industrial design office in 1943 by J. Gordon Lippincott, a civil engineer. Walter P. Margulies became a partner in 1945. The firm's original focus was on traditional, product-oriented industrial design, but by the early 1960s, Lippincott & Margulies had moved toward a comprehensive approach to marketing and corporate image. It was Lippincott who first coined the term "corporate identity," and the firm pioneered the linking of name, logo, advertising, and packaging into an integrated and uniform marketing tool.

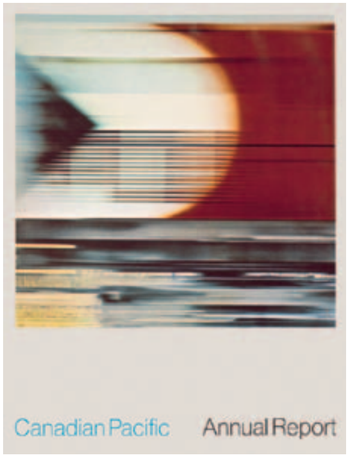
Lippincott & Margulies studied Canadian Pacific's visual expressions and conducted interviews with employees, company officers, customers, and the general public. In consultation with its client, the firm identified Canadian Pacific's target groups as the public in general, as well as specific groups such as its employees, shareholders, customers, suppliers, governments at all levels, press, radio, and television. According to Margulies, "We found there was a 'communications lag' between the reality of the company and the way its public viewed it." Many people felt Canadian Pacific was stodgy and tradition-encrusted. On the other hand, Lippincott & Margulies found a dynamic company that was doing a very good job in a number of different areas, not only in Canada, but around the world.

To overcome this communications lag and project a positive image of Canadian Pacific and its complex transportation and telecommunications conglomerate, Lippincott & Margulies developed a central theme termed "Systems for Movement" as an appropriate framework for the company's communications and marketing efforts. The theme was broad enough to encompass not only transportation but also hotels and telecommunications. The word "systems" implied an integrated and coordinated approach to transportation. The word "movement" connoted an unlimited range of services for moving people, things, information, and ideas between places.

Lippincott & Margulies then designed a new symbol they called "multimark." With a portion of a square to represent stability, a segment of a circle to suggest global activities, and a triangle to denote motion and movement, the multimark symbol corresponded flawlessly to the new "Systems for Movement" motto.

The agency then gave new modal names to Canadian Pacific's divisions, each with its own bright color to convey vitality and action: orange for CP Air, red for CP Rail, blue for CP Transport, green for CP Ships, yellow for CP Telecommunications, and gray for CP Hotels.

D.B. Wallace, CP's general manager of public relations and advertising, oversaw the implementation of the new corporate identification system to the company's 1,100 diesel locomotives, 87,000 freight cars, 800 passenger coaches, 20 passenger aircraft, 26 cargo and passenger ships, 5,000 highway trucks, 11 hotels, and its nationwide telecommunications network.



Boeing 737
CP Air livery, 1968

As part of the implementation of the new identity program, CP Air's planes were given a new look. The upper fuselage and tail now were orange, with a wide red stripe that began above the cockpit windows and continued to the rear of the plane below the tail, separating the orange from the polished aluminum underside of the fuselage. CP Air's multimark symbol in red, white, and orange was displayed on the tail, with the logotype "CP Air" in black letters on the forward fuselage below the cockpit. The first aircraft to wear the orange livery was the company's initial Boeing 737 delivered in October of 1968.

The realization of the identity program was based on the rationale that it costs nothing extra to apply good design. The new colors, symbols, and paint schemes were introduced in a logical sequence, as stocks were used up or as equipment came in for repainting. New units were delivered in the new colors.

By the early 1970s, the phase-in period was complete and CP Air displayed its powerful new visual identity in full for the first time. Whereas the previous corporate identity of Canadian Pacific had hitherto been influenced by design elements originating from its historic, now outmoded, focus on immigration and a relatively elite group of world travelers, the new look was perfectly in tune with the requirements of mass tourism.

Advertisement, c. 1973
Lippincott & Margulies created the slogan of "Orange is Beautiful" for CP Air's advertisements.

Luggage labels,
c. 1972

Anonymous
CP Air – Ski Canada West
Offset photolithograph, c. 1972

CP Air's posters used photography in an attractive but straightforward manner, perfectly complementing the new visual identity.

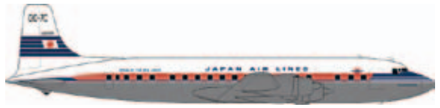
Anonymous
CP Air – Greece
Offset photolithograph, c. 1972

Anonymous
CP Air – California
Offset photolithograph, c. 1972

Anonymous
CP Air – Canada
Offset photolithograph, c. 1972

Anonymous
CP Air – Canada
Offset photolithograph, c. 1972

JAPAN AIR LINES



Douglas DC-7C
Japan Air Lines livery, 1958

Japan Air Lines Co., Ltd. was established in 1951 as a private company. The airline launched its domestic operations by leasing equipment and crew from U.S.-based Northwest Airlines. In 1953, the airline was nationalized when the National Diet of Japan passed the Japan Air Lines Company Act, recognizing the need for a reliable and well-financed air transportation system to help Japan grow in the aftermath of the World War II. In 1954, the airline began its first international service from Tokyo to San Francisco.

In its early advertising, Japan Air Lines used colorful, at times playful images and slogans such as “Wings of the New Japan” and emphasized Japanese customs and hospitality. Among the various symbols in simultaneous use, the image of a crane was seen occasionally and in different contours, including one based on a traditional Japanese symbol, a round crest that despite its vague resemblance to the modern crane logo Japan Air Lines would adopt in the late 1950s, cannot be considered its direct precursor. Other symbols included an abstract cross-section of an airplane and the JAL logotype embedded in flowers.

Luggage label, c. 1957

Nagai
Japan Air Lines – Kyushu – Okinawa
Lithograph, c. 1958

Anonymous
Japan Air Lines – Discover Japan
Lithograph, c. 1958

Douglas DC-8
Japan Air Lines livery, 1960

In 1958, two years prior to the arrival of its first jetliners, Japan Air Lines' management determined that a new, modern corporate symbol and a more consistent methodology for its visual identity would be beneficial in expectation of future growth. Tonao Senda, JAL's head of marketing, asked several leading Japanese designers to create proposals for a new corporate symbol and its application throughout JAL's system. For the airline's management, it was important that its new appearance appeal to the American market. With this in mind, it also invited Botsford, Constantine & Gardner of San Francisco, which had been the advertising agency for JAL's marketing in North America since 1953, to present a proposal. JAL's Dan Nakatsu, responsible for the airline's marketing activities in the United States, worked closely with Jerry Huff, the advertising agency's creative director.

Huff recalled: "Japan Air Lines was a dream account primarily because they trusted us completely, even going to great lengths to make sure I understood Japanese culture and its arts by sending me on an extensive tour of all its existing routes. I was exposed to the culture further while shooting the "Culture" magazine ad campaign, where we photographed Japan Air Lines stewardesses in full kimonos in twenty locations throughout Japan. I felt I knew Japan as well as any American ad man could."

Huff researched traditional Japanese emblems and was impressed by the round crests of Samurai families, which he regarded as an old form of branding, adorning practically everything a family owned. One of these crests displayed a crane. Huff said: "I had faith that it was the perfect symbol for Japan Air Lines. I found that the crane myth in Japan was all positive – it mates for life (loyalty), and flies high for miles without tiring (strength)." Huff and his team thus designed a modern symbol for JAL derived from an ancient Samurai crest. The precise circular shape of the new logo and the red color selected by Huff, to be displayed on a white background, were reminiscent of the *Nisshōki*, Japan's "circle of the sun" national flag, making the new logo even more appropriate for the identity of the nation's flag carrier.

Under the direction of Mike Sloan, the agency's account executive, an elaborate presentation book was created, showcasing the logo and its application to aircraft, ground equipment, stationery, and other items. The team from Botsford, Constantine & Gardner arrived at the presentation meeting in Tokyo in the late summer of 1958, assuming their proposal to be the only one in contention. But when they were called into a small conference room to

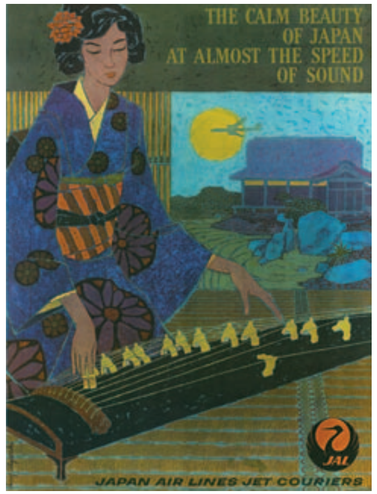
From left to right:
Traditional samurai family crest
Proposed logo, 1958
Final logo, 1958

make their presentation, Huff remembered "a mass of logo sketches, drawings and paintings covering the walls and table, ending instantly our belief that ours was the only logo being considered." Japan's design elite had spared no expense producing elaborate presentations of logos symbolizing modernity, movement, and speed associated with the upcoming Jet Age. Discussions about the logo continued into the next day, when Japan Air Lines president Seijiro Yanagita entered the room with a small entourage. He studied the American firm's design for a few minutes. "When the president finished, he said something in Japanese, then he and his entourage left the room. The meeting was over," recalled Huff. A translator informed the agency's team that their proposal had been accepted: against the strong protests of the Japanese designers, JAL decided in favor of the *Tsurumaru* (crane) symbol created by an American agency. Needless to say, this choice required some diplomacy by the airline. The official reason given at the time was that an American agency would have the best understanding of the important U.S. market.

Botsford, Constantine & Gardner added the letters "JAL" to the logo at the airline's request. The beautiful *Tsurumaru* was very well received both in Japan and in the airline's markets throughout the world. It has served Japan Air Lines since 1959, with only a temporary abandonment between 2002 and 2011.

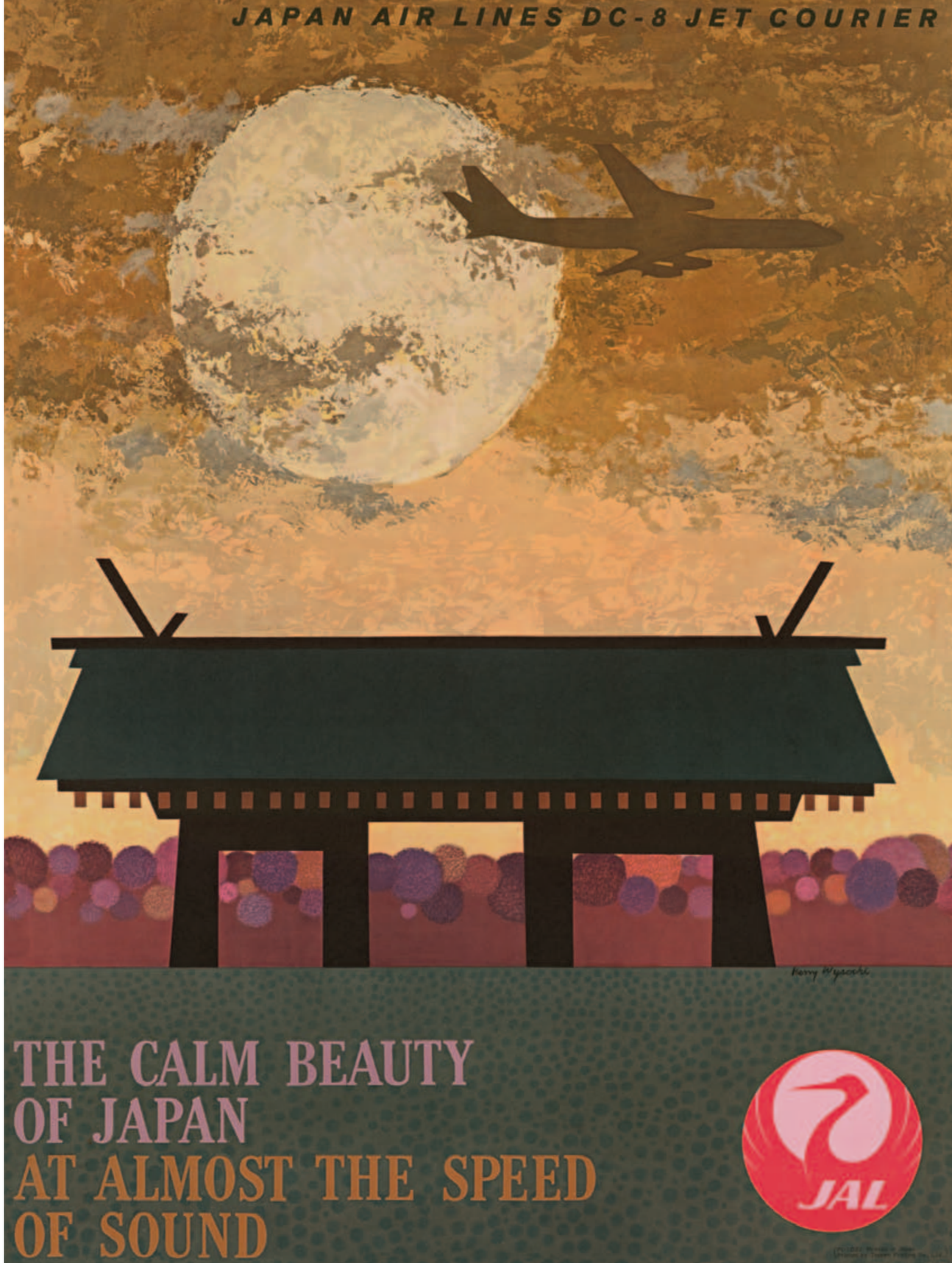
In 1960, Japan Air Lines received its first jet aircraft, a Douglas DC-8, and entered service to Seattle and Hong Kong. Soon after, it decided to re-equip its entire fleet, exclusively using jet aircraft. By the end of 1961, JAL was operating jet service from Tokyo to Seattle, Copenhagen, London, and Paris via Anchorage, as well as service to Los Angeles and San Francisco via Honolulu. During the 1960s, many new international destinations were established, including Moscow and New York.

Advertisement, 1960
On the bottom:
Advertisement, 1964



Harry Wysocki
The Calm Beauty of Japan at Almost the Speed of Sound
Offset photolithograph, c. 1960

Harry Wysocki
The Calm Beauty of Japan at Almost the Speed of Sound
Offset photolithograph, c. 1960

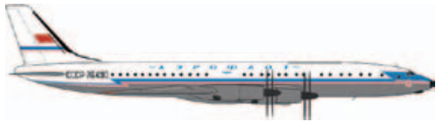


Nagai
Japan Air Lines – DC-8C Intercontinental Jet Courier
Offset photolithograph, c. 1960

Anonymous
Japan Air Lines – Tokyo 1964 Olympiad
Offset photolithograph, c. 1964

AEROFLOT

АЭРОФЛОТ



Tupolev TU-114
Aeroflot livery, c. 1957

Aeroflot was created in 1932, when the 17th Congress of the Communist Party of the Soviet Union resolved to unify the various civil airlines that had been operating in the Soviet Union since the early 1920s. The name "Aeroflot" was adopted for the entire Soviet Civil Air Fleet. A resolution was passed that "Air travel should expand in all directions, as it is one of the important communications links with remote rural regions, and with major industrial centers."

By 1950, Aeroflot's route network had expanded to cover 183,000 miles (295,000 kilometers), with 700 destinations within the Soviet Union receiving regular flights. The Communist Party Congresses regularly set targets for the number of passengers to be carried by Aeroflot within a five year period, and these targets became increasingly ambitious in the mid-1950s and throughout the 1960s. For example, the 1956 Congress determined a goal of 16 million Aeroflot passengers by 1960, a manyfold increase from the 2.5 million the airline carried in 1955.

In order to meet these objectives, Aeroflot worked closely with eminent Soviet aircraft manufacturers such as Tupolev, Antonov, and Ilyushin to develop higher capacity and technologically advanced aircraft for its domestic routes, as well as its selective destinations abroad.

September of 1956 marked a major step forward, when Aeroflot inaugurated the world's first sustained jet services with the Tupolev Tu-104 aircraft. Other significant events were the 1957 introduction of the highly reliable Tupolev Tu-114, then the world's largest airliner with a capacity of 170 passengers in mixed class seating, and the launch of the well respected Tu-144 supersonic jet, which made its debut flight in December 1968, several weeks prior to Concorde's first flight. As a result of the high priority given to passenger air transport, and given its status as a state monopoly for the entire Soviet Union, Aeroflot became the largest airline in the world, carrying nearly 22 million passengers in 1961. By comparison, Pan Am carried 3.8 million, United Airlines 10.9 million passengers that year.

As a government-owned airline in a highly centralized state, Aeroflot was not subjected to the same competitive environment as other prominent airlines. Nevertheless, its operations at the time were highly sophisticated in every respect, from Aeroflot's advanced and multifaceted fleet of aircraft to its complex route network. It also performed many additional functions, including crop-dusting, heavy lifting for the Soviet Space Agency, offshore oil platform

Leaflets and brochures, c. 1962

Leaflets and brochures, c. 1962

support, research, and the transportation of government and communist party officials. In addition to its passenger aircraft, Aeroflot operated hundreds of helicopters and cargo aircraft.

The central government's emphasis on flight as a preferred form of civilian transportation was backed by advertising. Of course, advertising in the former Soviet Union had parameters quite different from those in non-socialist countries. While large organizations such as Aeroflot often had their own advertising departments, advertising itself was a highly regulated matter, supervised by a central organization called the Inter-Departmental Council on Advertising, which in turn reported to the relevant ministries. Moreover, advertising periodically did not enjoy high priority within the Socialist system of government, and there were debates whether a centrally planned economy like the Soviet one needed any domestic advertising at all. Precedence was given to Soviet propaganda, and governmental propaganda departments hired the best graphic designers and advertising experts, draining commercial advertising of strong professional groups. By the early 1950s, commercial advertising had drastically declined, and focused mostly on the sale of Soviet foreign trade goods, which always enjoyed priority.

The subject of advertising, including domestic consumer advertising, was given renewed attention in the mid-1950s, but it was not until the early 1960s that these changes became clearly visible. This trajectory can be observed in the quality of Aeroflot's advertising designs of the 1950s, which were considered sub-standard by contemporaries, and by contrast, the highly attractive designs created in the 1960s.

The mid-1950s were a dividing line, yielding new governmental priorities and artistic positions. Joseph Stalin had died in 1953, and the country was in the process of overcoming the consequences of the personality cult of his era. In 1955, the Central Committee of the Communist Party of the Soviet Union adopted a "Decree on Eliminating Design and Construction Excesses." Urging simplicity and strictness of form, as well as economy, the demands of the Decree gradually led to the assumption of new artistic criteria by designers, architects, and artists.

Another development of equal significance was the articulation of a new policy framework for domestic advertising. In 1957, the Prague Conference of Advertising Workers of Socialist Countries summarized in a characteristic manner what can be considered the new Soviet policy on domestic advertisement: "First, to educate people's tastes, develop their requirements (*potrebnosti*) and, thus, actively form demand (*spros*) for goods; second, to help the consumer by giving him information about the most rational forms of consumption."

As a result of these developments, artists of all backgrounds – painters, architects, applied arts experts, and even sculptors – began to converge on what promised to be a productive new phase of commercial design. It was not until the early 1960s that this heterogeneous group had acquired a satisfactory level of common aims and unity of methodological principles.

In Aeroflot's domestic advertising of the 1960s, the new language of Soviet graphic design is clearly visible. The posters, booklets, and leaflets of this period display an array of bright colors, attractive, generalized silhouettes, and pictograms. They highlighted air transport as a symbol of progress and called attention to the significant timesaving quality of air travel, a persuasive argument in view of the Soviet Union's enormous geographic size.

As a further incentive for growth, civil aviation was highly subsidized, allowing for very affordable rates that were frequently lower than the cost of ground transportation. Travelling on a domestic Aeroflot flight became almost as routine as taking a public bus.

