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MA 749

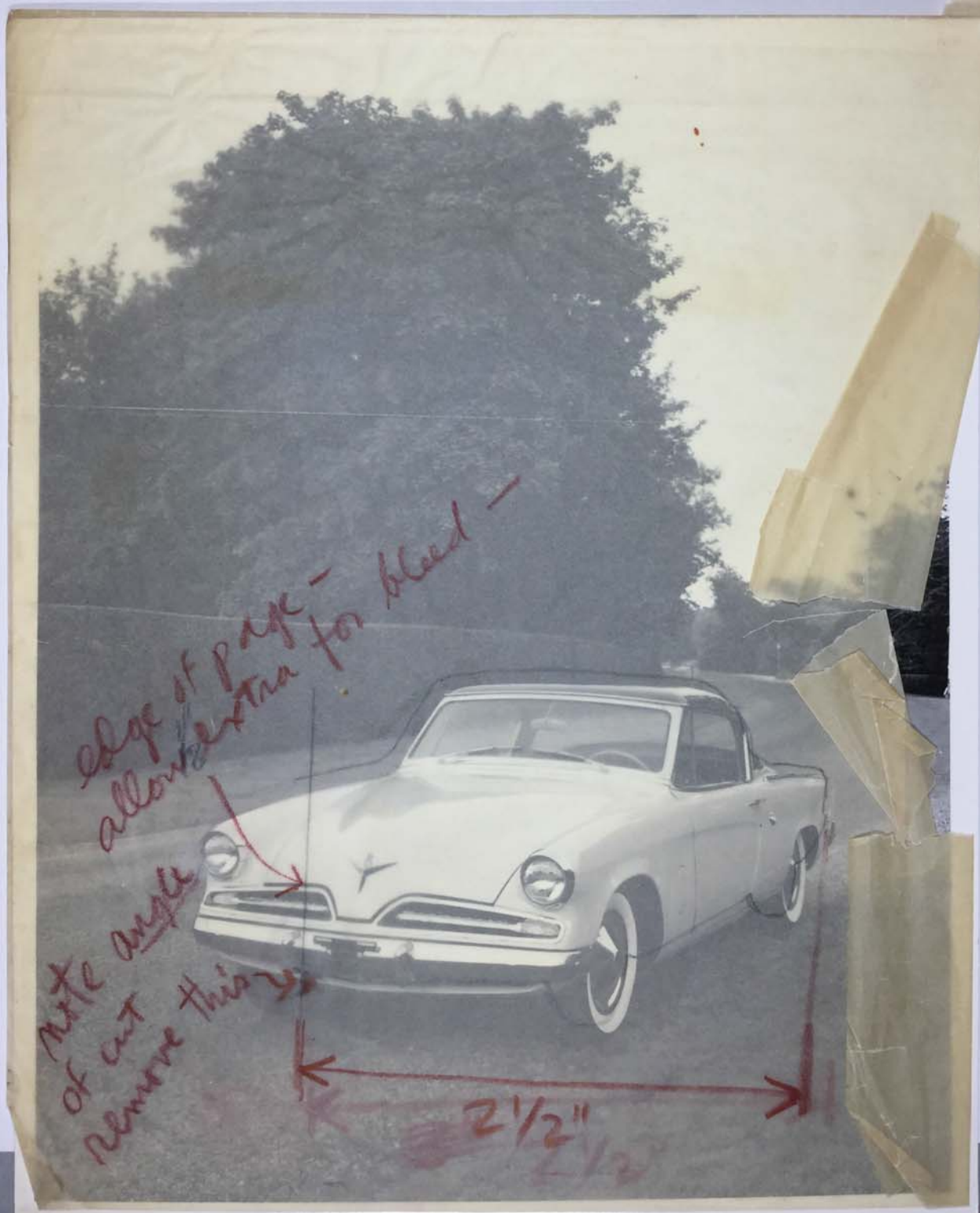
Museum Honors New Studebaker

NEW YORK—The 1953 Studebaker has won further design recognition with its selection as the only American-designed and manufactured car to be included in an exhibition of 10 postwar automobiles at the Museum of Modern Art in this city.

The 10 cars, which meet standard safety and performance requirements, were selected, according to Arthur Drexler, curator of the museum's department of architecture and design, primarily "for their excellence as works of art."

IN RECEIVING the museum's accolade, the current Studebaker, which was designed by Raymond Loewy Associates, was described as "the first American mass-produced car to adapt design characteristics of European automobiles." The car's general proportions, low center of gravity and refinement of design that placed the hood lower than the fenders were singled out by the judges as typifying its "striking departure from conventional American treatment."

Also in the exhibit, which will run through October 4, are the Lancia and Siata from Italy; the Cunningham and Nash-Healey; the Aston-Martin and MG from England; the rear engine German Porsche, and the French Simca and Comete.



F8286-20
5 H.T. No
133SE 15 HT silhouettes

Alexandre Georges
PHOTOGRAPHER CREDIT

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1316 Waverly Place, Hewlett, L.I., New York

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58x

Alexan re Georges

PHOTOGRAPHER CREDIT

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PHOTO No.

STUDEBAKER
South Bend, Indiana

S 16398-13

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____Enlargement

STUDEBAKER
South Bend, Indiana
S 10398-10

____Contact Print
____Enlargement

Alexan[illegible]

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PHOTO No. 5

BOTTOM OF LEFT PAGE

4 13/16 inches

643

CROP

TRIM

ADD ½" BLEED BOTTOM

INTERNATIONAL PRESS-CUTTING BUREAU
19, Grosvenor Place, London S.W.1

Extract from
AUTOMOBIL REVUE
REVUE AUTOMOBILE
BERNE
Date 30 SEP 1963

nerika nach Italien

f kommerziellen Autoausstellung in New York

s unserem Korrespondenten

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Viele, die die Ausstellung verlassen, sind vielleicht geneigt, ihre Ansichten darüber, wie ein Auto aussehen sollte, zu revidieren. Niemand wird sich die Frage stellen, die beim Besuch der «Alles schön und gut — aber wie mag das Modell des nächsten Jahres aussehen?» Angesichts der sehr schönen Wagen im stillen Museumsgarten von New York sind solche Gedanken nicht mehr möglich.

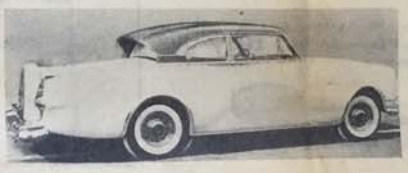
Ernst Behrendt

HUDSON «ITALIA» MIT KAROSSERIE TOURING

Auf dem Hudson Jet hat die Mailänder Firma Touring im Auftrag des Fabrikanten ein sportliches Coupé entwickelt, das vom Frühjahr 1954 an in Serie gebaut werden soll. Einige Merkmale: 25 cm niedriger als Jet-Limousine; Türen ins Dach hineinverlängert, Heck- «Rohre» mit den Rückleuchten. Möglicherweise wird auch der Hornet-Motor eingebaut.

Die USA suchen neue Formen

Gleichsam als Antwort auf die sehr europafreundliche Einstellung des New-Yorker-Kunstmuseums, über dessen jüngste Autoschau der Korrespondent unseres Blattes nebenstehend berichtet, sind in den letzten Tagen eine Reihe von amerikanischen Karosseriescöpfungen der Oeffentlichkeit bekanntgegeben worden, welche deutlich beweisen, dass in den USA eine gewisse Unrast herrscht. Man ist der standardisierten Pontonform, des Strassenmastodonten und der Abwandlung ewig gleicher Karosserien offensichtlich müde geworden. Während ein Teil der Firmen die Rettung bei den schöpferischen Zeichnern Italiens sucht, streben andere nach amerikanischen Lösungen. Die Ergebnisse sind interessant, lehrreich, aber nicht in allen Teilen überzeugend. Vielleicht hat jener amerikanische Technikdozent recht, der an einer Tagung der American Automobile Association vor kurzem seiner Ansicht Ausdruck verlieh, wonach der Industriezeichner allzu lange die Herrschaft über den Ingenieur ausgeübt habe. Schliesslich sei das Aussehen eines Automobils nur bis zum Kauf entscheidend. Aber eben...



PACKARD BAUT «AMERIKANISCH»

Ein Versuchscoupé von Packard, das den Namen «Bilbao» trägt, wird ausdrücklich als rein amerikanische Schöpfung bezeichnet. Hauptmerkmal: Sonnenblende über dem nicht gebrömmten Heckfenster, das so gegen Schnee, Regen und Blendung geschützt ist.

FORD X-100 WIRD IN PARIS UND LONDON GEZEIGT

Der jüngste Versuchswagen der Ford Motor Company wiegt über 2,5 Tonnen, besitzt einen 300-PS-Motor, ein wärmeisolierendes Plexiglas-Schiebedach und hat bereits Fahrversuche hinter sich.

BAS AUTO ALS KUNSTWERK

Einige der vom New-Yorker Museum für moderne Kunst als beispielhaft ausgewählte Schöpfungen sind hier wiedergegeben. Von oben nach unten:

Siata «Daina» 1400 1951 mit Karosserie Stabilimenti Farina.

Simca 8 Sport 1950 mit Karosserie Focel-Métallon nach Lizenz Stabilimenti Farina.

Cunningham C-4 1952 mit Karosserie Alfredo Vignale, Turin.

Aston-Martin DB 2 1950 mit Fabrikkarosserie.

Nash-Healey mit Karosserie Pinin Farina.

*

Weitere, hier nicht gezeigte Fahrzeuge an der genannten Ausstellung waren:

Lancia Gran Turismo S 20 1951 mit Karosserie Pinin Farina.

Studebaker Commander V8 Starliner mit Fabrikkarosserie nach Entwürfen von Raymond Loewy Associates.

Ford Comète 1952 mit Karosserie von Focel Métallon nach einem Entwurf der Stabilimenti Farina.

MG TD Midget 1950 mit Karosserie G. Bertone.

Porsche 1500 mit Karosserie Beutler nach Werkzeichnungen

ES FÜHREN FAST ALLE WEGE...

...von Amerika nach Italien

Bemerkungen zu einer nicht kommerziellen Autoausstellung in New York

Von unserem Korrespondenten

Im vergangenen Jahre veranstaltete das Museum of Modern Art in New York seine erste Autoausstellung. Es wurden nur Wagen gezeigt, die künstlerisch beachtlich waren. Die Ausstellung hatte grossen Erfolg; deshalb ist sie in diesem Jahre unter dem Titel «Ten Automobiles» — und natürlich mit anderen Ausstellungsobjekten — wiederholt worden.

Bei der Auswahl muss sich die Ausstellungsleitung grösste Selbstbeherrschung auferlegt haben. Unter Hunderten von Modellen aller Länder nur zehn auszuwählen, erforderte intensives Sichten und rücksichtsloses Ausmerzen. Wer an die üblichen Autoausstellungen mit ihren in luxuriöser Umgebung gezeigten Wagen gewohnt ist, wird die Ausstellung im Museum of Modern Art höchst erfrischend finden. Keine Fanfarenstösse; kein Protzen mit supereleganter Aufmachung; kein Sichaneinanderstossen glitzernder Lackflächen. Statt dessen ein klassisch ruhiger Museumsgarten; in ihm, oft viele Meter voneinander entfernt, ein paar Autos, deren Arrangement nicht von einem Schaufensterdekorateur besorgt worden ist, sondern von jemand, der weiss, wie man Autos in eine Landschaft einordnet. Neben jedem Auto stehen kleine Tafeln mit den historisch und technisch interessanten biologischen Daten jedes Modells. Nie lenkt die Beschreibung vom beschriebenen Objekt ab. Und noch nie ist das Auto so sehr Mittelpunkt einer Ausstellung gewesen wie hier, wo es scheinbar zufällig in einem Garten zwischen Bäumen und Skulpturen steht.

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Die Ausstellung liefert, bei beschränkter Zahl der Ausstellungsobjekte, glänzendes Illustrationsmaterial. Hie der Porsche, in dem alles in die Hauptform einbezogen ist, dort der MG, der die Nebenelemente an die Hauptform anbaut. Daneben die Zwischenlösungen. An allen drei Formen wird einem klar, wie es kommt, dass man ästhetisch ehrlich sein will und doch gleichzeitig mehrere so grundverschiedene Typen verehren kann, wenn sie nur gut durchgeführt sind. Die Antwort lautet, dass es für die Gleichung mit der Unbekannten «Auto» zwei Hauptlösungen und viele Kompromisslösungen gibt.

Das Wichtigste an der Ausstellung sind nicht die Wagen, sondern die Debatte, die durch die Ausstellung «Ten Automobiles» in Gang gekommen ist, durch die zehn Serienwagen, keiner ganz billig, keiner ganz unerschwinglich.

Viele, die die Ausstellung verlassen, sind vielleicht gewillt, ihre Ansichten darüber, wie ein Auto aussehen sollte, zu revidieren. Niemand wird sich die Frage stellen, die beim Besuch der übrigen Autoausstellung unausbleiblich ist: «Also schön und gut — aber wie mag das Modell des nächsten Jahres aussehen?» Angesichts der sehr schönen Wagen im stillen Museumsgarten von New York sind solche Gedanken nicht möglich.

Ernst Behrendt

DAS AUTO ALS KUNSTWERK

Einige der vom New-Yorker Museum für moderne Kunst als beispielhaft ausgewählte Schöpfungen sind hier wiedergegeben. Von oben nach unten:

Siata «Daina» 1400 1951 mit Karosserie Stabilimenti Farina.

Simca 8 Sport 1950 mit Karosserie Facel-Métallon nach Lizenz Stabilimenti Farina.

Cunningham C-4 1952 mit Karosserie Alfredo Vignale, Turin.

Aston-Martin DB 2 1950 mit Fabrikkarosserie.

Nash-Healey mit Karosserie Pinin Farina.

*

Weitere, hier nicht gezeigte Fahrzeuge an der genannten Ausstellung waren:

Lancia Gran Turismo B 20 1951 mit Karosserie Pinin Farina.

Studebaker Commander V8 Starliner mit Fabrikkarosserie nach Entwürfen von Raymond Loewy Associates.

Ford Comète 1952 mit Karosserie von Facel Métallon nach einem Entwurf der Stabilimenti Farina.

MG TD Midget 1950 mit Karosserie G. Bertone.

Porsche 1500 mit Karosserie Reutter nach Werkzeichnungen

HUDSON «ITALIA» MIT KAROSSERIE TOURING

Auf dem Hudson Jet hat die Mailänder Firma Touring im Auftrag des Fabrikanten ein sportliches Coupé entwickelt, das vom Frühjahr 1954 an in Serie gebaut werden soll. Einige Merkmale: 25 cm niedriger als Jet-Limousine, Türen ins Dach hineinverlängert, Heck-«Rohre» mit den Rücklichtlen. Möglicherweise wird auch der Hornet-Motor eingebaut.

Die USA suchen neue Formen

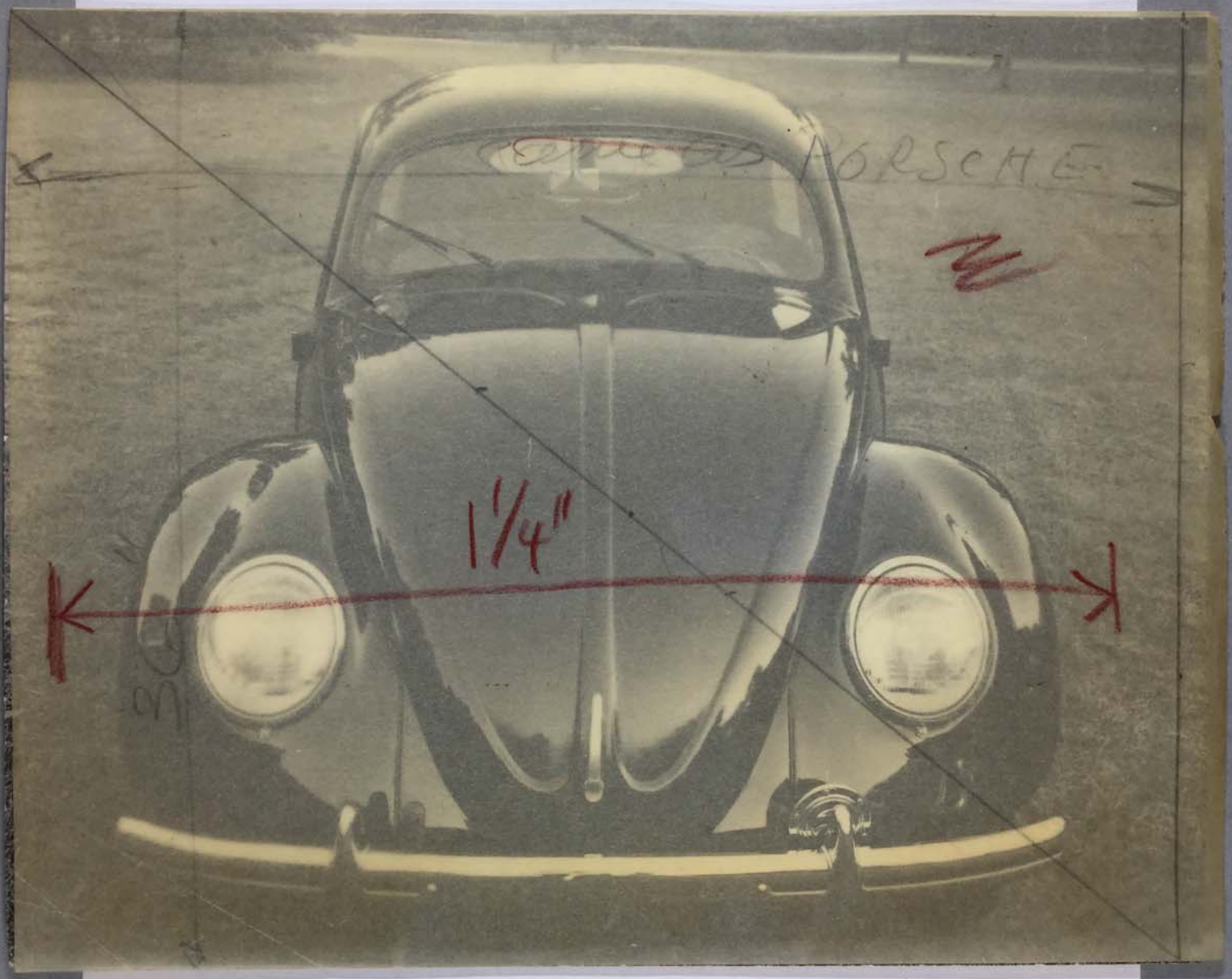
Gleichsam als Antwort auf die sehr europafreundliche Einstellung des New-Yorker-Kunstmuseums, über dessen jüngste Autoschau der Korrespondent unseres Blattes nebenstehend berichtet, sind in den letzten Tagen eine Reihe von amerikanischen Karosseriescöpfungen der Oeffentlichkeit bekanntgegeben worden, welche deutlich beweisen, dass in den USA eine gewisse Unrast herrscht. Man ist der standardisierten Pontonform, des Strassenmastodonten und der Abwandlung zwig gleicher Karosserien offensichtlich müde geworden. Während ein Teil der Firmen die Rettung bei den schöpferischen Zeichnern Italiens sucht, streben andere nach amerikanischen Lösungen. Die Ergebnisse sind interessant, lehrreich, aber nicht in allen Teilen überzeugend. Vielleicht hat jener amerikanische Technikdozent recht, der an einer Tagung der American Automobile Association vor kurzem seiner Ansicht Ausdruck verlieh, wonach der Industriezeichner allzu lange die Herrschaft über den Ingenieur ausgeübt habe. Schliesslich sei das Aussehen eines Automobils nur bis zum Kauf entscheidend. Aber eben...

