

GENTLEMEN:

THE PRESENTATION YOU ARE ABOUT TO SEE IS BROKEN DOWN INTO SEVERAL AREAS. WE'LL SHOW YOU MANY SLIDES MIXED IN WITH SOME EXPLANATIONS. AFTER THIS PRESENTATION THERE'S AN EXHIBIT IN THE NEXT ROOM SO YOU CAN LOOK OVER AND DISCUSS THE DESIGNS DURING THE RECESS. AFTER THAT I WOULD BE GLAD IF YOU WOULD RE-ASSEMBLE HERE. WE WILL THEN TRY TO ANSWER AS MANY OF YOUR QUESTIONS AS WE CAN.

THE FIRST BATCH OF SLIDES SHOW HOW SEVERAL LARGE COMPANIES ARE APPROACHING THEIR VISUAL IMAGE. WE HAVE CHOSEN THESE COMPANIES AS EXAMPLES BECAUSE OF THE IMAGINATION AND QUALITY OF DESIGN AND APPROACH. MANY OF THE DESIGNED ELEMENTS THAT CONSTRUCT AN IMAGE, SUCH AS BUILDINGS, TRADEMARKS AND EQUIPMENT HAVE TO MEET THE CRITERIA OF THE FUTURE. THIS IS A BIG ORDER CONSIDERING THAT THE APPROACH TO DESIGN AS WE KNOW IT TODAY DIDN'T EXIST 30 YEARS AGO. THE BELATED MARRIAGE BETWEEN DESIGN AND INDUSTRY HAPPENED IN GERMANY IN THE 1920's. FROM THERE IT SPREAD OVER THE WORLD. CONSEQUENTLY, OUR APPROACH TO DESIGN TODAY IS HAPPILY INTERNATIONAL IN CONCEPT AND MEANING. I SAY HAPPILY BECAUSE MOST LARGE COMPANIES MUST, BY NECESSITY, EXPRESS THEMSELVES INTERNATIONALLY AS WELL AS LOCALLY. HOW THEY EXPRESS THEMSELVES IS IMPORTANT. DIGNITY AND IMAGINATION IN VISUAL COMMUNICATION IS JUST AS

OBVIOUS AS IT IS WRITING OR SPEAKING. AT TIMES IT'S MORE
IMPORTANT BECAUSE MATERIAL THINGS HAVE LONG LIFE SPANS.
DIGNITY IN DESIGN COMES THROUGH IMAGINATIVE EXPRESSION
RATHER THAN CONSERVITISM. THE PLACE VILLE MARIE AND THE
TORONTO CITY HALL ARE TWO BUILDINGS THAT HAVE RECENTLY
CAPTURED ATTENTION AND ACCLAIM. THE FOLLOWING EXAMPLES
ARE OF SIMILAR QUALITY. THE PHILOSOPHY BEHIND THESE IMAGES
MAY IN SOME CASES BE OPEN TO QUESTION. HOWEVER, ALL THINGS
CONSIDERED THEY'RE PRETTY GOOD.

WE ARE NOT TO THINK OF THESE EXAMPLES AS GUIDES BUT ONLY
AS STANDARDS OF EXCELLENCE. EVERY COMPANY IS INDIVIDUAL
AND MUST BE TREATED AS SUCH.

NOW TO THE PROBLEM AT HAND, THE CN'S IMAGE.

OUR MAJOR AIMS HAVE BEEN TO SAVE MONEY THROUGH SIMPLIFIED DESIGNS, VISUALLY TIE TOGETHER THE DIVISIONS OF THE COMPANY, AND EXPRESS THE SUMMATION OF THOSE PARTS - THE CN ITSELF.

IN ORDER TO EXPRESS A COMPANY, THE COMPANY MUST BE DEFINED. OUR DEFINITION OF THE CN IS THAT IT IS A LARGE COMPLEX SYSTEM EMPLOYING RELATED SERVICES THAT TRANSPORTS PEOPLE, GOODS OR IDEAS FROM ONE POINT TO ANOTHER. THIS IS WHAT THE COMPANY DOES AND IS.