In terms of corporate design, Aeroflot employed a symbol clearly identifying it as the flag carrier of the Soviet Union: the traditional communist hammer and sickle emblem, enclosed by a pair of stylized wings. The symbol was customarily illustrated in a dark blue. Aeroflot also had its own, predominantly red flag, again signifying its association with the Soviet state. The livery of its aircraft, too, portrayed the airline as much the state: the Soviet flag was prominently placed on the vertical stabilizers, and the letters CCCP were often more visible than the name Aeroflot itself.

The stunning revival of Soviet advertisement and graphic design that began in the early 1960s came to an end about a decade later, when economic plight extracted the resources necessary for consistently good design.

Leaflets and brochures, c. 1962

Anonymous
Aeroflot
Offset photolithograph, c. 1956

Anonymous
Aeroflot
Offset photolithograph, c. 1952

Anonymous
Aeroflot – A Day by Train, an Hour by Plane
Lithograph, 1961

A. Labunsky
Aeroflot Means Time Savings
Lithograph, 1965

Y. Blumin
Aeroflot
Lithograph, 1961

Anonymous
Aeroflot – Berlin
Offset photolithograph, 1964

Anonymous
Aeroflot – Djakarta
Offset photolithograph, 1964

Victor Sergueyevich Asseriants (1921–) was one of the leading Soviet poster artists. He worked primarily in foreign trade advertising, creating a number of posters for international fairs and exhibitions. In the 1960s, he created at least two posters for Aeroflot.

Victor Asseriants
Aeroflot – Delhi
Offset photolithograph, 1964

SWISSAIR

SWISSAIR

Douglas DC-7C
Swissair livery, 1955

Most of the large, pioneering airlines benefited from the substantial size of their home markets. Swissair, on the other hand, became a leading international carrier despite being based in a country with a relatively small population of less than six million at the time. Founded in 1931 with a merger of two regional airlines, Swissair made professional marketing a priority from the start. The name "Swissair" was adopted at the suggestion of Alphonse Ehinger, chairman of Balair, one of Swissair's two predecessors. The privately owned airline made a conscious effort to associate itself with Swiss virtues such as punctuality, safety, cleanliness, and hospitability – all qualities ideally suited for an airline. Marketing campaigns were closely coordinated with the Swiss state's own efforts to attract tourists. As a result, Swissair came to be regarded as the flag carrier of Switzerland, even though it was not until 1947 that the public sector, in the form of Swiss cantons and municipalities, the Swiss Federal Railways (SBB), as well as the Swiss Postal Services (PTT), acquired about one third of its shares.

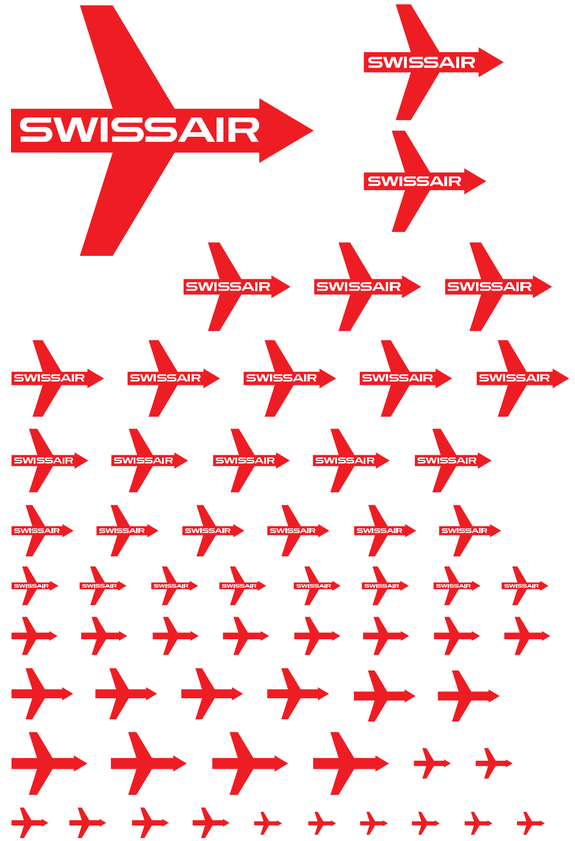
In the period following World War II, Swissair leveraged its excellent reputation among discerning travelers as well as the bonus of Switzerland's political neutrality to successfully build a growing network of European and intercontinental routes. Each of these new destinations required a local sales office, and the local staff initially operated quite autonomously, resulting in a state of disorder in the airline's visual identity and marketing. In 1950, Swissair hired graphic designer Fritz Girardin as director of art and advertisement. Girardin and his team began preparations for a more consistent visual identity for the airline. To find a new corporate symbol and logotype, Swissair initiated a design competition in 1952. The participating graphic designers were required to present their proposals to a jury consisting of members of the board as well as senior representatives of all departments of Swissair. The jury ultimately selected Rudolf Bircher's proposal, a brilliantly simple and timeless arrow-shaped red signet accompanied by a clean, modern typeface. According to Bircher (1911–2009), the arrow shape denotes the essence of flying: getting to a destination in a straight line. For the typeface, legibility from all distances was of utmost importance to Bircher. He also noted that technical considerations influenced his design: both the signet and the logotype were easy to apply to aircraft due to their simple geometric forms, an important criterion at the time, resulting in lower costs of initial application and of maintenance.

Ticket office, 1954

Bircher, who had worked on his own as a freelance designer, was commissioned to design applications using the new corporate identification elements throughout the airline, including aircraft liveries, in close cooperation with Swissair's advertising department. To ensure consistency throughout the airline's worldwide operations, and as part of a conscious effort to make "Swiss precision" part of the airline's visual projection, all of Swissair's advertisements and marketing materials were subsequently prepared according to the carefully planned and concisely written Swissair Advertising Manual, a loose-leaf book that gave precise instructions regarding the uses of the new signet and the logotype, and the standards which had to be observed in all printed materials, including perforated specimen sheets of the only shade of red permitted in Swissair printing.

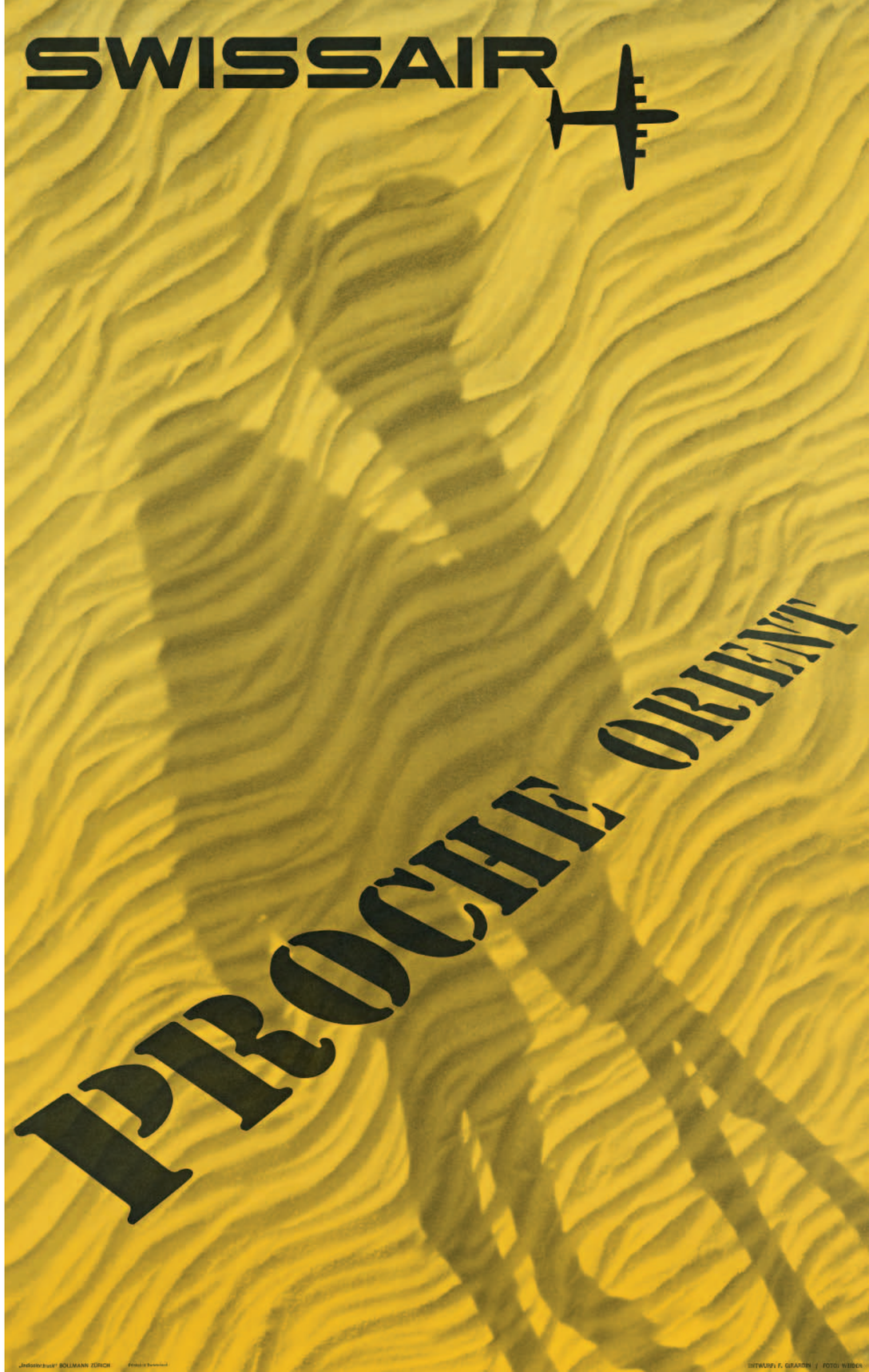
The identity created in 1952 by Bircher and the Swissair advertising department is the earliest example of the adoption of modern corporate design principles in the airline industry. Not surprisingly, Swissair's was the only airline corporate design not requiring modification at the beginning of the Jet Age several years later. The new guidelines allowed for sufficient variety over time yet gave Swissair an extraordinary visual consistency that lasted until 1981 when the airline adopted a new design in commemoration of its 50th anniversary. The visual language reflected a high level of sophistication and contributed to Swissair's success in an era when quality and exclusivity were important criteria in selecting an airline. Swissair's meticulously planned and decisively executed expansion strategy, supported by clever marketing, was highly successful. By the early 1970s, Swissair was teasingly called "the flying bank," referring to its large hidden assets and vast liquidity.

The Swissair Advertising Manual may not have been as comprehensive and detailed as some of the corporate design guidelines created in the 1960s and 1970s, but the entire Swissair organization embraced it, effectively applying the principles of modern corporate identity for which a complete theoretical framework did not yet exist in the early 1950s. The example of Swissair shows how a timeless design program, when applied steadily and expertly over a long period of time, can communicate exactly the values with which an organization wants to be associated.



Fritz Girardin, Swissair's proficient director of art and advertisement from 1950 until 1986, not only commissioned some of the best Swiss designers such as Henri Ott, Kurt Wirth, Manfred Bingler, and Emil Schulthess to create posters for Swissair, but was also clearly a gifted graphic designer himself. His 1956 poster for Swissair is part of the permanent collection of the Museum of Modern Art in New York.

Fritz Girardin
Swissair – Proche Orient
Collotype and letterpress, 1956



Kurt Wirth
Swissair – DC-7C
Offset photolithograph, 1956

Kurt Wirth
Swissair – Convair Metropolitan
Offset photolithograph, 1956

convair metropolitan

das modernste Flugzeug im Europaverkehr

mit Bordradar ausgerüstet

SWISSAIR

Lay out by Kurt Wirth Printed in Switzerland 1956 by Hallwag Berne

Douglas DC-8
Swissair livery, 1960

Until the early 1960s, Swiss graphic designers and illustrators were reluctant to incorporate photography into their work. Swissair, too, was not willing to contemplate the conventional photography used by many airlines in the 1950s and 1960s. Manfred Bingler's award-winning 1961 poster, showing the engines of a DC-8 jet aircraft high above the Swiss Alps through a passenger window, contributed to a change in attitude toward photography. The poster demonstrated that delicate, abstract photography could be applied in a highly effective and attractive manner to convey a marketing message. From the mid-1960s onward, photography came to dominate Swissair's poster designs.

Manfred Bingler
Swissair
Offset photolithograph, 1961

Manfred Bingler
Swissair – Japan
Offset photolithograph, 1964

Swiss graphic designer and photographer Manfred Bingler (1928–1987) created a series of destination-specific posters for Swissair in 1964, the majority of which is based on black-and-white photographs. In a separate process, the photographic images were artificially combined with colors considered appropriate. For example, dark blue was added to the black-and-white photo of a Manhattan skyscraper, yielding a slightly unnatural yet highly appropriate impression of a nighttime atmosphere at this destination. Similarly, a desert yellow was added to the black-and-white photo of a minaret, clearly symbolizing the Middle East, a cool, greenish-blue Swiss sky added around the photo of the Matterhorn. By treating photographic images and colors independently, Bingler demonstrated his mastery of both photography and graphic design. The Museum of Modern Art in New York acquired several posters from this series.

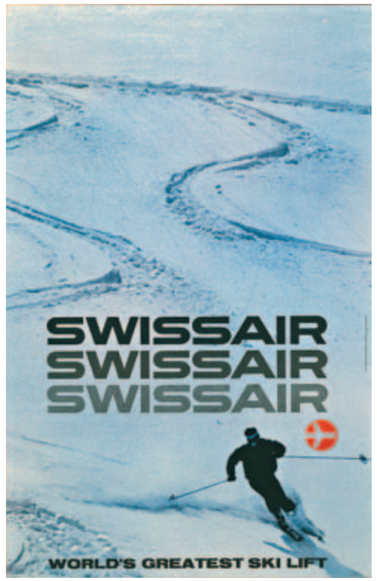
Manfred Bingler
Swissair – North America
Offset photolithograph, 1964

Manfred Bingler
Swissair – Middle East
Offset photolithograph, 1964

Manfred Bingler
Swissair – Mediterranean
Offset photolithograph, 1964

Manfred Bingler
Swissair – Africa
Offset photolithograph, 1964

Manfred Bingler
Swissair – South America
Offset photolithograph, 1966



Max Schneider
Swissair – World's Greatest Ski Lift
Offset photolithograph, 1961

Manfred Bingler
Swissair – Switzerland
Offset photolithograph, 1964

Swissair crew at
Zurich Airport, 1972

Swissair's first posters featuring aerial photography appeared in 1971. They were created by Swiss photographer and designer Emil Schulthess (1913–1996) in cooperation with graphic designer Hans Frei and featured images shot by Georg Gerster (1928–), a pioneer of aerial photography. Fritz Girardin commissioned Schulthess for his outstanding professional style, but he was also counting on Schulthess' reputation to help convince the airline's board to approve the posters.

With their unique blend of Land Art, Abstract Art and documentary precision, Gerster's aerial photographs reflect the properties of each region, country, and continent more by association than by representation, featuring details that are often as surprising as they are characteristic. The sparing typography of the posters serves to enhance the beauty of the photos.

Gerster had free reign scouting suitable motifs. He regularly presented his selection to Girardin and Schulthess. According to Gerster, during these studio sessions, "Hardly a word was uttered. There were no differences of opinions, it seemed discussion was unnecessary – as soon as a picture appeared on the screen it was a thumbs-up or a thumbs-down. Schulthess would put a yes slide on the yes pile without saying a single word, so obvious was it to us all that this was where it belonged." From the outset, they agreed on the selection criteria for the images: countries and continents to be used for posters were to be evoked by association. The image of a well-known landmark was accepted only as a last resort. "We soon realized, though, that sometimes even the most fortunate of finds, a satisfactory picture in terms of graphics from the destination country in question was simply not good enough. All of us, whether we have been there or not, have an idea of what we think Brazil will be like, for example, but this Brazil of the soul may well contradict a motif which has actually been found there. Every find had to prove itself in an emotional field of expectations, something which is hard to describe with any precision in words."

At the time, the offset printing process already offered high-quality prints; nonetheless the 35mm photo images presented a challenge. Overseeing the printing, Schulthess and Frei coaxed everything possible out of the process. The posters were an instant success. The media appreciated the high-wire act between information and abstraction. The respectable color supplement of Zurich's *Tages Anzeiger newspaper* devoted its front cover to the first eight posters. Although not intended for private display, the posters nonetheless spread with surprising swiftness into the public domain as wall decorations in homes and public buildings such as schools. They became an integral part of Swissair's visual identity in the 1970s and beyond.

Design: Emil Schulthess / Hans Frei, photography: Georg Gerster
Swissair – Brasil
Offset photolithograph, 1971

Design: Emil Schulthess / Hans Frei, photography: Georg Gerster
Swissair – Hong Kong
Offset photolithograph, 1971

Design: Emil Schulthess / Hans Frei, photography: Georg Gerster
Swissair – California
Offset photolithograph, 1971

Design: Emil Schulthess / Hans Frei, photography: Georg Gerster
Swissair – Australia
Offset photolithograph, 1971

Design: Emil Schulthess / Hans Frei, photography: Georg Gerster
Swissair – North Africa
Offset photolithograph, 1971

AIR FRANCE

Lockheed Constellation
Air France livery, 1946

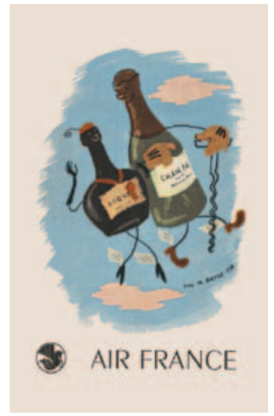
Air France was created in 1933 by a merger of several smaller French airline companies. In 1945, the French civil aviation industry was nationalized and the formerly privately owned Air France, as well as all other French airlines, became state-owned by the Société Nationale Air France. Air France promptly reestablished its operations after World War II and quickly became one of the world's most formidable airlines with a vast global route network.

As the official flag carrier, Air France sought association with France's – and in particular Paris' – image as a center for fashion, style, cuisine, and cultivated lifestyle. The airline shaped its marketing efforts and its visual identity accordingly. In contrast to most other major airlines, Air France's corporate identity was never subjected to a single fundamental alteration. Instead, it was carefully developed and nurtured, enjoying high priority at all times. As a result, art and tasteful design became part of the identity of Air France.

As large scale visual messengers, posters played an important role. At Air France, each poster or series of posters had a unique and often well-documented history, and there is probably no other airline that conferred such incessant attention to the creation of its poster designs. Commissioning reputable graphic designers was the customary way to create posters at the time, but frequently calling on well-known painters was unique to Air France. The airline's many outstanding posters were thus created by advertising specialists like Jean Carlu or Raymond Savignac on the one hand, and by highly reputable artists such as Victor Vasarely on the other.

Air France inherited its first corporate symbol, a winged seahorse, from Air Orient, one of its predecessors. The airline's staff gave the symbol a nickname, calling it the "crevette" (shrimp). Graphic designer Charles Loupot (1892–1962) updated the logo in 1951. Until the late 1950s, the winged seahorse appeared prominently in many different settings, from aircraft liveries to aircrew uniforms to ticket offices. In poster designs, the seahorse was often nestled in the "C" of Air France.

Advertisements, c. 1953



Clockwise from top:
Bar menu, c. 1950
Menu, c. 1956
Menu, c. 1950

Born in Chartres, Lucien Boucher (1889–1971) studied at the École de Céramique de Sèvres. He made his debut at the Salon d'Automne in 1921, becoming a member in 1923. He exhibited at the Salon de l'Araignée from 1924 to 1930. As well as lithographs, Boucher also made wood engravings and drawings in watercolor and gouache. Beginning around 1935, Boucher designed an impressive stream of posters for Air France that continued until he was well into his seventies. He was known at Air France as "Mr. Planosphere" for he created numerous world-map posters between 1934 and 1962, indicating a global theatre for Air France.

