

1960

Art and Industry (1962): Article 07

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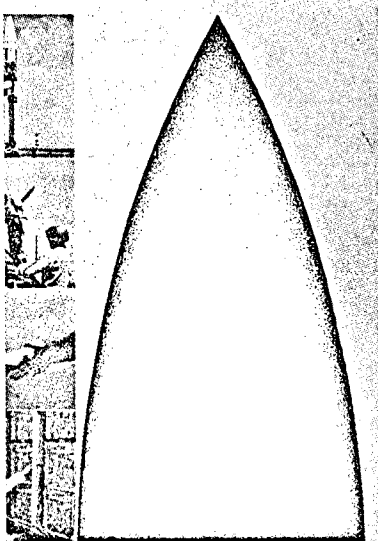
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PROBLEM:

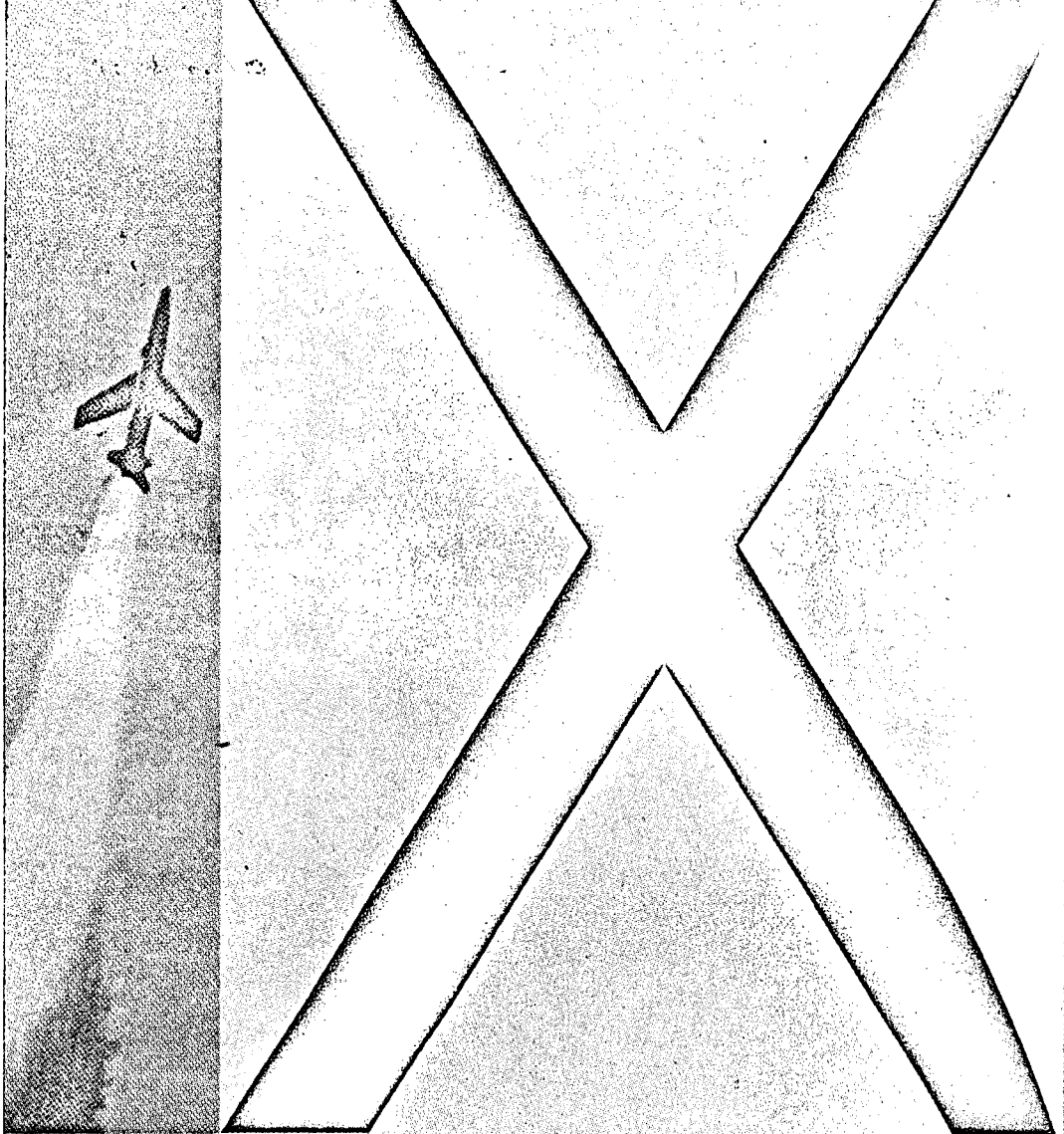
Although a leading manufacturer of missiles, electronics and neucleonics, Martin's name and proven ability were not known well enough. Its advertising, moreover, did not reflect the advanced tempo of its field. How could this best be changed? Deciding that modern, high-design graphics would do the trick,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