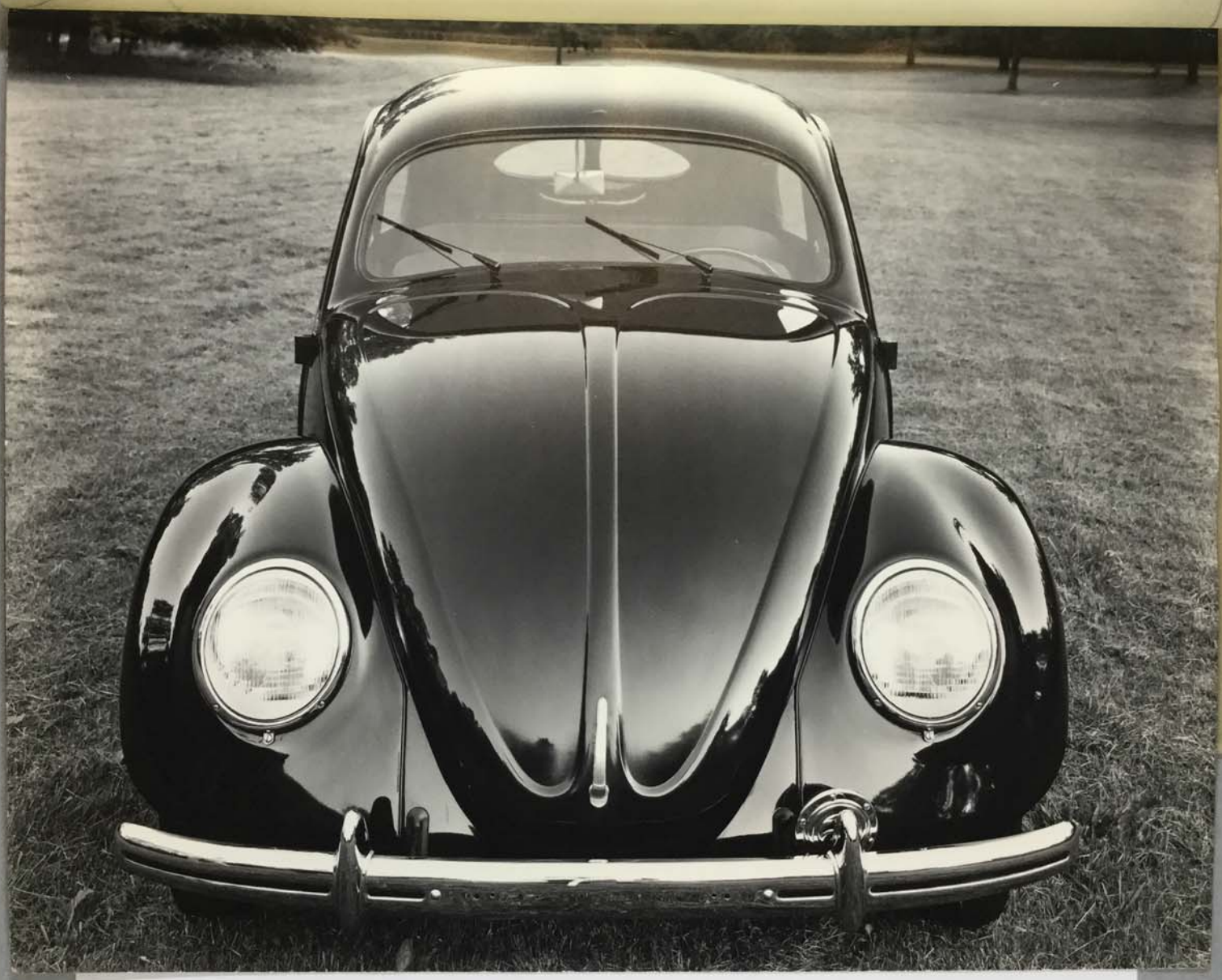
PACKARD BAUT «AMERIKANISCH»

Ein Versuchscoupé von Packard, das den Namen «Bilbao» trägt, wird ausdrücklich als rein amerikanische Schöpfung bezeichnet. Hauptmerkmal: Sonnenblende über dem nicht gekrümmten Hecktenster, das so gegen Schnee, Regen und Blendung geschützt ist.

FORD X-100 WIRD IN PARIS UND LONDON GEZEIGT

Der jüngste Versuchswagen der Ford Motor Company wiegt über 2,5 Tonnen, besitzt einen 300-PS-Motor, ein wärmeisolierendes Plexiglas-Schiebedach und hat bereits Fahrversuche hinter sich.





Volkswagen
used in catalog
Foreword, page 5 - right, center
Size only

36X42

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18 • search
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2

ART

Life Magazine June 1 1953

BIG ROW FOR BIG PRIZE

Sculptor wins $12,500 and boos

LASLO SZILVASSY

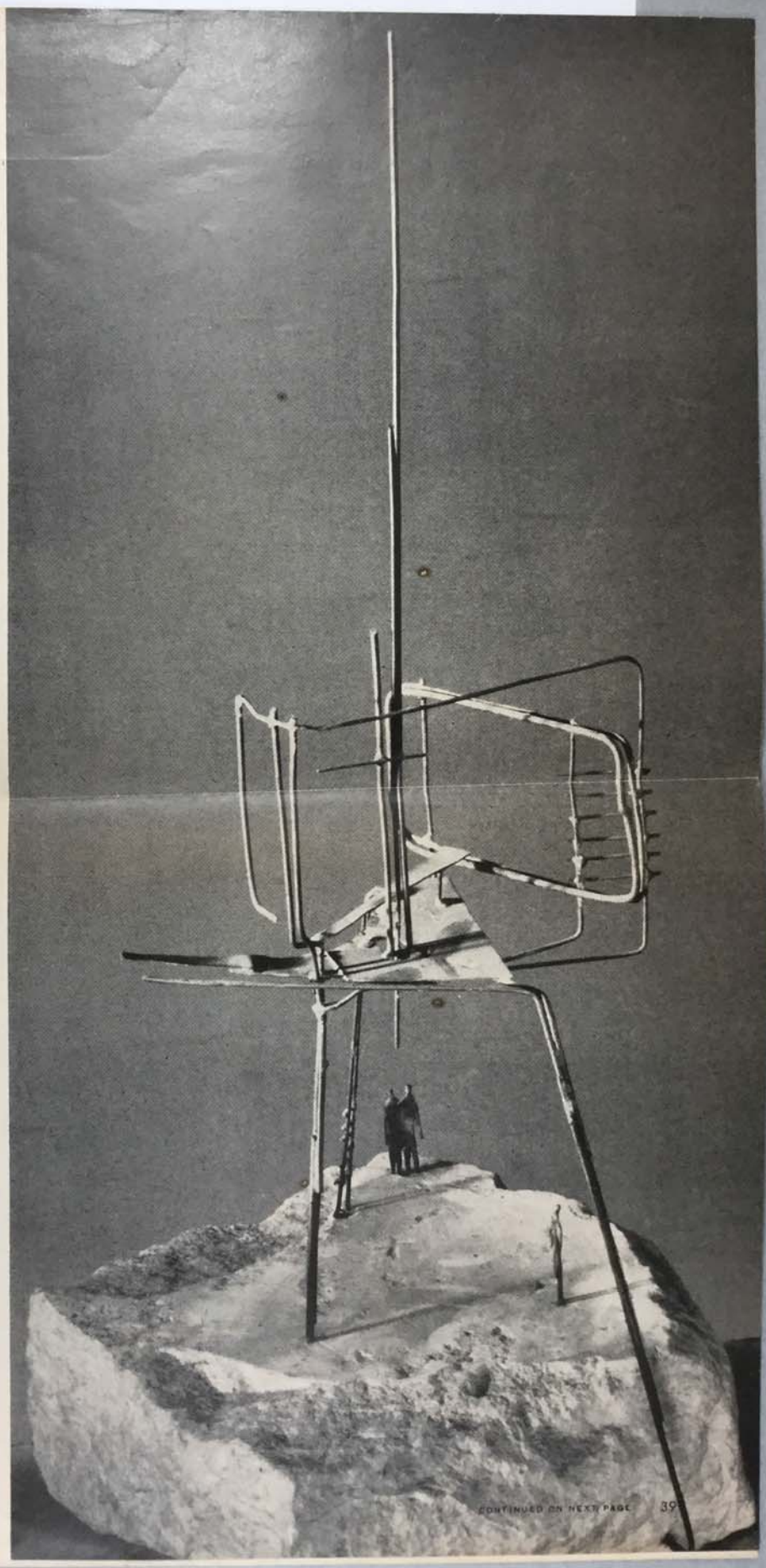
The spindly structure at the right is distinguished as the prize-winning model in the biggest sculpture contest ever held. It won first place over 3,500 entries from 57 countries in a competition for a monument honoring "The Unknown Political Prisoner." To its sculptor, a Britisher and onetime village blacksmith named Reg Butler, it brought an award of $12,500. In the last two months it has also brought him some of the most violent abuse in the history of contemporary art.

Two days after the opening of an exhibition of the models in London, a spectator named Laslo Szilvassy took action. Szilvassy, a Hungarian whose parents had been killed by the Nazis, grabbed Butler's model from its stand, crushed it out of shape and threw it on the floor, explaining, "I think people have seen enough of this." He was clapped in jail and placed under medical examination.

As Butler set about making a duplicate of the destroyed model, art critics almost universally damned the award. The British press let out a chorus of catcalls and members of Parliament signed a motion trying to discourage a proposal that Butler's sculpture be erected on the cliffs of Dover. As the abuse roared on, Butler heard one sweet note. The gallery announced that spectators at the exhibition, polled by secret ballot, agreed with the jury and had chosen Reg Butler's work as their favorite entry.

CRUSHED MODEL destroyed at gallery could not be repaired, but Butler made another in a week.

THE WINNING MODEL, before its destruction, shows prisonerless "cage," grieving figures below.



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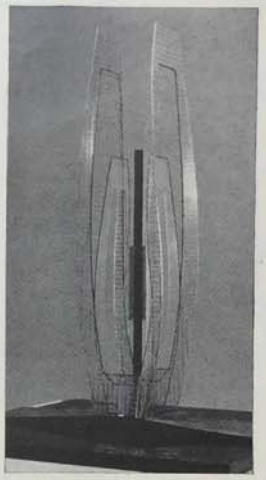
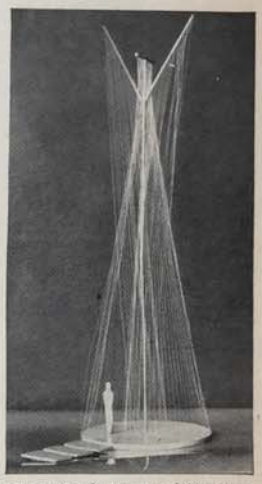
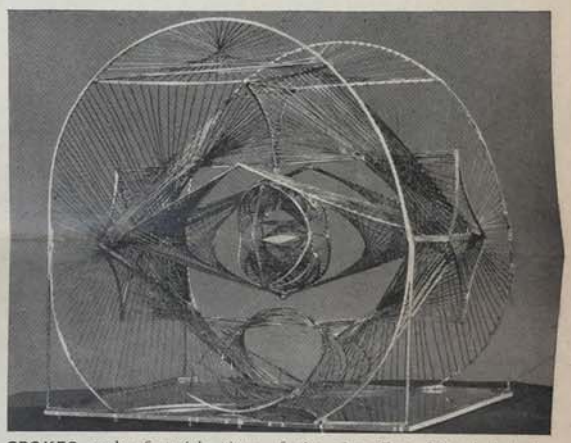
THESE ALSO WON CASH PRIZES



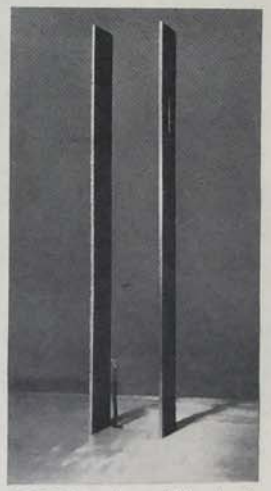
WINGS rise from work which won $2,100 for Naum Gabo of the U.S.



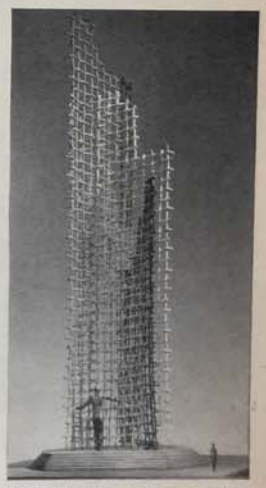
STRINGS decorate model by Richard Lippold of U.S. He won $700.



SPOKES, made of straight pieces of wire, give effect of interlocked circles in this $2,100-winning design by Antoine Pevsner, who lives in Paris.



SLABS form the model by American Keith Monroe. He won $70.



MESH is used by Italian Mirko Basaldella, who also won $2,100.

CONTINUED ON PAGE 42

"Not a chance, Jim! Since he's worn 'Sanforized' shirts he hasn't called a game!"

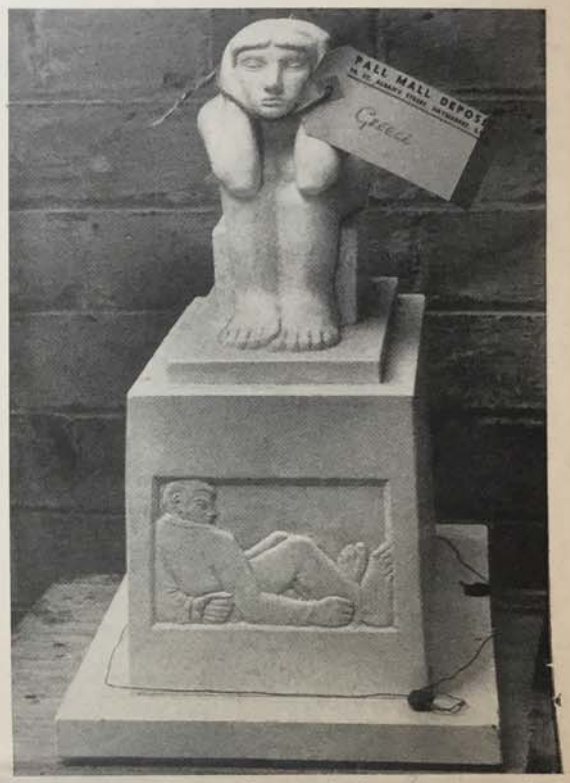
"Water! Aspirin!! 'Sanforized' Shirt!!!"

"Why, he'd give the place a bad name if he got out in a shrunk-up suit like that!"

Cluett, Peabody & Co., Inc. permits use of its trade-mark "Sanforized," adopted in 1930, only on fabrics which meet this company's rigid shrinkage requirements. Fabrics bearing the trade-mark "Sanforized" will not shrink more than 1% by the Government's standard test.

Sculpture Contest CONTINUED

HERE ARE A COUPLE THAT LOST



STOLID SPHINX sits on top of base carved to denote an unknown political prisoner trapped inside. This losing design is by Nikolaos Ikaris of Greece.

EXULTANT NUDE stands in gruesome design which looks like a three-dimensional political cartoon. It was done by Edward Gomez of British Guiana.

A luxury that actually does you good

More men, dermatologists say, come to them with skin infections *due to shaving* than for any other cause.

These infections often spring from tiny nicks and scratches you can't even see. Often, these tiny cuts become more serious than major ones because you take care of major cuts but neglect little ones.

Yet this need not happen—if you use Aqua Velva regularly after every shave. Two special ingredients in Aqua Velva automatically help take care of any break in the surface of the skin. The tingling sensation you feel when you apply it is *proof* of Aqua Velva's action.

Why you'll like Aqua Velva

Besides the tingling sensation and pleasant aroma —found in Aqua Velva alone, you will enjoy the feeling of well-being and being well-groomed.

A 5-second dash of Aqua Velva is the final touch to a perfect shaving routine. Favorite of men the world over, it is a luxury you owe to yourself. Get a bottle today!

P.S. to Wives: Give him the luxury lotion he'd buy himself! Distinguished gift bottle, 11 oz.

You should use it... You'll like to use it

Bayer Aspirin's single active ingredient is so gentle medical authorities say it is probably THE SAFEST OF ALL PAIN-RELIEVING DRUGS!

Bayer Aspirin is *not* a mixture of drugs. It is *straight* aspirin... so fast and so effective *all by itself* that it *needs* no added drugs to bring you relief from ordinary aches and pains.

You *need* gentle relief when you're in pain—and you *want* fast relief.

Bayer Aspirin gives you *both*.

It is so *gentle* doctors prescribe it even for small children... so gentle its record of safety—a record of safe use by millions of normal people—is unmatched by any other pain-reliever.

And it is so *fast* that when you drop a Bayer Aspirin tablet in a glass of water, it starts disintegrating almost instantly. One reason why Bayer Aspirin makes you feel better—quickly—is that it does the same thing in your stomach.

Millions take Bayer Aspirin with confidence, not only because it provides *gentle* relief and *fast* relief, but also because highest medical authorities say its single active ingredient is probably the *safest* and *most efficient* of all pain-relieving drugs.

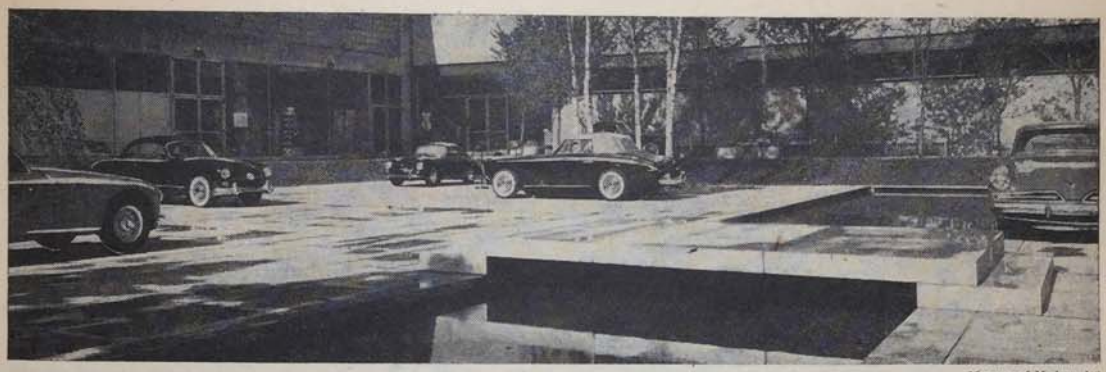
So take Bayer Aspirin whenever you have an ordinary headache—or the pains of neuritis or neuralgia. And remember—if Bayer Aspirin does not relieve your pain, don't experiment —*it's time to see your doctor.*

COMPARE!

Drop the headache tablet you now use in one glass of water—drop a Bayer Aspirin tablet in another—and see how fast each of them disintegrates.

THE BEST IN PAIN RELIEVERS BEARS THE NAME...

BAYER ASPIRIN



Museum of Modern Art

Cars made in the United States and Europe are shown in the museum garden.

Car Designing Is an Art

Would you expect to see automobiles in an art museum? Probably not. But this month you could visit the Museum of Modern Art in New York City and see ten cars. They stand in the garden behind the museum.

Some of them were made in the United States. Some were made in Europe. All were made since 1950.

Why are they in an art museum?

Museum officials say that these cars are good art. They looked at all kinds of cars made in recent years. They wanted to find the best-looking cars. They picked these ten.

Much work goes into designing what a car looks like. In the factory, artists make many drawings. They show their ideas of how a new car should look. One design is chosen. Then other artists make a model of clay. The clay model shows exactly how the new car will look. But it is much smaller than a real car.

Changes are made in this clay model to make it better. Then a big clay model is made. It is as big as a real car. More changes may be made. Workers carve another model. This one is made of wood. Every part of it is exact. It shows exactly what the outside of the new car will be like. This is the last model. Finally, machinery turns out steel cars. They look just like the wood model.

WATCH YOUR PROGRESS

CHOOSE THE GOOD TITLES

"Packages for the Children" is the title for page 1. Read the other titles below to find good ones. Write the letter A after your first choice and B after your second choice.

1. U. N. Gifts for Children Around the World____
2. Animals Cannot Work for the United Nations__
3. UNICEF Means U. N. Children's Fund____
4. 1,000 Nations Get Help from UNICEF____

"The Vice-President Takes a Trip" is the title for page 2. Choose the title below you like best and write A after it. Mark B after your second choice.

1. Vice-President Nixon Works on His Trip____
2. President Eisenhower Travels with Nixon____
3. Travel Around the Globe by Plane Today____
4. Pat and Julie Visit Parents in Asia____

WHAT HAPPENS TO COCOONS?

How and Why of Science on page 6 tells you about the ways that moths and butterflies change. Write *Yes* or *No* after each sentence below.

1. Moths and butterflies lay eggs.____
2. Caterpillars hatch out of cocoons.____
3. Caterpillars spin cotton cocoons.____
4. In the cocoon the caterpillar changes.____
5. You may find cocoons outdoors and inside.____
6. Cocoons should not be kept in a jar.____
7. A moth or butterfly comes out of a cocoon.____
8. These insects are very dry at first.____
9. They stay in one place a while.____
10. The butterfly will not fly away.____
11. You need sharp eyes to find cocoons.____
12. Collecting cocoons is work for insects.____

NewsTime Nov 11 53

New York Notes

Artists Equity has taken over the 15-minute radio program—"The American Artist"—on WFUV-FM, the Voice of Fordham University. Broadcast each week at 1 p.m., the program will be directed by Lincoln Rothschild, executive director of Artists Equity Association. First half of the year's programs will consist of a series on "The American Tradition in Art," relating art of the various periods to contemporaneous social trends. A schedule of the series can be obtained by writing to AEA, 625 Madison Avenue, New York 22. At the close of the series Equity will release the programs on tape for use by other FM and AM stations throughout the country. Distribution of the program is being financed by Artists Equity Fund as part of its educational activity.

• Models and enlarged photographs of nine postwar U. S. State Department buildings, designed by leading American architects for sites from Tokyo and Rio de Janeiro to Stockholm, are on view at the Museum of Modern Art through November 22. Acclaimed by the museum as "one of the most convincing demonstrations of the vitality of American culture," the buildings are the result of the State Department's foreign buildings operations program, directed by Leland W. King. The exhibition was organized by Arthur Drexler, curator of the museum's department of architecture and design.

• Artists interested in showing their work at the Teachers Center Gallery,

November 1, 1953

Art Digest

MIDDLETOWN, MD
REGISTER
10/16/53

STUDEBAKER CHOSEN ONE OF WORLD'S 10 MOST BEAUTIFUL CARS

Raymond Loewy, designer of Studebaker's eye-catching 1953 passenger cars, explains the lines and contours of a 5-passenger Commander Starlight coupe to a group of art students at the Museum of Modern Art in New York. The European-styled Studebaker was chosen by the Museum of Modern Art as one of the ten most beautiful motor cars in the world, and as the only American-designed and American-manufactured automobile is being exhibited by the Museum along with the foreign creations. All cars in the exhibit are produced in volume; none is custom-built or experimental. All were chosen on the basis of their fulfillment of safety and performance requirements and particularly for their excellence of design. The Loewy-designed 1953 Studebaker is described by the Museum as "the first American mass-produced car to adapt the design characteristics of European automobiles" and as being outstanding for its beauty.