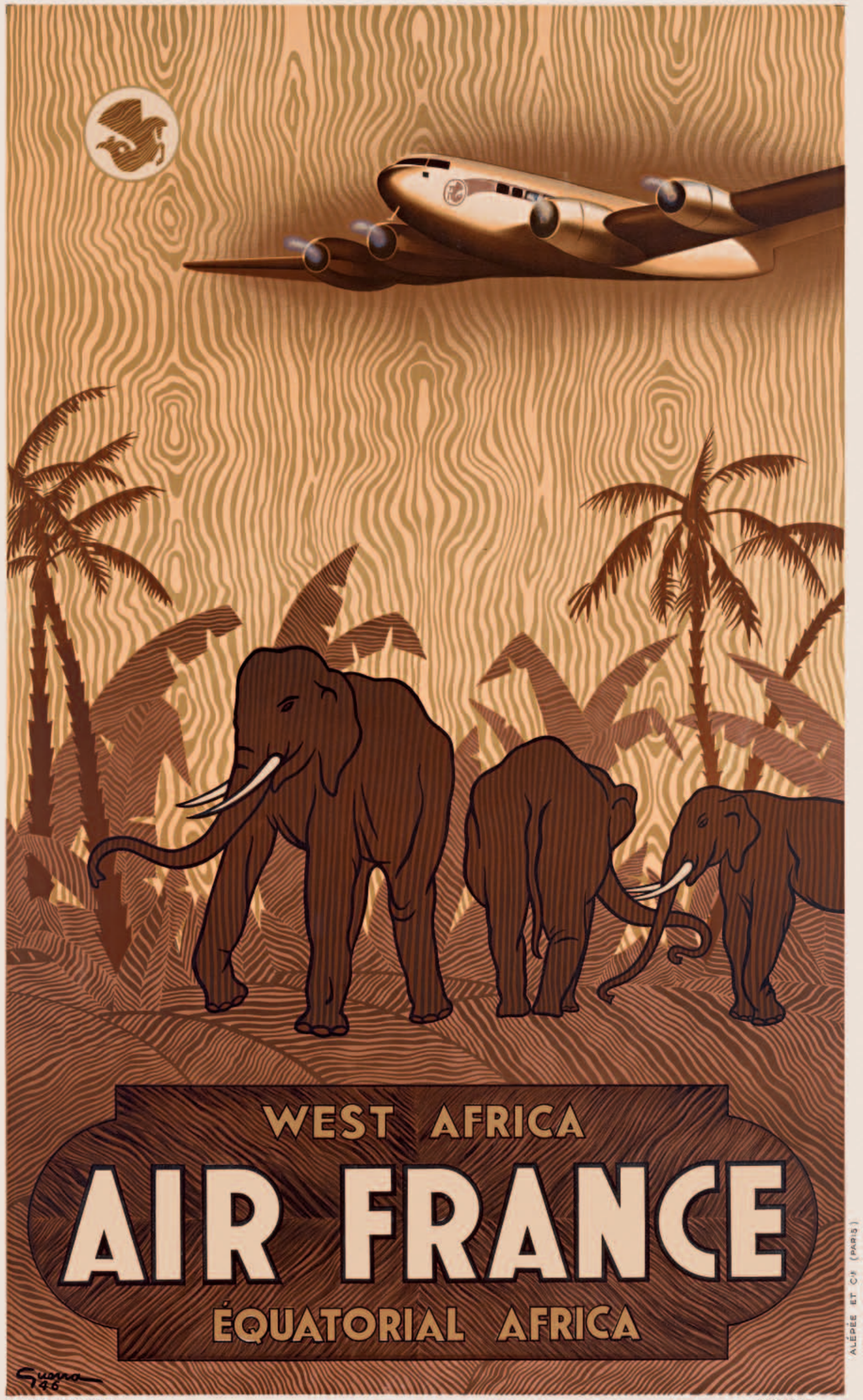
Lucien Boucher
Air France – Orient – Extrême-Orient
Stone lithograph, 1946

Edmond Maurus
Air France – Afrique Occidentale Française – Afrique Équatoriale Française
Stone lithograph, 1946

Born in Hungary, Victor Vasarely (1906–1997) arrived in Paris in 1930 where he initially worked in advertising while conducting the pictorial research that would eventually make him famous: Op-art, or the art of creating optical illusions. It is not known how or by whom Vasarely was contacted and why he agreed to create the poster for Air France in 1946, which is far removed from his original style. Indeed, it is a unique piece in his whole body of work. While the original poster was not signed, in 1960 Vasarely signed a copy of the poster, which is now in the Air France Museum in Paris.

Victor Vasarely
Air France – Amérique du Sud
Stone lithograph, 1948

Vincent Guerra
Air France – West Africa – Equatorial Africa
Stone lithograph, 1946



Bernard Villemot (1911–1989) was the son of a cartoonist. After studying at the Académie Julian, he lead a Bohemian life until a friend, a student of Paul Colin, suggested that he enroll in Colin's art school. Villemot became one of the school's most loyal disciples. Villemot's strongest single impact as a graphic designer was his work on behalf of Orangina, the soft drink maker for which he created the image of a parasol made from an orange peel in 1953, forever changing Orangina's brand image. Villemot also created several magnificent posters for Air France. He became president of the Alliance Graphique in 1965.

Bernhard Villemot
Air France – Antilles – Amérique Centrale
Stone lithograph, 1949

Yasse Tabuchi (1921–2009) moved from Tokyo to Paris in 1952, enrolling at the Sorbonne. A few months later, a representative of Air France contacted the artist. He was not given any instructions, and was free to design a poster according to his inspiration. He combined the universal symbols of Japan with those of the company superbly. This poster and another created for Air France in 1989 are the only ones produced by Tabuchi during his long career as a painter.

Yasse Tabuchi
Air France – Paris – Tokio
Stone lithograph, 1952

Jean Doré
Air France – Canada
Stone lithograph, 1951

Lucien Boucher
Air France – Baleares
Stone lithograph, 1951

Alexis Kow (Alexei Kogeynikov)
Air France – Sports d'Hiver
Stone lithograph, 1951

Raymond Gid
Air France – Paris
Lithograph, 1953

In the summer of 1956, Air France's advertising department asked Jean Carlu (1900–1997), then president of the Alliance Graphique Internationale, to select poster designers to create a cycle in which the company would be associated with different parts of the world. Previously, artists and subjects for advertising posters were chosen on an ad hoc basis, in response to the urging of an Air France director or a special preference of the advertising department. By commissioning Carlu to art direct a series of posters, Air France introduced a more systematic approach to its advertising. The result of Carlu's work was a series of posters both varied and cohesive: the variety emanates from the style of each of the ten artists selected by Carlu, whereas the cohesion is due to Carlu's guidance.

Upon the occasion of the 1956 campaign, a booklet entitled *Affiches Air France* was published. Air France for the first time portrayed its posters as something other than simply advertising items, stating that they must be considered a form of art. It was Air France's first poster campaign. Other poster campaigns would follow but be the product of a single artist rather than several different ones: Guy Georget in 1963, George Mathieu in 1968, Raymond Pagès in 1971, and Roger Bezombes in 1981.

Jean Colin, art direction: Jean Carlu
Air France – Amérique du Nord
Lithograph, 1956

Annual report, 1957

Guy Georget, art direction: Jean Carlu
Air France – Extrême-Orient
Lithograph, 1956

Bernhard Villemot, art direction: Jean Carlu
Air France – India
Lithograph, 1956

Raymond Savignac (1907–2002) began his career in 1935 at the Alliance Graphique, working under Cassandre's direction for three years. Savignac eventually broke with Cassandre, developing his own style. In his memoir, *Savignac affichiste*, he wrote: "Poster art is a form of expression. It is not decorative art. If you concentrate too much on making it pretty, you forget along the way what you want it to mean. All that is left is a container that is occasionally wonderful, but there is no content. And that is what is important in posters. Decoration must remain in the background. It is like eloquence. It has to be restrained. … The poster is an uncaptioned drawing that takes the place of a long speech."

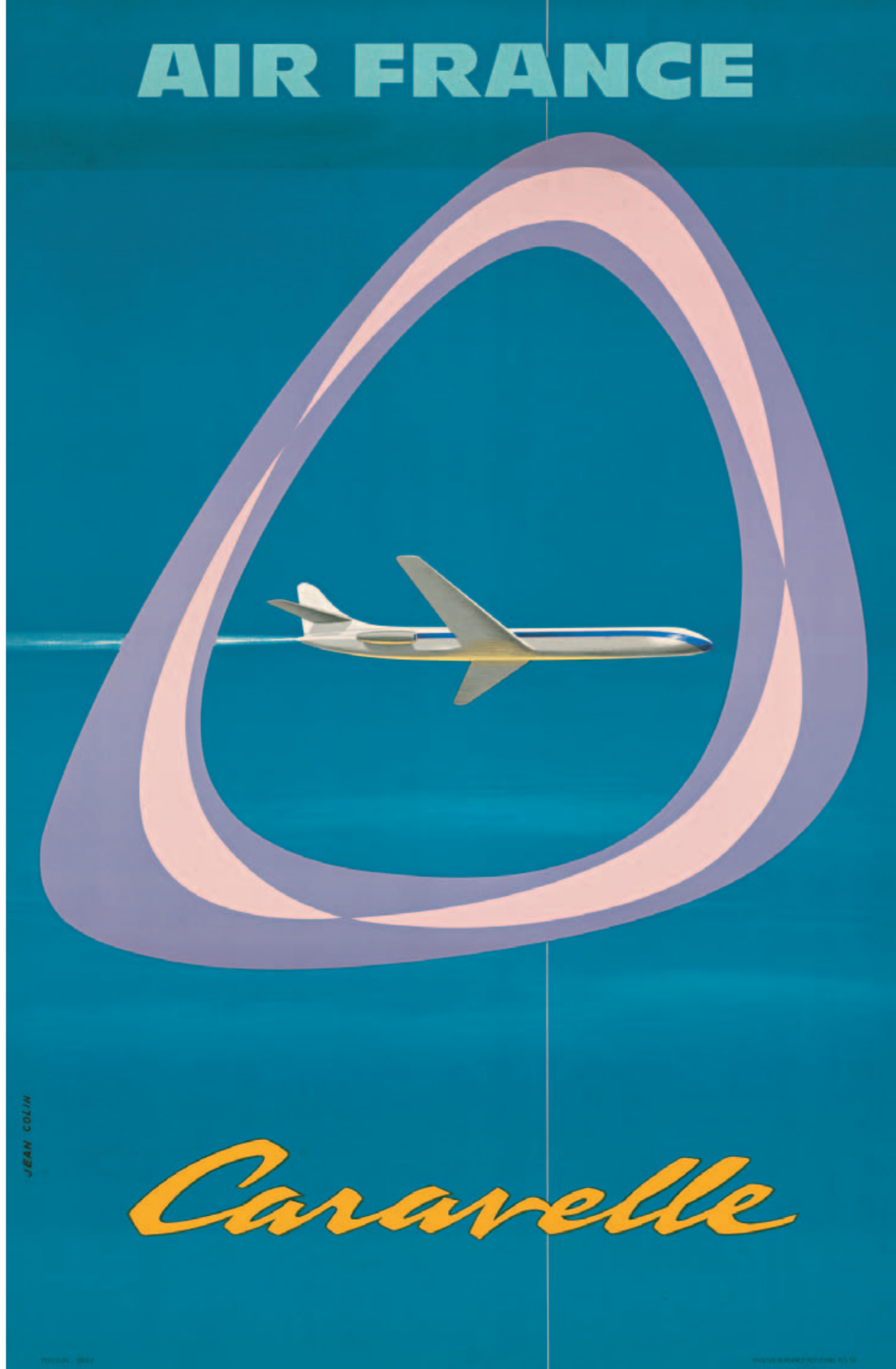
Raymond Savignac, art direction: Jean Carlu
Air France – Le Plus Longe Réseau du Monde
Lithograph, 1956

AIR FRANCE

Sud Aviation Caravelle
Air France livery, 1959

With the beginning of the Jet Age, Air France recognized the need to be represented differently. In May of 1958, graphic designer Roger Excoffon (1910–1983) presented to the company's directors a logotype for Air France, based on an early version of a new ultra-bold grotesque typeface he had created: Antique Olive. The directors immediately approved Air France's first logotype. Its application on the airplanes, buildings, documents, and advertisements of the carrier began in 1959, and the logotype remained in use virtually unchanged until 2009. Antique Olive symbolized French graphic design of the 1960s and became ubiquitous throughout France. With the introduction of Excoffon's logotype, the "crevette," the only logo Air France had known until then, became less prominent and began to serve as a secondary mark.

Advertisements, c. 1960



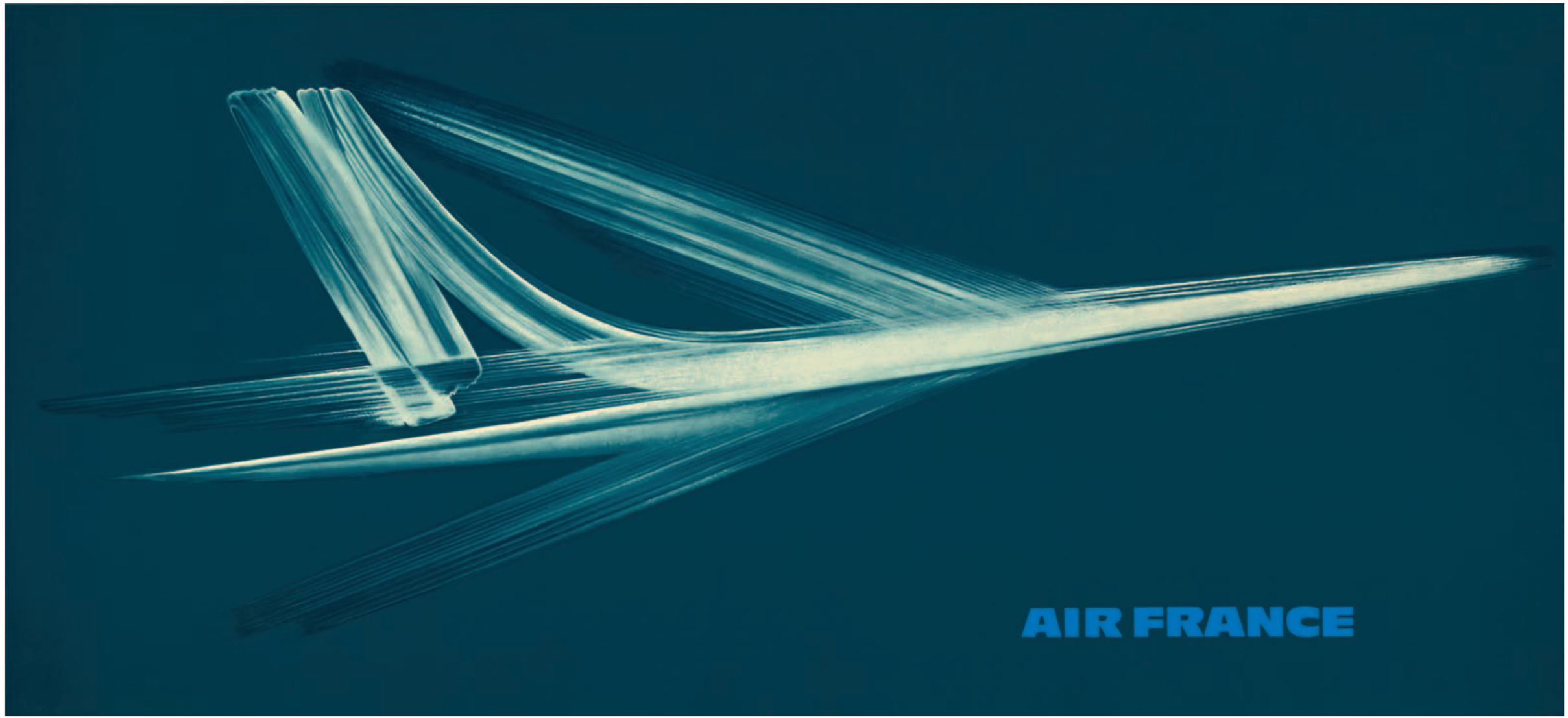
Jean Colin
Air France – Caravelle
Stone lithograph, 1959

In 1963, graphic designer Guy Georget created a series of posters, Air France's first poster campaign commissioned to a single artist.

Guy Georget
Air France – California
Lithograph, 1963

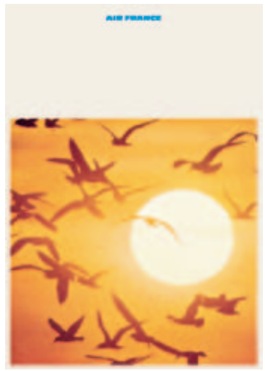
Guy Georget
Air France – Great Britain
Lithograph, 1963

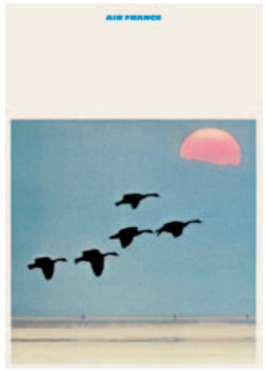
Guy Georget
Air France – Near East
Lithograph, 1963



Roger Excoffon
Air France
Offset photolithograph, 1964

Boeing 747
Air France livery, 1971

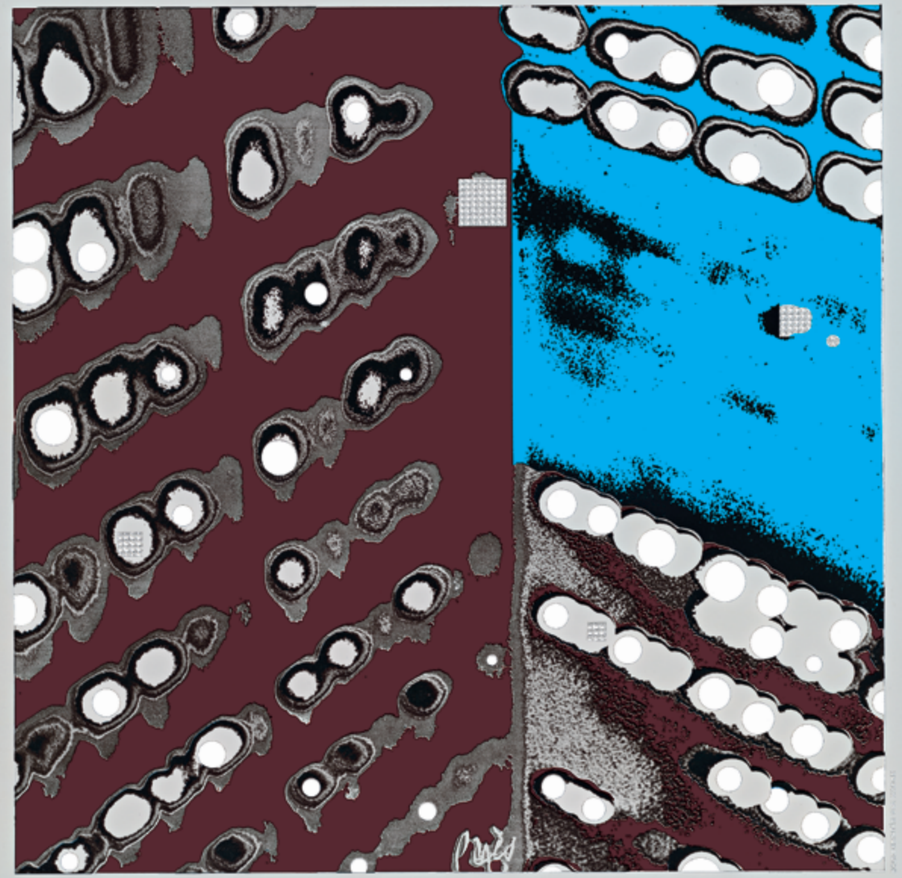




In the 1960s, ticket offices were an important component of airline marketing. Airlines competed with each other for the most attractive and inviting street fronts and interior designs. Air France's ticket offices were always among the best. Shown here is Air France's New York ticket office, designed in 1969 by architect Pierre Gautier-Delaye. Ticket offices provided a perfect setting for the effective display of large-scale posters.
On the left:
Inflight menus, 1970

Raymond Pagès (1923–) became a graphic designer by chance. He initially intended to become a painter and enrolled in the École des Beaux-Arts in 1939. After six years of painting, he had to concede he was unable to make a living from fine art and turned to graphic design. He became a student of Paul Colin, who taught him poster design. In 1970, Pagès was hired as a graphic designer in Air France's advertising department. When Antoine Giraud took over as head of the airline's advertising department, he noticed Pagès and in 1971 asked him to create a series of sixteen posters.