WANT TO SEE A MISSILE UP CLOSE?

MARTIN ORLANDO VISITED BY... THE... MARTIN

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 2 x 4's 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 air, 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.

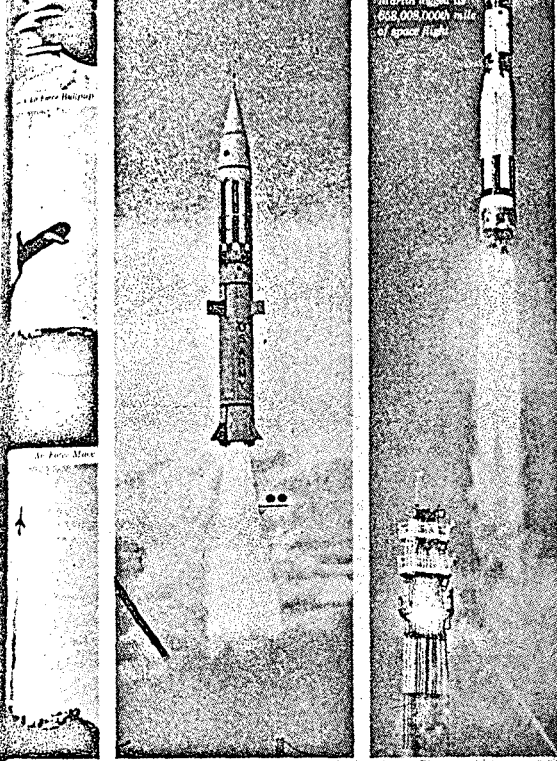
Lacrosse is an Orlando project. Many of you have worked on it personally. Have helped develop it, build it, test it. Now it has joined American up-front deterrent forces overseas.

We thought you'd like to know.

MARTIN

The graphics

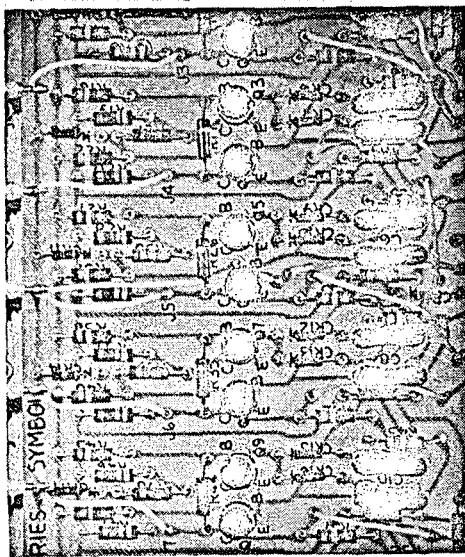
More and more marketing executives everywhere recognize the importance of the total look. Today's design programs are touching all bases. They are carefully planned. They are long-ranged. At the same time graphics-oriented marketing and ad agency executives are moving into top-level posts. The revolution is under way



major U.S. missiles developed and built by Martin

MARTIN

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"