Newark Star Ledger
Oct. 2, 1953

AFTER HOURS

Art museum looks at cars

By MEYER LEVIN

Building a scooter, a kid uses a small box for the motor, and a soap-box for the body. That was our Model T. Now, if you please, the automobile is a metal envelope punctured by windows.

Ten samples of the modern car as a "packaged quantity of space" are on exhibit in the Sculpture Gardens of the Museum of Modern Art in Manhattan. Though the museum hastens to remind us that a car is not really sculpture because it does not have spiritual content.

Indeed, if you don't happen to have a passion for cars, you will find plenty of entertainment in the comments supplied by the Museum. A jargon as elaborate as that used in the fashion industry has been developed around automobile design, so you may read of the French Ford that "the side windows are particularly well studied," or of the MG, that "an original subtle detail is the transition from the rounded rear window to the top of the luggage compartment."

The cars are pretty slick. Undulating surfaces have won out over the old box, though a flat side is still seen here and there. However, a few more ideas are still in the battle stage. There is a pretty fierce fight going on between bigness and littleness. And another fight is going on between the conception of the automobile as a living room in motion, as against the idea of the automobile as a simple seat in a chariot.

• • •

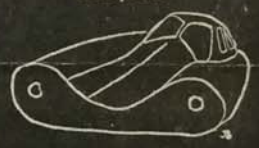
THE MUSEUM is pretty passionate about this. "If the motorist were to distinguish between the comfort appropriate to his living room couch, and the comfort appropriate to a seat suspended between four swiftly revolving wheels," says a placard at the entrance to the garden, "he would doubtless resent the padded sensationless lambo recommended in our advertising as the highest form of motoring pleasure." What puts us to sleep at the wheel, we are told, in not only the monotony of our highways, but the baby-crib rocker motion imparted by our excessively refined springs. "A well designed automobile," the Museum contends, "besides being beautiful, would restore the motorist to the road."

So these samples are provided. If the French lead in feminine fashions, the Italians seem to have things all their own way with haute couture in cars. Most of the models were designed in Italy, or frankly inspired by Italian design.

The trend is toward low noses. Even shovel-noses. Our standard cars began with the hoods higher than the fenders, and got down to an even horizontal line. Now, the hood dips between the fenders. The lowest nose is that of the German Porsche, which has only a spare tire to cover, since the engine is in the rear. The Porsche's shovel-nose is the result of wind-tunnel tests which prove that this type of styling causes air currents to press the car downward, helping it to hug the road.

The only American stock car presented is the Studebaker, with the famous designer, Raymond Loewy, again trying to set a trend. He has followed Italian styling, so that the low-slung job definitely has that foreign-made look. But I think the current model is not nearly as exciting as the observation-tower Studebaker that came out right after the war. Somehow the proportions are wrong, in the new model, and the whole job fails to strike me as the dreamboat of the season. "Among the successful, details," the Museum tells us, "are the gleaming undercoated hub caps." I will go along with that statement. They look like inverted aluminum salad bowls.

Fancy cars



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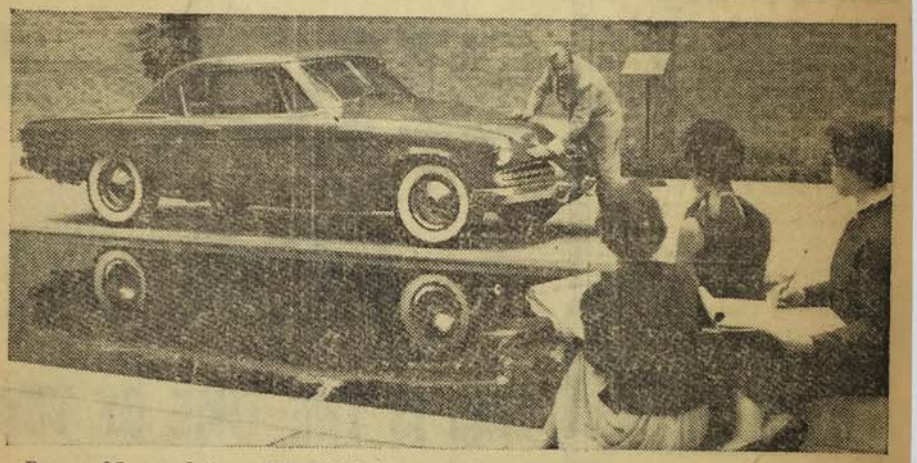
WHILE THE FORD "Comete" is made in France, there is now an MG made in Warsaw, Indiana, to accommodate the growing demand in America for the sportier European vehicles. This is a nice, classic car, but the highest rapture is registered over the Siata Diana, from Italy. "Every detail is so thoroughly integrated that it is impossible to isolate" the source of beauty. But, "the door handle, the air vents on the front fender" are among the details of "studied refinement and restraint."

As for me, I like Simca coupe, so commonly seen in France. Indeed, I have long been a small car devotee. Not in the fashionable way of the sporster speedsters who run their Jaguars around the suburbs, but for practical reasons. For two seasons, in France, I drove the four-horsepower Renault, and found it to be all that a man needed, even when his wife, kids, and cat were included. The common supposition that these light little cars are uncomfortable for a long drive has been disproven by thousands of Americans who have used them to tour around Europe. If a slightly roomier or heavier vehicle is wanted, the British Austin or Hillman provides about as much real comfort as the average American car, without the livingroom "vulgarity" to which the Museum objects.

STUDEBAKER CHOSEN ONE OF WORLD'S 10 MOST BEAUTIFUL CARS



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We Say "FREE"! We

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Studebaker Chosen One of World's 10 Most Beautiful Cars

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THE MUSEUM OF MODERN ART

Date March 11, 1955

To: Arthur Drexler

Re: Attached clippings

From: Carolyn Haag

Enclosed are some duplicate clippings on the TEN AUTOMOBILES show which you may want to keep for your files.

WHEAT piles up the streets and piles up headaches for Administration . . .

Pushing a New Farm Policy

Benson's Wisconsin speech set pitch; it will mean lower prices—and a wrangle; but wheat proposals would coat bitter pill with new domestic allotment payments.

Ezra T. Benson has taken on a new job—one that overshadows all those that regularly plague a Secretary of Agriculture: He must try to allay the growing economic worries of farmers. And indications are that he'll try his hand with the wheat farmers first.

Benson laid down his general line last week, at a plowing match in Wisconsin, in a speech that had advanced billing as his "most important" since taking office. He made it clear that he would definitely propose a new program to Congress next year to substitute for present laws that expire at the end of 1954. The plan for wheat is already under study.

• **No Switch**—Nobody knows whether the speech made farmers feel any better, for the farmers are traditionally tight-lipped. Those who read only newspaper accounts of the speech probably got the impression that Benson had changed his views, that he publicly backed to the hilt the price support laws that are now on the books. Most of the stories featured the Benson phrase to the effect that present programs "don't go far enough."

But Farm Belt members of Congress are giving the speech a sober second reading. And what they see is not making them any happier.

Instead of being an endorsement of existing farm laws, Benson's speech was a cautiously worded but thoroughgoing attack on present high level price supports—in effect, a reiteration of the stand that gave the Republican farm bloc the jitters earlier this year.

• **Specific**—Benson, in his speech, repeated in several different ways his belief that high mandatory supports cause trouble. Specifically, he blamed them for pricing farm commodities out of foreign markets, and in some cases even out of the domestic market.

Along with his criticism, Benson was clear on his intention to propose new programs.

If he sticks to his guns—as he has so far—the heart of Benson's proposals will be lower prices. This is bound to bring a wrangle in Congress.

• **Painful**—In his Wisconsin speech, he did not say he could solve the problem of high supports easily. "Adjustment from war and inflation is always painful," he said. All he promised was that the Administration would help farmers make the adjustment "as easily as is humanly possible."

Benson, at least, is ready for a fight. But he'll find members of both parties in Congress sensitive to farmers' fears about prices—which have declined 12% the past 12 months.

Democrats talked a lot about farmer unhappiness at their rally last week in Chicago. They gleefully passed around results of a Minnesota poll that indicated that state would split almost evenly today in an Eisenhower vs. Stevenson race, although it gave Eisenhower a solid majority last year.

• **Crux**—The crux of Benson's problem is to make lower prices politically palatable.

The chocolate coating he is studying for wheat is a revival of the domestic allotment idea of the 1920s. His Wheat Advisory Committee has recommended it, and chairman Clifford Hope of the House Agricultural Committee is going to talk about it at hearings in wheat areas soon.

• **Plan**—Here's how it would work.

Prices of unprocessed wheat would be allowed to drop to a free market—a world market—level. In place of present loans at 90% of parity, farmers would be given certificates for the difference between the market price and 100% of parity—but only on the proportion of their crop that would normally be consumed domestically.

If the "domestic allotment" were set at 80% of the total U.S. crop, for example, then a farmer who raised 1,000 bu. would get certificates on 800 bu. Say the spread between the free market price and 100% of parity was 60¢ per bu. then he'd cash his certificates at a local bank for $480 and sell his 1,000 bu. at market price.

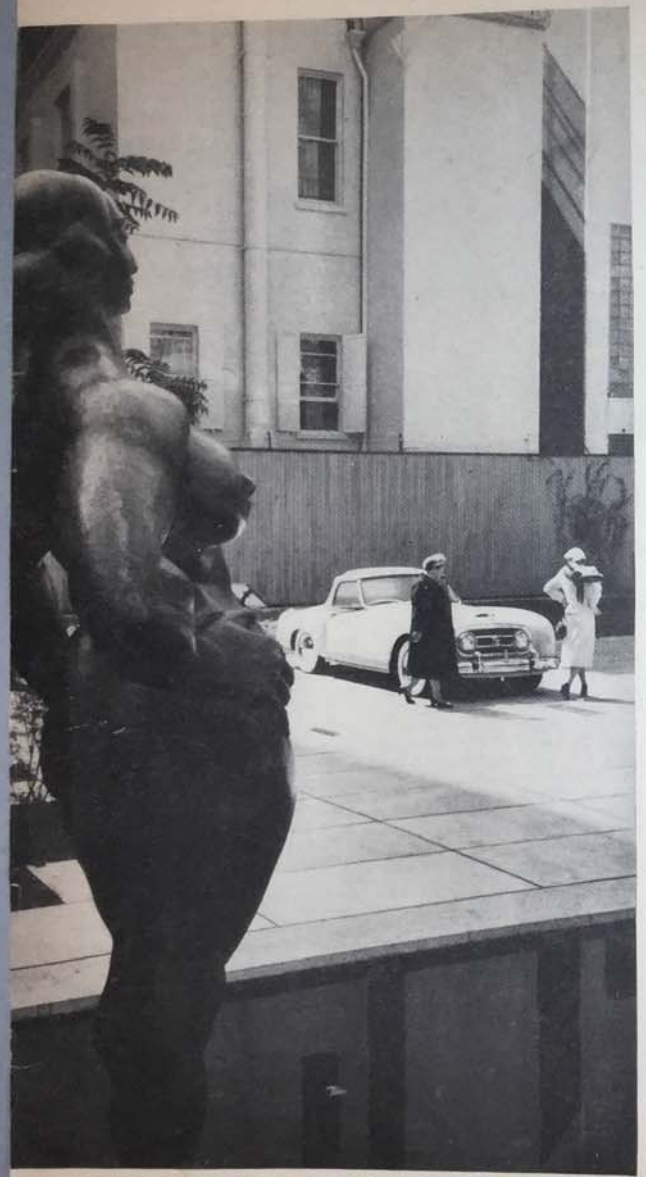
• **Paying**—The money to back up the certificates might come from a processing tax paid by U.S. millers. One proposal discussed would require the processor, for every bushel of wheat milled, to "purchase" a certificate at its face value. In a sense he would be buying these from farmers, with the U.S. Treasury as go-between.

The effect would be that unprocessed grain would move freely at a world price. Processed grain would go to domestic consumers at a supported price.

Spokesmen for processors don't seem to worry over this idea, though they don't like the idea of resulting higher domestic flour prices and would rather see payments to farmers out of general Treasury revenue. They think the lower market price might help to recapture export trade.

• **Separate**—The wheat idea seems to indicate Benson is heading toward separate plans for the major crops, not a single over-all farm program. Present laws have worked reasonably smoothly with tobacco, and he may recommend they continue. That may go for cotton, too. Corn will be a major problem. Present control plans are inadequate, and so much of it is consumed on farms as livestock feed that a processing tax could not be enforced.

No matter what he proposes, Benson will face a skeptical and nervous election-minded Congress.



PININ FARINA, Italian designer, pioneered the "envelope" body that is characteristic of the postwar model cars shown at New York's Museum of Modern Art. Farina did this Nash-Healey, which has a U. S. engine modified to a British chassis.

THE "ENVELOPE," dominant in postwar sports car design as in this Italian-American Cunningham, may already be past its peak. Probably the successor is the . . .

"LID ON A TRAY" design, here exemplified by the German Porsche, a rich man's offshoot from the much touted Volkswagen. The engine is in the rear.

An Auto Show Aimed at Beauty, Not Sales

Mostly, auto shows are based on a healthy desire to sell new cars. That's not the angle of the current show at New York's Museum of Modern Art. There, the models were picked as works of art, best displaying the functional qualities of postwar design.

This is the Museum's second auto show. The first, in 1951, took in a hodgepodge of models from all countries running clear back to prewar days. The new show is strictly limited to the postwar, which in a sense means that it is limited to the school of Pinin Farina, the great Italian designer who pioneered the "envelope" body.

In the current show, seven of the nine cars are either Farina designed or else adhere closely to his methods. Only one, the German Porsche, completely departs from the "envelope," in favor of the "lid on a tray" design, which some people believe will soon completely supplant the envelope in sports cars. The ninth, the Raymond Loewy-designed Studebaker, blends both schools.

An American eye, long dazzled by lavish deckings of chromium, is struck by the simplicity of all the cars in the show. Arthur Drexler, curator of the museum, says the cars were picked by this yardstick: that no detail should stand out from the design as a whole.

Most of the models showed a Spartan disdain for American canons of size and comfort. The Museum's theory: The driver should know he was on the road, rather than be lulled in an overstudded rolling salon. One car on display, though, compromised. The Cunningham—an Italian body powered by a Chrysler engine—permitted itself a degree of bulbous comfort.

STUDEBAKER, only U. S. designed entry, blends the envelope with the lid on a tray. It was designed by Raymond Loewy.

SIMCA, a 1950 mass-produced French entry, is very much in the Farina tradition. Later models have diverged rather sharply in the direction of elaborate body work.

ASTON-MARTIN also shows the Farina influence, with typical British overtones. It's designed for both touring and racing, and is in the upper price brackets.

THE AUTOMOBILE IN MODERN ART

By ALINE B. LOUCHHEIM

THE automobile is of enormous importance to most Americans. As long ago as the Lynds' sociological study of Middletown, its influence on changing economic, social and sexual patterns was recognized. The super-highways it has demanded have changed the face of America. It has inspired vast parking-lots and huge drive-in movie theatres (which, were they ever to be buried on an afternoon like Pompeii, would surely confound future archaeologists).

The automobile is the Lares and Penates of many American homes, a household god slavishly to be cared for and decorated with fetish-like ornaments. It is, despite the contempt of the Museum of Modern Art for such a notion, approximate to and even more important that the living room for many Americans. Automobiles are, even, as the newly opened exhibition of ten cars in the Museum of Modern Art's garden proves, objects capable of being selected for showing on the basis of their "excellence as works of art."

But to Painters?

But, curiously, the automobile, per se, has been of uncommonly little interest to contemporary artists.

One would expect it to be a usual part of realist land-and-cityscapes. Surely, one thinks, ject-matter would have included the car regularly as part of the metropolitan scene. But, in fact, only occasionally did one of them, like Sloan, paint a blurred image of an open car of 1909 or the high rectangle of the Twenties.

Even Bonnard, who was an enthusiastic early auto-purchaser and, as Thadee Nathanson reports "drove in a rather unorthodox fashion, corresponding to the capriciousness that so often guided his behaviour," painted the beloved object only once or twice, and in a vague, inpressionist way at that (though he did do marginal illustrations for his friend Octave Mirbeau's account of a trip through Belgium, Holland and Germany, entitled "La 628-E-8" after the new car in which the journey was made).

Ben Shahn, who has documented much of the modern world, unexpectedly uses a car only twice—a high limousine, once as a symbol of wealth behind the cut-away-clad Governor Rolf in the Mooney series and once, conversely, as a vehicle for puddler strikers.

Motor Cars at Museum, But Appear Little In Artists' Work

One searches far for examples of the automobile as an object whose form interested artists. True, Clarence Carter has recently made an abstract pattern of cars in a parking lot seen from above (an ad for the National City Bank) and Niles Spencer once took advantage of the razor-edged cube of a truck to work it into a precise, block-like landscape of factories. But, strangely, it is the abstract painter Arthur Dove who uniquely eulogized the automobile as form—painting a picture of it as if it were one of the organic, burgeoning shapes in nature which he so liked.

Why the automobile as such is so negligible a part of the modern artist's vision is a provocative question. Huxley once wrote that poets rarely write of money: they find it a vulgar subject. Perhaps there is a similar implication in the motor car for the painter. Perhaps, if one is going to embrace the vulgar, one excuses one's self by being satiric or comic: like Bemelmans, whose art permits him to point out all the preposterous and ridiculous aspects of the object, or Steinberg, or the comic strip artists, or even Burchfield, who uses the car when, as in his [illegible] is appropriate.

Perhaps artists, sensitive to intimations of immortality, are reluctant to paint a contemporary automobile, lest changing models "date" their work as changing fashions in dress "date" movies. Perhaps they find its form unbearably ugly or dull.

But if the automobile appears seldom in art for its own sake or as part of the landscape, it has interested artists in two important ways.

Symbol of Speed

From the first decade of our century it captured artists' imaginations as a symbol of speed and motion. There was, for instance, the Futurist manifesto of 1909: "We declare that the world's splendor has been enriched by a new beauty: the beauty of speed. A racing motor car, its hood adorned with great pipes, like snakes, with explosive breath * * * a roaring motor car, which runs like a machine gun, is more beautiful than the Winged Victory of Samothrace." Yet none of them painted the snake-like hood as such. Instead, Balla's "Speeding Automobile" of 1912, where wheels, lights, fenders and vistas speeding past make a flickering, inter-penetrating kaleidoscope, is a hymn to speed.

Even Matisse was intrigued. Enthusiastic about the car he bought in 1917, he painted "The Windshield." The view is made from the parked car—showing the elevated roof, the spoked steering wheel, the window straps and black, bulbous horn of the period—but the sharp perspective of the road ahead implies motion.

A variation on the theme is Loren MacIver's "Taxi" of 1952. The spectator seems to be sitting in the taxi's gloomy interior, where smoke curls upward from two cigarettes, and looks out at the rain-swept windshield where, in the two arcs of its wipers, there is a radiant, iridescent movement and vibration of color from lights and neon-signs sweeping by outside.

Stuart Davis once said that some of the things that made him want to paint were "the brilliant color on gasoline stations, chain-store fronts and taxicabs; fast travel by train, auto and airplane which has brought new and multiple perspectives." The dynamics of his images as well as the recurring red gas pumps imply the automobile repeatedly. And in his 1930 "Windshield" (reproduced) he has directed his vision to the landscape as [illegible] through the windshield view mirror.

Psychological Symbol

Neither motion nor speed, but the emotional and psychological implications of the automobile have interested another group of artists. There is Guglielmi who uses it several times as a black, hearse-like object, most effectively in "Wedding on South Street" where it stands silently waiting, with open door, to receive the bride and groom into its tomb-like recesses.

There is Dali in "Debris of An Automobile Giving Birth to a Blind Horse Biting a Telephone," where the monster-like quality of the car is delineated in an eerie, frightening way by making the fender and wheel part of the animal. There is John Atherton, who made the Model T teetering on a fence a symbol of emptiness and aloneness in his "Christmas Eve." And Charles Sheeler, painting the Ford plant at River Rouge both inside and out without ever representing a car, who makes a statement of decay and abandonment in "The Boneyard" by a melange of tires and wheels, stark against a brick wall.

...here is Henry Koerner's ...ng and disquieting "The ... In an overgrown lot, in ...t of a brick wall garishly painted with palm trees, is a mechineless, wheel-less, door-less, blue battered body of a car. It has become the final desultory home of the two Negroes, of the little blonde girl, of the man slouchingly asleep on the front seat and of the woman who peers into the windshield mirror as she puts curlers in her hair.

The Arts Implied

Far less unpleasant and far more moving than these surrealist paintings are those of the man who has most eloquently painted the automobile — though it never appears in his work: Edward Hopper. Not only in the obvious "Gas," with the station and its pumps and attendant isolated on the road, but in many, many other paintings such as "Early Sunday Morning" or "Night Hawks" or "Cape Cod Road" you are made forcibly aware of the automobile by its very absence. Thus the emotional point and the mood of the paintings—loneliness, detachment, quiet, the isolation of human beings even from each other—are reinforced.

Thus, not the automobile itself (even in the sleek and refined examples which the Museum of Modern Art chooses to consider works of art), but the *implications of the automobile*—as symbol of speed and motion and as a psychological symbol in the machine-world—make themselves felt in contemporary art. It may even be that its influence has extended much further for more than any other single thing the automobile has changed our common view of the world, accustoming us to "multiple perspectives," to deformations of form, to kinetic images, to the fragment. In short, to the vision which has touched all modern art.