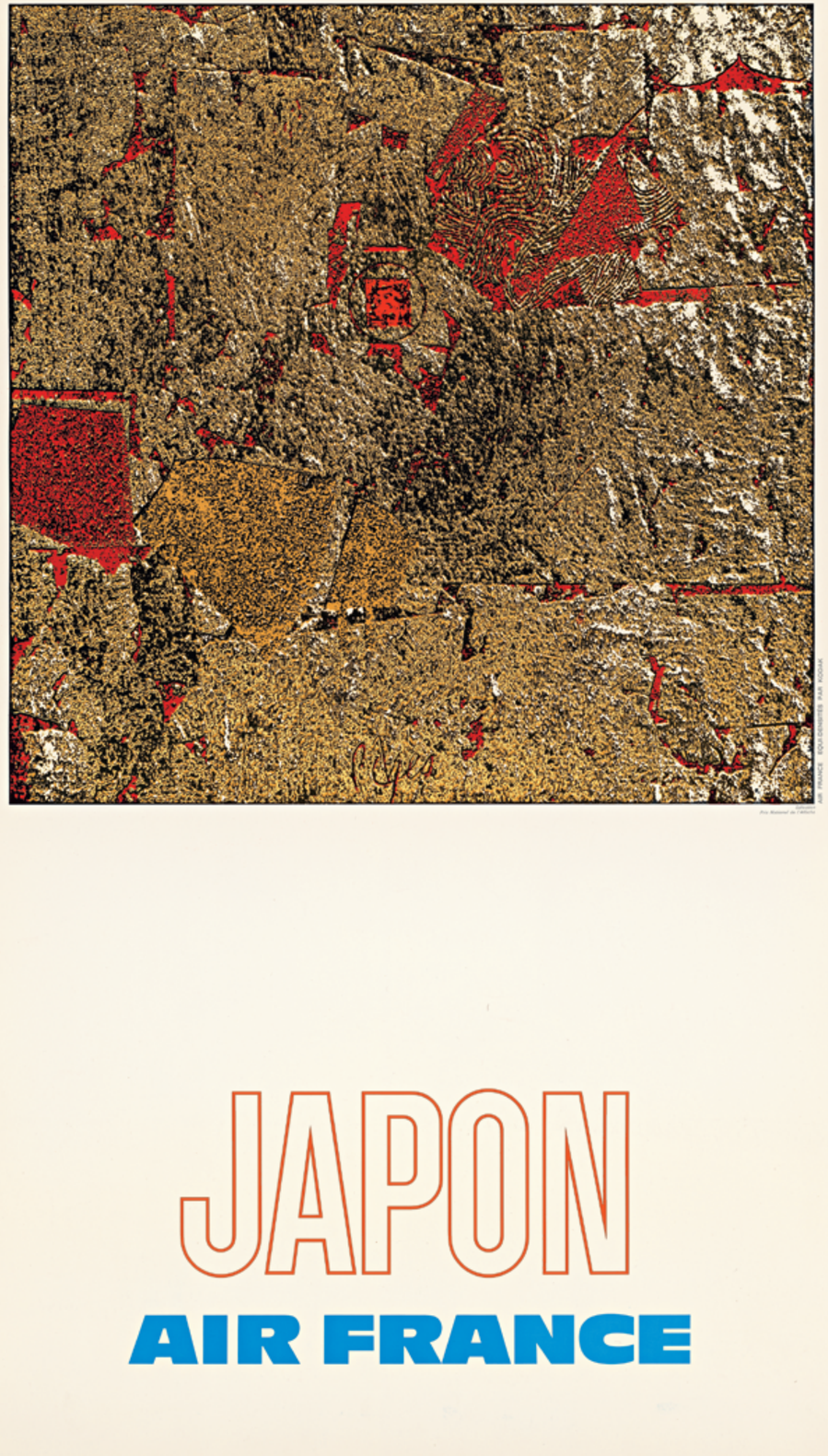
This decision marked a turning point in the visual identity of Air France. Pagès used the latest avant-garde technique of the time, Equidensities by Kodak, which allowed him free reign to illustrate sixteen countries in an extremely abstract manner that has been described to appear as if the artist had taken a "photograph" of the soul of each country. A brochure presenting the posters was prefaced by the art critic André Parinaud, who entitled his text "The Modern Eye." Pagès' work received an exceedingly positive response both from art critics and the public. His new concept of an Air France poster points toward a modernized visual identity the airline would adopt a few years later.



Raymond Pagès
Air France – USA
Foil print, 1971

Raymond Pagès
Air France – Israel
Offset photolithograph, 1971

Raymond Pagès
Air France – Japon
Offset photolithograph, 1971



Draft logo design,
part of Excoffon's 1968
visual identity study

Boeing 727
Air France livery study
by Excoffon, 1968,
not executed

Concorde
Air France livery, 1975

In charge of creating a new visual identity for Air France, Roger Excoffon drafted a new symbol and initial studies for an updated corporate design inspired by the national flag. Progress on this project was interrupted by the volatile civil unrest of May 1968, and it was abandoned soon afterward.

In the early 1970s, the arrival of the Boeing 747 and anticipation of Concorde marked the occasion for renewed interest in a fresh corporate design, now under the direction of the ECA2 advertising agency. ECA2 took up Roger Excoffon's idea to focus on the nation´s symbol – the red, white, and blue flag. They placed the logotype underneath slanted, spaced stripes representing the French national flag and suggesting speed and vitality. The stripes also became a prominent part of the new aircraft livery, further emphasizing Air France's role as national airline. A modified version of the "crevette" was positioned as a secondary mark on the sides of the aircraft. The decision to paint the aircraft fuselage in solid white was highly influential and replicated by numerous other airlines.

When Jean Signoret took over as head of Air France's advertising department, which he directed from 1973 to 1981, he found a somewhat unusual project left behind by his predecessor: a set of posters illustrating concepts rather than destinations. The creator of this work was Roger Bezombes (1913–1994), trained at the École des Beaux-Arts and at the time known primarily for his medals and sculptures. Here, he proposed something radically new.

While Air France's advertising department considered Bezombes' proposal excellent, the airline's general management deemed it too modern and too complex. It took seven years and much convincing to complete the project. The posters, conceived by Bezombes in the early 1970s, therefore only emerged in 1981. They are not merely posters, but rather decorative panels, whose execution required lengthy preparation. They were printed under supervision of the artist and combine offset and screen printing, to which an application of hot metal embossing, varnish or other lamination was added for some of them.

Roger Bezombes
Air France – Mur du Son
Silkscreen, offset photolithograph, foil print, 1981

Roger Bezombes
Air France – Raffinement
Silkscreen, offset photolithograph, foil print, 1981

Each of the sixteen posters created by Roger Bezombes expresses itself on its own, retaining complete autonomy of interpretation. But the series can also be used in another way: by removing the band at the bottom of each poster, a giant interlocking panel can be generated, a puzzle seven feet, ten inches (two meters, forty centimeters) wide and thirteen feet (four meters) tall. When the sixteen posters are brought together, a strip that is two feet seven inches (eighty centimeters) high and seven feet, ten inches (two meters, forty centimeters) wide finishes the massive panel to unify it and give it its title: "Air France – Vie du Monde." The complete set of posters was a rare give-away presented to select Concorde VIP passengers in an attractively designed, oversized cardboard envelope.

Roger Bezombes
Air France – Vie du Monde
Silkscreen, offset photolithograph, foil print, varnish, 1981

LUFTHANSA

LUFTHANSA

Vickers Viscount
Lufthansa livery, 1958

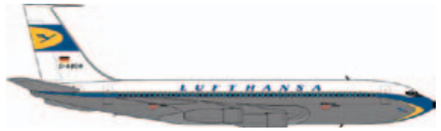
Germany was left without a national airline at the end of World War II. The former Lufthansa, founded in 1926 by the merger of two private German airline operators, had been one of the largest European airlines in the 1920s and 1930s, but was shut down in 1945. It was not until 1953 that a new national aviation company was set up in West Germany which acquired the rights to the pre-war Lufthansa name and the use of the stylized crane symbol, devised by German graphic designer and architect Otto Firle in 1919 for one of the first Lufthansa's predecessors. Another two years passed until flight operations began in 1955 under the name Lufthansa German Airlines. The new Lufthansa commenced service in a difficult competitive environment. During the previous ten years foreign carriers had not only operated all of Germany's domestic routes but had also established large worldwide systems. Starting from scratch, Lufthansa's management had to make fundamental decisions about how to regain market share, principal among them the issue of its fleet. Jet aircraft were not yet available, but it was well known that they would become a market-changing force in only a few years' time. To buy a completely new fleet for flight operations starting in 1955 meant buying propeller aircraft that would soon become obsolete.

Another problem was a lack of pilots. German pilots were not allowed to fly for several years after World War II and now had to be retrained to fly the new aircraft. In its early annual reports, Lufthansa gratefully acknowledged the support of British European Airways, TWA, and other American carriers in training Lufthansa's pilots – and even in the first few years making available some of their own pilots to fly Lufthansa planes. Starting with a tiny fraction of the passenger volume of other European carriers, Lufthansa quickly gained market share.

Under these modest initial circumstances, a brash look would have been inappropriate. Lufthansa employed traditional methods of advertising, engaging a number of commercial artists on a case-by-case basis. Around 1958, Lufthansa's visual identity was to some extent formalized by a set of sketchily written guidelines. A parabola became a key design element. But despite the recurrent use of the crane symbol, the logotype in a slab serif typeface, and the parabola, there was little consistency in formats and styles, and even colors were frequently applied in confusing combinations, creating a cheerfully incoherent overall appearance. As Lufthansa continued to expand rapidly in the early 1960s, the lack of a concise visual identity became ever more evident.

Lufthansa's first poster expresses the sense of optimism that prevailed in West Germany in the mid-1950s, when the economy began to expand rapidly for the first time since World War II. The illustration by Hungarian-born graphic artist Thomas Abeking shows a dramatically ascending crane, a playful interpretation of the corporate symbol.

Theodor Abeking
Lufthansa
Lithograph, 1955



Boeing 707
Lufthansa livery, 1960

Buttgen
Lufthansa – Boeing Jet Intercontinental
Lithograph, c. 1960

Hans Rott
Lufthansa
Lithograph, c. 1960

Lufthansa

When Hans G. Conrad (1926–2003) joined Lufthansa as head of marketing in 1961, it was on the condition that he would be allowed to undertake advertisement and design methods new to Lufthansa. Conrad initiated the commissioning of Otl Aicher to regenerate Lufthansa's corporate design. Otl Aicher (1922–1991) was a co-founder of the Hochschule für Gestaltung (HfG) in Ulm, an experimental design school in the spirit of the Bauhaus known for its systematic approach to design solutions. He had already succeeded in several notable projects in the emerging discipline of corporate design, including commissions from reputed German manufacturers Pfaff and Braun. The airline's management board promptly approved Conrad's proposal to entrust Aicher and the HfG with creating a new visual identity for Lufthansa.

In July of 1962, Aicher began to develop a comprehensive corporate design for Lufthansa, including airplane livery, crew attire, display systems, printed materials, and numerous other items. Aicher and his team allowed themselves four months to complete this task. Aicher recalled: "In terms of its appearance, the company was in a terrible state."

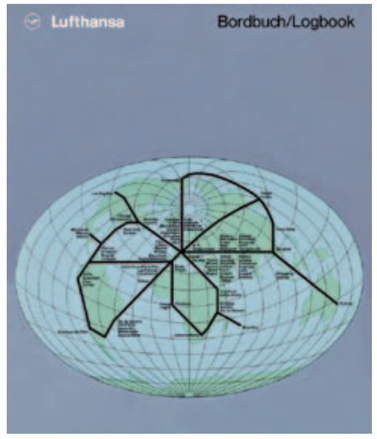
In the design study prepared for Lufthansa, Aicher defined five hypotheses upon which the new design elements were based: First, Lufthansa should no longer emphasize that flying was considered a privilege, but instead should welcome all customers regardless of their income. Therefore, all symbols implying status were to be eliminated. Second, Lufthansa should represent technological sophistication and dependability, and actively participate in the advancement of flight technology. Thus, all technical equipment, especially aircraft, should not be used primarily as means of advertisement but first and foremost remain visible in their technological form. Third, Lufthansa, being the national carrier of Germany, should represent positive national stereotypes such as organizational dependability, technical reliability, and openness. These criteria should be represented by the highest degree of precision in application of the airline's new visual language. Fourth, Lufthansa should be viewed as a market-oriented company whose primary tradition is progress. Therefore, a reduction of traditional design elements and application of modern design principles was recommended. Finally, Aicher emphasized that service should not be viewed as a decorative and essentially meaningless ingredient of the flight experience, but instead should be focused and reduced to objectively meaningful service elements. In terms of the visual identity, this meant a direct and straightforward application of the new corporate design, attention to detail, and systematic cohesion.

Boeing 727
1962 proposed livery according to the HfG / Aicher design study, not executed.

Boeing 727
1963 intermediate livery created by the Lufthansa advertising department and incorporating the parabola, in use until 1967.

Boeing 727
1967 final livery designed by Lufthansa advertising department based on the recommendations of the design study by Otl Aicher, but incorporating the color blue on the vertical stabilizers; in use until 1989. A modified version is in use today.

Boeing 727
1979 proposed livery update according to a design review by Aicher, rejected by Lufthansa and not executed; Aicher always preferred the color yellow for the vertical stabilizers.



Advertisement, c. 1972
On the left:
Inflight magazine
Bordbuch / Logbook

With these basic guidelines in mind, Aicher and his team had no interest in reworking the designs of the 1950s and early 1960s; instead, the team took their cue from the Lufthansa designs of the 1920s. Pan Am and Swissair, which had standardized their corporate design several years earlier, were closely studied and taken as positive examples for modern corporate design. The introduction of a consistent typography and uniform formats, the visual streamlining of the company's main insignia, the reworking of Lufthansa's wordmark, the reassessment of the company colors, and the development of a new pictorial vocabulary were essential components of the design process.

For the logo, Aicher believed the crane could be retained, but recommended enclosing it in a circle to emphasize its symbolic rather than its previous heraldic character. For the same reason, Aicher slightly modified the crane's geometry using a square grid for guidance. The capital letters and the slab serif font of Lufthansa's logotype, in use since 1955, were signifiers of traditional values, whereas sans serif type was equated with technology and modernism. Aicher recommended Helvetica, at the time a relatively new typeface, for Lufthansa's new logotype.

The traditional corporate colors had been yellow and blue, setting the company apart from many of its competitors, who often used only one color with white, or a combination of red and blue. Color was regarded as a vital visual element, representing the company's core values. Whereas blue was a color with a long tradition of use in airline companies, yellow was a unique choice that differentiated Lufthansa from its competitors and was felt to represent, among other things, speed, safety, vitality, and technology. Aicher determined that Lufthansa's traditional colors should be retained, and suggested highlighting the yellow in Lufthansa's new visual identity. To dispose of the somewhat frigid appearance of the basic blue and yellow in use until then, red was added to both.

Finally, it was agreed that the technological aspects of Lufthansa's services should be emphasized in advertising, in order to create an image of safety, precision, and dependability, and that photography would replace artistic illustrations.

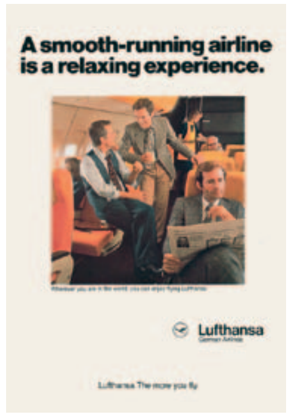
In February 1963 Lufthansa's board granted permission to begin implementation of the new identity program. In the same year, Lufthansa's first comprehensive design manual was completed: *Lufthansa Advertising Guidelines and Standards CGN XE 3*. The design manual defined the use of symbols, typography, colors, and formats. It gave clear rules for a consistency of all visual representations of Lufthansa in the public space, including the company's ticket offices, print material, guidance systems, advertisements, and aircraft livery.

It is important to note that Conrad was a former student of Aicher at the HfG, and several of his senior staff members had also attended the HfG. Consequently, there was a high degree of mutual respect and much interchange between Aicher and the Lufthansa advertising department, who revered Aicher as an icon. While Lufthansa's new design guidelines were based on Aicher's 1962 study, Conrad and his staff knew where they needed to adjust Aicher's recommendations in order to best suit Lufthansa's needs. It is this combination of external and internal expertise that became characteristic of Lufthansa's visual identity, not only at its inception, but just as importantly in its continual implementation and review over time.

To complement Lufthansa's new identity, in 1962 Conrad also reassigned Lufthansa's advertising budget, departing from its conventional advertising methods by engaging leading agencies Heumann Werbegesellschaft (acquired by Ogilvy & Mather in 1964) and Doyle Dane Bernbach.

After a phase-in period that began in 1963, Lufthansa completed the implementation of the new corporate design in 1967. The airline now had one of the most progressive design policies in the world. At the time, this transformation created a furor in the international design scene. Today, after several alterations that kept the original concept intact, it is still considered one of the most coherent and timeless examples of corporate design.

Aicher's scheme for Lufthansa represents the scientific precision and an attempt to embed objectivity into the design process that differentiates modern corporate identity programs. The advantages of this disciplined and systematic approach are revealed not only in the development of conceptual ideas of enduring quality, but also in their highly adaptable translation into applicable designs over long periods of time.



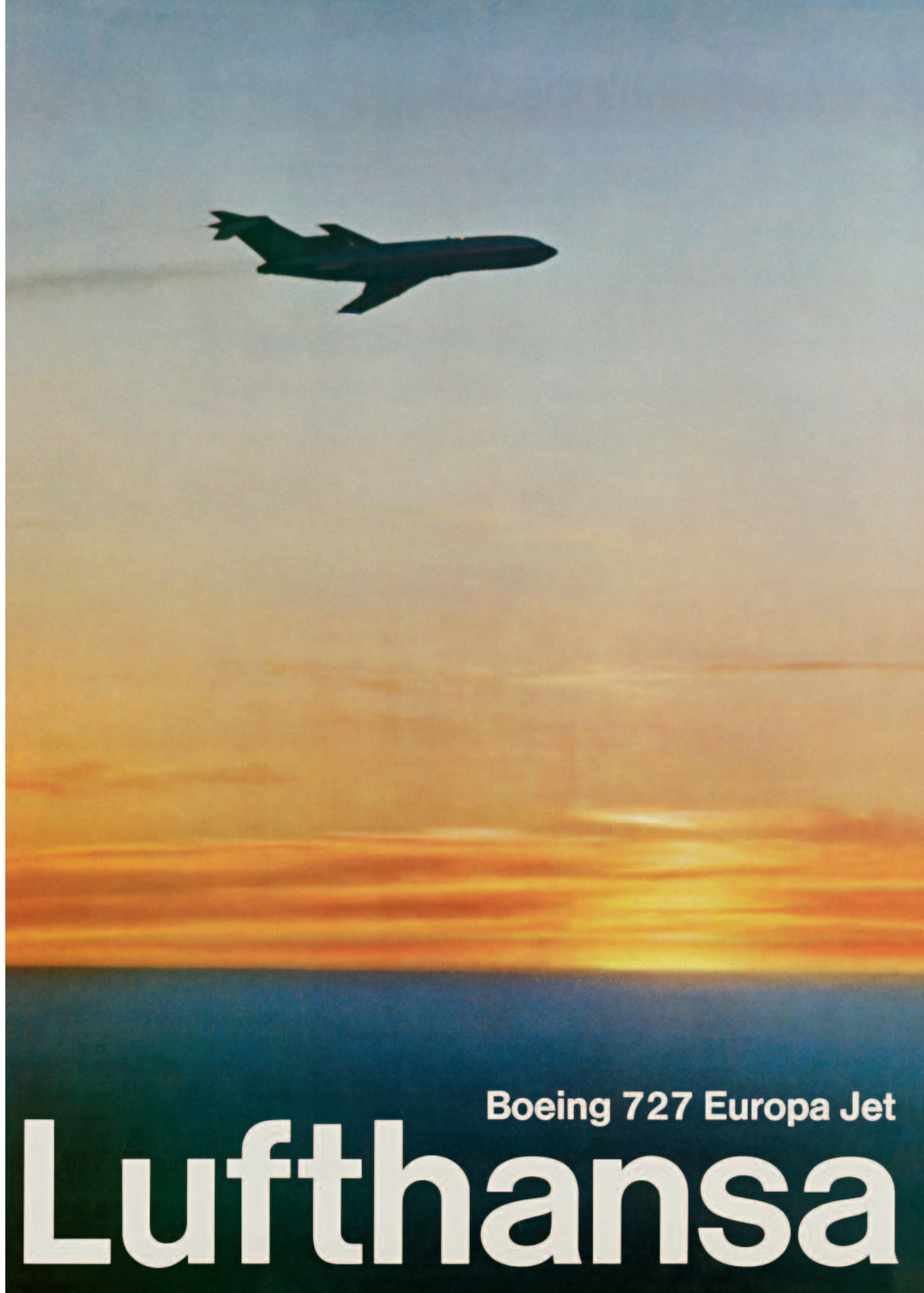
Advertisement, c. 1972
On the right:
Inflight menu, c. 1967

Lufthansa – Boeing 747 Jet
Offset photolithograph, 1970

Photography played an important role in Lufthansa's new visual identity, with the design guidelines specifying the criteria for its use. Otl Aicher himself took numerous photographs, but most can be credited to two young photographers, Erwin Fieger and Hans Hansen, commissioned by Lufthansa's marketing department. Lufthansa thus acquired a large number of impressive color photographs which were used extensively in advertisements and posters in the following decades.