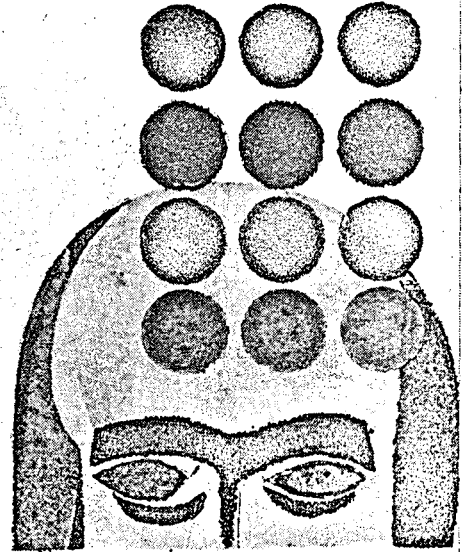


Without electronics it is impossible to design, build, test, launch, guide, track or communicate with a missile. That's why many of Martin's 7,000 employees are electronic/electrical engineers.

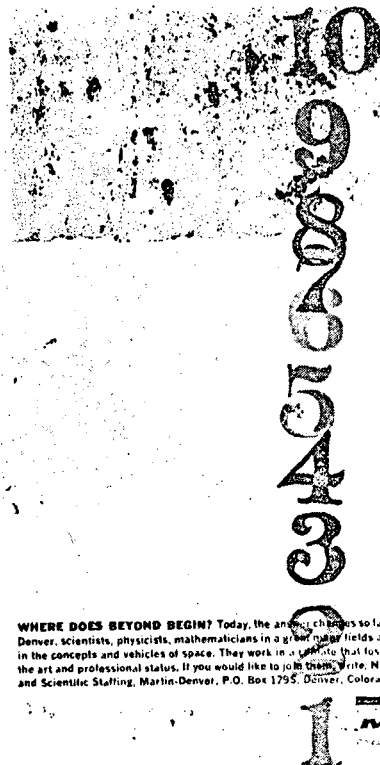
MARTIN

THE CREATIVE CAPACITY OF MAN IS EQUAL TO THE CHALLENGE OF SPACE. The supreme equation of our time. Scientists and engineers at Martin-Denver are among the have made significant contributions toward proving it. You may be aware of their advances physical and bio-sciences, in space vehicles and systems. If you would like to join them, write Pagan, Director of Technical and Scientific Staffing, Martin-Denver, P.O. Box 179A1, Denver, Co

MARTIN
DENVER DIVISION



Avant garde artwork was submitted first, copy was written around the full color, imaginative graphics showing Martin as a progressive place to work



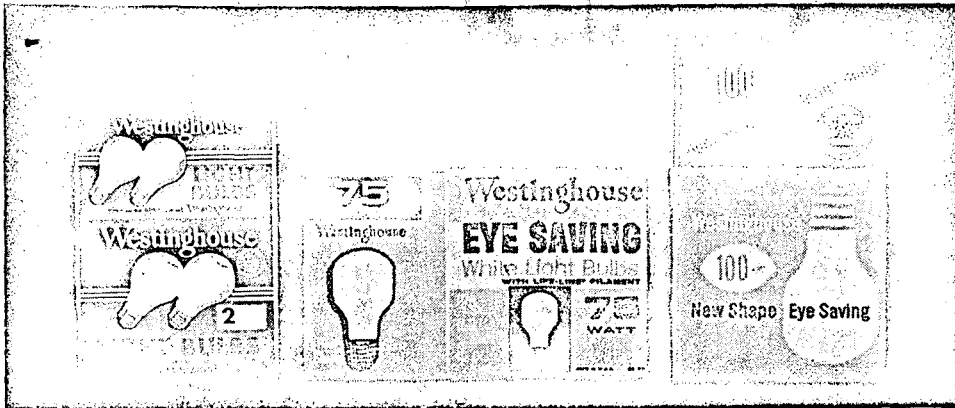
WHERE DOES BEYOND BEGIN? Today, the answer changes so fast there is no answer. A Denver scientist, physicist, mathematician in a given field are among those pushing in the concepts and vehicles of space. They work in a climate that fosters advancement in the art and professional status. If you would like to join them, write: N. M. Pagan, Director of Technical and Scientific Staffing, Martin-Denver, P.O. Box 1795, Denver, Colorado.