Times, Sept 20 '53

Sept. 17—24 programs, reviews, listings

cue

New York's only complete entertainment weekly

cars can be art, proclaims the Museum of Modern Art in its latest unique exhibition. Long a missionary of the idea that familiar objects (cars, dishes, eggbeaters) should be judged as art forms as well as the more conventional canvases and sculpture, the Museum has placed in its lovely garden ten postwar automobiles which it considers excellent modern design. The art on display includes the Lancia, the Simca, Aston-Martin, the French Ford, the Porsche, Siata, Cunningham, Nash-Healey, Bertone MG, and the Studebaker Commander. These cars are all designed for production in series: none of them is custom-built or experimental. Only those automobiles were considered which met standard safety and performance requirements, but they were all selected primarily for their excellence as works of art.

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 20 1953

Cars at Museum

Admitting that "we do not require an automobile to reveal the spiritual insights characteristic of sculpture," the Museum of Modern Art still insists that the ten automobiles it is currently displaying in the marble-paved garden where lately it showed sculpture by Rodin, Maillol and Epstein, are there because of "their excellence as works of art." Apparently works of art, according to the museum's definition, do not necessarily involve spiritual insights.

Merely as a display of automobile design—not works of art, just a group of ten new cars—the show is not only interesting but perhaps legitimately within the museum's territory, since it has long been dedicated to the improvement of industrial design.

And the cars *are* handsome. Some of the structural, superficial principles of sculpture have gone into their design. I'm not certain, from the museum's catalogue dissertation on the subject, what the elements of good car design are. Only this seems clear. It's all right for the designer to incorporate any notions he likes even if they are not especially practical (like hard-to-clean wire wheels). It's all wrong for the buyer to be pre-occupied with comfort when the designer considers the glorification of comfort "vulgar."

Anyway I liked the cars. All but one are very expensive. Some are highly impractical. The Porsche, for instance, a German car, has a fender which is one piece with the whole back of the car. A bad dent and the repair job is phenomenally costly. The museum's curator of cars says this is no problem. People who buy Porsches throw them away when they get dented.

E. G.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

530909-62

PRESS PREVIEW: TUESDAY
Sept. 15, 2-5 p.m.

FOR RELEASE: WEDNESDAY
Sept. 16, 1953

10 AUTOMOBILES TO GO ON VIEW
IN MUSEUM OF MODERN ART GARDEN

Ten postwar American and European automobiles, selected primarily for their excellence as works of art, will be on view in the garden of the Museum of Modern Art, 11 West 53 Street, from September 16 through October 4 in the Museum's second exhibition of cars in the past two years.

The automobiles on view were designed for mass production; none of them is custom-built or experimental, but all reveal influences of Italian design. Two cars, the Lancia and the Siata, were both designed and manufactured in Italy. The Cunningham and Nash-Healey, both manufactured in the United States, have Italian coachwork as does the English MG. The 1953 Studebaker, designed by Raymond Loewy Associates, is the only American-designed and manufactured automobile in the show. Other cars include the English Aston-Martin, the rear engine German Porsche, the French Simca and the Comete, the Ford Motor Company's French Ford.

In the illustrated 24-page catalog which accompanies the exhibition, Arthur Drexler, Curator of the Museum's Department of Architecture and Design, defines two basic types of automobile design, the box and the envelope, and takes issue with generally accepted ideas of the relation of comfort to automobile design, saying:

> The requirements of comfort are usually cited to excuse an obviously ungainly design, but it is more likely that a vulgar sense of design, like a sophisticated one, produces its appropriate rationale; the glorification of comfort is one example.... The interiors of American cars are often designed to duplicate in domestic comfort the living room of the driver's home....Sometimes safety precautions are neglected in favor of comfort; a car that does not hold tightly to the road because its center of gravity is too high is technically imperfect, even though its extra height makes it easier for passengers to get in and out.... The error lies not in seeking comfort, but rather in defining comfort as the absence of all sensation. Thus if the motorist were to distinguish between the comfort appropriate to his living room couch and the comfort appropriate to a seat suspended between four swiftly moving wheels, he would doubtless resent the padded, sensationless limbo recommended in our advertising as the highest form of motoring pleasure....A well designed automobile, besides being beautiful, would restore the motorist to the road."

In discussing the criteria for judging automobile design, Mr. Drexler points out that, like the exterior wall of a house, the metal shell of an automobile takes its shape from the space it encloses. The details on the surface of this shell, like the details on the facade of a house, he says, can suggest by their shape and location the nature of the space enclosed. But, he adds, unlike a house, an automobile moves and we expect an indication from its shape as to the direction its passengers face and the location of its wheels.

The box shape of an automobile, he says, requires the addition of separate parts - fenders, bumpers, headlights - to provide scale and to indicate direction. The intersections of the planes of the box are therefore extremely important to the design. When the body of a car is treated like an envelope and modeled so that the separate planes of roof, sides, front and rear flow into each other in one continuous surface, scale and direction are usually obtained by cutting holes in the envelope, rather than by adding parts to it.

The automobiles in the exhibition illustrate these two basic classifications with various modifications. In describing the 1952 Cunningham (model C-4) manufactured in the United States with coachwork designed in Italy, Mr. Drexler says, "Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars." The 1953 Studebaker Commander V-8 Starliner Coupe, manufactured in this country and designed by the American firm Raymond Loewy Associates, is characterized as "the first American mass-produced car to adapt the design characteristics of European automobiles." The 1951 Lancia Gran Turismo, designed by the famous Italian Pinin Farina and manufactured in Italy, is shown as one of the most maneuverable mass-produced cars made. The other Italian car, the Siata, is described as "one of the most beautiful touring cars produced." The Comete, the 1952 Ford manufactured in France, has proportions comparable to many American cars, Mr. Drexler points out, but the success of its design depends on the consistent use of moderately curved contours rather than on size or applied decoration.

The English Aston-Martin, intended for touring as well as racing, which retains the details and accessories of passenger cars, is on

view with the popular English MG. The Mg shown is the 1950 model TD manufactured in England but with coachwork by Carrozeria G. Bertone of Italy. The standard chassis and engine of the MG has here been equipped with Italian coachwork to produce a car which, unlike its famous predecessor, has full weather protection and ample luggage space. Its wire wheels are virtually the only decoration.

The Nash-Healey, manufactured by Nash in Detroit and the Donald Healey Motor Company of England, has coachwork by Pinin Farina of Italy. In this car the American engine and many American stock mechanical components are utilized. The German Porsche, with the motor located at the rear and spare tire stored in front, is an adaptation of the famous pre-war Volkswagen. Some of its contours were determined by wind tunnel experiments.

John Wheelock Freeman acted as consultant for the exhibition.

NOTE: Photographs are available on request.

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NAME

SOUR

PHOT

№ 5291

RECEIVED FROM THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York 19, N. Y.

THE ITEMS LISTED BELOW

10/5/53

Number	Artist	Description

received from MoMA one Porsche in good condition.

T Lindsay

Signed

Date

Remarks

MUSEUM OF MODERN ART

№ 5291

Date

Pass bearer

with

By

Registrar

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10/5/53

Number	Artist	Description
		Received from Museum of Modern Art. One Cunningham Car in good condition.

Signed E. Armstrong

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THE ITEMS LISTED BELOW

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Received from MoMA
One Nash-Healey
Car in good condition.

Signed J W Marlin

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MUSEUM OF MODERN ART

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Signed [illegible]

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RECEIVED FROM THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York 19, N. Y.

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289

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Received from Museum of Modern Art. 1 - M.G. Car in good condition

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H. Ashfield
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1 Studebaker car
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Oct. 6

Received from Museum of Modern Art. 1 - Lancia Car in good condition also 1 Aston Martin in good condition

Paul Petrill

MUSEUM OF M

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RECEIVED FROM THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York 19, N. Y.

THE ITEMS LISTED BELOW 10/5/53

Number	Artist	Description
1	Simca	in good condition taken by Robert M Ackerman

Signed

Date

Remarks

MUSEUM OF MODERN ART

№ 5289

Date

Pass bearer

with

By

Registrar

NAME: SIMCA (not produced now)
1950 or 1951

SOURCE: Hoffman - model Johnson saw on third floor of Hoffman garage

PHOTOS

MEMO

RAYMOND LOEWY ASSOCIATES

FROM Betty Reese TO Arthur Drexler

DATE September 9, 1953

Loewy and Studebaker have now kicked in the original $500 requested plus the cost of the color plate. Since you assigned Alex Georges to the photography will the Museum please pick up that tab.

See you Tuesday.

Best.

NAME: SIMCA (not produced now)
1950 or 1951

SOURCE: Hoffman - model Johnson saw on third floor of Hoffman garage

PHOTOS: get from A.G. or Hoffman

NAME: Studebaker

SOURCE: Loewy Johnson

PHOTOS: Loewy

NAME: Cunningham (closed touring model Vignale(wire wheels))

SOURCE: Bill Burden (or Cunningham - Johnson)

PHOTOS: A.G.

Name : La Comete

Source: Ford-(Johnson please call)

Photos: Ford

NAME: ASTON MARTIN

SOURCE: Charles Adams - or Inskip

PHOTOS: to do

Name: Nash-Healy

Source: Nash Motors (Morrisey - Murdock - Johnson)

Photos: A.C. (Nash)

NAME: Lancia (Gran Turismo) Farina

SOURCE: Nash, Farina, Nash-Healy

PHOTOS: A.G.

Name: Porsche

Source: Hoffman

Photos: todo

Agreement by return date

Friday

NAME: M G

SOURCE: Arnolt or Freeman (John~~xxx~~ has verbal O.K.)

PHOTOS: A.G.

Miss Reese
Tel. H 5000

Miss Murdock - N.Y.

Farina

Name: SIATA (closed touring model #1400 designed by Stabilemente-Farina in 1950 - no longer produced)

Source: 1) Ambrosini 3) Nash Motors
2) R. Loewy 4) Arnolt

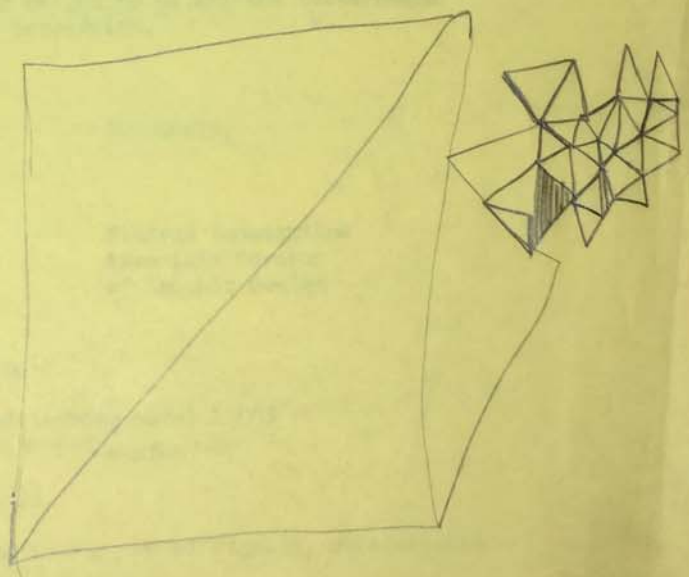
Photos: A.G.

Miss Reese
list to come

Miss Murdoch - Nash

Miss Murdock —
Nash —
↓
Moore of Nash Kelvinator
→ Lancia

Siata
Daina 1400 closed
still needed —
Pompeo asked



April 23, 1953

Mr. John W. Freeman
W. 250th Street & Independence Ave.
New York 71, N. Y.

Dear John:

In confirmation of our conversation, I send you, herewith, a list of the cars we discussed for our forthcoming exhibition, which we now have tentatively entitled "The Italian Impact on Motor Car Design 1946-1953". You will be credited as Consultant for the exhibition.

Because I want to prepare a realistic budget for this exhibition I want to confirm the photo costs with you re $5.00 per print which Alexandre Georges will supply to us. Please advise the costs in connection with those he will be taking especially for the book.

We are sending out a series of letters to prospective lenders and I will keep you advised of the development. Meanwhile, please be sure to let me have all copies of correspondence you have received and sent, and return to us all the letterheads which you now have in your possession.

Thanks, and kind regards.

Sincerely,

Mildred Constantine
Associate Curator
of Graphic Design

MC:gm

Cars under consideration:

Weber — Lancia -(Gran Turismo)
Nash-Healy
Siata - (1950 closed touring model 1400)
M.G.
Johnson — Hoffman — Porsche
Simca - (1950 or 1951)
Studebaker
AJ Release Locking Bill Burton — PCJ — Cunningham - (closed touring model Vignale, wire wheels)
Austin Healy
Aston Martin
✓ Ford — La Comete

450 East 84th Street
New York City
April 20, 1953

Mr. Philip C. Johnson
Architecture and Design
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

May 12, 1953

George alec
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much to discuss with you some of the ideas we have developed out of our activity during the last several years. A show of this sort, we feel, offers a unique opportunity to present to a nearly fed-up public something [illegible]; something for which, as they are just [illegible] beginning to realize, they have been long overdue.

If you would like to discuss this with us further, perhaps we can make a date for lunch sometime during the week or, if it's more convenient, meet in your office in order to go into the matter in more detail.

Sincerely yours,

Lawrence Cunningham

Lawrence Cunningham

Eduard Ballerjahn

Eduard Ballerjahn
c/o Edward C. Stone
50 East 84th Street
New York City

LC:df
cc:EB, CEKS

Philip C. Johnson
Director

PCJ:gm

420 East 84th Street
New York City
April 29, 1953

Mr. Philip C. Johnson
Architecture and Design
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

May 12, 1953

Dear Mr. Johnson:

Mr. Lawrence Cunningham
Mr. Eduard Bullerjahn
420 East 84th Street
New York, N. Y.

Dear Mr. Cunningham and Mr. Bullerjahn:

I am delighted that you are interested in our automobile ideas, and would like very much to talk with you both.

Unfortunately I expect to be out of town a great deal during the next month or so. Could you come in to see Mr. Drexler, who is in charge of the exhibition? I am sure he will be pleased to meet you.

Sincerely yours,

Philip C. Johnson
Director

PCJ:gm

In regard to your forthcoming [illegible] like very much to discuss with you some of the ideas we have developed out of our activity during the last several years. A show of this sort, we feel, offers a unique opportunity to present to a nearly fed-up public something [illegible] something [illegible] which, as they are just [illegible] beginning to realize, they have been long overdue.

If you would like to discuss this with us further, perhaps we can make a date for lunch sometime during the week or, if it's more convenient, meet in your office in order to go into the matter in more detail.

Sincerely yours,

Lawrence Cunningham

Lawrence Cunningham

Eduard Bullerjahn

Eduard Bullerjahn
c/o Edward C. Stone
50 East 84th Street
New York City

LC:df
cc:EB, GEKS

5/5

420 East 84th Street
New York City
April 29, 1953

Mr. Philip C. Johnson
Architecture and Design
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

Dear Mr. Johnson:

We have heard through Geks Smith that you are planning another fine exhibit of certain of the best examples of automobile styling and design.

The last show you presented of this sort resulted in much enthusiastic discussion between Geks, myself and Eduard Bullerjahn, a mutual friend of ours.

Since that time, Mr. Bullerjahn and I have become preoccupied with the problem of automobile design both as it is an inherently provocative subject for ethical debate, and because it is part of our respective work (Mr. Bullerjahn being an architect-designer, myself an automotive editor).

In regard to your forthcoming exhibit, we would like very much to discuss with you some of the ideas we have developed out of our activity during the last several years. A show of this sort, we feel, offers a unique opportunity to present to a nearly fed-up public something really exceptional; something for which, as they are just now beginning to realize, they have been long overdue.

If you would like to discuss this with us further, perhaps we can make a date for lunch sometime during the week or, if it's more convenient, meet in your office in order to go into the matter in more detail.

Sincerely yours,

Lawrence Cunningham

Lawrence Cunningham

Eduard Bullerjahn

Eduard Bullerjahn
c/o Edward C. Stone
50 East 64th Street
New York City

LC:df
cc:EB, GEKS

Siata - Fergus/Southwood
Lancia ? Geneva
Bertoni - M.G. - Freeman
Studebaker - Ray Loewy
Cunéte - Henry
Cunningham - Bensler
Dinca
Porsche) Hoffman

8 production cars

trend
cars
production

available
1953

(geneigte tur) cars - 1953
post war car design

Germany

~~Austin Healy~~ X

~~Studebaker~~ X

~~Cunningham~~

Italy

Lancia ?

~~Fiat~~ ?

~~NSU~~ X

~~Cisitalia~~ X

Inv 4-733 8

Germany

~~Porsche~~ X

France

~~Comte~~ X

Simca ?

England

~~Aston Martin~~ X

~~Austin Healy~~ X

Sig. Ing. Renzo Carli
Carrozzeria Pinin Carli
Corso Trapani 107-115
TORINO

THE MUSEUM OF MODERN ART

Date July 7, 1953

To: Mr. Monroe Wheeler
Mr. Charles T. Keppel

From: Arthur Drexler

Re: "10 Automobiles"
Exhibition Budget

BUDGET FOR "10 AUTOMOBILES" EXHIBITION:

10 Pedestals		~~$150.00~~
Maintenance (2 hrs per day - $4.28 per day)		90.00
Installation		50.00
Printing and photostats		50.00
	TOTAL	$340.00
1 Guard ($57 for 5 days)		228.00
	TOTAL	$568.00

JOHN WHEELOCK FREEMAN
W. 250th ST. & INDEPENDENCE AVE.
NEW YORK CITY 71, N. Y.

KINGSBRIDGE 3-8674

3.VII.53

Arthur Drexler Esq.
Curator of Architecture
Museum of Modern Art
11 West 53rd Street
New York City

Dear Arthur,

In the lists of information I sent you last week there occurs a reference to the Studebaker coupé as the "Starlight" model.

This, it would appear, constitutes a grave error in semantics. I have since been informed that the correct appelation is "Starliner," have acknowledged my carelessness, and should advise you to ensure that this term appears henceforth in pristine form.

Yours,

Freeman

Lancia Aurelia Lounge
Mercedes 300 SL
Ferari (Le Mans)
Jaguar XK 120 Roadster

Lolwy Choices in
Arts

THE MUSEUM OF MODERN ART

Date September 18, 1953

To: Miss Sara Rubenstein

Re:

From: Arthur Drexler

When John Wheelock Freeman went to pick-up the SIATA which Mazzara & Meyer had painted, today, he gave them his own personal check for $200.

Please cancel this check to Mr. Mazzara and send Mr. Freeman a check for this sum. His address is West 250th Street and Independence Avenue, New York City.

2-53-1200 SETS

THE MUSEUM OF MODERN ART

PROJECT ORDER № 9350

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM ARCHITECTURE & DESIGN DEPT.

FOR 10 AUTOMOBILES DATE SEPT 2, 1953

DETAILED INSTRUCTIONS

MOUNTING LABELS

DATE WORK MUST BE COMPLETED SEPT 14, 1953 COMPLETION DATE CONFIRMATION

COST LIMIT $15.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED Arthur Drexler DEPARTMENT HEAD

ASSISTANT TREASURER

We are very happy to have the photograph of your work and will keep it for our files unless you request its return.

Very truly yours,

Arthur Drexler
Curator

AD:ED

2-53-1200 SETS

THE MUSEUM OF MODERN ART

PROJECT ORDER № 9359

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM ARCHITECTURE & DESIGN DEPT.

FOR 10 AUTOMOBILES DATE SEPT 2, 1953

DETAILED INSTRUCTIONS

INSTALLATION OF CARS

DATE WORK MUST BE COMPLETED SEPT 11, 1953 COMPLETION DATE CONFIRMATION

COST LIMIT ~~$750~~ 50.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

Arthur Drexler DEPARTMENT HEAD

ASSISTANT TREASURER

We are very happy to have the photograph of your work and will keep it for our files unless you request its return.

Very truly yours,

Arthur Drexler
Director

2-53-1200 SETS

THE MUSEUM OF MODERN ART

PROJECT ORDER № 9358

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM ARCHITECTURE & DESIGN DEPT.

FOR 10 AUTOMOBILES DATE September 2, 1953

DETAILED INSTRUCTIONS

BUILDING 10 STANCHION PEDESTALS FOR THE

LABELS AND PAINTING SAME

DATE WORK MUST BE COMPLETED ~~XXXXXX~~ SEPT 14, 1953 COMPLETION DATE CONFIRMATION

COST LIMIT $50.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED Arthur Drexler ~~XXXXXXXXX~~ DEPARTMENT HEAD

ASSISTANT TREASURER

ARCHITECTURE & DESIGN

10 AUTOMOBILES

SEPT 2, 1953

MAINTENANCE - $4.28 per day, 8/15 through 9/4/53

$85.60

Arthur Drexler

September 22, 1953

Mr. Nat Werner
315 East 17th Street
New York 3, N. Y.