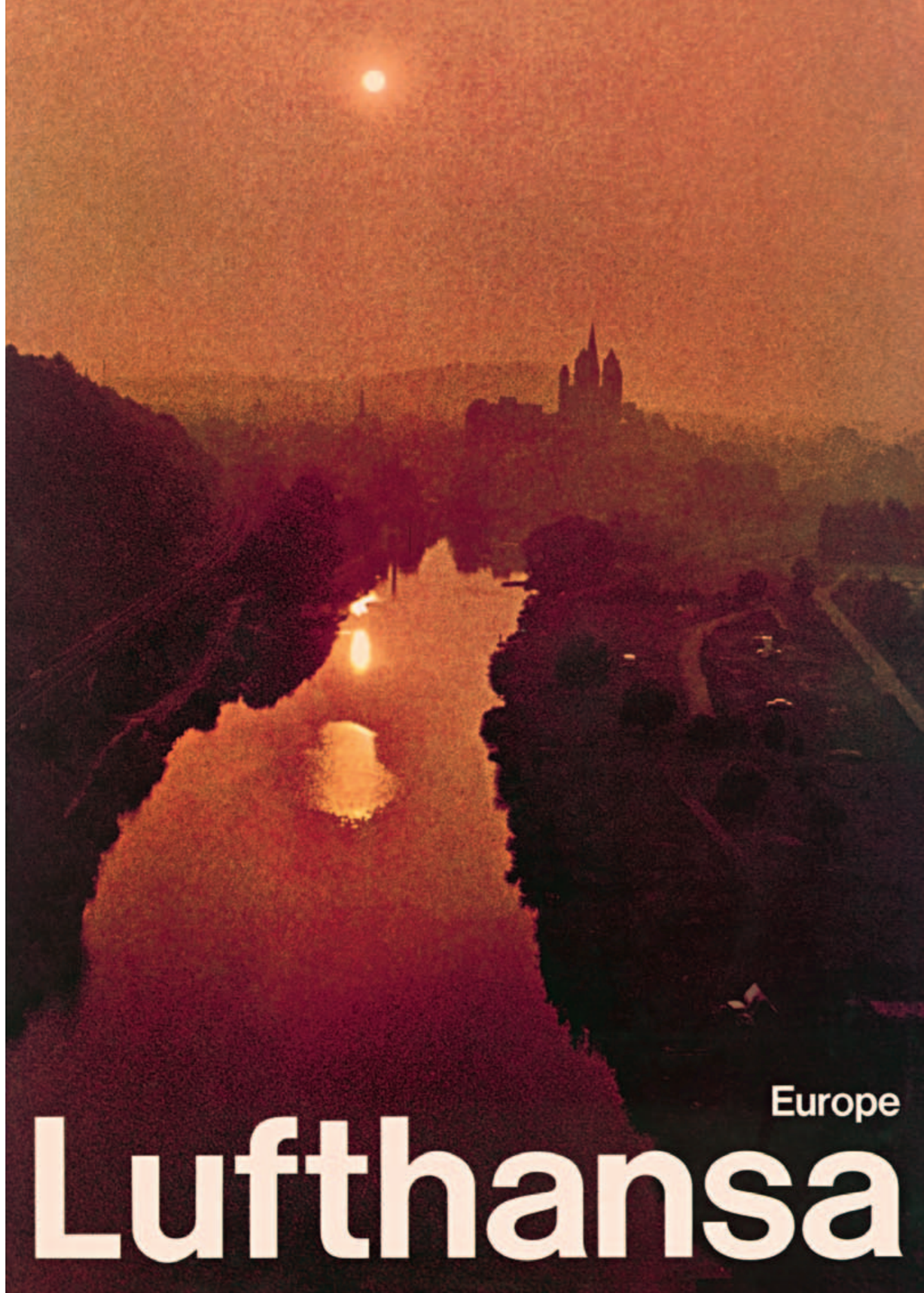
With the exception of a few posters completed by Aicher, the vast majority of Lufthansa's posters were created by its advertising department, commissioning appropriate photography and applying Aicher's design guidelines. A 1978 internal memorandum stated clearly that the creation of posters – as well as other marketing materials – according to the design guidelines was something that staff members of Lufthansa's advertising department were expected to learn. Lufthansa produced posters using this methodology well into the 1990s.

Lufthansa – Boeing 727 Europa Jet
Offset photolithograph, 1967

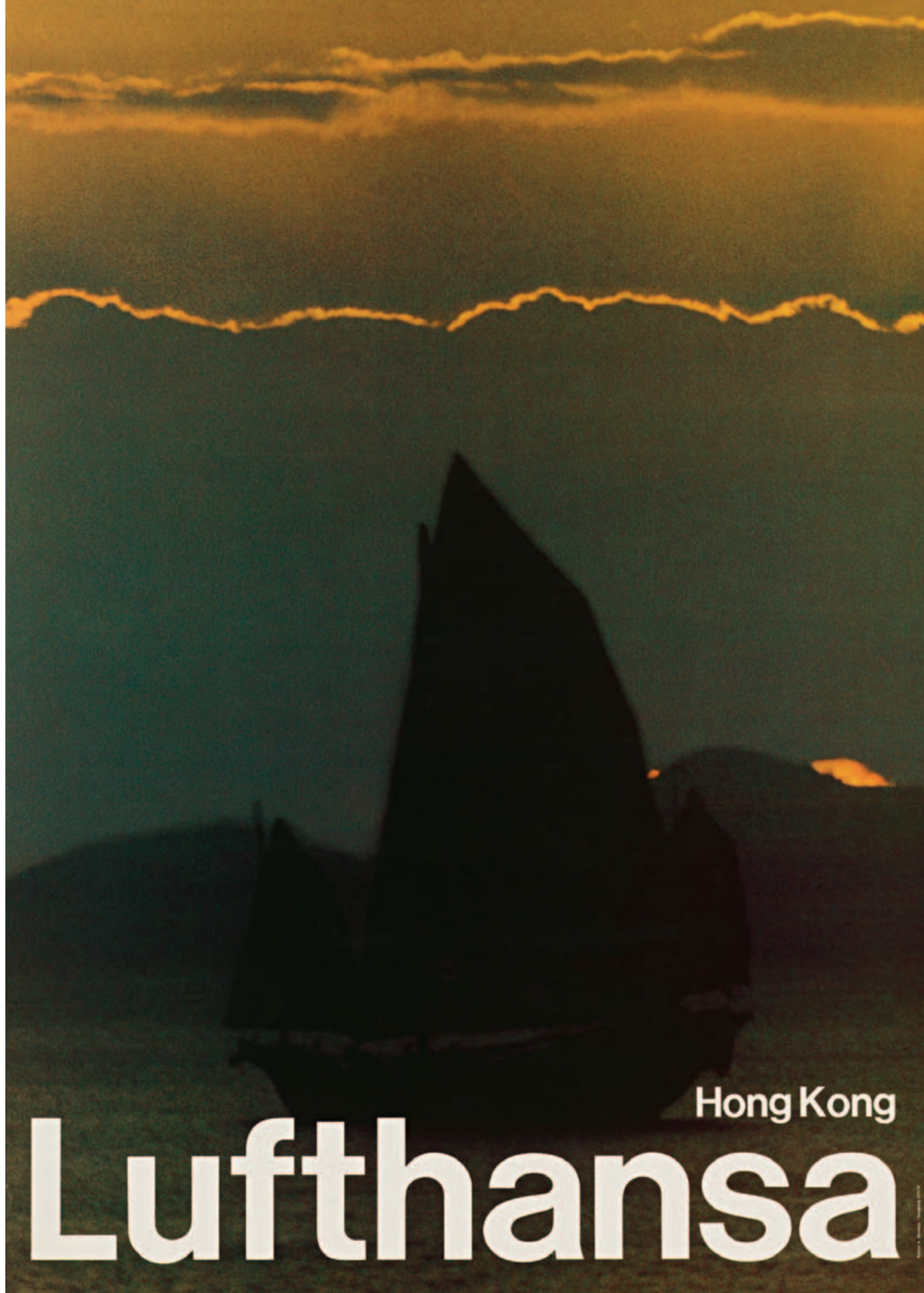


Lufthansa – Alps
Offset photolithograph, 1967

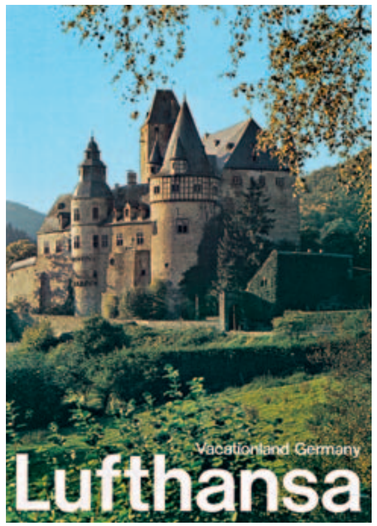
Lufthansa – Europe
Offset photolithograph, 1967



Lufthansa – Germany
Offset photolithograph, 1967



Lufthansa – Hong Kong
Offset photolithograph, 1971

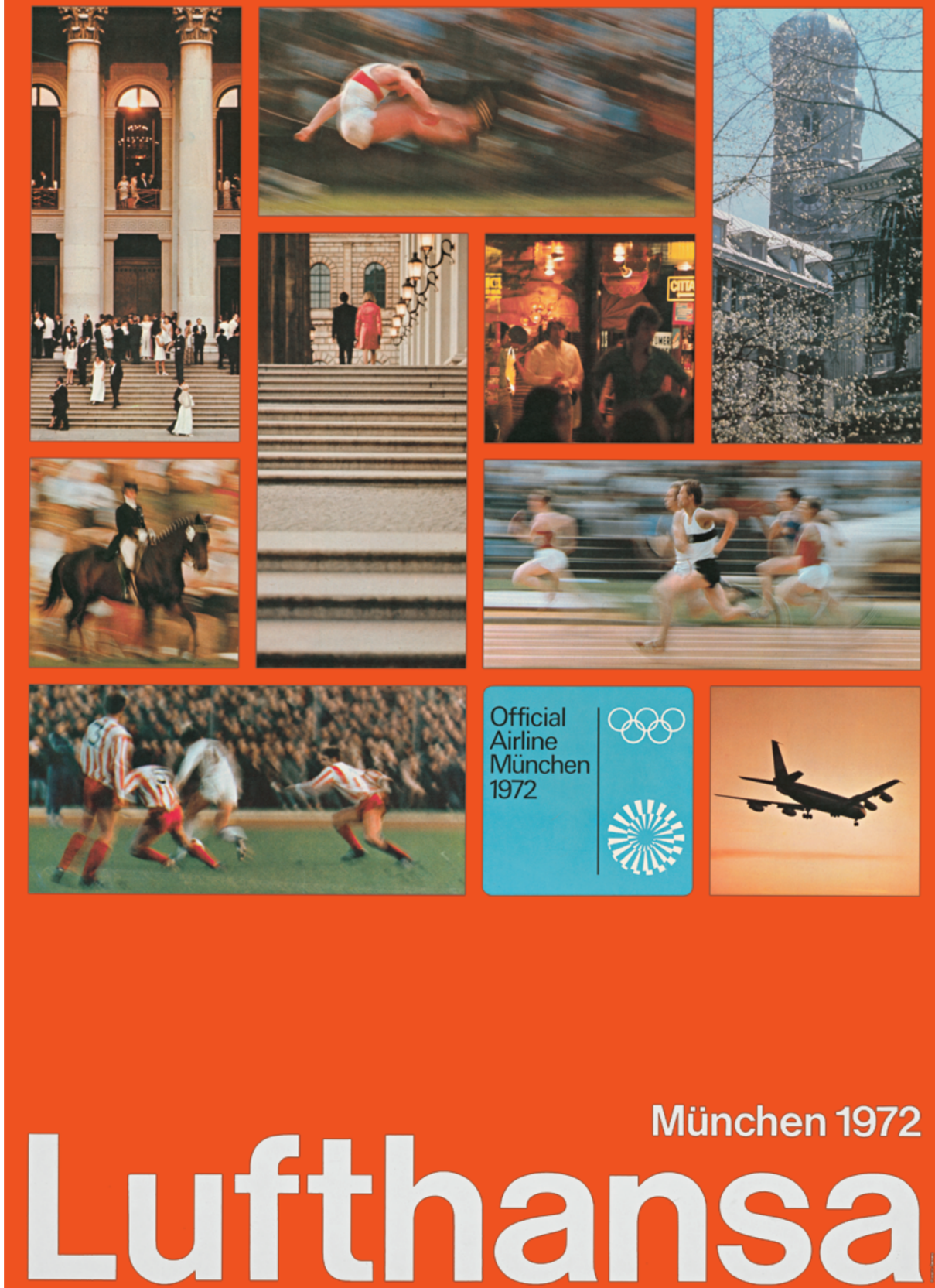


Lufthansa – Vacationland Germany
Offset photolithograph, 1969

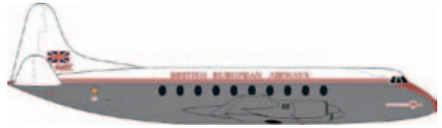
Lufthansa – Vacationland Germany
Offset photolithograph, 1969

Otl Aicher was the lead graphic designer for the 1972 Summer Olympics in Munich. His bright color scheme and intelligent graphics contributed greatly to the modern and friendly image the city subsequently acquired. During his long and successful career, Aicher developed numerous outstanding corporate identity systems, several typefaces, as well as highly influential signage systems for major airports and public spaces.

Otl Aicher
Lufthansa – München 1972
Offset photolithograph, 1972



BRITISH AIRWAYS



Vickers Viscount
BEA livery, 1953

British European Airways (BEA) was formed in 1946 as a state-owned airline to serve domestic and European routes, as well as certain Mediterranean destinations outside of Europe.

Its first corporate symbol was a key, attributed to graphic designer Theyre Lee-Elliott (1903–1988) and complemented by its original motto "The Key to Europe." BEA's aircraft liveries changed more than once during its initial years and were not always consistent among the different types of aircraft it operated. The general color scheme was white, maroon, and silver. BEA's visual identity was the sum of numerous different items and design schemes often created on an ad-hoc basis.

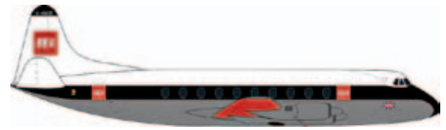
Theyre Lee-Elliott
British European Airways – The Key to Europe
Silkscreen, 1946

Zéró (Hans Schleger)
British European Airways
Silkscreen, 1947

Abram Games
British European Airways – Olympic Games London 1948
Silkscreen, 1948

Josef Müller-Brockmann (1914–1996) was a Swiss graphic designer and teacher. He studied architecture, design and art history. In 1936 he opened a design studio in Zurich, where he created numerous posters for cultural institutions as well as corporate clients. In 1966 he was appointed European design consultant to IBM. Müller-Brockmann was founding editor of *New Graphic Design* and author of several influential books, including the 1961 publications *The Graphic Artist and his Design Problems* and *Grid Systems in Graphic Design*, and the 1971 publications *History of the Poster* and *A History of Visual Communication*. He is recognized for his simple but effective designs and his immaculate use of typography, shapes, and colors.

Josef Müller-Brockmann
Fly Viscount – Fly BEA
Silkscreen, 1956



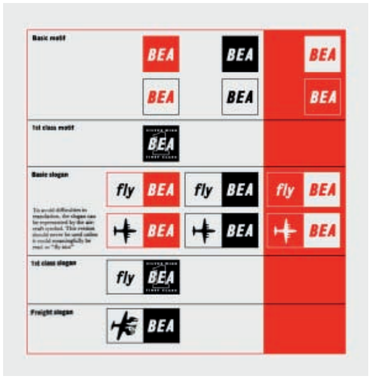
Vickers Viscount
BEA livery, 1958

The exquisite modern design adopted by BEA in the late 1950s is the result of an unexpected story of two designers hired by the airline to run its newly formed industrial design section, introducing avant-garde ideas into a corporate environment that was initially anything but receptive.

By the mid 1950s, BEA had grown substantially under the proficient leadership of its highly respected chairman, Lord Sholto Douglas. Until then, most of its marketing and design work had been delegated to an advertising agency. The airline's management recognized the need to strengthen its own design competence. In 1954, BEA decided to create the new position of Industrial Designer and hired John Lunn. Employing an internal designer rather than appointing an outside design consultant was an unusual, perhaps unique decision, but would prove to be well suited for the airline. Lunn was an experienced designer who had worked successfully for several years at the Planning Department of the London County Council (LCC). The LCC was considered one of the most desirable places to work for architects and designers in the post war years, with numerous large scale public construction projects set in motion at a frenzied pace, and a considerable degree of artistic freedom. At the LCC, young architect Mary de Saulles (ARIBA, AAdips, FCSD, FRSA) had worked as Lunn's deputy since 1950. Despite Lunn's initial reservations about being assigned a female assistant – uncommon at the time – they became a very productive and successful team, with demanding assignments such as design work for parts of the 1951 Festival of Britain.

De Saulles continued to work for the LCC after Lunn left for BEA in 1954, but moved to the LCC's Schools Division, with reduced, normal working hours. This permitted a continuation of her collaboration with Lunn, assisting him in her free time with the redesign of BEA's sales offices. "I became involved, almost on a voluntary basis, with BEA's premises in Palma, Bristol, Istanbul, and Liverpool," de Saulles remembered.

As BEA continued to expand profitably, it created the new position of Assistant to the Industrial Designer in early 1956. According to BEA's management, it was "not a job for a woman." Nevertheless, Mary de Saulles managed to get hired.