MARTIN

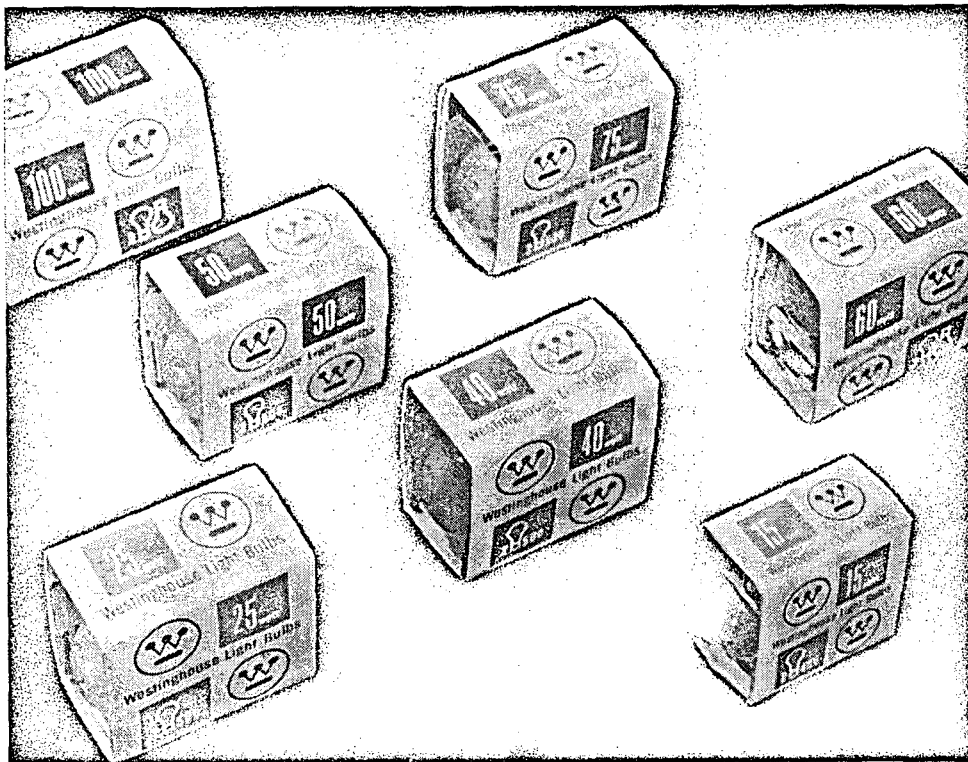
Evolution in industry

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 com-

pany'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



Packaging was redesigned by Paul Rand. Old packages (above, left and center) were inconsistent in design and color. New packages (above, right and below) have a clearly consistent family look. Package colors vary (for each bulb wattage) but box design remains the same. Westinghouse first redesigned its trademark, logo and typeface, and first began showing its new look in all printed matter. Says Huppertz: "This year we've only become aware of the need for a unity in design. We're moving in print graphics while investigating the nature of design problems in all areas that reflect our look"



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 re-tooling 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, Ansul, 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 de-

DESIGN

WESTINGHOUSE ELECTRIC CORP.

What happens when new, young management does not like the "look" of the industrial giant that it has inherited? How does a completely new "image by design" program get under way? Deciding that the look of Westinghouse was not in keeping with the progressive, forward-thinking company that it was, the new management charged a committee under the direction of Howard Kaltenborn, v.p. and assistant to the president, to study the corporate look and make recommendations. A year later a visual presentation was made, showing the many faces that the company was presenting to the public. The committee recommended hiring a consultant director of design and setting up an internal coordination control department. In July, Westinghouse embarked on its intensive "image by design" program under the direction of Eliot Noyes, with Paul Rand as graphics consultant and Richard Huppertz as staff coordinator. A liaison person, such as Huppertz, works with dual loyalty to both the outside designers and to the company, to maintain a steady point of view. Explains Noyes, "His role is communication, lubrication and expediency." At Westinghouse all departments get instructions on correct usage of the new trademark and logo, but beyond that all design divisions work independently. This program is not "design by dictate," stresses Huppertz

sign 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 managements, many advertising agency managements 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 staffs. 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