THE PHYSICAL ELEMENTS THAT CARRY THE BURDEN OF EXPRESSING THIS TO THE PUBLIC ARE PRINTED MATTER, SIGNS, DISPLAYS, EXTERIOR AND INTERIOR DESIGN, ROLLING STOCK AND OTHER EQUIPMENT. THE DESIGN OF THESE THINGS HAVE THREE AREAS OF COMMUNICATION. ONE - THEY MUST EXPRESS THEIR OWN FUNCTION, SPEED OR CAPACITY. TWO - THEY MUST EXPRESS THEIR RELATIONSHIP TO ALLIED OBJECTS AND FUNCTIONS. AND THREE - THEY MUST IMPLY THE PROPER IMPRESSION OF THE COMPANY AS A WHOLE.

IN TRYING TO INTENSIFY THE IMPRESSION OF POWER AND SPEED OF A TRAIN, FOR INSTANCE, ONE SHOULD NOT TRY TO MAKE IT LOOK LIKE AN AIRPLANE OR PAINT FALCON WINGS ON IT. IF IT MUST COMPETE WITH OTHER MODES OF MOTION IT CAN ONLY DO SO BY BEING ITSELF. ITS OWN INHERENT FEATURES MUST BE CAPITALIZED

ON. THERE ARE MANY WAYS TO EXPRESS SPEED VISUALLY. AVOIDING STATIC COMPOSITIONS BY PLACING DESIGN ELEMENTS SUCH AS A TRADEMARK OFF CENTER IMPLIES MOTION. PATTERNS AND PLACEMENT OF COLOR ACCENTS CAN BE DYNAMIC. HOWEVER, WHATEVER THE VISUAL DEVICES, THE OVER-ALL DESIGN OF THE OBJECT MUST EXPRESS ITS FUNCTION. IT IS ALSO IMPORTANT THAT A DESIGN FOR ONE TYPE OF EQUIPMENT BE ADAPTABLE TO VARIATIONS IN RELATED EQUIPMENT SO THAT A SINGLE IDENTITY EMERGES.

VISUAL COHESION BETWEEN THE DIVISIONS OF A COMPANY CAN ACCOMPLISH SEVERAL THINGS. IT CAN BOLSTER THE REPUTATION OF ONE DIVISION BY IMPLYING ITS RELATIONSHIP TO ONE MORE PUBLICLY GLAMOUROUS. THIS VISUAL HOLDING HANDS CAN HELP EACH DIVISION COMPETE AGAINST THE BARRAGE OF OUTSIDE STIMULI THAT ASSAIL OUR SENSES DAILY. AND MOST IMPORTANTLY THE SIGHT OF ONE DIVISION OR SERVICE REMINDS THE PUBLIC OF ITS SISTER SERVICES.

IN EXPRESSING THE IMAGE OF THE CN THE FOLLOWING APPROACH HAS BEEN INSTRUMENTAL IN OUR DESIGNS. BECAUSE THE CN IS NATIONALLY OWNED IT SHOULD NEVER SUGGEST OPULENCE OR SUPERFICIALITY IN DESIGN. ALL OF OUR DESIGNS HAVE USED AS INSPIRATION THE SIMPLE HERALDIC PATTERNS AND COLORS ASSOCIATED WITH MECHANIZATION. BESIDES IMPROVED SAFETY FACTORS THIS APPROACH IS HANDSOME, STRAIGHT-FORWARD AND NOT SUBJECT TO A DATED APPEARANCE.

THE COLORS TO BE EMPLOYED IN ANY DESIGN MUST BE EASILY OBTAINED IN INKS, PAINTS AND PAPERS. WE HAVE CHOSEN THE THREE BASIC COLORS OF THE SPECTRUM - BLUE, YELLOW AND RED, PLUS BLACK, WHITE AND GREY. BY THEIR VARIED JUXTAPOSITION A GREAT RANGE OF EFFECTS CAN BE ACHIEVED. ALTHOUGH THE HUMAN EYE CAN DETECT THE DIFFERENCE BETWEEN 100,000 COLORS, THE HUMAN MIND RETAINS REMEMBRANCE OF FEW. BECAUSE THESE COLORS ARE SO BASIC, THEY ARE CLASSIC AND NOT SUBJECT TO CHANGES IN TASTE. THEY ARE ALSO THE COLORS MOST PREFERRED. RED BY WOMEN, BLUE BY MEN, AND YELLOW BY CHILDREN.