Records book, c. 1960
On the top:
Advertisement Campaign Book, 1961

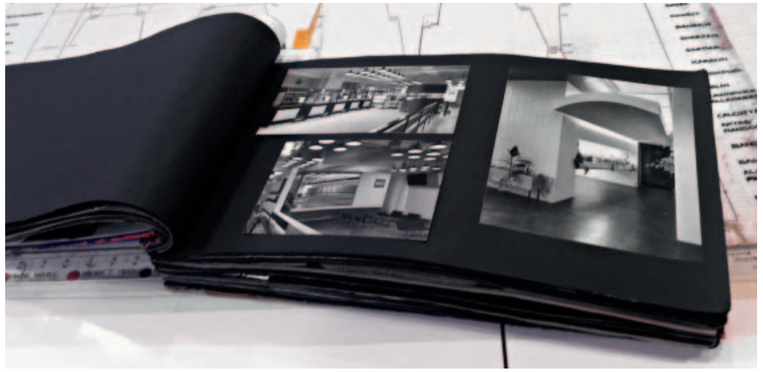
The reunited team started to work inconspicuously on establishing a new visual identity for the airline. According to de Saulles, "The introduction of our design ideas was gradual, by stealth." Then, as part of an assignment to create a tail design for a new aircraft type in the summer of 1956, de Saulles came up with the idea that would form the heart of BEA's new "house style," as corporate identity was then called in Britain: she placed BEA's established logotype – in italic Grotesque No. 9 letters – inside a bright red square. The concept of the square was ingenious in many ways. Not only was it attractive, it was also cheaper and easier to apply. And it could be adopted in a modular, flexible way: the square could be a solid color or in outline; it could be coupled with a symbol, or doubled with another square, for example to form "fly BEA." In this sense, the red square was not a logo but rather the key element of an integrated new graphic design system.

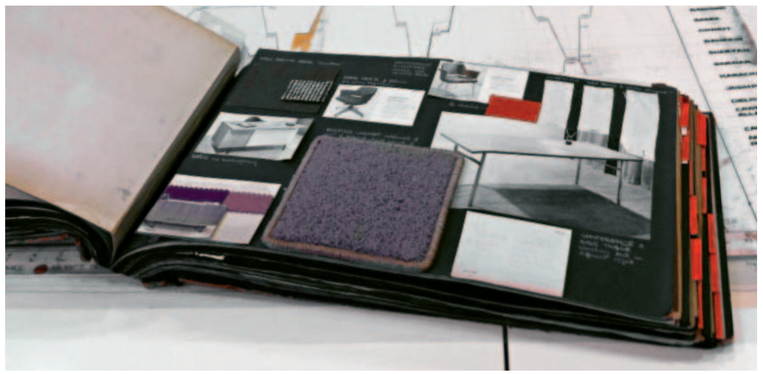
As part of the "stealth" strategy, the design elements were first introduced to BEA's offices outside Britain, where the new look was very well received. Of course, for an airline, the livery of its aircraft is the single most important component of its visual identity. In the autumn of 1957, an opportunity arose when BEA's board asked Lunn to prepare a new livery scheme to be applied to the entire fleet. The industrial designers drafted several schemes as they tried to gauge how far they could depart from the existing livery. De Saulles conceived a radical new look, without any reference to the existing one: bright red wings and a wide black band embracing the windows, with one red square near the front and one near the back of the airplane, and a third on the vertical stabilizer on a white background. It was a simple, economical application, highly recognizable and very elegant all at once. The red squares would be placed on or near the aircraft doors, so the BEA markings would always appear in press photographs of celebrities.

Lunn very much liked the design but considered it too risky to present to the board – the design briefing he had been given specifically excluded the use of red and black. In February 1958, a few days prior to the scheduled presentation of the new livery design to BEA's board, a tragic air accident provided a formidable new argument in favor de Saulles' livery design: safety. The bright red wings and red square markings would make BEA's aircraft much more visible. Lunn decided to take the chance, and the report was hastily revised. The presentation was a success, and the board's approval gave the designers permission to apply the full scheme and vocabulary of components they had developed: the new BEA "house style" covered everything the public saw, from the aircraft liveries to printed matters, from ticket offices to the sugar wrappers on the food trays. It was one of the earliest examples of a comprehensive identity program in the airline industry.

BEA's new visual identity was very well received. It created significant publicity and improved the general awareness for the airline. Market research conducted about two years after the introduction of the new aircraft liveries established that the red square, BEA's unofficial logo, had become the most recognized brand in Britain after Shell.

When Lunn left BEA in early 1959, de Saulles was appointed the airline's industrial designer. She stayed with BEA until 1961, overseeing full implementation of the new look. Her final task was the completion of detailed written design guidelines. The introduction of the guidelines states: "It is BEA's firm conviction that the whole visual presentation of an organization, the whole 'public face' it presents to its customers, its suppliers, its staff and its friends, must be a coherent and logical whole. Design, good design, efficient design, is an inherent part of the product we sell."



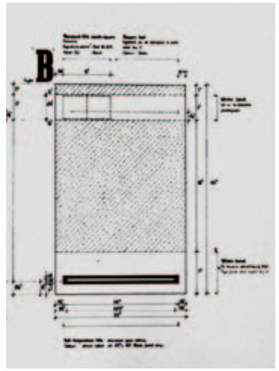


An elaborate records book was prepared around 1960, documenting BEA's new and previous visual identity. It is a rare testimony that has survived the propensity to discard, over the course of time, records of corporate designs no longer in use. The book demonstrates the great attention to detail and high level of professionalism of its creators.

The two posters shown here are early examples of the use of the BEA Red Square in the airline's advertising. The airline's advertising agency, responsible for commissioning posters, promptly accepted de Saulles' red square concept which cleverly integrated BEA's existing logotype. The new design elements began to infiltrate the airline's visual identity well before official authorization of its board.

Anonymous
Fly BEA to London
Offset photolithograph, 1956

John Minton
Fly BEA to Spain
Offset photolithograph, 1956



After BEA's management officially adopted the new corporate design in 1958, de Saulles drafted a "standard layout" for posters published by the airline's advertising agency. To make their appearance even more effective when displayed in a row, as they often were in sales offices, a white band was placed near the top and the bottom. The top section was standardized, whereas the typeface at the bottom was specially selected to reflect the character of each destination.

Anonymous
BEA Comet 4B – Europe's Foremost Airline
Offset photolithograph, 1958

Anonymous
Fly BEA & TAP – Portugal
Offset photolithograph, 1958

B·O·A·C

Bristol Britannia
BOAC livery, 1957

The British Overseas Airways Corporation (BOAC) is one of the two predecessors of today´s British Airways. It was created in April 1940 by a merger of two state-owned airlines: Imperial Airways and British Airways Limited.

Restarting civil air services after World War II was challenging for all airlines, but BOAC's duties as flag carrier for Britain and initially for the British Empire were much more elaborate than those of its competitors. For example, in the context of decolonization and the formation of the Commonwealth, BOAC subsidized and trained partner airlines in Africa, the Middle East, and Asia as part of Britain's efforts for a successful transition of power. BOAC also exercised national duties such as serving the Royal Family and Britain's travel industry as well as providing transportation for Britain's athletes, scientists, and diplomats.

At the same time, state-owned BOAC was required to cooperate closely with the British aircraft industry in an attempt to win a lead in airline design and production. As a result, BOAC was generally obliged to purchase aircraft made in Britain, sometimes against the wishes of its management, which frequently expressed a preference toward more economical American-made airplanes. Indeed, at the dawn of the Jet Age, Britain had excellent prospects to play an important role in aircraft manufacturing. After years of austerity in the post-war period, a much more positive mood now prevailed, with the Festival of Britain in 1951 and, in particular, Elizabeth´s ascension to the throne in 1952, ushering in a new age of global media and travel. In 1952, BOAC launched the world's first passenger jet airliner, the de Havilland Comet, four years prior to the start of jet services by Aeroflot in 1956, and six years prior to Pan Am's first commercial flight with a Boeing 707. After the Comet was grounded in 1954, BOAC continued to operate numerous other British aircraft such as the popular and highly reliable Vickers VC-10 jet aircraft, which entered service in 1964 to compete with the Boeing 707. In the 1960s BOAC also added Boeing aircraft to their fleet, citing a preference of American customers for U.S.-made equipment.

In terms of corporate design, in 1945 BOAC set up a Design Committee in order to "harmonise the manifold activities of BOAC into a characteristic 'style' which will be representative of the best British design and workmanship, and which will create prestige both for the corporation and Great Britain throughout the world." Kenneth Holmes was appointed design consultant. Good design was to promote interest in British production of goods as well as aircraft.

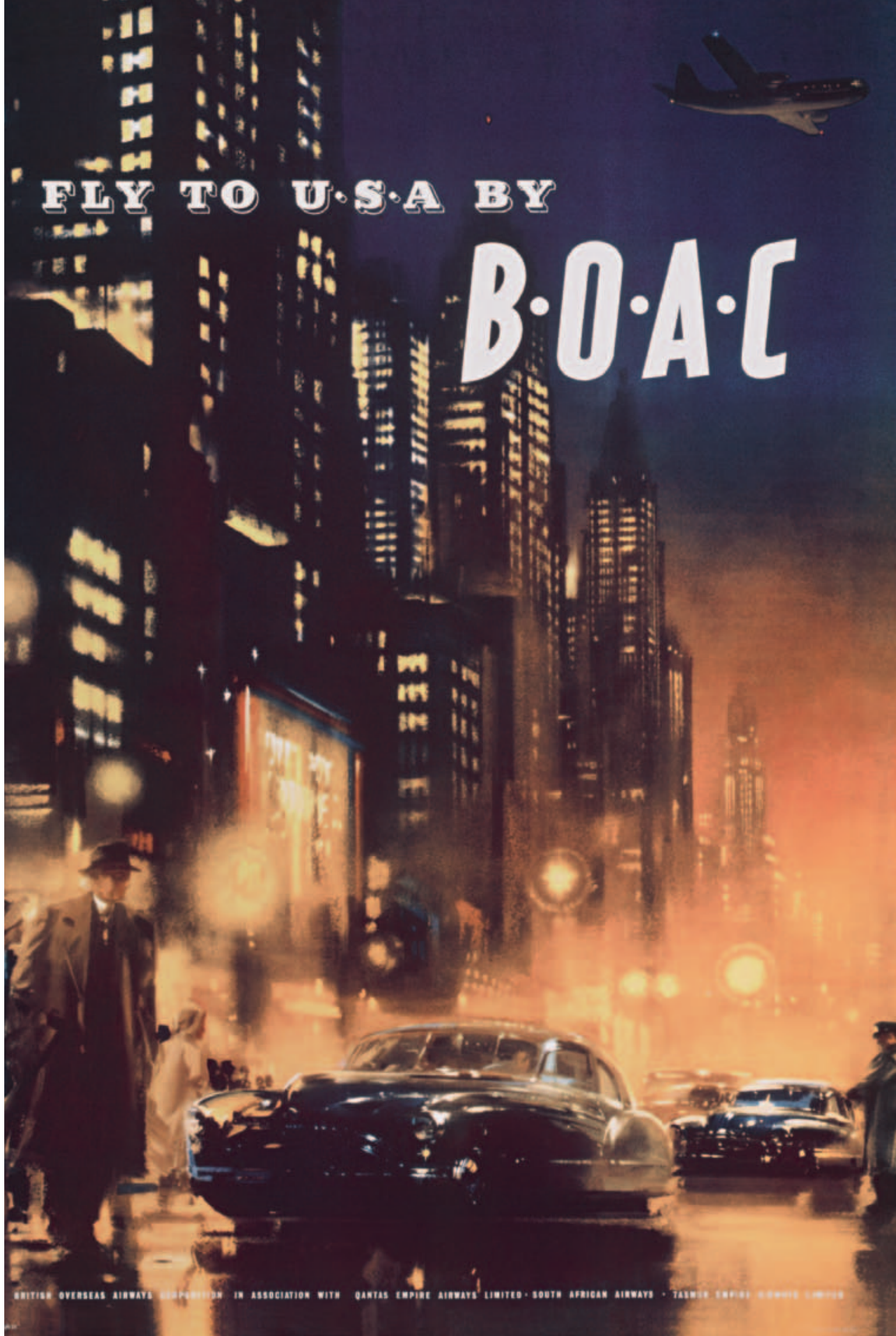
The Speedbird symbol BOAC had inherited from Imperial Airways was made slightly more angular, giving it an aura of steadiness without appearing any less dynamic. It became a synonym for the national airline in advertising and publicity campaigns. Small dots separated BOAC's sans serif logotype.

Over time, BOAC's Design Committee commissioned various designers and manufacturers to create everything from badges, buttons, and lunch boxes, to tailored women´s uniforms, menus, calendars, and complete aircraft interior schemes.

Excellent aircraft interior design was part of BOAC's strategy to compete with airlines like Pan Am and TWA. In 1957, Gaby Schreiber (1916–1991) completely redesigned the airplane interiors. She chose subdued colors that produced a relaxing atmosphere, accented by brightly colored accessories. Her interiors lasted well into the 1960s. Another popular industrial designer commissioned to update BOAC's aircraft interiors was Robin Day (1915–2010), who had risen to prominence during the 1951 Festival of Britain as creator of the famous Hillestak plywood chairs. His interior design for the VC-10 was classy, comfortable, and very British.

Frank Wootton (1911–1998) matured as a painter during World War II, when he travelled the world as an official war artist to the Royal Air Force. His work as one of the world's foremost aviation artists has been exhibited at the Imperial War Museum in London and the Smithsonian National Air & Space Museum in Washington. The series of exquisite posters he created for BOAC in the early 1950s immediately reveal the point of view of an experienced and adventurous traveler, combining Wootton's talents as both landscape and aviation artist.

Frank Wootton
BOAC – USA
Silkscreen, c. 1950



Frank Wootton
BOAC – India
Silkscreen, c. 1950

Frank Wootton
BOAC – Japan
Silkscreen, c. 1950

Frank Wootton
BOAC – Canada
Silkscreen, c. 1950

Frank Wootton
BOAC – Rhodesias
Silkscreen, c. 1950

Abram Games
BOAC – Fly to All Six Continents
Silkscreen, 1950

One of the most prominent graphic designers commissioned by BOAC was Abram Games (1914–1996). His innovative work for companies such as Shell and BBC Television was internationally recognized. During a productive career of 60 years, Games produced hundreds of exceptional posters. Between 1950 and 1952, he designed a series of posters for BOAC that conveyed a festive atmosphere.

Games considered himself self-taught, and admired British designers like Austin Cooper and Tom Purvis, as well as London-based American Edward McKnight Kauffer, who transformed concepts of the avant-garde fine art into commercial design. Games' work was provocative, often humorous, and always caused strong reactions: pertinent criteria for effective poster design. Games engaged the viewer by creating visual puzzles that called for conceptual completion.

Abram Games
Far Better Travel by BOAC
Silkscreen, 1950

Abram Games designed the logo for the 1951 Festival of Britain, a multifaceted and intricate display of British capability in numerous industries, ranging from technological and consumer goods to gardening, architectural services, and modern British art. For BOAC, Games designed a poster inviting air travelers to visit the Festival.

Abram Games
BOAC – Fly to Britain for Festival Year
Silkscreen, 1950

Giad
BOAC – Time is Money
Offset photolithograph, c. 1952

Kenneth Bromfield
BOAC Comet Jetliner – Hasten at Leisure
Offset photolithograph, c. 1952

Aldo Cosomati
Fly BOAC – To All Six Continents
Silkscreen, 1953

Aldo Cosomati
Fly BOAC – Italy
Silkscreen, 1953

Aldo Cosomati (1895–1977) designed a series of BOAC posters in the early 1950s. Born in Italy, Cosomati studied drawing, printing, bookbinding, and furniture design in Zurich before moving to London after World War I. As a commercial artist, he produced numerous posters for the London Underground and was closely associated with the 'design revolution' unleashed by Harold Curwen and the Curwen Press. For the BOAC posters, Cosomati chose one characteristic person or situation that symbolized in a humorous manner the country represented by the poster. For example, a London guard being distracted by a black bird evokes Britain; a dancer in a native dress characterizes South Africa; and a pompous and colorful gondolier waiting for clients symbolizes Italy.

Aldo Cosomati
Fly BOAC – South Africa
Silkscreen, 1953

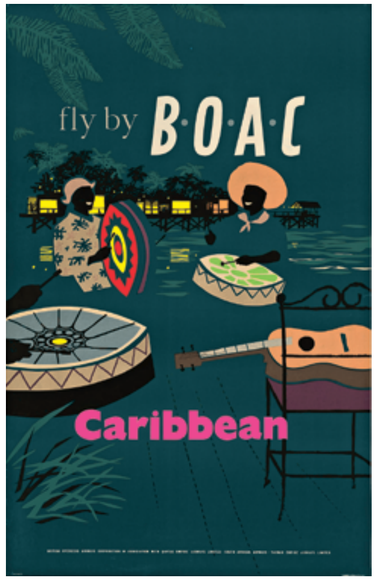
Aldo Cosomati
Fly BOAC – Germany
Silkscreen, 1953

Aldo Cosomati
Fly BOAC – Britain
Silkscreen, 1953

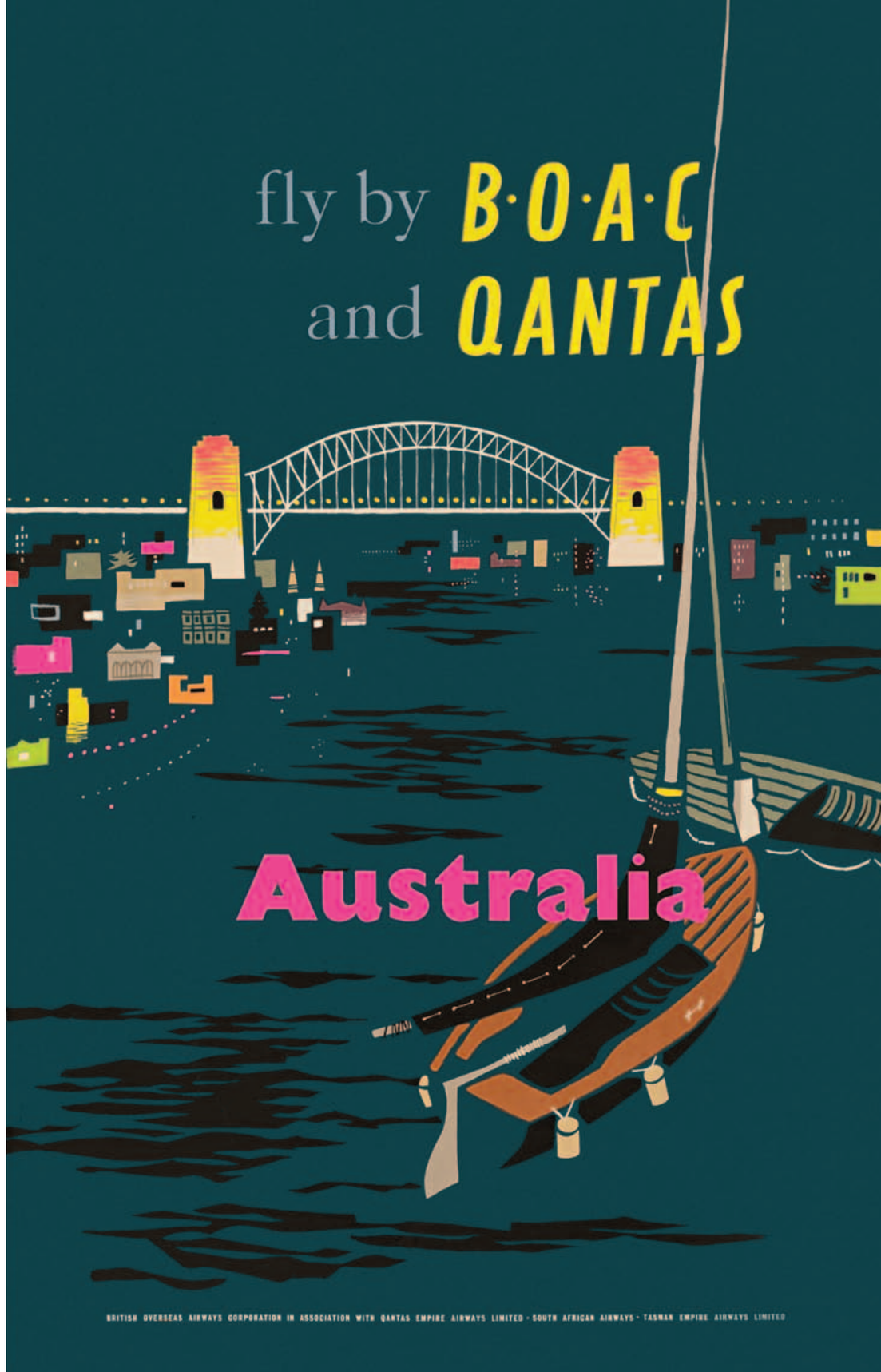
Aldo Cosomati
BWIA – Barbados
Silkscreen, 1953

In 1954, the young design team of Richard (Dick) Negus and Philip Sharland created a series of posters for BOAC. Although hardly acknowledged today, Negus & Sharland was one of the pre-eminent British graphic design studios of its time and enjoyed a productive relationship with BOAC and later with British Airways. Dick Negus worked on the Festival of Britain where he met Philip Sharland. The design practice of Negus & Sharland was established in the same year. Work was scarce at first; it consisted mostly of illustrations for murals, posters, and magazines, much of it commissioned by advertising agencies. Over the next two decades this developed into larger-scale projects and in the 1960s into new areas including the embryonic field now known as corporate identification.