Dear Mr. Werner:

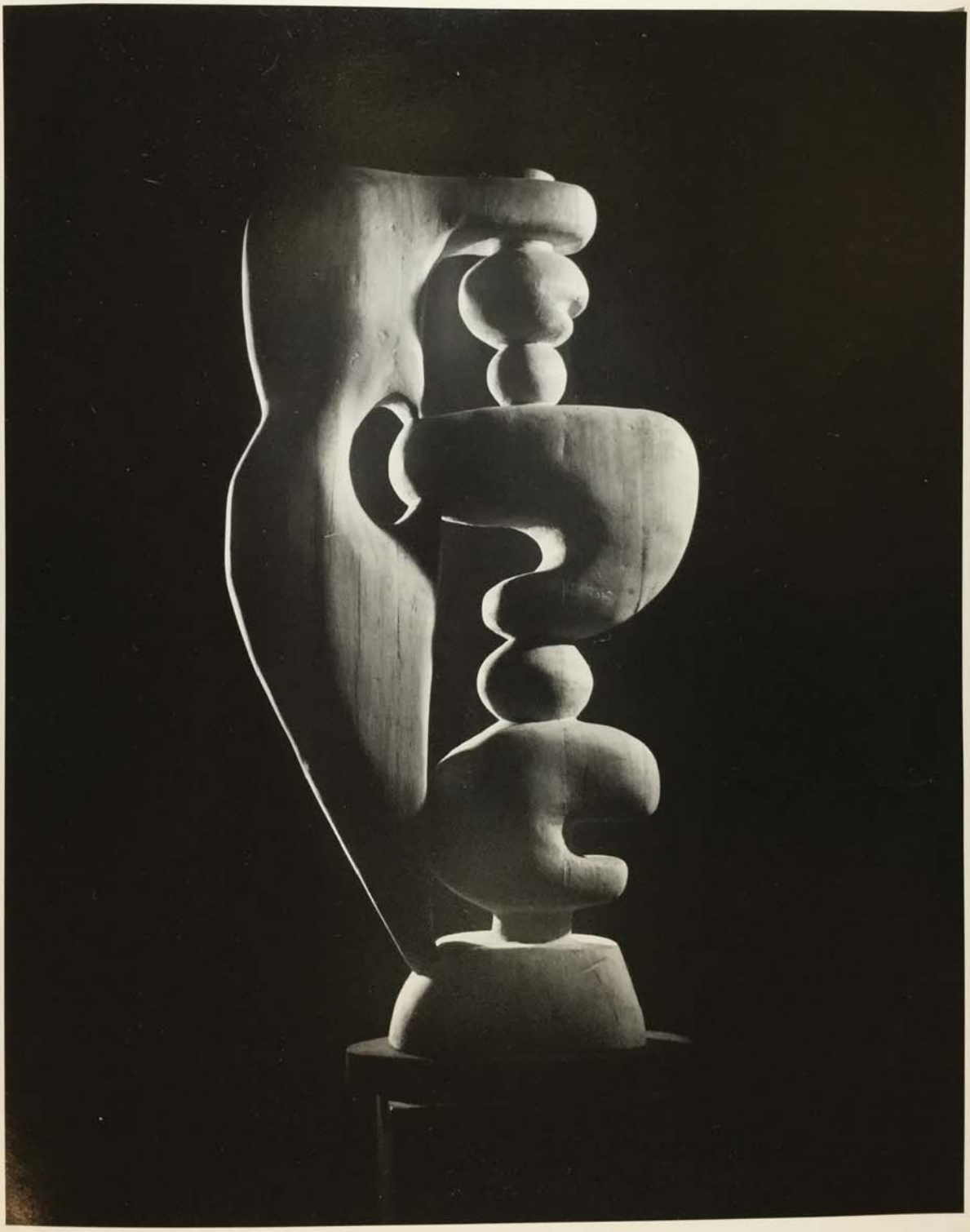
Thank you very much for sending us the photograph of your sculpture. Contrary to the impression one might have from Miss Louchheim's article, the automobile exhibition is concerned exclusively with the appreciation of automobiles, and not with paintings or sculpture - or the interests painters and sculptors do or do not feel towards automobiles.

We are very happy to have the photograph of your work and will keep it for our files unless you request its return.

Very truly yours,

Arthur Drexler
Curator

AD:gm



"COMBUSTIBLE" – BALSA WOOD – 4 ft tall

by NAT WERNER
315 E. 17 St.
NYC. 3

included in Whitney Museum show
1953

based on crankshaft & crankcase of
automobile

315 E. 17 St.
NYC 3 – 9/21/53
GR 3-6839

Curator Sculpture.
Museum of Modern Art
11 W. 53 St.

Dear Sir;

After reading Aline Louchheim's plaint this Sunday, Sept 20, about the lack of interest in the auto, of the contemporary artist, I felt I ought to bring to your attention my sculpture (photo enclosed) called "Combustible", which I did in 1951, and which was included in the Whitney Museum Sculpture Annual May 1953.

It is based on the crankshaft & crankcase structure of the auto as powered by the combustion motor (but held vertically). I think it makes a very satisfying machine age sculpture. I am surprised that the arrangers of the museum auto show missed it! It stands 4 ft high – 2 ft wide – 10 inches deep, of balsa wood, light to handle.

Since it is still early in the show I would be happy to lend it to the museum for the duration. It's right at my studio & could be delivered to your quarters. I am sure it would add further interest to the show. R.S.V.P.

Yours
Kurt Werner [KURT WERNER]

33088 Davis, Delaney 9-8-53 Repro

Lent by John S. Inskip, Inc.

Lent by B. S. Cunningham Co.

Lent by Ford Motor Company

Lent by Charles L. Abry

Lent by Robert M. Ackerman

Lent by The Studebaker Corp.

Lent by S. H. Arnolt

Lent by Nash Motors

Lent by Hoffman Motor Car Co., Inc.

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

530909-62

PRESS PREVIEW: TUESDAY
Sept. 15, 2-5 p.m.

FOR RELEASE: WEDNESDAY
Sept. 16, 1953

10 AUTOMOBILES TO GO ON VIEW IN MUSEUM OF MODERN ART GARDEN

Ten postwar American and European automobiles, selected primarily for their excellence as works of art, will be on view in the garden of the Museum of Modern Art, 11 West 53 Street, from September 16 through October 4 in the Museum's second exhibition of cars in the past two years.

The automobiles on view were designed for mass production; none of them is custom-built or experimental, but all reveal influences of Italian design. Two cars, the Lancia and the Siata, were both designed and manufactured in Italy. The Cunningham and Nash-Healey, both manufactured in the United States, have Italian coachwork as does the English MG. The 1953 Studebaker, designed by Raymond Loewy Associates, is the only American-designed and manufactured automobile in the show. Other cars include the English Aston-Martin, the rear engine German Porsche, the French Simca and the Comete, the Ford Motor Company's French Ford.

In the illustrated 24-page catalog which accompanies the exhibition, Arthur Drexler, Curator of the Museum's Department of Architecture and Design, defines two basic types of automobile design, the box and the envelope, and takes issue with generally accepted ideas of the relation of comfort to automobile design, saying:

> The requirements of comfort are usually cited to excuse an obviously ungainly design, but it is more likely that a vulgar sense of design, like a sophisticated one, produces its appropriate rationale; the glorification of comfort is one example.... The interiors of American cars are often designed to duplicate in domestic comfort the living room of the driver's home....Sometimes safety precautions are neglected in favor of comfort; a car that does not hold tightly to the road because its center of gravity is too high is technically imperfect, even though its extra height makes it easier for passengers to get in and out.... The error lies not in seeking comfort, but rather in defining comfort as the absence of all sensation. Thus if the motorist were to distinguish between the comfort appropriate to his living room couch and the comfort appropriate to a seat suspended between four swiftly moving wheels, he would doubtless resent the padded, sensationless limbo recommended in our advertising as the highest form of motoring pleasure....A well designed automobile, besides being beautiful, would restore the motorist to the road."

In discussing the criteria for judging automobile design, Mr. Drexler points out that, like the exterior wall of a house, the metal shell of an automobile takes its shape from the space it encloses. The details on the surface of this shell, like the details on the facade of a house, he says, can suggest by their shape and location the nature of the space enclosed. But, he adds, unlike a house, an automobile moves and we expect an indication from its shape as to the direction its passengers face and the location of its wheels.

The box shape of an automobile, he says, requires the addition of separate parts - fenders, bumpers, headlights - to provide scale and to indicate direction. The intersections of the planes of the box are therefore extremely important to the design. When the body of a car is treated like an envelope and modeled so that the separate planes of roof, sides, front and rear flow into each other in one continuous surface, scale and direction are usually obtained by cutting holes in the envelope, rather than by adding parts to it.

The automobiles in the exhibition illustrate these two basic classifications with various modifications. In describing the 1952 Cunningham (model C-4) manufactured in the United States with coachwork designed in Italy, Mr. Drexler says, "Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars." The 1953 Studebaker Commander V-8 Starliner Coupe, manufactured in this country and designed by the American firm Raymond Loewy Associates, is characterized as "the first American mass-produced car to adapt the design characteristics of European automobiles." The 1951 Lancia Gran Turismo, designed by the famous Italian Pinin Farina and manufactured in Italy, is shown as one of the most maneuverable mass-produced cars made. The other Italian car, the Siata, is described as "one of the most beautiful touring cars produced." The Comete, the 1952 Ford manufactured in France, has proportions comparable to many American cars, Mr. Drexler points out, but the success of its design depends on the consistent use of moderately curved contours rather than on size or applied decoration.

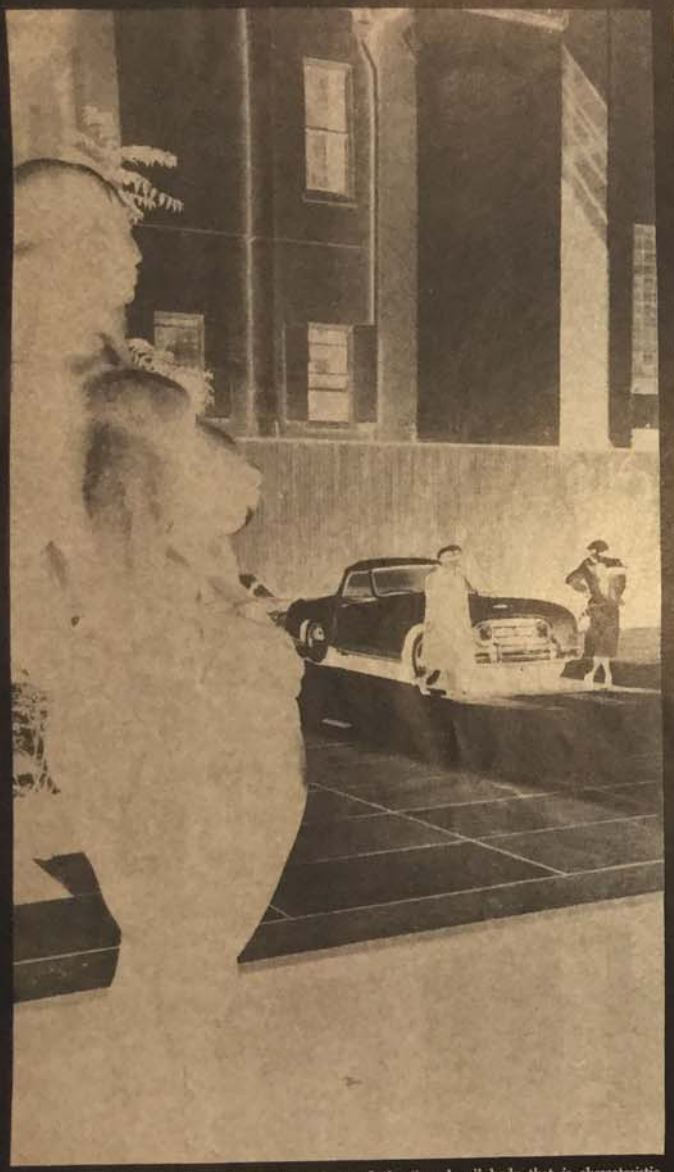
The English Aston-Martin, intended for touring as well as racing, which retains the details and accessories of passenger cars, is on

view with the popular English MG. The Mg shown is the 1950 model TD manufactured in England but with coachwork by Carrozeria G. Bertone of Italy. The standard chassis and engine of the MG has here been equipped with Italian coachwork to produce a car which, unlike its famous predecessor, has full weather protection and ample luggage space. Its wire wheels are virtually the only decoration.

The Nash-Healey, manufactured by Nash in Detroit and the Donald Healey Motor Company of England, has coachwork by Pinin Farina of Italy. In this car the American engine and many American stock mechanical components are utilized. The German Porsche, with the motor located at the rear and spare tire stored in front, is an adaptation of the famous pre-war Volkswagen. Some of its contours were determined by wind tunnel experiments.

John Wheelock Freeman acted as consultant for the exhibition.

NOTE: Photographs are available on request.



PININ FARINA, Italian designer, pioneered the "envelope" body that is characteristic of the postwar model cars shown at New York's Museum of Modern Art. Farina did this Nash-Healey, which has a U. S. engine modified to a British chassis.

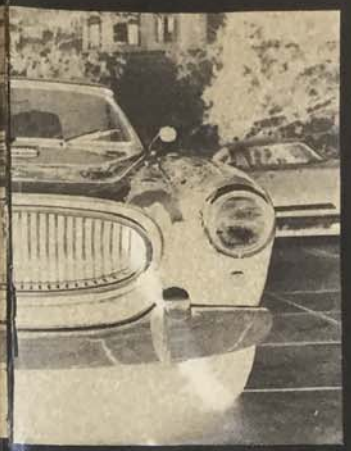
THE "ENVELOPE," dominant in postwar sports car design as in this Italian-American

An Auto

Mostly, auto shows are based on a healthy desire to sell new cars. That's not the angle of the current show at New York's Museum of Modern Art. There, the models were picked as works of art, best displaying the functional qualities of postwar design.

This is the Museum's second auto show. The first, in 1951, took in a hodgepodge of models from all countries running clear back to prewar days.

STUDEBAKER, only U. S. designed entry, blends the envelope with the lid on a tray. It was designed by Raymond Loewy.



Cunningham, may already be past its peak. Probably the successor is the . . .

"LID ON A TRAY" design, here exemplified by the German Porsche, a rich man's offshoot from the much touted Volkswagen. The engine is in the rear.

Show Aimed at Beauty, Not Sales

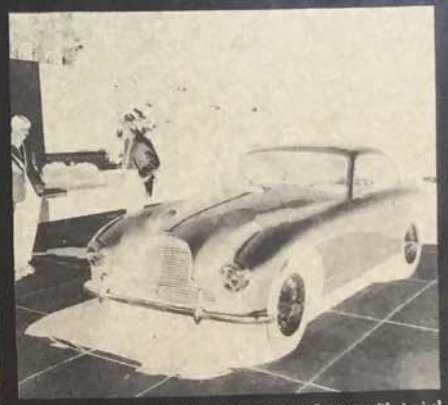
The new show is strictly limited to the postwar, which in a sense means that it is limited to the school of Pinin Farina, the great Italian designer who pioneered the "envelope" body.

In the current show, seven of the nine cars are either Farina designed or else adhere closely to his methods. Only one, the German Porsche, completely departs from the "envelope," in favor of the "lid on a tray" design, which some people believe will soon completely supplant the envelope in sports cars. The ninth, the Raymond Loewy-designed Studebaker, blends both schools.

An American eye, long dazzled by lavish deckings of chromium, is struck by the simplicity of all the cars in the show. Arthur Drexler, curator of the museum, says the cars were picked by this yardstick: that no detail should stand out from the design as a whole.

Most of the models showed a Spartan disdain for American canons of size and comfort. The Museum's theory: The driver should know he was on the road, rather than be lulled in an over-studded rolling salon. One car on display, though, compromised. The Cunningham—an Italian body powered by a Chrysler engine—permitted itself a degree of bulbous comfort.

SIMCA, a 1950 mass-produced French entry, is very much in the Farina tradition. Later models have diverged rather sharply in the direction of elaborate body work.



ASTON-MARTIN also shows the Farina influence, with typical British overtones. It's designed for both touring and racing, and is in the upper price brackets.

PHILADELPHIA 6
7th & Sansom Streets

THE BECK ENGRAVING COMPANY
INCORPORATED
DESIGNERS-ENGRAVERS-PRINTERS
305 EAST 45TH STREET
NEW YORK
ZONE 17

BOSTON 16
Statler Office Building

July 31, 1953

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

We are pleased to quote you a price on the engravings for the Auto design catalog.

One set of four color process engravings from kodachrome	$790
30 Halftone engravings	392
A total cost of	$1182

Thank you for the privilege of doing this work.

Sincerely yours,

THE BECK ENGRAVING COMPANY

Carl Staub

CS/L

Carl Staub

IN PHILADELPHIA:
1518 WALNUT ST.
PHILADELPHIA 2, PA.

MURRAY HILL 6-2500

DAVIS. DELANEY. INC.
Printers
141 EAST 25TH STREET
NEW YORK 10. N.Y.

July 27th, 1953.

Mr. Arthur Drexler,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Dear Mr. Drexler:

We are pleased to submit our quotation for printing and binding the Bulletin on Automobiles, in accordance with the following specifications:

BULLETIN ON AUTOMOBILES

Number of Pages:	24 pages and cover.
Size:	7-1/2 x 10 inches, to bleed.
Stock:	Inside: 80 Lb. Lustro Gloss or ~~80 Lb. Cellugloss.~~
	Cover: 100 Lb. Lustro Gloss Cover or ~~100 Lb. Cellugloss Cover.~~
Engravings:	Supplied by client.
Composition and Make-up:	By Davis, Delaney, Inc.
Presswork:	One color throughout.
Binding:	Saddle Wire Stitched.
Delivery:	F.O.B. New York.
Prices:	3,000 copies ..... $1,170.00.
	Additional 1,000's ..... $ 180.00.

If four-color process plate is printed on page 19

for 3,000 copies add ..... $ 290.00.
additional 1,000's ..... $ 50.00.

If four-color process on pages 6 and 15 also

for 3,000 copies add ..... $ 75.00.
additional 1,000's ..... $ 8.00.

Stock dummies for Lustro Gloss and Cellugloss are enclosed.

DAVIS, DELANEY, INC.

Mr. Arthur Drexler,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

July 27th, 1953.

This estimate is based on current costs of labor and materials, and is otherwise subject to the conditions printed on the reverse of the preceding page.

Terms: Net 30 days, subject to the provisions of the New York City Sales Tax.

Assuring you of our complete cooperation at all times, we are

Very truly yours,

DAVIS, DELANEY, INC.

F. Nelson Thoren

F. Nelson Thoren

FNT:FB
Encls.

~~1170~~

printing, paper, binding for 3000 copies
DAVIS DELANEY — 1170.00

392
~~762~~.00

ENGRAVINGS
photographer — 400.00

TOTAL — 1962.

SUBSIDY — 1000 from sponsors

overhead from Color plate-200

1200 = $762 = $25.4 each

= 1050

additional pub. from Hoffman 500

TOTAL 1700 = $262 = 9¢

4 color to

2532
-1200
1332

~~441~~
3|1332

2532
1700
832

~~277~~
3|832

1962
-1200
3|762

1962
-1700
3|262

Ed E. Flaherty, President

The Studebaker Driver's Club, Inc.

Harry Barnes, Founder

3328 SHOREWOOD DRIVE, MESQUITE, TEXAS, 75149

TEL. 214 - 279 - 2933

February 18, 1970

Museum of Modern Art,
5th Ave. & 82nd St.,
New York, N. Y.

Industrial Design Dept.

Gentlemen:

We are a national organization of 1100 Studebaker owners and drivers who have banded together to keep the Studebaker marque alive. We sponsor regional and national meetings and publish bimonthly and quarterly publications to provide members with historical and technical information and sources of parts and literature.

I have seen references that the 1953 Studebaker Commander hard top designed by Raymond Loewy has received numerous awards for excellence [illegible] the Museum of Modern Art [illegible] car designs of all [illegible]

As a member of the [illegible] SDC, I am trying to verify [illegible] information in connection with it to be used as an article in one of our future issues of the Studebaker Quarterly.

It will be very much appreciated if you would furnish any information you might have regarding the award mentioned and I would be pleased to call at the Museum to discuss this question if it is agreeable to you.

Sincerely,

Herbert A. Keller

Herbert A. Keller
84-25 85th Road
Woodhaven, N. Y. 11421

cc: Mr. Ed E. Flaherty,
President, SDC.

March 4, 1970

Mr. Herbert A. Keller
84-25 85th Road
Woodhaven, New York 11421

Dear Mr. Keller:

We did include the Raymond Loewy Studebaker Commander of 1953 in an exhibition called "Ten Automobiles". However, none of the automobiles in any of the shows we have had on this subject have ever been given awards or selected by the Museum of Modern Art as anything other than well-designed objects worthy of being exhibited.

I am sending a copy of the 1953 catalog, which I hope will be of interest to you.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

enc.

Ed E. Flaherty, President

The Studebaker Driver's Club, Inc.

Harry Barnes, Founder

3328 SHOREWOOD DRIVE, MESQUITE, TEXAS, 75149

TEL. 214 - 279 - 2933

February 18, 1970

Museum of Modern Art,
5th Ave. & 82nd St.,
New York, N. Y. Industrial Design Dept.

Gentlemen:

We are a national organization of 1100 Studebaker owners and drivers who have banded together to keep the Studebaker marque alive. We sponsor regional and national meetings and publish bimonthly and quarterly publications to provide members with historical and technical information and sources of parts and literature.

I have seen references that the 1953 Studebaker Commander hard top designed by Raymond Lowey has received numerous awards for excellence of design, including ... "selection by the Museum of Modern Art as one of the ten most outstanding motor car designs of all times."

As a member of the Historical Committee of the SDC, I am trying to verify the above award and obtain any information in connection with it to be used as an article in one of our future issues of the Studebaker Quarterly.

It will be very much appreciated if you would furnish any information you might have regarding the award mentioned and I would be pleased to call at the Museum to discuss this question if it is agreeable to you.

Sincerely,

Herbert A. Keller

Herbert A. Keller

Herbert A. Keller
84-25 85th Road
Woodhaven, N. Y. 11421

cc: Mr. Ed E. Flaherty,
President, SDC.