NATURAL FORMS, IN PARTICULAR THE MAPLE LEAF HAVE BEEN ELIMINATED AS INCOMPATIBLE WITH THE MECHANIZED GIANT WE ARE TRYING TO EXPRESS.

IN ALL DESIGNS, VISIBILITY IS OF THE UTMOST IMPORTANCE. A GOOD DESIGN LOOKS WELL IN DAYLIGHT OR AT NIGHT, IN BLACK AND WHITE PHOTOS AS WELL AS COLOR, AGAINST SCENERY, IN MOTION AND UNDER A LAYER OF DIRT.

BEFORE WE BEGIN SHOWING YOU OUR SOLUTIONS - A FEW WORDS OF CAUTION AS TO HOW YOU SHOULD LOOK AT THEM. IN ALL CASES, WE ARE TRYING TO POINT A DIRECTION, SET A VISUAL PHILOSOPHY THAT WILL ACT AS A SOUND STRUCTURE UPON WHICH OUR EFFORTS FOR MANY YEARS WILL BE BASED. ONLY IN THE TRADEMARK AND LARGER PIECES OF EQUIPMENT HAVE WE SOLUTIONS THAT HAVE BEEN THOROUGHLY EXPLORED. SOME OF THE EXAMPLES, SUCH AS STATION

REPAINT SCHEMES, TICKET OFFICE INTERIORS, AND SIGNS ARE ONLY IDEAS - NOT FINAL DESIGNS. YOU MAY BE OVERWHELMED BY THE CONSISTENCY AND THE DIRECTNESS OF THE DESIGNS BUT KEEP IN MIND THAT THE PUBLIC AND EVEN YOUR OWN EMPLOYEES WILL NOT SEE IT AS YOU ARE SEEING IT NOW. THEY WILL SEE IT IN DRIBS AND DRABS AS WELL AS SEEING IT IN COMPETITION WITH OTHER VISUAL STIMULI.

THE FIRST MAJOR EXPRESSION OF THE IMAGE IS GRAPHICS, THE MOST IMPORTANT OF WHICH IS THE TRADEMARK.

(2) SIGNS

THE SECOND MAJOR AREA FOR IMAGE EXPRESSION IS IN SIGNAGE. THE LEGIBILITY AND PROPER LOCATIONING OF SIGNAGE IS ESSENTIAL. BUT BESIDES FUNCTIONING WELL, THEY CAN PERFORM AS INSTITUTIONAL ADS. FOR INSTANCE, PIGGYBACK SIGNS CAN BE VISUALLY RELATED TO THE OVER-ALL APPEARANCE OF THAT DIVISION. THIS HOLDS TRUE WITH ALL OF THE DIVISIONS. THE MAIN PROBLEM IN SOLVING THESE TWO REQUIREMENTS IS IN THE ESTABLISHMENT OF DESIGN FORMULAS FOR REPETITIVE SITUATIONS. THERE ARE ALWAYS EXCEPTIONS SUCH AS LARGE STATION SIGNS. THESE SHOULD BE INDIVIDUALLY DESIGNED AS THEY COME UP FOR RECONSTRUCTION. THE FOLLOWING DESIGNS ARE NOT FINAL SOLUTIONS. THEY WILL REQUIRE MORE INVESTIGATION. THEY DO POINT A DIRECTION FOR FURTHER DEVELOPMENT AND SHOW THE ADAPTABILITY OF THE TRADEMARK AND TYPE FACE WE HAVE CHOSEN AS THE BEST. THIS MARK WILL BE USED THROUGHOUT THE REMAINING AREAS OF APPLICATION.

(3) MISC. APPLICATIONS

THE IMAGE OF A COMPANY IS NOT CARRIED BY THE DESIGN OF ITS LARGER FORMS ALONE. IMPORTANT IMPRESSIONS CAN BE GIVEN THROUGH SMALL OBJECTS SUCH AS DINNERWARE, AND OTHER MISC. APPLICATIONS. BECAUSE THE PUBLIC HAS DIRECT PHYSICAL CONTACT WITH THESE OBJECTS, THEIR EFFECTIVENESS CAN BE IN A GREATER

PROPORTION TO THEIR SIZE. THE CARE WITH WHICH THESE ITEMS ARE DESIGNED CAN INDICATE THE THOROUGHNESS OF THE COMPANY'S DESIRE TO HELP ITS PUBLIC UNDERSTAND IT.