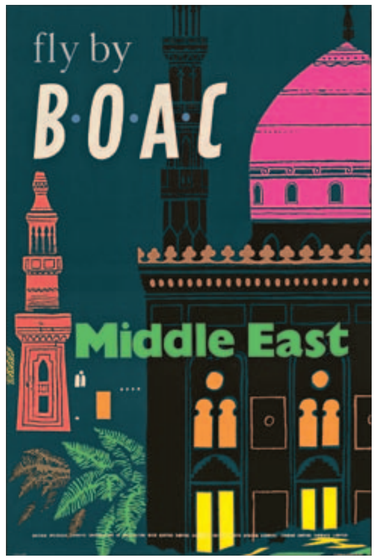
Dick Negus / Philip Sharland
Fly by BOAC – Great Britain
Silkscreen, 1954



Dick Negus / Philip Sharland
Fly by BOAC – Caribbean
Silkscreen, 1954



Dick Negus / Philip Sharland
Fly by BOAC and QANTAS – Australia
Silkscreen, 1954



Dick Negus / Philip Sharland
Fly by BOAC – Middle East
Silkscreen, 1954

Dick Negus / Philip Sharland
Fly by BOAC – Far East
Silkscreen, 1954

Eric Pulford
BOAC – Africa
Offset photolithograph, 1959

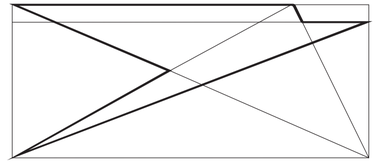
Vickers VC-10
BOAC livery, 1964

In spring of 1965, BOAC's corporate design was revised based on the recommendations of Karl Gerstner (1930–), a leading Swiss graphic designer. Gerstner was one of three founders of GKK, one of the most successful, cutting edge Swiss design and advertising agencies of the 1960s and 1970s, with a global client base.

Gerstner believed in developing design solutions methodically from a synthesis of clearly defined programmatic parameters and what he called the art of graphic design. In the case of BOAC, he defined a program aiming to represent BOAC as more modern and dynamic, while simplicity of application served as a guideline for his design solutions. In a detailed analysis he prepared for BOAC's management in 1964, Gerstner stated: "We must find the answer to the question: how should the trademark appear if it is to be usable in all contexts?"

Gerstner responded by making BOAC's logotype more prominent, using an ultra-bold sans serif typeface he had developed, and eliminating the old logotype's separation points. Gerstner found the silhouette of the existing Speedbird "unquiet, spiky and undisciplined," asserting that it required too much surrounding free space to make it appear effectively. He modified the geometry of the Speedbird, using angles defined by a rectangle constructed from the Speedbird's three farthest points. From this point on, the Speedbird would be positioned firmly to the left of the logotype in most applications.

In all printed matters, a paler, standardized blue became the corporate color. The aircraft livery was altered to now have a dark blue tailfin with a wide, dark blue stripe extending broadly across the front of the aircraft. The Speedbird was placed prominently on the tailfin in gold, with the BOAC logotype at the front of the aircraft just beneath the cockpit windows, also in gold.



Sketch for a new geometry for
BOAC's Speedbird by Gerstner, 1964

Anonymous
BOAC VC 10
Offset photolithograph, c. 1966

Anonymous
Britain – Jet There by BOAC
Offset photolithograph, 1969

Anonymous
Bermuda – Jet There by BOAC
Offset photolithograph, 1969

British Travel
Jet BOAC to Britain – Great Place to be Happy!
Offset photolithograph, 1969

Anonymous
Britain – Jet There by BOAC
Offset photolithograph, 1969

British airways

Lockheed L-1011 Tristar
British Airways livery, 1974

British Airways, set up by the Civil Aviation Act of 1971, assumed ownership and control of BOAC (British Overseas Airways Corporation) and BEA (British European Airways) on April 1, 1972. The two airlines initially continued to operate independently as profit centers within British Airways, retaining their separate identities. A special committee comprised of senior management from both BOAC and BEA was appointed to explore a common corporate identity. The committee recognized the advantages of a single brand and recommended that BOAC and BEA cease to operate under their respective names and that a new shared identity be implemented starting April 1, 1974.

The new identity program for British Airways was created by Negus & Negus, the successor to Negus & Sharland, which had done work for BOAC, and was created in the early 70s when Philip Sharland left and Dick Negus' wife Pam joined the firm.

Devising a corporate identity for an entirely new company that also happened to be one of the largest airlines in the world was a particular challenge for Negus & Negus. They needed to promote a new name and identity in markets accustomed to the BOAC and BEA brands and, most importantly, retain their business.

Based on the British national colors of red, white, and blue the new design featured a streamlined combination of the BOAC and BEA insignia, a modern symbol evolved from the lower left quarter of the Union Flag with an abstract Speedbird seen in the white sections separating the red from the blue colors. Dick Negus summarized the new motif: "Universally smart and a reminder of Britain's heritage."

The new design was to be used throughout the company – from aircraft to offices, documentation to ground equipment. The traditional Speedbird was retained to appear ahead of the name "British airways" on all aircraft. The fuselages would be painted white from the top to below the window line, with a dark blue underside – perhaps representing the blue section from the quarter Union Flag that was left out to create the new logo – and mid-gray wings.

British Airways' new corporate symbol originated directly from the lower left quarter of the Union Jack.

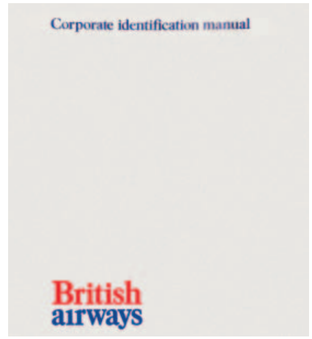
Luggage labels, ticket, c. 1974

Annual report, 1972–73

The use of a lower case "a" on the word "airways" was considered more informal and less pompous, with the serif typeface more friendly and caring than sans-serif form. It was intended that the word "airways" be removed five years after the launch as the full name was considered cumbersome, although it was eventually seven years before it was removed in 1980.

Management also sought to encourage loyalty to the new company amongst the former staff of BOAC and BEA that a short time before had been sometimes unfriendly and unhelpful rivals. Employee loyalty was in fact so important that a comprehensive program of staff consultations was undertaken on the proposed designs before their acceptance. Elements of both BOAC's and BEA's aircraft liveries were incorporated so effectively that all staff read the new livery as being an extension of the one they had previously served, in spite of the final design having been arrived at by a completely objective route.

The new design was announced in July 1973. It was well received and perceived as modern, fresh and very suited to the British flag carrier.



British Airways Corporate Identification Manual, c. 1975. The detailed manual prepared by Negus & Negus in cooperation with British Airways defined the airline's new visual identity.

Anonymous
British Airways
Offset photolithograph, c. 1975

Anonymous
British Airways
Offset photolithograph, c. 1975

Anonymous
British Airways – India
Offset photolithograph, c. 1974

Anonymous
British Airways – USA
Offset photolithograph, c. 1974

Anonymous
British Airways – London
Offset photolithograph, c. 1974

Anonymous
British Airways – Australia
Offset photolithograph, c. 1974

Anonymous
British Airways – Britain
Offset photolithograph, c. 1974

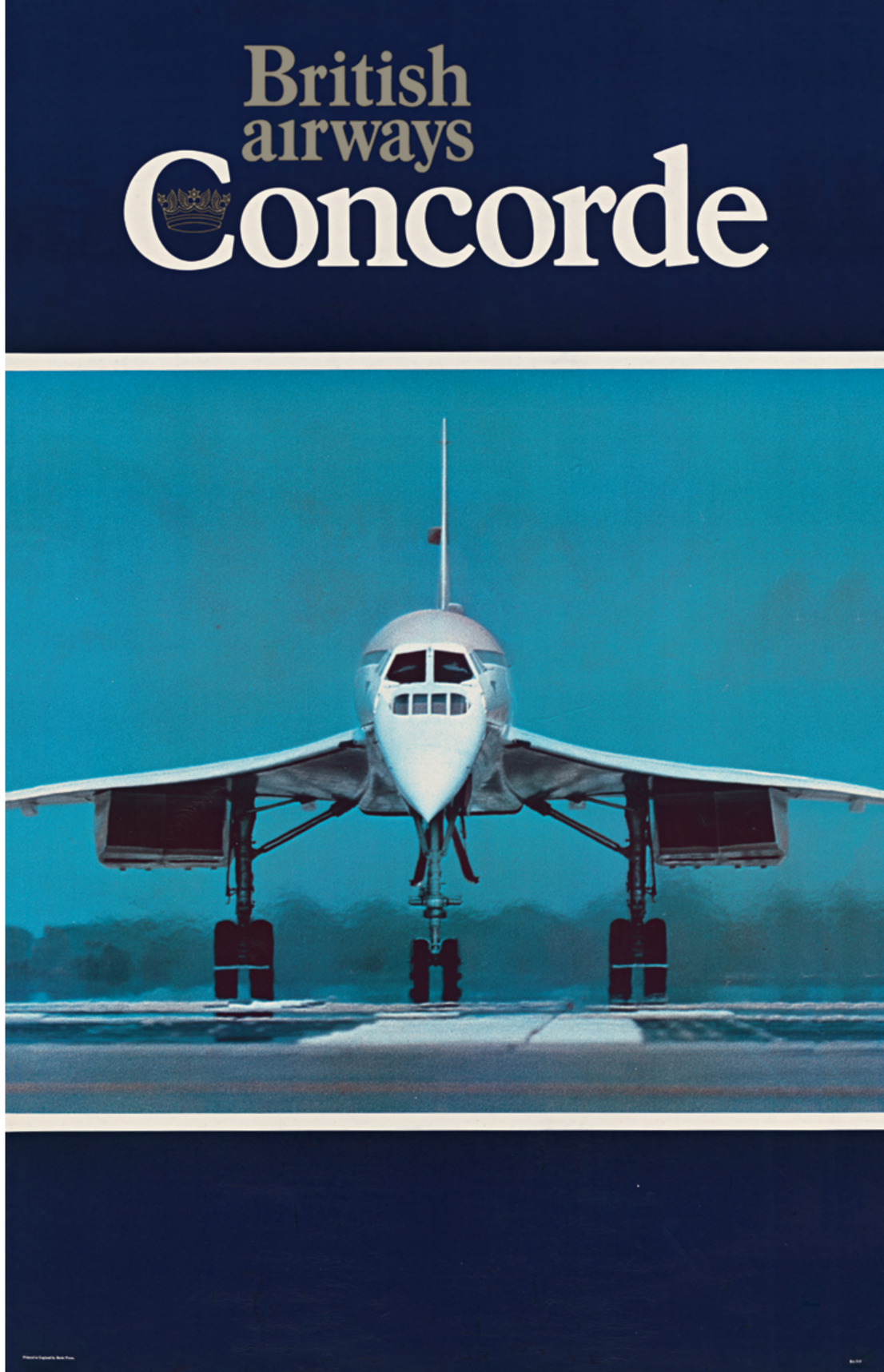
Anonymous
British Airways – London
Offset photolithograph, c. 1974

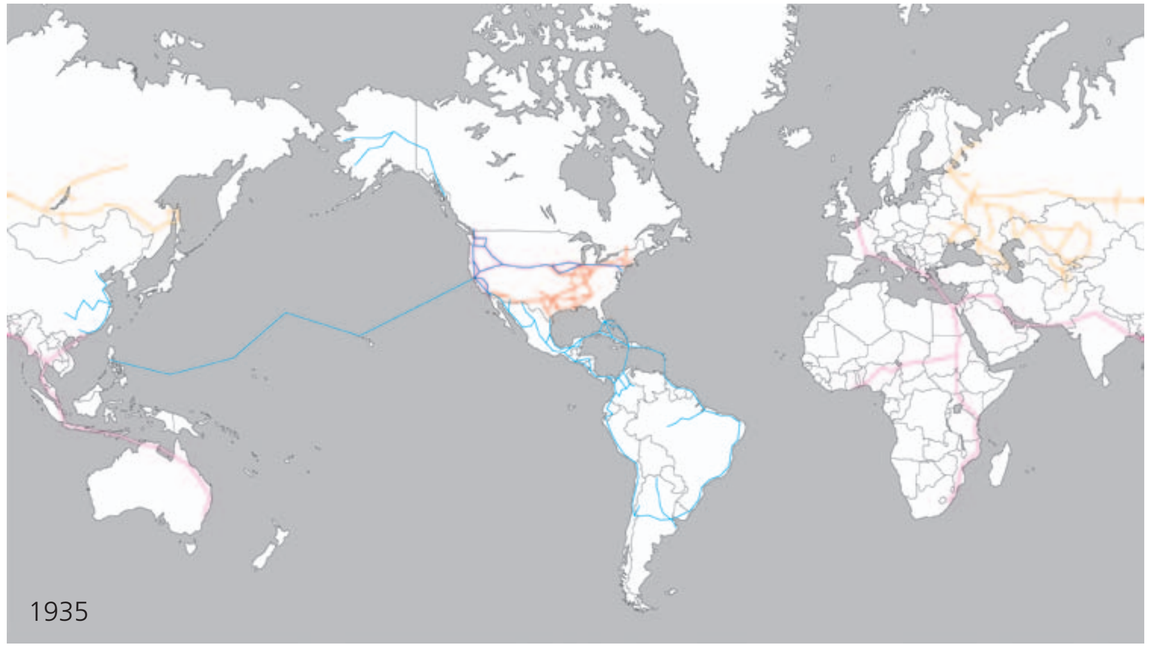
Anonymous
British Airways – Bermuda
Offset photolithograph, c. 1974

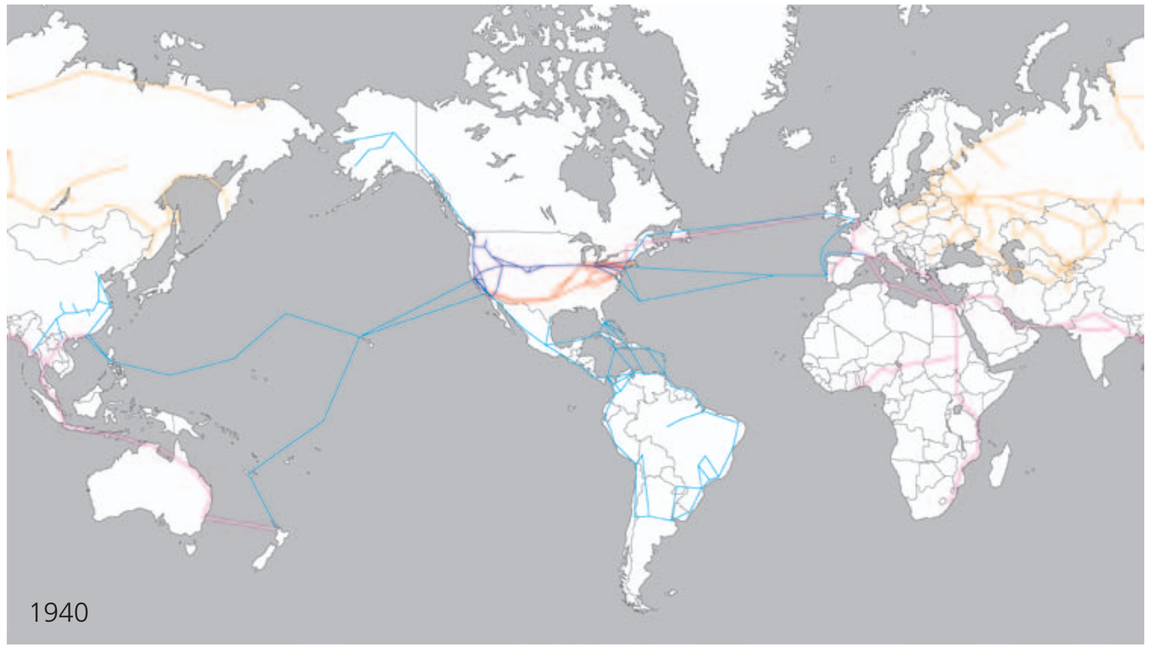
Concorde
British Airways livery, 1975

Concorde introductory brochure, 1976
On the top, left:
Concorde inflight menu, c. 1976
On the top, right:
Concorde ticket folder, c. 1976

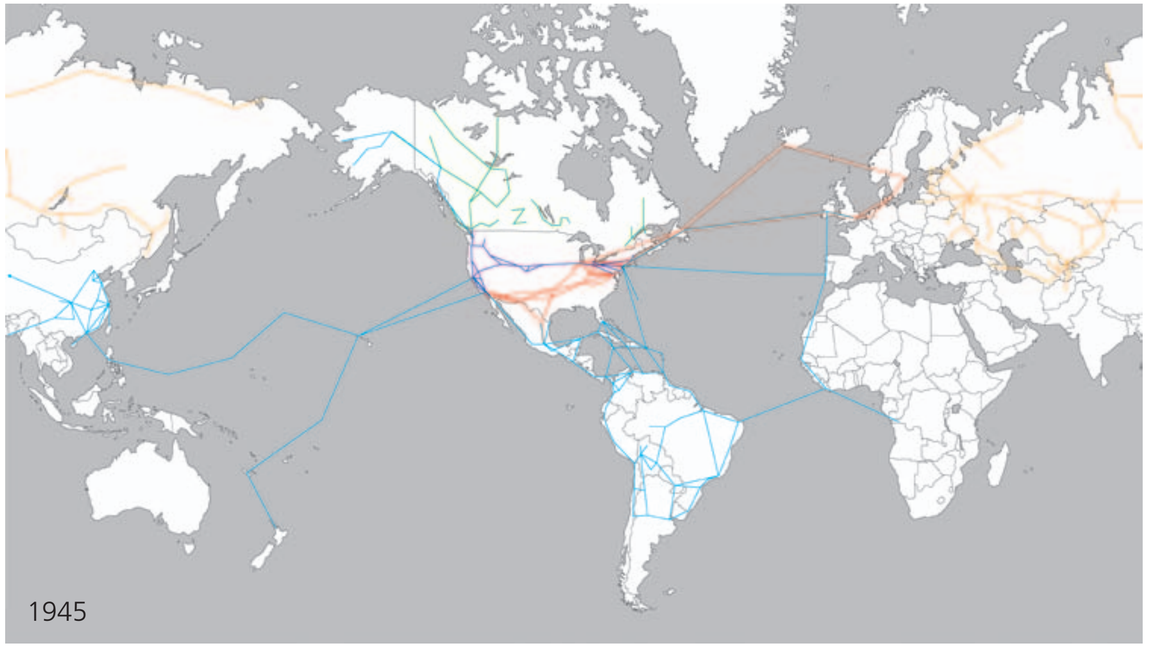
Negus & Negus
British Airways – Concorde
Offset photolithograph, c. 1975

