PROBLEM:

Although a leading manufacturer of missiles, electronics and nucleonics, Martin's name and proven ability were not known well enough. Its advertising, moreover, did not reflect the advanced tempo of its field. How could this best be changed? Deciding that modern, high-design graphics would do the trick, a three-part campaign handled by Ketchum, MacLeod & Grove was instituted earlier this year.

Newspaper campaign in black and white has continuity of one forceful element closely tied to headline and dominating community relations ads.

Martin's Lacrosse is so accurate it could hit this page from 19 miles away.

Lacrosse is a one-shot killer—the Army's most accurate surface-to-surface missile. In tests, it has actually split a 4 x from a distance of 19 miles.

Here's how such deadly accuracy is possible: A mobile unit launches Lacrosse from a rear area. Control of the missile is picked up in the jet, electronically, by a forward control team. Then it is guided to the target...can be placed right into the gun port of a pillbox. Already on duty with Army units in Europe, Lacrosse is adaptable to both limited and nuclear warfare.

Lacrosse is an Orlando project. Many of you have worked on it personally. Have helped develop it, build it, test it. Now it has joined American up-front deterrent forces overseas.

We thought you'd like to know.

The graphics...

More and more marketing executives everywhere recognize the importance of the total look. Today's design programs are touching all bases. They are carefully planned. They are long-ranged. At the same time graphics-oriented marketing and ad agency executives are moving into top-level posts. The revolution is under way.
Today graphics is moving into a top policy position along with advertising, public relations, and sales in the marketing programs of the most advanced major corporations in the U.S. Marketing executives—acting more and more in positions of influence—are aware that the best design is the best business in all visible aspects of a company's communications with the public.

When Westinghouse Electric Corp., an industrial giant which has a $2-billion annual sales volume, starts a long-range program that will encompass every possible aspect of the graphics all its divisions utilize, as it did recently, it merely joins a growing number of companies that have been

Magazine ads in full color have simple format and short copy. Insisting that every company has a big idea somewhere and that idea should be the target of all creativity, William Pensyl, creative director, says results will "belt you"
re-examining and redesigning their total look.

All around us today are indications that better design—design that is part of a total corporate identity—is being sought after, and practiced on a higher level.

Industrial design alone is a 40-million-dollar business today—not counting the billions upon billions spent for retooling after a new product design has been accepted by top management. Even the packaging industry is a 17-billion-dollar one—and this figure is expected to reach 35-billion by 1970.

Print and television graphics have reached a higher point of visual stimulation and sophistication than ever before. New techniques are constantly accelerating the tempo. Billions are going into design in these communications media.

The new design programs (even alert small companies are going into them) have several common denominators: They touch every possible internal and external look of the company. They are carefully planned. They are long-ranged. They are dealing with the essence of corporate public images. Such programs have already resulted in new looks for General Dynamics, Union Carbide, General Electric, International Mining & Chemical, Torrington, Ansu1, Ciba, National Biscuit, Upjohn, Jones & Laughlin, Kimberly-Clark, Johnson's Wax, West Virginia Pulp & Paper, United Airlines, CBS and United Van Lines. Similar total programs are now on the drawing boards for such other large corporations as American Machine & Foundry, Trans-World Airlines, Youngstown Steel, Olin Mathieson and Minnesota Mining & Mfg.

It is significant that Container Corp. of America this year appointed its design department director, Ralph Eckstrom, to direct also its advertising and public relations. Several other companies are now reported to be in the midst of active search for design-oriented men to fill similar jobs.

And along with this deepening awareness by corporate management, many advertising agency management are beginning to move their graphics-oriented executives into top-level posts. The past few months alone have seen inside promotions of graphics people at Benton & Bowles, J. Walter Thompson, Grant, and Lennen & Newell. BBDO has been gathering top-name creative designers to head its staff. McCann-Erickson's current experiments in cultivating the creative mind must be seen as related, at least in part, to this growing awareness of the role of graphics in marketing communication. Why the big graphics plunge by