32580 DAVIS, DELANEY (1551-6266) 8-10-53

THE OLIVETTI COMPANY, MANY CRITICS AGREE, IS the leading corporation in the western world in the field of design. For patronage in architecture, product design and advertising, it would indeed be difficult to name a second. No company has designed a typewriter as handsome as the *Lexicon 80;* none surely has commissioned a building more distinguished than the Nursery School at Ivrea. Even *Fortune* magazine joins the critics concerning Olivetti's excellent advertising. And lastly, what other corporation has commissioned an artist with the distinction of Picasso to paint a mural for its sales rooms?

exhibition

The Museum of Modern Art

LANCIA Gran Turismo, 1951
Manufactured by Automobile Lancia, Turin, Italy. Coachwork by Carrozeria Pinin Farina, Turin.

SIATA Daina 1400, 1951
Manufactured by Societa Italiano Auto Transformazioni Accessori, Turin, Italy. Coachwork by Societa Anonima Stabilimenti Farina, Turin.

MG model TD, 1950
Manufactured by MG Car Company Ltd., Abingdon-on-Thames, Berkshire, England. Coachwork by Carrozeria G. Bertone, Turin, Italy.

CUNNINGHAM model C-4, 1952
Manufactured by B. S. Cunningham Company, West Palm Beach, Florida, U.S.A. Coachwork by Carrozeria Alfredo Vignale, Turin, Italy.

NASH-HEALEY, 1952
Manufactured by Nash Kelvinator Corporation, Detroit, Michigan, U.S.A., and the Donald Healey Motor Company, Warwick, England. Coachwork by Carrozeria Pinin Farina, Turin, Italy.

ASTON-MARTIN model D.B.2, 1950
Manufactured by David Brown Group, Feltham, Middlesex, England. Coachwork by the manufacturers.

STUDEBAKER Commander V-8 Starliner Coupe, 1953
Manufactured by Studebaker Corporation, South Bend, Indiana, U.S.A. Coachwork by the manufacturers, designed by Raymond Loewy Associates.

PORSCHE 1500 Super, 1952
Manufactured by Ferdinand Porsche Kommandet Gesellschaft, Stuttgart-Zuffenhausen, Germany. Coachwork by Karroserie Reutter, Stuttgart-Zuffenhausen.

LA COMETE, 1952
Manufactured by Ford Motor Company, French Division. Coachwork by Facel-Metallon, Paris, France.

SIMCA model 8 Sport, 1950
Manufactured by Société Industrielle de Mécanique et Carrosserie Automobile, Paris, France. Coachwork by Facel-Metallon, Paris.

TEN AUTOMOBILES

FORD S.A.F.
POISSY, FRANCE

FORD MOTOR COMPANY

NAME OF CAR	MANUFACTURER CONTACT AT MFR	DESIGNER	SOURCE FOR EXHIBIT CAR
Lancia "Gran Turismo"	James Moore, Asst Sales Promotion Mgr Nash-Kelvinator Corp 14250 Plymouth Rd, Detroit 32	Pinin Farina	
Nash-Healy			
Siata "Daina" closed model 1400		Stabilemente Farina	
M.G. "Bertone" MG			Mr. S.H. Arnolt Arnolt Corp Warsaw, Ind.
Porsche			MAX Hoffman Hoffman Motor Car Co Inc 481 Park NYC
Simca 50 1951			
Studebaker 1953			
Cunningham			
~~Austin Healy~~			
Aston Martin			J.S. John S. Inskip Inscap Inc 304 East 64 Mr Welker Ford Intl 445 Park NYC
FORD ~~Ie~~ Comete			
~~Cisitalia~~			

MMA letterhead

March 18, 1953

Mr. J. B. Huntress
Nash-Kelvinator Corp.
14250 Plymouth Road
Detroit 32, Michigan

Dear Mr. Huntress:

The Museum is planning an exhibition next September, outlining the achievements of the Italian coachbuilders and suggesting their influence on car designers in other countries. Naturally, Pinin Farina will be a key personality of this show. While in Italy last December, I discussed the possibility of this project with Farina and with the engineer Renzo Carli, both of whom appeared enthusiastic. I made tentative arrangements with them for me to buy privately one of their specially built cars, so that I might lend it to the Museum for exhibition.

Since my return to America, the Museum has made its plans definite. My attempts, however, to reach Renzo Carli by mail and by cable have been unsuccessful; for some reason, these important messages are apparently being kept from his attention. You will appreciate that any such delay might seriously affect the Museum's plans, thereby injuring its program to publicize Farina's work.

Please notify me whether Farina or Carli is expected in America this spring, so that I may contact them personally. If they are not expected, please refer me to some person in your company who knows of a foolproof method of communicating with them in Italy. I regret having to inconvenience you in this connection, but can assure you of my deepest gratitude for any coöperation you are able to extend.

Sincerely Yours,

John Wheelock Freeman

P.S.: Since I am a consultant and have no office at the Museum, please reply to my home address:
West 250th Street & Independence Avenue
New York City 71, N. Y.

JWF letterhead

W. 250th St. & Independence Ave.
New York City 71, N. Y.

April 20, 1953

Ing. Renzo Carli
Carrozzeria Pinin Farina
Corso Trapani 107-115
TURIN / TORINO
ITALY / ITALIA

Via Aerea

Egregio Sig. Ing. Carli,

I am in receipt of your cable of recent date, advising that the cost of a duplicate copy of the green Alfa Romeo 1900 coupe, which I inspected at your factory in prototype form, would cost $6,000 provided I were to loan it to the Museum of Modern Art for a forthcoming exposition on Italian coachwork.

I am rather surprised that the price quoted is identical to the retail price at which the Alfa company offered the original prototype. As I told you in December, I can under no circumstances afford so high a price, let alone the heavy expenditures for shipping and customs which would ensue. I therefore offer you my apologies for having inconvenienced you with my enquiry in this matter, since no rapprochement seems possible.

The Museum, after further consideration, has elected to represent the work of Pinin Farina by showing a Lancia Gran Turismo coupé and a Nash Healey roadster. They will contact you separately about this, and will seek the aid of the Nash Company in completing the necessary arrangements. I should be most grateful if you will extend to the Museum's official representatives your full coöperation in this matter.

Please notify me personally when next you arrive in New York, since there are several projects of importance which I wish to discuss with you. You will also wish to become further acquainted with the Museum's progress in planning its exposition for next September.

Cordially,

John Wheelock Freeman

ALLA CARROZZERIA PININ FARINA (TRADUZIONE):

Egregio Signor Ing. Carli:

Durante la mia visita alla vostra officina lo scorso Dicembre, abbiamo discusso la possibilita' di una mostra al Museo di Arte Moderna da dedicarsi interamente alla carrozzeria italiana con particolare enfasi sulla attivita' di Pinin Farina e la influenza della scuola italiana ~~xxxxxxxxx~~ su quella Americana.

Ho il piacere di informarla che la mia idea ha ricevuto l'approvazione entusiastica del Signor Philip Johnson, e la esposizione e' in programma per il Settembre 1953.

Per presentare il recente lavoro della Pinin Farina noi desideriamo mettere in mostra l'Alfa Romeo 1900 verde, modello che ho avuto occasione di idpezionare alla vostra officina. Dietro vostro suggerimento scrissi due volte al Signor Grimma informandolo del mio desiderio di comperare la macchina, ma la mancata sua risposta indica che detta vettura non e' piu' disponibile. Desidero quindi ordinare un esatto duplicato, semprecche' sia per voi possibile consegnare la vettura in tempo per la espozizione, e semprecche' la Pinin Farina sia disposta ancora a favorirmi col suo migliore prezzo, in considerazione del valore publicitario di questa intrapresa. Faccio pure presente che vi saranno senza dubbio altre esposizioni oltre a quella del Museo dove posso esibire questa vettura a tutto vostro vantaggio.

Il limitato tempo che ci rimane impone alla conclusione di questo progetto la massima urgenza e pertanto apprezzerei il favore di una vostra pronta risposta, con il prezzo della vettura di sui sopra e la data in cui potrebbe essere completato. Senza la vostra cooperazione noi saremmo costretti a disdire completamente l'esposizione. Sono certo tuttavia che voi non avete dimenticata l'importanza di questo progetto dopo la nostra discussione.

Ho dato istruzioni all'editore di mandarvi diverse copie del mio libro come omaggio. Spero vi fara' piacere il capitolo su Pinin Farina quanto io ho gradita la vostra gentile ospitalita'.

Cordialmente,

April 9, 1953

John Wheelock Freeman

JWF letterhead

"TEN AUTOMOBILES" EXHIBITION RECORD

AUTOMOBILES EXHIBITED - LENDERS

Arnolt MG model TD, 1953 - Lent by S. H. Arnolt, 415 East Eire St., Chicago. (Mr. Zacharia)

Aston-Martin model D.B.2, 1950 - Lent by John S. Inskip, Inc. 304 East 64th St., NYC (Mr. Inskip)

Comete, 1952 - Lent by Ford Motor Co. (From Ford International, 445 Park Ave., NYC - Mr. Doty)

Cunningham model C-4, 1952 - Lent by Nelson Rockefeller (Mr. Rockefeller did not want to be known as owner)

Lancia Gran Turismo, 1951 - Lent by John S. Inskip, Inc., 304 East 64th Street, NYC (Mr. Inskip)

Nash-Healey, 1952 - Lent by Nash Motors, 541 West 57th St., NYC (Mr. Brogan)

Porsche 1500 Super, 1952 - Lent by Hoffman Motor Car Co., 487 Park Ave, NYC (Mr. Hoffman)

Siata Daina 1400, 1951 - Lent by Charles L. Abry, European Cars, Ltd. Millbrook, N.Y.
Mr. Abry's Siata was being painted and was not delivered to Museum until September 18th. A Siata was borrowed from Fergus Motors, 1717 Broadway, NYC, for the period from Sept 15th to Sept 18th.

Simca model 8 Sport, 1950 - Lent by Robert M. Ackerman, Purchase, N.Y.

Studebaker Commander V-8 Starliner Coupe, 1953 - Lent by The Studebaker Corp. 56th St. & Broadway, NYC (Mr. Baxter)

SIATA

STRAIGHT WIRE

CHARGE "10 AUTOMOBILES"

SEPTEMBER 8 - 1953

9/9/53
[illegible] sent to abry at
[illegible] Dodson no Millbrook 774

CHARLES L. ABRY
185 NORTH ST
GREENWICH, CONN

PLEASE CONTACT M

EXHIBITION YOUR

Major Richard D. Seddon
President

Charles L. Abry
Secretary-Treasurer

Standard Vide
in office

SIATA '52

DUTCHESS EUROPEAN CARS LTD.
Distributors and Dealers
Better European Motor Cars

MU8-5066
home
774

290 PARK AVENUE
New York City

MILLBROOK ~~3812~~
(N. Y.) PLaza ~~3-3212~~
~~7-5872~~

SIATA

STRAIGHT WIRE

CHARGE "10 AUTOMOBILES"

SEPTEMBER 8 - 1953

9/9/53
also sent to abry at
Telephone no Millbrook 7-4

CHARLES L. ABRY
185 NORTH ST
GREENWICH, CONN

PLEASE CONTACT ME MUSEUM OF MODERN ART NEW YORK CONCERNING

EXHIIITION YOUR SIATA.

ARTHUR DREXLER

SIATA 6/2

DONALD SEYMOUR TUTTLE

May 29, 1953

Mr. Arthur Dr
The Museum Of
11 West 53rd
New York 19,

Siata - Daina
owner:
Charles L. Abry IV
185 North St, Greenwich, Conn.

Dear Mr. Drex

I h ch regarding
a Siata "Dair recently.
A couple of v cedes-Benz
Distributors, ork, in part
payment on one of these unable to
help you out, and I am not sure who the present owner of the car may be as I understand that the Mercedes people have already sold it.

It was a very attractive little car, and I enjoyed driving it. At the time I disposed of it it was in almost perfect condition, but it did seem a little youthful for Mrs. Tuttle and myself. Possibly you could make some arrangement with the present owners.

Yours very truly,

Donald S. Tuttle

Donald S. Tuttle
Box 369
Naugatuck, Conn.

DST:hts

SIATA 6/2

DONALD SEYMOUR TUTTLE

May 29, 1953

Mr. Arthur Dre
The Museum Of
11 West 53rd S
New York 19, N

UNION 6-2363

SOUTHWICK MOTORS LTD.

F. A. WEBER

5100 HUDSON BOULEVARD
WEST NEW YORK, N. J.

Dear Mr. Drexl

I ha regarding
a Siata "Daina ecently.
A couple of we des-Benz
Distributors, k, in part
payment on one of their cars. I am sorry to be unable to help you out, and I am not sure who the present owner of the car may be as I understand that the Mercedes people have already sold it.

It was a very attractive little car, and I enjoyed driving it. At the time I disposed of it it was in almost perfect condition, but it did seem a little youthful for Mrs. Tuttle and myself. Possibly you could make some arrangement with the present owners.

Yours very truly,

Donald S. Tuttle

Donald S. Tuttle
Box 369
Naugatuck, Conn.

DST:hts

SIATA 6/2

DONALD SEYMOUR TUTTLE

May 29, 1953

Mr. Arthur Drexler, Curator
The Museum Of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Drexler:

I have received your letter of May 28th regarding a Siata "Daina". I did own this car up to just recently. A couple of weeks ago I turned it in to the Mercedes-Benz Distributors, Inc., 429 East 74th Street, New York, in part payment on one of their cars. I am sorry to be unable to help you out, and I am not sure who the present owner of the car may be as I understand that the Mercedes people have already sold it.

It was a very attractive little car, and I enjoyed driving it. At the time I disposed of it it was in almost perfect condition, but it did seem a little youthful for Mrs. Tuttle and myself. Possibly you could make some arrangement with the present owners.

Yours very truly,

Donald S. Tuttle

Donald S. Tuttle
Box 369
Naugatuck, Conn.

DST:hts

Siata

ANTONIO POMPEO

Telephone: PLAZA 9-5419
Cables: POMPEIAN, NEW YORK

155 EAST 49th STREET
NEW YORK 17, N. Y.

May 16th 1953

JU 2-3863

28 May 1953

The Museum of Modern Art
11 W. 53rd Str.
New York 19, N.Y.

Dear Mr. Tuttle:

Mr. Antonio Pompeo has told us that you have a "Siata Daina." As you may have heard from Mr. Pompeo, the Museum is planning another automobile exhibition for September of this year. The automobiles will be shown in the Museum's new sculpture garden for approximately four weeks.

We should be very grateful to you if you would consent to lend us your Siata for this exhibition. The Museum will, of course, assume full responsibility for the car while it is on exhibition and will keep it properly maintained.

Would you be kind enough to let me know as soon as possible if this arrangement is agreeable to you, and, if so, may we have some information about the car; the only question I have at the moment concerns the color.

We look forward to hearing from you soon.

Very truly yours,

Arthur Drexler
Curator

Mr. Donald S. Tuttle
Box 369
Naugatuck, Connecticut

Siata 5/18

ANTONIO POMPEO

Telephone: PLAZA 9-5119
Cables: POMPEIAN, NEW YORK
JU 2-3863

155 EAST 49th STREET
NEW YORK 17, N. Y.

May 16th 1953

The Museum of Modern Art
11 W. 53rd Str.
New York 19, N.Y.

Dear Mr. Johnson:

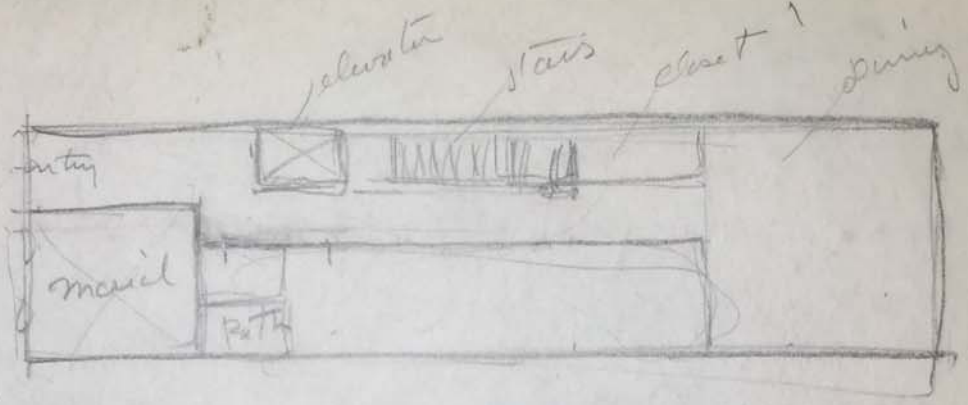
Enclose Enclose Picture of Siata " Daina "

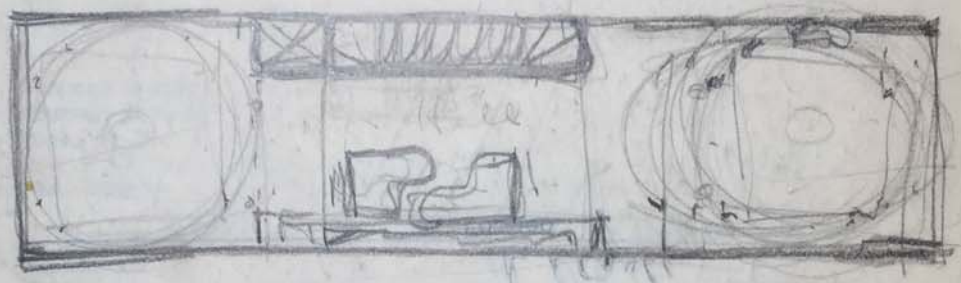
I do not have any Daina on hand but you can write to Mr. Donald S. Tuttle Box 369 - Naugatuck, Conn.

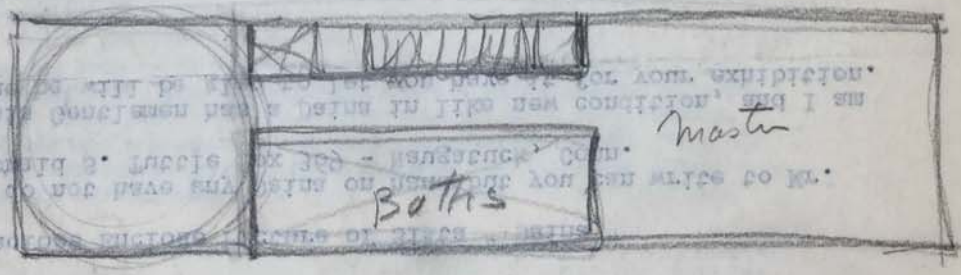
This Gentlemen has a Daina in like new condition, and I am sue he will be glad to let you have it for your exhibition.

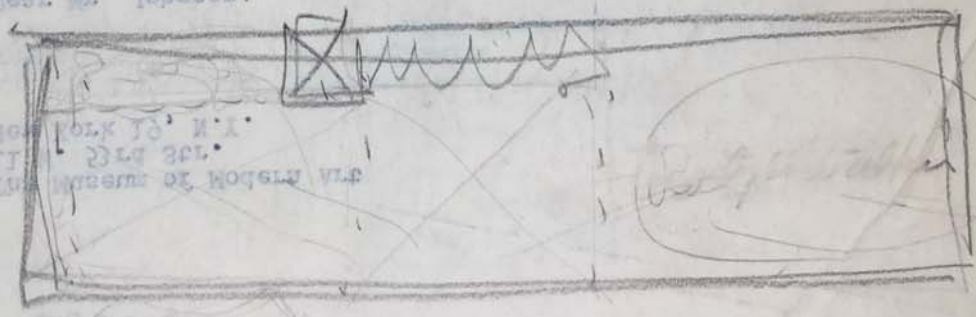
Very truly yours
A. Pompeo

A. Pompeo









Siata

May 15, 1953

Mr. Antonio Pompeo
45 Columbus Avenue
New York, N. Y.

Dear Mr. Pompeo:

As you know, we are planning an exhibition, "11 Automobiles" for September.

One item which we are very anxious to include is the closed Model 1400 "Daina" Siata.

Can you help us in locating one that we might borrow for the three weeks of the exhibition? Since this is not the current model it is possible that none are in stock in this country, but perhaps you know of one that is privately owned. We would appreciate hearing from you soon on this since the time is running short.

Sincerely yours,

Philip C. Johnson
Director

PCJ:gm

May 12, 1953

Mr. Max Hoffman
Hoffman Motor Car Co., Inc.
487 Park Avenue
New York, N. Y.

Dear Max:

Confirming my conversation of Friday afternoon, we would like to have two cars, a black Porsche and a black 2-seater Simca, delivered to our garden on September 14th to be shown out of doors on the marble court.

One thing I forgot to mention on the 'phone, however. We are preparing a brochure of this exhibition, which we feel is more valuable because it is more permanent than the exhibition itself. As usual, we have no funds for this and we wonder if you would like to join in sponsoring this publication. We are asking $500.00 from each of the American companies represented.

This is by no means a condition of entry. The Porsche and the Simca will be included regardless. However, if we can have your support we will list your name as a sponsor of the brochure.

We also need photographs for this publication. Would you see to it that copies of pictures that you have of these two cars are sent to us.

I hope this exhibit will be as helpful and profitable as the last.

Again, many thanks for introducing me to the Porsche.

As ever,

Philip C. Johnson
Director

PCJ:gm

open to public on Sept. 16.