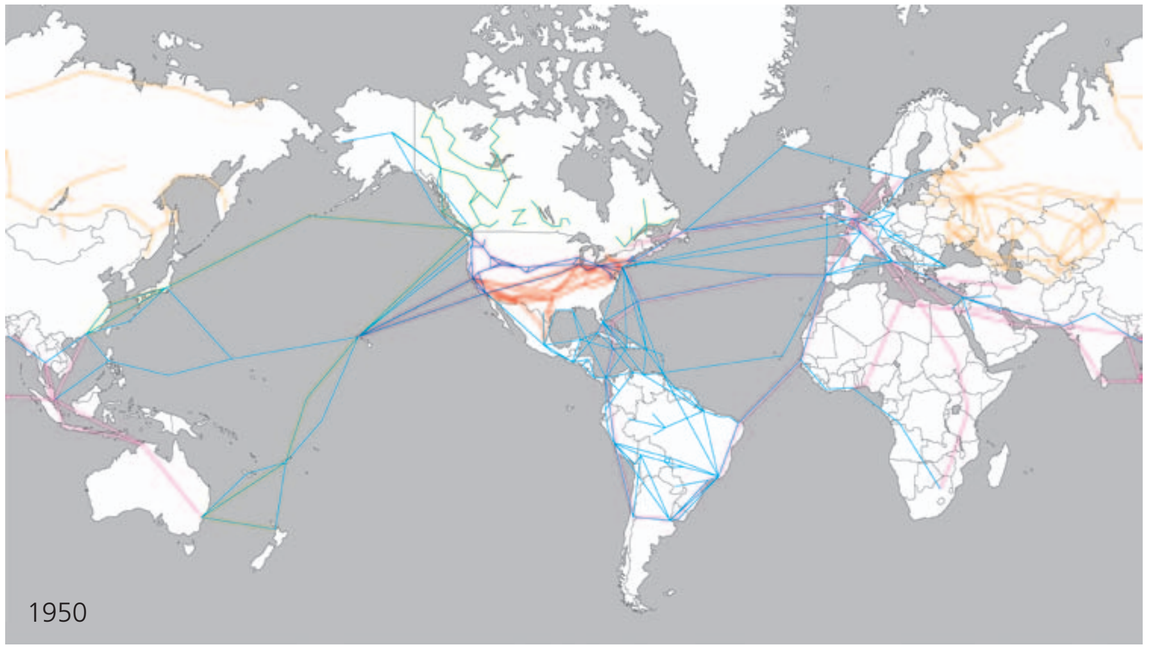




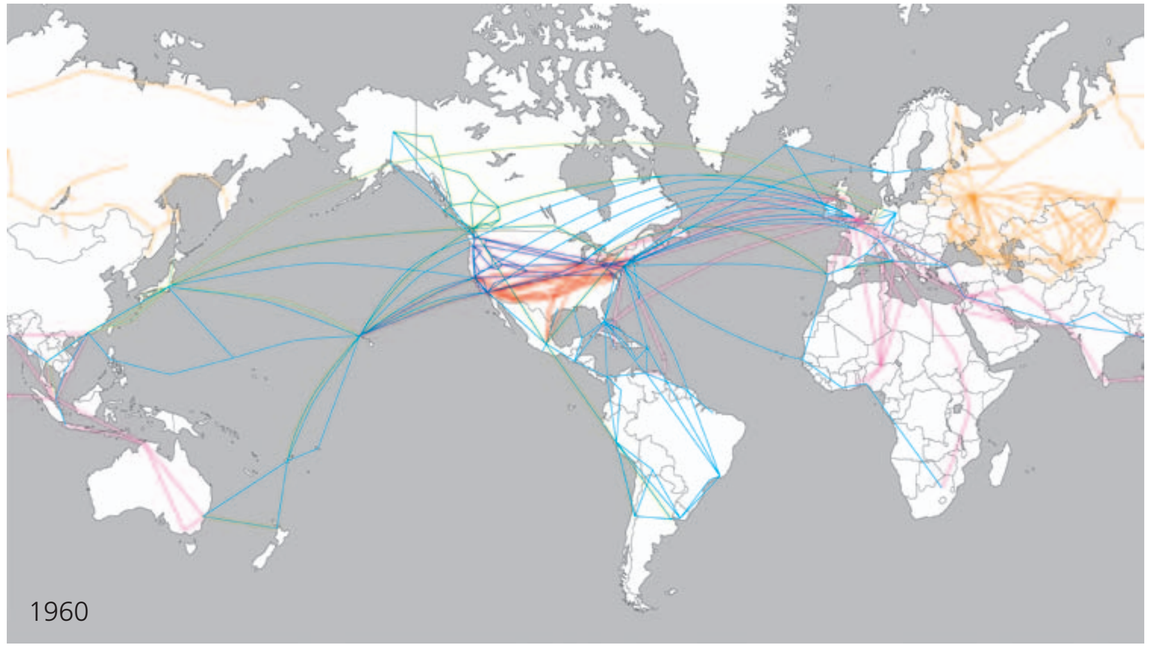


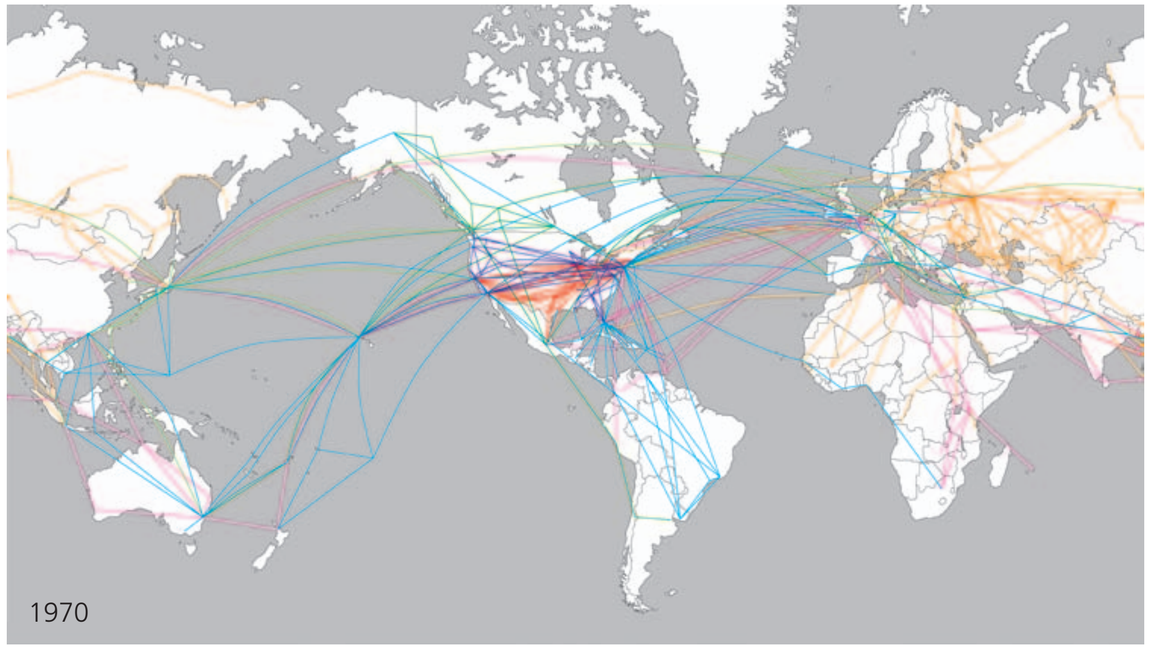
American Airlines
Aeroflot
BOAC
Canadian Pacific Airlines
Pan Am
United Airlines





The route networks of seven airlines were superimposed on a current world political map to illustrate historical trends in the airline industry. The maps were assembled using original documents such as route maps or timetables, however, incomplete or ambiguous sources for certain years may have resulted in unintentional errors or omissions.





American Airlines
Aeroflot
BOAC
Canadian Pacific Airlines
Japan Air Lines
Pan Am
United Airlines

STATISTICS

(figures shown in thousands)

	AMERICAN AIRLINES		AEROFLOT		BRITISH AIRWAYS* BEA		BRITISH AIRWAYS* BOAC		BRANIFF INTERNATIONAL		CANADIAN PACIFIC AIR LINES	
Year	**Passengers**	**Profit ($)**	**Passengers**	**Profit**	**Passengers**	**Profit (£)**	**Passengers**	**Profit (£)**	**Passengers**	**Profit ($)**	**Passengers**	**Profit (C$)**
1945	2,451	4,339	530	n.a.			n.a.	n.a.	384	850	n.a.	-308
1946	n.a.	-376	n.a.	n.a.			144	n.a.	591	34	n.a.	372
1947	n.a.	-2,963	n.a.	n.a.	71	-2,095	130	n.a.	600	-1,149	n.a.	-584
1948	2,817	-2,894	n.a.	n.a.	512	-3,284	102	-7,200	n.a.	n.a.	n.a.	-194
1949	3,264	7,145	n.a.	n.a.	577	-2,763	121	-7,245	n.a.	n.a.	n.a.	-113
1950	n.a.	10,400	1,600	n.a.	752	-1,364	156	-7,792	n.a.	n.a.	n.a.	200
1951	n.a.	10,549	n.a.	n.a.	940	-979	201	-4,565	804	1,385	n.a.	1,100
1952	n.a.	12,514	n.a.	n.a.	1,136	-1,424	250	275	1,049	1,303	n.a.	364
1953	5,817	13,413	n.a.	n.a.	1,400	-1,459	292	-839	1,314	11	n.a.	366
1954	5,887	11,431	n,a,	n.a.	1,657	-1,774	301	1,065	1,498	3,712	n.a.	969
1955	7,319	18,609	2,500	n.a.	1,874	63	280	262	1,668	1,668	n.a.	275
1956	7,793	19,573	n.a.	n.a.	2,225	603	377	118	1,815	1,886	n.a.	525
1957	8,115	10,886	n.a.	n.a.	2,461	217	398	303	2,039	1,727	280	-2,732
1958	7,809	16,080	8,200	n.a.	2,766	1,055	469	-2,839	2,137	2,974	250	-2,179
1959	8,154	21,022	12,200	n.a.	2,829	233	496	-5,179	2,160	2,513	303	-4,336
1960	8,614	13,459	16,000	n.a.	3,290	2,086	626	-833	2,281	721	343	-5,165
1961	8,094	9,335	21,800	n.a.	3,991	-1,488	869	-2,544	2,324	1,275	381	-6,494
1962	8,643	7,686	27,000	n.a.	4,393	1,545	983	-19,850	2,447	2,429	462	-1,206
1963	9,124	20,527	32,000	n.a.	4,915	-265	977	-12,178	2,628	1,259	498	-611
1964	10,130	34,500	36,800	n.a.	5,605	3,030	1,083	951	2,853	5,971	541	3,567
1965	11,534	41,182	42,100	n.a.	6,119	1,317	1,229	8,875	3,385	9,448	631	6,412
1966	14,410	54,123	47,200	n.a.	6,843	1,284	1,362	8,052	4,690	17,816	739	7,959
1967	16,901	48,085	55,100	n.a.	7,324	708	1,500	23,867	5,595	4,702	886	3,210
1968	19,136	35,456	60,900	n.a.	7,335	-1,784	1,562	22,492	6,135	10,414	1,036	2,375
1969	19,001	38,468	68,000	n.a.	7,729	3,536	1,579	21,700	6,356	6,215	1,277	3,495
1970	19,145	-23,604	71,400	n.a.	8,476	6,532	1,890	19,300	6,005	-3,058	1,437	1,000
1971	19,245	4,796	77,900	n.a.	8,666	524	1,894	3,400	5,778	8,619	n.a.	n.a.
1972	20,185	5,127	82,500	n.a.	9,081	181	2,141	-1,400	6,473	17,151	n.a.	5,161
1973	21,050	-49,940	87,000	n.a.			*13,272	*5,200	7,237	23,151	n.a.	4,199
1974	20,493	20,835	91,000	n.a.			*14,361	*16,600	7,610	26,137	n.a.	n.a.
1975	20,614	-22,410	95,000	n.a.			*13,349	*-9,400	8,669	15,621	n.a.	-6,398

	CONTINENTAL AIRLINES		LUFTHANSA		SWISSAIR		PAN AM		TWA		UNITED AIRLINES	
Year	**Passengers**	**Profit ($)**	**Passengers**	**Profit (DM)**	**Passengers**	**Profit (SFr.)**	**Passengers**	**Profit ($)**	**Passengers**	**Profit ($)**	**Passengers**	**Profit ($)**
1945	124	n.a.			10	133	n.a.	7,566	556	1,909	n.a.	4,204
1946	205	n.a.			61	162	n.a.	n.a.	918	-8,987	n.a.	1,087
1947	176	100			94	788	n.a.	n.a.	1,139	-4,696	1,935	-3,480
1948	164	147			114	140	n.a.	n.a.	1,325	-5,193	1,950	-1,082
1949	184	35			154	-3,638	966	2,489	1,513	3,736	2,189	2,153
1950	209	191			192	33	1,018	4,064	1,706	7,882	2,492	5,973
1951	291	384			282	1,246	1,287	6,546	2,223	7,660	2,884	8,568
1952	352	590			292	785	1,426	6,673	2,573	7,661	3,448	10,684
1953	370	1,130			425	1,032	1,657	9,700	3,140	5,064	3,951	8,698
1954	417	531			545	874	1,799	12,400	3,594	10,336	4,784	8,620
1955	602	396	74	-20,500	631	1,577	2,202	7,200	4,048	5,407	5,573	11,165
1956	708	584	229	-19,300	774	2,645	2,592	11,900	4,428	-2,327	6,266	10,342
1957	829	96	430	-24,700	993	3,175	2,883	9,900	4,818	-1,558	6,648	4,866
1958	854	-132	623	-32,100	1,062	5,102	2,899	4,400	5,057	-1,764	7,276	13,752
1959	1,111	1,700	787	-28,800	1,106	7,498	3,219	7,400	5,882	9,402	7,521	10,236
1960	1,337	1,505	1,238	-18,700	1,303	4,919	3,481	7,100	5,818	6,573	8,111	6,644
1961	1,337	1,121	1,553	-77,500	1,460	127	3,795	7,200	5,521	-13,929	10,938	3,693
1962	1,403	1,147	1,859	-35,100	1,672	7,641	4,495	15,000	5,863	-5,034	12,877	7,729
1963	1,697	2,419	2,152	100	1,802	9,647	4,833	33,600	6,836	19,452	13,717	14,712
1964	1,800	5,689	2,567	36,900	1,941	14,862	5,325	37,100	8,226	37,837	14,630	27,332
1965	1,871	10,448	3,218	46,200	2,203	18,614	5,840	52,100	9,686	51,188	17,340	45,767
1966	2,376	17,211	3,688	53,500	2,410	22,652	7,304	83,700	9,942	31,087	18,333	38,308
1967	2,506	14,931	4,267	30,500	2,693	24,548	8,411	60,500	12,933	35,872	23,947	72,819
1968	3,408	4,132	4,970	35,500	3,060	27,072	9,736	49,200	13,888	21,537	27,221	41,750
1969	4,240	3,206	5,874	75,000	3,571	31,516	10,091	-33,900	14,821	19,894	30,109	47,682
1970	4,768	3,736	6,958	58,600	3,928	34,310	10,984	-46,900	13,852	-63,509	28,527	-40,877
1971	5,117	7,475	7,539	-22,200	4,490	40,059	11,323	-47,200	14,033	3,300	26,048	-5,071
1972	5,575	9,187	8,523	86,200	4,646	41,019	11,741	-29,200	15,558	43,100	29,591	20,376
1973	5,955	103	7,984	-45,700	5,218	40,202	11,087	-21,800	13,885	46,500	31,176	51,128
1974	6,181	8,112	9,602	64,500	5,373	42,905	9,607	-84,900	15,614	-23,600	31,510	101,002
1975	6,676	-9,719	10,148	33,500	5,650	25,330	8,243	-46,100	15,776	-86,300	n.a.	n.a.

Please note that accounting principles changed over the course of time, and may have differed among airlines, rendering a direct comparison of many figures impossible.

The statistics were taken from sources such as airline annual reports, or obtained directly from the airlines.

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PUBLISHER'S NOTES ON THE CREATION OF THIS BOOK

Berlin-based Callisto Publishers chooses topics from the fields of design, art, and architecture that are especially well suited to be represented by a printed book, rather than an electronic medium, aspiring to create printed works of perfect quality in terms of content, design, and production.

Airline Visual Identity 1945–1975 was developed based on the author's detailed specifications for the layout of the book, as well as the intended qualities of production. With these specifications in mind, we selected an experienced graphic designer with an excellent track record in designing art books and a style we felt was particularly well suited for this project. Meanwhile, our production manager began the process of prequalifying printing companies. Few printers have the requisite equipment and expertise to efficiently and reliably produce a book like this. At the outset, we decided to only take into consideration printing companies located within Europe, as we wanted to cost-efficiently travel to the printer prior to and during the actual printing.

Of the printers our production manager determined to be qualified, three were asked to submit an offer along with a test print of one sheet to be prepared according to our specifications. This test print contained sections of images representative of the book, including special colors and several different types of varnishes to simulate the number of different surface appearances of the original posters. To evaluate the paper best suited for this book, the test prints were carried out on several different stocks.

The test prints we received were all of superb quality – not surprising given the stringent pre-selection of the printers. Our decision was based on small but important differences in the qualities of the varnishes, and the contract was awarded to an Italian company.

In order to achieve the author's goal to reproduce all images as closely to the originals as possible, a total of seventeen different colors, five different types of varnishes, and two different methods of foil printing and embossing were used. Some of the colors were intentionally printed twice to achieve the desired results.

During the lithographic process, as well as the actual printing, colors were repeatedly verified to match the original colors as best as possible. For a selection of particularly challenging images, such as the ones with foil prints and certain difficult-to-reproduce colors, additional test prints were prepared by the printing company to allow for final corrections prior to the printing of the book.

As a consequence, the printing and binding of 3,000 copies of *Airline Visual Identity 1945–1975* took three months of continuous work, far more than usual for a book of this size.

ACKNOWLEDGEMENTS

I am especially grateful to the following designers who generously provided valuable background information and firsthand accounts for this book (in alphabetical order): Ivan Chermayeff of Chermayeff & Geismar & Haviv who created the new identity program for Pan Am in the early 1970s; Mary de Saulles (ARIBA, AAdips, FCSD, FRSA) who designed the new look for British European Airways in the late 1950s; Jerry Huff who in 1958 conceived Japan Airlines' well known crane logo; and Massimo Vignelli who created the identity program for American Airlines in 1968 that defined the airline's appearance for decades.

I would also like to thank Jennifer Bass for making available critical information on Saul Bass' 1967 corporate identity program for Continental Airlines and his 1973 program for United Airlines, as well as for her review of the related chapters; Paul Jarvis and Jim Davies of British Airways for providing statistics as well as access to the British Airways Heritage Collection in London, including many original documents containing information on the design history of the airline and its predecessors; Carola Kapitza of Lufthansa German Airlines for providing statistics as well as access to the company's historical archives in Frankfurt, including original documents on the airline's design history; the Air France Museum in Paris for providing valuable sources of information; Bob Kennell of Canadian Pacific Archives in Montreal for generously making available information on the history and design history of Canadian Pacific and Canadian Pacific Airlines; Linda Ewart for information on her father Peter Ewart's work for Canadian Pacific; Japan Airlines for supplying important background information; Nancy and Chloe Wareham-Gordon for providing information on George Gordon's work for Braniff International in the early 1970s; and Odin Gee for information on a poster created by his father Peter Gee for American Airlines in 1970. Finally, a special thanks to Georg Gerster, the Swiss photographer, for his account of the creation of posters used by Swissair from 1972 onward.

The following institutions were important sources of my research: the Hagley Library; the Swiss National Library; the Pan Am archives at the Special Collections at the University of Miami Libraries; the Saul Bass Archives at the Academy of Motion Pictures in Los Angeles.

I would also like to once again thank everyone involved in the design, critical review and production of this book.

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Printed in Italy

ISBN 978-3-9816550-0-1

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