(4) ARCHITECTURAL DESIGN

BUILDINGS AND STRUCTURES FORM AN IMPORTANT PART OF A COMPANY'S IMAGE. OLDER STRUCTURES CAN BE IMPROVED BY THE SKILLFUL USE OF PAINT SCHEMES. NEW BUILDINGS BESIDES BEING IMAGINATIVELY DESIGNED, SHOULD HAVE A VISUAL RELATIONSHIP TO EACH OTHER IF THEY PERFORM SIMILAR FUNCTIONS. MANY OF THE NEW PREFABRICATION TECHNIQUES AND MATERIALS LEND THEMSELVES TO STRUCTURES THAT REQUIRE LITTLE OR NO MAINTENANCE. BECAUSE WE ARE NOT ARCHITECTS, THE FOLLOWING BUILDINGS, PLATFORM CANOPIES AND OPEN SHELTERS ARE NOT ENTIRELY ORIGINAL. THEY DO INDICATE THAT A PLEASING APPEARANCE CAN BE ACHIEVED WITH MASS PRODUCED ELEMENTS. WE UNDERSTAND THAT THE CN IS ALREADY INVESTIGATING POSSIBLE USE OF PREFABRICATED MATERIALS.

(5) INTERIOR DESIGN

ANOTHER AREA THAT HELPS CREATE THE COMPANY IMAGE IS INTERIOR DESIGN. AS ALWAYS LARGE TICKET OFFICES OR ANY SPECIAL INTERIOR AREA SHOULD RECEIVE INDIVIDUAL ATTENTION. IT IS POSSIBLE, HOWEVER, TO DEVELOP CERTAIN FORMULAS THAT

CAN BE APPLIED TO SIMILAR SITUATIONS. PAINT SCHEMES, STRUCTURAL DETAILS AND MATERIALS CAN GO A LONG WAY TO UNIFY AND IMPROVE THE LOOKS OF MANY INTERIORS. IN THIS AREA THE FACTORS OF MAINTENANCE AND THEREFORE ECONOMY SHOULD BE GIVEN CAREFUL CONSIDERATION. BECAUSE THE HOTEL DIVISION SHOULD BE TREATED INDIVIDUALLY AND BECAUSE MANY OF THE CN'S HOTELS ARE HANDSOM OLD STRUCTURES, EVERY EFFORT SHOULD BE MADE TO PRESERVE THEIR IDENTITY WITH TASTEFUL DECOR. UNDER NO CIRCUMSTANCE SHOULD THEY BE CHEAPENED WITH PSUEDO MODERN DECOR.

(6) DISPLAY

DISPLAYS HAVE LONG BEEN RECOGNIZED AS A VALUABLE ADVERTISING TOOL. BESIDES DRAMATICALLY GETTING ITS MESSAGE ACROSS IT CAN SUBTLELY SUGGEST THE OVER-ALL IMAGE OF THE COMPANY THROUGH THE COMPANY TYPE, TRADEMARK, AND MOST IMPORTANTLY, THROUGH HIGH STANDARDS OF DESIGN.

(7) ROLLING STOCK AND EQUIPMENT

BECAUSE THE CN IS A COMPANY THAT USES LARGE PIECES OF EQUIPMENT, THE DESIGN OF THIS EQUIPMENT CAN EXPRESS THE CORPORATE IMAGE MOST DRAMATICALLY. IN THIS LAST GROUP OF SLIDES WE ARE SEEKING YOUR APPROVAL OF THESE DESIGNS BECAUSE THEY HAVE BEEN INVESTIGATED AND DESIGNED TO THE BEST OF OUR ABILITY.

IN THIS AREA, WE HAVE MET SOME OF THE MOST SEVERE LIMITATIONS
AS DESIGNERS. DIRT, EXTREME VARIATIONS IN EQUIPMENT, COST -
YOU NAME IT. WE HAVE AVOIDED PAINT SCHEMES THAT LOOK
PRE-DIRTIED. THE DESIGNS ARE ADMITTEDLY DRAMATIC AND STRONG.
WE FEEL THAT THIS IS NECESSARY. THE PUBLIC IMAGE OF A TRAIN
IS PRETTY BAD. HERE THEN ARE OUR SOLUTIONS.