Nash Motors

DIVISION OF NASH-KELVINATOR CORPORATION · 14250 PLYMOUTH ROAD, DETROIT 32, MICHIGAN

WEBSTER
3-8200

July 8, 1953

Nash Motors
PR 7-3100

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

NASH

TOMMY WEBER

MURRAY HILL 5-5151

202 EAST 39TH STREET
NEW YORK 16, N. Y.

Dea

ann r
som is
in ley
If t.
fea e to
exh Art

There was some delay in finding a Nash-Healey light enough to photograph for your brochure, but this week we received one in the Detroit zone that is an exact duplicate of the one you'll have on exhibition. I shall have it photographed as soon as possible and send the prints along.

Several design magazines are interested in your exhibition too, as well as Miss Jessica Daves, editor-in-chief of Vogue Magazine.

I am planning on being in New York July 20th through the 23rd and would like to meet you then to learn more about the exhibition.

Sincerely yours,

Marjorie R. Murdoch

Marjorie R. Murdoch

August 3rd

MRM:HG

open to public on Sept. 16.

Nash Motors

DIVISION OF NASH-KELVINATOR CORPORATION · 14250 PLYMOUTH ROAD, DETROIT 32, MICHIGAN

WEBSTER 3-8200

July 8, 1953

Nash Motors
PR 7-3100
Mr Brogan

Mr. Arthur Drexler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

Do you have a release date for announcing your September exhibition? There is some interest in the use of an ivory Nash-Healey in a Detroit paper as part of a fashion layout. If you have no objection, the paper would like to feature the car as part of a Museum of Modern Art exhibition.

There was some delay in finding a Nash-Healey light enough to photograph for your brochure, but this week we received one in the Detroit zone that is an exact duplicate of the one you'll have on exhibition. I shall have it photographed as soon as possible and send the prints along.

Several design magazines are interested in your exhibition too, as well as Miss Jessica Daves, editor-in-chief of Vogue Magazine.

I am planning on being in New York July 20th through the 23rd and would like to meet you then to learn more about the exhibition.

Sincerely yours,

Marjorie R. Murdoch

Marjorie R. Murdoch

August 3rd

MRM:HG

Nash-Healey

August 10, 1953

Miss Marjorie R. Murdoch
Nash Motors
14250 Plymouth Road
Detroit 32, Michigan

Dear Miss Murdoch:

Here is the information you were asking about on attendance. From August 28th to November 11, 1951 attendance was 117,083. This figure applies to the entire Museum, but since people could hardly get in without seeing the automobile show it means that all of those people saw the exhibition.

Incidentally, this figure is for your own information.

It was nice to see you and I hope you will be in New York again when the exhibition is open.

Very truly yours,

Arthur Drexler
Curator

AD:gm

Mr. Hoffmann Consulted

Lancia

Webster

Nash-Kelvinator Corporation

14250 PLYMOUTH ROAD, DETROIT 32, MICHIGAN

June 10, 1953

May 15, 1953

Mr. James Moore
Assistant Sales Promotion Manager
Nash-Kelvinator Corporation
14250 Plymouth Road
Detroit 32, Michigan

Dear Mr. Moore:

Miss Murdock phoned me the other day from Detroit and kindly offered the services of your organization in helping us to obtain, for our "11 Automobiles" exhibition, which will run from September 15th to October 4th, a car designed by Pinin Farina.

The car that we would like to have is the current model of the Lancia "Gran Turismo". If it is at all possible we would like the car to be black.

We are not in direct correspondence with Mr. Farina. I report this since it should make any contacts that you make easier if we do not have crossed wires. If, however, you think it would expedite matters to have an official letter go to him from us please let us know.

Please address further correspondence on this exhibition to Arthur Drexler, the Curator of the Department, since I expect to be away from New York most of the summer.

Sincerely yours,

bh

cc: M. Murdock

Philip C. Johnson
Director

PCJ:gm

cc: Miss Murdock

LANCIA

Tony Pompeo
Cable Farina's nephew
Piazza Carlo

Mr. Hoffmann Consulted

6/12

Nash-Kelvinator Corporation

14250 PLYMOUTH ROAD, DETROIT 32, MICHIGAN

June 10, 1953

Mr. Arthur Drexler
Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

In accordance with Mr. Johnson's request as expressed in his letter of May 15, we have endeavored to locate a Lancia "Gran Turismo". Unfortunately, we have not been successful and we therefore can only suggest that you contact Mr. Farina directly.

We regret we are unable to be of assistance, but we shall continue our efforts in this regard and we would appreciate being advised of your progress in locating a model of this car.

Very truly yours,

James T. Moore
Technical Advisor
Product Information Dept.

LANCIA

bh

cc: M. Murdock

Tony Pompeo
Cable Farina's nephew
Renzo Carli

MG

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

August 5, August 10, 1953

Mr. Esa M. Zacharia
General Manager
S. H. Arnolt
415 East Erie Street
Chicago 11, Illinois

Dear Mr. Zacharia:

Thank you very much for your letter of August 5th. We plan to have attendants on the job in order to keep the cars polished and presentable, so you needn't worry about maintenance.

Thanks again for your assistance.

Sincerely,

Arthur Drexler
Curator

AD:gm

Yours very truly,

S. H. ARNOLT

Esa M. Zacharia
General Manager

EMZ/md
cc - Miss E. A. Farrell

8/10

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

August 5, 1953

Mr. Arthur Drexler,
The Museum of Modern Art,
Department of Architecture & Design,
11 West 53rd Street,
New York 19, New York.

Re: Display of Arnolt Car at Museum on September 8

Dear Mr. Drexler:

Thank you for your letter dated July 27 concerning the above contents of which I have very carefully noted.

I am endeavoring to get a car for the occasion direct from Europe to New York rather than send one from Chicago and as soon as I know how things will shape up, I will contact you again.

In the meantime, could you please let me know if an attendant with the car while on display will be required.

Yours very truly,

S. H. ARNOLT

Esa M. Zacharia

Esa M. Zacharia
General Manager

EMZ/md
cc - Miss E. A. Farrell

S. H. ARNOLT
Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

July 27, 1953

Mr. Esa M. Zacharia
General Manager
S. H. Arnolt
415 East Erie Street
Chicago 11, Illinois

Dear Mr. Zacharia:

Thank you for your letter of July 15th concerning the exhibition of the Arnolt car at the Museum.

The exhibition is scheduled to open on September 10th and will take place in the garden of the Museum. It is scheduled to close October 4th. However, we must have the cars here by September 8th and I hope that you will be able to have it in your garage here by that time.

I believe that I have already explained that we would prefer an all black car. If that is not available a grey would be satisfactory -- or any other subdued color. We are trying to keep all the cars black so no one of them dominates the group.

Would you be kind enough to send me any technical information you think we should have for our catalog. Mr. John Freeman is serving again as the Museum's Consultant on technical matters for this exhibition, but there may be some points you yourself would like to emphasize and I would be happy to have any additional information. For instance, what exactly do you call the Arnolt (Bertone) MG?

Many thanks for your cooperation. I look forward to hearing from you soon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

ask for tech. info on name of car, manufacturer

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

July 15, 1953

Mr. Arthur Drexler,
The Museum of Modern Art,
Department of Architecture & Design,
11 West 53rd Street,
New York 19, New York.

Re: Display of Arnolt Car at Museum on September 8

Dear Mr. Drexler:

I wish to refer to my letter dated June 19 which apparently must have crossed yours in the mail of June 17 to Mr. Arnolt.

I shall be very glad if you will please give me more details concerning the above event, such as, when you must have the car and for how long so that I can make the necessary arrangements to have the car ready on time for that occasion.

Yours very truly,

S. H. ARNOLT

Esa M. Zacharia

Esa M. Zacharia
General Manager

EMZ/md
cc - Miss Elisabeth A. Farrell

ask for tech. info on name of car, manufacturer etc

JOHN WHEELOCK FREEMAN
W. 250th ST. & INDEPENDENCE AVE.
NEW YORK CITY 71, N. Y. **KINGSBRIDGE 3-8674**

15.VI.53

Arthur Drexler Esq.
Dept. of Architecture & Design
Museum of Modern Art
New York City

Dear Arthur,

I can't put my hand on Arnolt's letter at the moment, but I remember his saying that he had placed the matter in the hands of the manager of his Chicago showroom, and that a car would be in New York by the 8th of September. Arnolt is enthusiastic about the show and has several times expressed his willingness to do anything he can for it.

He can be reached at the Arnolt Corporation, Warsaw, Indiana. I expect, however, that you'll be hearing from him shortly. He's very busy but, unlike most of us, he does answer his mail, and I gave him your name and address with instructions to write you. He said he'd do it, which means he will.

Yours,

Freeman

15.VI.53

Mr. S. H. Arnolt
% The Arnolt Corporation
Warsaw, Indiana

Dear Mr. Arnolt:

Thanks for your recent letter.

As I explained to you earlier, I have no official connection with the Museum of Modern Art, and the arrangements for this exhibition are being made by Mr. Arthur Drexler, the Curator of Architecture. While I passed on to Mr. Drexler your message about the Arnolt car being in New York in time for installation, September 8th, he would like to have definite word from you direct so that his arrangements can be considered officially complete.

Would you please, therefore, notify Mr. Drexler as soon as possible of your plans? The Museum address is 11 West 53rd Street, New York City.

With gratitude for your interest and coöperation,

Yours truly,

MG

ARNOLT CORPORATION

X-L-O CHROME

WARSAW, INDIANA
U · S · A

June 24, 1953

Mr. Arthur Drexler, Curator
THE MUSEUM OF MODERN ART
Department of Architecture & Design
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

Mr. Freeman's information to you is correct. We not only will be "willing" but extremely pleased to exhibit our car in your forthcoming show. But it is not -- horrors! -- a "Bertone MG" which we will exhibit. It is an ARNOLT CAR.

Mr. E. M. Zacharia, general manager, of S. H. ARNOLT, 415 East Erie Street, Chicago 11, Illinois, -- distributor of the Arnolt car -- will make all arrangements to have the car in your hands by September 8. May we suggest you correspond with Mr. Zacharia in this matter.

Regarding your P.S., Mr. Arnolt does not know where a Lancia Gran Turismo can be located, but we will submit your inquiry to Chicago in the hopes that they know of one.

Sincerely yours,

ARNOLT CORPORATION

E. A. Farrell

Elisabeth A. Farrell
secretary to Mr. Arnolt

EAF/an
cc: E. M. Zacharia

M 6

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

June 19, 1953

Mr. Arthur Drexler,
Curator of Architecture,
Museum of Modern Art,
11 West 53rd Street,
New York City, N. Y.

Dear Mr. Drexler:

I have in front of me a letter from Mr. John Wheelock Freeman in which he intimates your desire to display an Arnolt car at the Museum on September 8. We will be very glad to co-operate with you and supply an Arnolt car for display as requested.

I shall be much obliged if you will please give me more details concerning this event so that I will be better informed to make the necessary arrangements to have the car ready on time for that occasion.

Yours very truly,

S. H. ARNOLT

Esa M Zacharia

Esa M. Zacharia
General Manager

EMZ/md
cc - Mr. John Wheelock Freeman

8/21

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

August 17, 1953

Mr. Arthur Drexler,
The Museum of Modern Art,
Department of Architecture & Design,
11 West 53rd Street,
New York 19, New York.

Re: Arnolt Car to be shown at the Museum of Modern Art in New York

Dear Mr. Drexler:

Thank you for your letter dated August 10 from which I understand that the Arnolt Car to be shown at the Museum will be well taken care of.

You will be glad to know that we have succeeded in shipping a special car from Italy to New York for this purpose. Unfortunately, we could not get a black one as suggested in your letter, but I am sure that the bronze color in which this car is coming is far from being loud.

I shall keep you informed of further developments.

Yours very truly,

S. H. ARNOLT

Esa M Zacharia

Esa M. Zacharia
General Manager

EMZ/md

Fold-D

Ford Motor Company

1006 WOODWARD AVE.
DEARBORN, MICHIGAN

ASSISTANT TO THE PRESIDENT

August 12, 1953

June 17, 1953

Mr. S. H. Arnolt
Arnolt Corporation
Warsaw, Indiana

Dear Mr. Arnolt:

Mr. John Freeman, our Consultant on automobile exhibitions, has told me that you are willing to lend us the Bertone MG for our forthcoming automobile show. This will take place in the new garden of the Museum between September 15th and October 4th.

I hope this information is correct, and I am writing to thank you for your cooperation. The Bertone MG will be one of ten automobiles exhibited and I am sure it will be one of the very best.

Could you let me know as soon as possible whether we may definitely plan on having the car. Many thanks.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

Allen W. Merrell

P.S. - Do you, by any chance, know where we can locate a Lancia Gran Turismo?

A.D.

Mr. Arthur Drexler
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mr. Drexler:

Your letter of August 12 has been forwarded to me for answer by Mr. Freeman.

Yes, we would be interested in buying the car if the company would be interested in selling it. Perhaps you would be willing to let us know what price you would be willing to pay for it.

Two or three, we would be very happy to send you a check.

Very sincerely yours,

AWM:

Allen W. Merrell

FORD

Ford Motor Company

ASSISTANT TO THE PRESIDENT

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

August 12, 1953

Mr. Arthur Drexler
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

In answer to your letter of July 27th, I do not feel that the company would be interested in buying a large number of catalogs, but if you would like to send us two or three, we would be very happy to send you a check.

Very sincerely,

Allen W. Merrell

Allen W. Merrell

AWM:h

Ford International
A DIVISION OF FORD MOTOR COMPANY
445 PARK AVENUE NEW YORK 22, N. Y.

July 15, 1953

Mr. Arthur Drexler
Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Drexler:

Inasmuch as the decision to exhibit the "Comete" came about rather unexpectedly, we had not budgeted the figure which would permit us to take advantage of your invitation to have the car represented in the catalogue by a color photograph. I am sorry, but I am afraid we must thus answer your note of July 2 by saying we can't add to the check for $500 which, I understand, has already been sent to you from Dearborn.

You perhaps know that Messrs. John Freeman and Alex George were loaned the "Comete" the other day so they could take black and white photographs for the catalogue. I have not seen the results, but I hope they are satisfactory for your purposes. Won't you get in touch with me for any help you may need when you sit down to doing the textual material on the "Comete?" Also, although I understand the exhibit opens on September 15, I am not sure exactly when you want the car turned over to you. Won't you please nudge me on that point about two weeks in advance so there will be time to get the car out of the Sugar Warehouse and in absolutely tip-top shape?

Cordially yours,

Harrison Doty

Harrison Doty
Public Relations Manager

Philip: call Henry Ford-?

Ford Motor Company,

July 27, 1953

Mr. Allen W. Merrell
Ford Motor Company
3000 Schaefer Road
Dearborn, Michigan

Dear Mr. Merrell:

This is to thank you for the check for $500.00 covering the Ford Motor Company's contribution toward the cost of publishing a catalog of the Museum's forthcoming automobile exhibition.

If you think the Ford Company will want to buy a large number of catalogs I would appreciate it if you could let me know soon so that we can adjust our print order.

Again many thanks for your cooperation.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

Ford Motor Company

ASSISTANT TO THE PRESIDENT

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

July 8, 1953

Mr. Philip C. Johnson, Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Johnson:

Mr. Ford has asked me to reply to your recent letter with reference to the automobile exhibit.

Enclosed is a Ford Motor Company check in the amount of $500 covering our contribution toward the cost of publishing a brochure.

Sincerely yours,

Allen W. Merrell

Allen W. Merrell

enc 1

July 2, 1953

Mr. James J. Welker
Ford International
445 Park Avenue
New York 22, N. Y.

Dear Mr. Welker:

Since we last spoke to you about the Museum's forthcoming automobile exhibition, for which you are very kindly making available a Ford Comete, our plans for the exhibition catalog have been somewhat amplified.

You may remember that the Ford company agreed to contribute $500.00 towards the expense of printing a catalog of the exhibition. At that time we had believed that the catalog would be printed exclusively in black and white. It was then, and still is, planned to be 7½" x 10", with about 24 pages plus cover. However, we have felt that the effectiveness of such a catalog would be greatly enhanced by including in it some color plates. The cost of a full page 4-color plate, including engraving and printing, would come to between $900.00 and $1,300.00 -- we cannot at the moment give a more definite figure than that because of a number of contingent factors.

We have already asked Nash and Studebaker if they would care to underwrite this expense for color photographs of the Nash-Healy and the Studebaker hard top convertible. As of this writing I have not yet heard from Nash, but the Studebaker Corporation has already agreed to underwrite this expense in addition to the $500.00 they originally contributed.

I want now to submit the same proposal to you in the hopes that the Ford Motor Company will feel that the value of a Museum of Modern Art publication, and the extra expense the color plate would entail, might be comparable to the expense of a similar advertisement in a commercial publication. The

To: Mr. J. J. Welker
July 2, 1953
Page two -

Ford International
A DIVISION OF FORD MOTOR COMPANY
445 PARK AVENUE NEW YORK 22, N.Y.

Museum's publication, while it does not have the huge circulation of the national advertising media, has the advantage of being around for a long time and of being circulated both here and abroad. We feel that the Comete car is a beautiful automobile and warrants the extra emphasis a color plate would give to it. Incidentally the expenses Ford would incur on this are deductable from federal tax since the Museum is a non-profit educational institution.

May I emphasize that with or without a color plate each automobile included in the catalog will be given an appropriate presentation (two pages for each car), and I am sure that the merits of the Ford Comete will register clearly. At the same time, I hope you will feel, as I do, that the enhancement gained by a color plate would be more than worth the extra expense.

Would you be kind enough to give me a ring as soon as you have some decision on this matter -- we are getting a little short on time.

Hoping to hear from you soon, I am,

Sincerely yours,

Dorothy M. Lyons

Arthur Drexler
Curator

AD:gm

Ford International
A DIVISION OF FORD MOTOR COMPANY
445 PARK AVENUE NEW YORK 22, N. Y.

May 26, 1953

Mr. Arthur Drexler
Department of Architecture
and Design
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Drexler:

I hope the enclosed photograph of the 1953 Comete will fulfill your needs.

Always cordially,

Dorothy M. Spencer

Dorothy M. Spencer
Public Relations Department

5/8

AD

3

Ford International

A DIVISION OF FORD MOTOR COMPANY

445 PARK AVENUE NEW YORK 22, N. Y.

May 7, 1953

Mr. Phil Johnson,
Museum of Modern Art,
11 West 53rd Street,
New York City, New York.

Dear Mr. Johnson:

We have a black Comete here in New York which we have had on exhibition at the Sports Show and which we were just about ready to ship back to France.

We have made arrangements to hold this unit so that it can be turned over to you for the exhibition at the Museum of Modern Art.

We will contact you again around the 1st of September so that final arrangements can be completed. In the meantime, if there is any more information you require, kindly get in touch with the writer or Mr. D. B. Van Houten.

We advised Mr. Ford of these arrangements which I trust will be satisfactory to you.

Sincerely,

James J. Welker.

May 12, 1953

Mr. Henry Ford II
Dearborn, Michigan

Dear Henry:

Thank you very much for putting through our request about the Comete. Mr. Welker of Ford International has written us that he has one that he is reserving for our exhibition. We are delighted.

There is one more little item that I forgot to discuss with you. We are preparing a brochure to sell cheaply at the time of the exhibition and which we have no means of paying for. We are, therefore, asking the American companies represented in the exhibition - Nash, Studebaker, Hoffman Motors and yourselves, if they would like to help us with the publication. We feel that a publication is of more publicity value than an exhibition since it is permanent and gets into thousands of homes. We are asking $500.00 from each company.

This is by no means a condition of entry into the exhibition. The Comete will be included regardless. However, if we can have your support we will list your name as a sponsor of the brochure.

It was good seeing you the other day and I have sent Anne a color which I think will please her without shocking you too much. It is sort of a pale sand color which may warm the room for her.

Incidentally, you may not know that I have joined Pace Associates in Chicago, one of the largest architectural firms in the country, and would give a great deal to be able to build something or anything for you. Do let me have a chance at something.

As ever,

Philip C. Johnson
Director

PCJ:gm

Aston Martin

June 19, 1953

Mr. John S. Inskip
J.S. Inskip, Inc.
304 East 64th Street
New York, N.Y.

Dear Mr. Inskip:

This letter is to confirm our conversation of this afternoon concerning the Museum's forthcoming automobile exhibition. The show is scheduled to take place in the Museum's new sculpture garden from September 15th to October 4th.

Ten automobiles, including the Aston Martin, are to be exhibited.

We are trying to get all of these cars in black, with the most restrained upholstery colors available. White sidewall tires, if available, would be a great help also.

The Museum is also publishing a catalog which will include photographs of every car in the exhibition as well as a descriptive text. Lenders to the exhibition will, of course, be duly acknowledged. We are having all photographs specially taken for this catalog by Mr. Alexandre Georges. I hope it will not be too much trouble for you to make an Aston Martin available to him for one afternoon so that he may take these pictures, probably in Central Park. I will ask Mr. Georges to get in touch with you about this.

I want to thank you for making the Aston Martin available to us, and I most certainly hope that there will be no last minute difficulties in obtaining one since I have no other source. If you have any question about the exhibition please do not hesitate to call me. Again, many thanks for your help.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

June 19, 1953

Mr. Alexandre Georges
1316 Waverly Place
Hewlett, L.I.

Dear Alex:

Mr. Inskip has agreed to lend us the Aston Martin, and in a letter to him I explained that you would get in touch with him concerning arrangements for photographing the car.

Good luck!

Yours,

Arthur Drexler
Curator

AD:gm

Cunningham

B. S. CUNNINGHAM COMPANY

Competition Motor Cars

1402 ELIZABETH AVENUE
WEST PALM BEACH, FLORIDA, U.S.A.

August 13, 1952

JULY 31ST, 1952

Mr. Philip Walters
B. S. Cunningham Company
1402 Elizabeth Avenue
West Palm Beach, Florida

MR. PHILIP
MUSEUM OF
11 WEST 53
NEW YORK CITY, N.Y.

Dear Mr. Walters:

DEAR MR. JOHNSON:

Thanks for the pictures of the Cunningham. The car is very beautiful, and I am anxious to see one. I am not sure that I like the two-tone color scheme, but we shall see.

CONTINENTAL
CH I PROMISED TO SEND YOU.

I am going to Europe for three weeks so if you call would you speak to our Mr. Drexler, the Curator of the Department, who has the pictures.

WITH YOU

Sincerely,

YOURS TRULY,

Philip C. Johnson

PHILIP WALTERS

Philip C. Johnson
Director

PW:ro PCJ:gm

8/1

B. S. CUNNINGHAM COMPANY

Competition Motor Cars

1402 ELIZABETH AVENUE
WEST PALM BEACH, FLORIDA, U.S.A.

JULY 31ST, 1952

MR. PHILIP JOHNSON
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK CITY, N.Y.

DEAR MR. JOHNSON:

ENCLOSED ARE THE PHOTOGRAPHS OF THE NEW CUNNINGHAM CONTINENTAL COUPE WHICH I PROMISED TO SEND YOU.

AS SOON AS WE HAVE A CAR AVAILABLE, I WILL BE IN TOUCH WITH YOU PROMPTLY.

YOURS VERY TRULY,

Philip F. Walters

PHILIP WALTERS

SALES MANAGER

PW:FO

Simca
lender

JOHN WHEELOCK FREEMAN
W. 250th ST. & INDEPENDENCE AVE.
NEW YORK CITY 71, N. Y.
KINGSBRIDGE 8-5574

25. V. 53

September 8, 1953

Mr. Arthur Drexler,
Curator of Architecture
Museum of Modern Art
11 West 53 Street
New York City

Mr. Robert M. Ackerman
Purchase, New York

Portchester
5-1247

Dear Mr. Ackerman:

This letter will confirm our telephone conversation of this morning. I now anticipate having the Simca available to us on Thursday, September 10th, or at the latest on Friday, September 11th.

Thank you again for your cooperation.

Sincerely,

Arthur Drexler
Curator

AD:gm

Dear Arthur:

This is a brief report on the Simca and a Porsche. I have spoken to the owners of both cars, and they are willing to lend their cars, and await further information from your Department.

For the Simca, contact Robert M. Ackerman, Anderson Hill Road, Purchase, N. Y. The Siata belongs to Philip's acquaintance Paul Abry, whose address you can get from Alex Georges. It would be well to mention to these people that we accosted them at the Bridgehampton Races and found them willing to cooperate. The cars are both black or nearly so, hence should look well in the Garden after Mr. Ritchie moves all the Nadelmans out. And they are both the closed bodies we decided upon.

There is a bit of important data about the Porsche which is unfortunately not to be found in my book, and I think you will want to use it. The Porsche design is entirely the result of wind-tunnel experimentation. It represents a minimum of frontal air resistance and a nearly noiseless slipstream. The nose is so designed that wind pressure will increasingly press the car down onto the road as speed increases; this is important in safe control.

Yours,

John F.

Tele:
Portchester
5-1247

Simca

JOHN WHEELOCK FREEMAN
W. 250th ST. & INDEPENDENCE AVE.
NEW YORK CITY 71, N. Y.

KINGSBRIDGE 3-8674

25. V. 53

Mr. Arthur Drexler,
Curator of Architecture
Museum of Modern Art
11 West 53rd Street
New York City

Port Chester
5-1247

Dear Arthur:

Last week Philip asked me to locate a Simca and a Siata. I have found them, both in a condition suitable for showing. The owners have said they are willing to lend their cars, and await further information from your Department.

For the Simca, contact Robert M. Ackerman, Anderson Hill Road, Purchase, N. Y. The Siata belongs to Philip's acquaintance Paul Abry, whose address you can get from Alex Georges. It would be well to mention to these people that we accosted them at the Bridgehampton road races and found them willing to coöperate. The cars are both black or nearly so, hence should look well in the Garden after Mr. Ritchie moves all the Nadelmans out. And they are both the closed bodies we decided upon.

There is a bit of important data about the Porsche which is unfortunately not to be found in my book, and I think you will want to use it. The Porsche design is entirely the result of wind-tunnel experimentation. It represents a minimum of frontal air resistance and a nearly noiseless slipstream. The nose is so designed that wind pressure will increasingly press the car down onto the road as speed increases; this is important in safe control.

Yours,

John F.

Ford Motor Company

ASSISTANT TO THE PRESIDENT

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

September 11, 1953

Mr. Arthur Drexler
Curator

Robt Brown
Sales Pro. Mgr.
Chevrolet —
Corvet

Chevrolet Motor
Div General Motors Corp
9 Rock Plaza
CI 7-4700

for a very successful exhibition.

Very sincerely,

Allen W. Merrell

Allen W. Merrell

AWM:h

WA 4-4780
RH 4-8560
Lou Pollack

Ford Motor Company

ASSISTANT TO THE PRESIDENT

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

September 11, 1953

Mr. Arthur Drexler
Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Drexler:

Thank you for your letter of September 10th inviting me to attend the press preview of your exhibition "10 Automobiles" in the Museum's Sculpture Garden.

I am sorry that I will not be in New York on September 15th and therefore will not be able to take advantage of your invitation.

Thank you once again, and with best wishes for a very successful exhibition.

Very sincerely,

AWMerrell
Allen W. Merrell

AWM:h

WA4-4780
RH4-8560
(Con Pollack)

Mr
Mc Millan

Nash = 541 W57

PL 7-3100

CU 6-9022

after
or else money
safe too

Jim Mooney
Mr Brooks
211
2460 Madison
Miller

Nah - Healey

WA 4 - 1730

RH 4 - 8560

Lou Pollack

Mass

PEOPLE TO BE INVITED TO OPENING OF "10 AUTOMOBILES" - SEPT 15, 1953

Alexandre Georges, 1316 Waverly Pl, Hewlett LI

John W. Freeman - West 250th St & Independence Ave NYC

Chas L Abry, European Cars Ltd, ~~Stanfordville~~ Millbrook, NY (siata (Fergus Motors, Inc)

Mr. Antonio Pompeo, 155 East 49, NYC Siata

Mr. Esa M. Zacharia, General Mgr, S.H. Arnolt, 415 East Erie St, Chicago MG

Mr. S.H. Arnolt, The Arnolt Corp, Warsaw Indiana MG

~~Philip Walters, B.S. Cunningham Co, 1402 Elizabeth Ave, West Palm Beach, Fla~~

Marjorie R. Murdoch, Nash Motors, 14250 Plymouth Road, Detroit 32, Mich

TOM BROGAN " " N.Y.C. 541 W 57

James Moore, Asst Sales Promotion Mgr, Nash

John S. Inskip, J.S. Inskip Inc, 304 East 64 NYC Aston-Martin

Betty Rees, Raymond Loewy Associates, 488 Madison, NYC

Raymond Loewy

Robert Walton, Dir of Public Information, The Studebaker Corp, South Bend, Ind.

HAROLD VANCE, PRESIDENT, STUDE.

Max Hoffman, Hoffman Motor Car Co, 487 Park Ave, NYC Simca

Robert M. Ackerman, Purchase, NY SIMCA

Allen W. Merrell, Asst to Pres., Ford Motor Co, 300 Schaefer Rd, Dearborn, mICH

Harrison Doty, Public Relations Director, Ford International, 445 Park Ave, NYC

James J. Welker, Ford Intl

Dorothy M. Spencer, Ford Intl

TOMMY WEBBER (NASH) 202 E 39

HENRY FORD II, Dearborn, Mich

Eugene WILLIAMSON (Lancia) greenbrook Rd.
North Caldwell, N.J. Caldwell 6-1408 026-2500

September 11, 1953

Mr. Henry Ford II
Dearborn, Michigan

Dear Henry:

Two o'clock Tuesday, September 15th, is the time the "Ten Automobiles" exhibition opens. If you could be in town we'd appreciate your dropping in. Thank you very much for making it possible for us to have the Comete. It is a beautiful automobile, and as you can tell from the enclosed catalog, it may turn out to be the most impressive in the show.

It is good to know that in every automobile show we have at least one car made by you. I only hope we can go on having more and more.

Thank you again for your cooperation.

Yours,

PCJ:gm
Enc.

Philip C. Johnson
Director

September 10, 1953

September 10, 1953

Mr. Leo M. Zacharis
General Manager
Mr. Antonio Pompeo
155 East 49th Street
New York, N.Y.

Dear Mr. Pompeo:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles", in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Esa M. Zacharia
General Manager
S. H. Arnolt
415 East Erie Street
Chicago, Illinois

Dear Mr. Zacharia:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles", in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:m

September 10, 1953

Mr. S. H. Arnolt
The Arnolt Corporation
Warsaw, Indiana

Dear Mr. Arnolt:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Miss Marjorie R. Murdoch
Nash Motors
14250 Plymouth Road
Detroit 32, Michigan

Dear Miss Murdoch:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Thomas Brogan
Nash Motors
511 West 57th St.
New York, N.Y.

Dear Mr. Brogan:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. James Moore
Assistant Sales Promotion Manager
Nash Motors
14250 Plymouth Road
Detroit 32, Michigan

Dear Mr. Moore:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. John S. Inskip
J. S. Inskip, Inc.
304 East 64th Street
New York, N.Y.

Dear Mr. Inskip:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Miss Betty Reese
Raymond Loewy Associates
488 Madison Avenue
New York, N.Y.

Dear Betty:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

953

610J3

Clarence W. See Jr

Cold Spring Rd

Baldwinsville. NY

(no Siata)

MSKIP

September 10, 1953

Mr. Raymond Loewy
Raymond Loewy Associates
488 Madison Avenue
New York, N.Y.

Dear Mr. Loewy:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Robert Walton
Director of Public Information
The Studebaker Corp.
South Bend, Indiana

Dear Mr. Walton:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Harold Vance
President
The Studebaker Corp.
South Bend, Indiana

Dear Mr. Vance:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

September 10, 1953

Mr. Max Hoffman
Hoffman Motor Car Co.
487 Park Avenue
New York, N.Y.

Dear Mr. Hoffman:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden. Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the garden will not be too crowded. The exhibition opens to the public on Wednesday the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Robert M. Ackerman
Purchase, New York

Dear Mr. Ackerman:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Allen W. Merrell
Assistant to the President
Ford Motor Company
300 Schaefer Road
Dearborn, Michigan

Dear Mr. Merrell:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Harrison Doty
Public Relations Director
Ford International
445 Park Avenue
New York, N. Y.

Dear Mr. Doty:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. Tommy Webber
202 East 39th Street
New York, N.Y.

Dear Mr. Webber:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Mr. James J. Welker
Ford International
445 Park Avenue
New York, N. Y.

Dear Mr. Welker:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

September 10, 1953

Miss Dorothy M. Spencer
Ford International
445 Park Avenue
New York, N.Y.

Dear Miss Spencer:

On Tuesday afternoon, September 15th, at two o'clock, there will be a press preview of our exhibition "10 Automobiles" in the Museum's Sculpture Garden.

Although no formal opening is scheduled I hope that you will be able to attend this press opening, when the Garden will not be too crowded. The exhibition opens to the public on Wednesday, the 16th, and will be on view until October 4th.

May I thank you again for your cooperation. We look forward to seeing you Tuesday afternoon.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

STRAIGHT WIRE

CHG: 10 Automobiles exhibition

September 30, 1953

ESA M ZACHARIA
S.H. ARNOLT
415 EAST ERIE ST
CHICAGO, ILLINOIS

RE OUR RETURNING
PLEASE WIRE INSTRUCTIONS [redacted] ARNOLT MG
TO GARAGE.

ARTHUR DREXLER
MUSEUM OF MODERN ART, NYC

STRAIGHT WIRE

September 30, 1953

Charge; 10 Automobiles exhibition

CHARLES L. ABRY
EUROPEAN CARS LTD (OR TO HOME RESIDENCE) Stamford
MILLBROOK, NEW YORK

PLEASE ~~MMMMMM~~ TELEPHONE ME EARLIEST CONVENIENCE.

ARTHUR DREXLER
MUSEUM OF MODERN ART, NYC

Major Richard D. Seddon
President

Charles L. Abry
Secretary-Treasurer

DUTCHESS EUROPEAN CARS LTD.
~~FRONT STREET~~ Route 82A
~~MILLBROOK, NEW YORK~~ Stanfordville, N. Y.

Distributors and Dealers
BETTER EUROPEAN MOTOR CARS

~~290 PARK AVENUE~~
~~New York City~~

~~MILLBROOK 3312~~
~~(N. Y.) PLaza 3-3212~~

Sep. 29. 1953

Dear Mr. Drexler,

Thank you for the Catalogue, I find it very interesting, and the presentation very excellently done.

Also, if you would be so kind as to advise me as to when the Car can be picked up, I would appreciate it.

Thank you

Yours Truly,

Charles L. Abry Jr

S. H. ARNOLT
Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

September 11, 1953

Mr. Arthur Drexler,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Dear Mr. Drexler:

Thank you for inviting me to attend the press preview of your exhibition "10 Automobiles" in the Museum's Sculpture Garden. Much as I would like to avail myself of such a fine opportunity, I regret I must deny myself this pleasure due to a prior engagement.

However, you will be glad to know that Mr. S. H. Arnolt will be in New York about that time and I feel sure he will be happy to be along the Arnolt Car in person on an occasion such as this.

I am therefore passing your letter on to him with a view that he can attend the preview.

Let me express my appreciation again for giving us an opportunity to display the Arnolt Car at your exhibition and wish you every success.

Yours truly,

S. H. ARNOLT

Esa M. Zacharia

Esa M. Zacharia
General Manager

EMZ:m
cc: Mr. S. H. Arnolt

MORRIS
Riley
RENAULT
AUSTIN

S. H. ARNOLT, INC.
Sales and Service of Fine Automobiles

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

W. P. MARSHAL PRESIDENT

SYMBOLS
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WU U036 DH NL=NEW YORK NY OCT 1= ARTHUR DREXLER=

YOUR TELEGRAM OCT 1 #4 TO CHARLES L ABRY STAMFORDVILLE NY IS

UNDELIVERED NO PHONE LISTED WE MAILED COPY FROM POUGHKEEPSIE

NY= WESTERN UNION TELEGRAPH CO SERVICE BUREAU WO2 7300=

951A OCT 2.. QDY R U036=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very truly,

S. H. ARNOLT

Jack Y. Nakagawa

Jack Y. Nakagawa
General Service Manager

JYN/md
cc - Momo Corporation

MG
MORRIS
Riley
RENAULT
AUSTIN

S. H. ARNOLT, INC.
Sales and Service of Fine Automobiles

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.

THE MUSEUM OF MODERN ART

Date October 8, 1953

To: Elizabeth Shaw

From: Arthur Drexler

Re:

I have about a thousand color prints of the Studebaker, as per this sample.

Do you want to write to Studebaker and ask their publicity man if they can use them?

Assuring you of the best of our cooperation.

Yours very truly,

S. H. ARNOLT

Jack Y. Nakagawa

Jack Y. Nakagawa
General Service Manager

JYN/md
cc - Momo Corporation

MG
MORRIS
Riley
RENAULT
AUSTIN
Lambretta
Daimler

S. H. ARNOLT, INC.

Sales and Service of Fine Automobiles

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

September 4, 1953

AIR MAIL

Mr. Arthur Drexler,
The Museum of Modern Art,
Department of Architecture & Design,
11 West 53rd Street,
New York 19, New York.

Re: Arnolt Car to be shown at the Museum of Modern Art in New York

Dear Mr. Drexler:

In regards to the above, we wish to advise you that the automobile is now in possession of the Momo Corporation, 33-49 - 55th Street, Woodside 77, New York, for preparation for your showing. We also wish to advise you that the above named Company is repairing the damages incurred in shipment.

Should the car not arrive within the hour of appointment, please contact the Momo Corporation and inquire as to when you may expect the same. They are doing everything possible to keep the appointed time. We feel that these competent people will have the car ready in time.

Assuring you of the best of our cooperation.

Yours very truly,

S. H. ARNOLT

Jack Y. Nakagawa

Jack Y. Nakagawa
General Service Manager

JYN/md
cc - Momo Corporation

S. H. ARNOLT
Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

October 8, 1953

September 30, 1953

Mr. S. H. Arnolt
415 East Erie Street
Chicago 11, Illinois

Dear Mr. Arnolt:

A day or two after I saw you here in New York we had the label for the Arnolt MG altered so that proper credit was given in the exhibition. I am sorry that it appears incorrectly in the catalog, but since the car attracted so much attention in the exhibition at least the correct information on the label will have served a good purpose.

We were very happy to have the car and I want to thank you again for your cooperation.

Sincerely yours,

Arthur Drexler
Curator

AD:gm

Art,
Architecture & Design,
11 West 53 Street,
New York 19, New York.

The reports concerning your exhibition have been
and spoke highly of the
I hope that you are pleased with the results.

Your letter dated July 28 reaches us as the exhibition is scheduled to close on October 4. Mr. George Jessop has very kindly agreed to arrange to have the car picked up from your place on our behalf. I shall be much obliged if you will please call Mr. Jessop and let him know when it is convenient for you to take the car. The address is -

Mr. George Jessop,
c/o J. S. Inskip, Inc.,
304 East 64th Street,
New York 21, New York,
Telephone Number - Templeton 8-6100.

Thank you for your cooperation.

Yours very truly,

S. H. ARNOLT

Ken K. Lacharie
General Manager

KKL/md
cc - Mr. George Jessop

S. H. ARNOLT

Sales and Service of Fine Automobiles

MORRIS
RILEY
ROLLS-ROYCE
BENTLEY
ASTON MARTIN
DAIMLER

415 EAST ERIE STREET
CHICAGO 11, ILLINOIS, U.S.A.
TELEPHONE MICHIGAN 2-5436

September 30, 1953

Mr. Arthur Drexler,
The Museum of Modern Art,
Department of Architecture & Design,
11 West 53rd Street,
New York 19, New York.

Re: Arnolt Car at the Museum of Modern Art, New York

Dear Mr. Drexler:

The reports concerning your exhibition have been gratifying and spoke highly of the favorable response it received. I sincerely hope that you are pleased with the results.

Your letter dated July 27 states that the exhibition is scheduled to close on October 4. Mr. George Jessop has very kindly agreed to arrange to have the car picked up from your place on our behalf. I shall be much obliged if you will please call Mr. Jessop and let him know when it will be convenient for you to take the car. The address is -

Mr. George Jessop,
c/o J. S. Inskip, Inc.,
304 East 64th Street,
New York 21, New York,
Telephone Number - Templeton 8-6100.

OK

Thank you for your cooperation.

Yours very truly,

S. H. ARNOLT

Esa M. Zacharia

Esa M. Zacharia
General Manager

EMZ/md
cc - Mr. George Jessop

NNNN

DAYLETTER

October 1 , 1953

CHARGE: AUTOMOBILE EXHIBITION

CHARLES L. ABRY
STAMFORDVILLE, N.Y.

MAZZARA AND MEYER CHARGED 200 FOR PAINTING AND REPAIRING DENTS IN THE SIATA. AS PER OUR TELEPHONE CONVERSATION WE AGREE TO SPLIT THE EXPENSE WITH YOU. WOULD APPRECIATE YOUR BRINGING YOUR CHECK MONDAY SO THAT WE CAN CLEAR OUR BOOKS OF THE AUTOMOBILE EXHIBITION.

ARTHUR DREXLER

THE MUSEUM OF MODERN ART

Date September 22, 1953

To: Mr. Charles T. Keppel

From: Arthur Drexler

The Museum of Modern Art

11 West 53 Street, New York 19, N. Y. *Cable Address:* Modernart

No.

To

Date

Terms

Via

Order No.

~~September 3, 1953~~

On three separate days -- today being the ~~9th~~ ~~September 3, 1953~~ I have been told that there is no guard and consequently no one to sell catalogs for the automobile exhibition. I have been told each time that the guards are in meeting and will be back "tomorrow". Today I am told that the guard is not available for another week.

Since every conceivable effort was made to economize on this show I wonder whether we are paying for a guard that the show has not yet had. Also, since the great opportunity to sell catalogs occurs right now in the exhibition itself, the absence of a guard is not only unfortunate from the point of view of satisfying the cars properly, but will no doubt seriously affect the sale of catalogs.

Could you tell me whether this situation can be remedied.

AD:gm

Studebaker Corporation
South Bend 27
Indiana

Attention: W. R. Walton
Director of Public Relations

"10 AUTOMOBILES" CATALOG Cost of color plate, complete. (Including engraving, printing, paper, etc.)	$1,400.00

THE MUSEUM OF MODERN ART

Date September 22, 1953

To: Mr. Charles T. Keppel

Re: GUARD - "TEN AUTOMOBILES"

From: Arthur Drexler

On three separate days -- today being the third day, there has been no guard and consequently no one to sell catalogs in the automobile exhibition. I have been told each time that the guards are on vacation and will be back "tomorrow". Today I am told that there will not be a guard available for another week.

Since every conceivable effort was made to economize on this show I wonder whether we are paying for a guard that the show has not yet had. Also, since the great opportunity to sell catalogs occurs right now in the exhibition itself, the absence of a guard is not only unfortunate from the point of view of maintaining the cars properly, but will no doubt seriously reduce the anticipated income from catalogs.

Could you tell me whether this situation can be remedied.

AD:gm