

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

1953

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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

-62

-2-

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

-62

-3-

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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

1953

"TEN AUTOMOBILES" EXHIBITION RECORD

AUTOMOBILES EXHIBITED - LENDERS

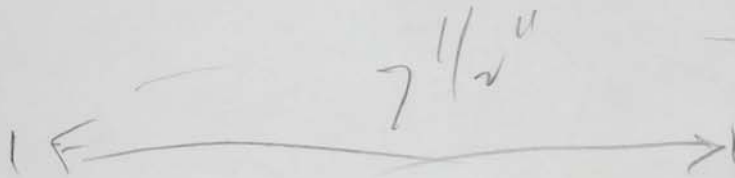
- Arnolt MG model TD, 1953 - Lent by S. H. Arnolt, 415 East Eire St., Chicago. (Mr. Zacharia)
- Aston-Martin model D.B.2, 1950 - Lent by John S. Inskip, Inc. 304 East 64th St., NYC (Mr. Inskip)
- Comete, 1952 - Lent by Ford Motor Co. (From Ford International, 445 Park Ave., NYC - Mr. Doty)
- Cunningham 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)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Title
Panel

7 1/2"



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

TEN AUTOMOBILES

This is the Museum of Modern Art's second exhibition of automobiles. The ten cars included are post-war models 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, as were those in the first exhibition, primarily for their excellence as works of art.

Automobiles are not expected to reveal the spiritual insights characteristic of sculpture, although the esthetic merits of an automobile depend on its designer's mastery of sculptural problems.

These problems have to do with the ways a designer can package a quantity of space so that the package itself suggests directed movement. One way is to make the automobile a box, with the top of the center portion raised to accommodate passengers. Such a box requires the addition of separate parts — fenders, bumpers, headlights — to provide scale and to indicate direction.

Another solution is to treat the body of an automobile as an envelope modelled so that separate planes flow into each other in one continuous, undulating surface. Scale and direction are then obtained by cutting holes in the envelope, rather than by adding parts to it.

There are, of course, innumerable variants of these two basic approaches. Neither of them exhausts the possibilities of automobile design, and in fact most of the cars in this exhibition present details characteristic of both solutions. It is, however, the second approach which has been most widely accepted in recent years. Pinin Farina's *Cisitalia*, produced in Italy in 1946, remains the most successful design of this kind. Manufacturers in Europe and America have availed themselves of Farina's talents: in this country the characteristics of his style are called "the continental look." They might better be called the Italian Style, since the coachwork for five of the cars in this exhibition was designed in Italy, and the others show an appreciation of Italian ideas.

No matter how it is designed the body of an automobile is a kind of package — a metal wrapping. It is enough for this wrapping to contain, without delineating exactly, the apparatus it conceals.

A practical reason for this independence is that the metal package sometimes plays an important role in an automobile's performance. For example, the *Porsche*, a German sports car, has a flat front hood whose contours were determined, or at least influenced, by experiments in a wind-tunnel; at high speeds the *Porsche's* nose is kept firmly to the ground by the pressure of air currents.

Ferdinand Porsche's earlier rear-engined car, the pre-war German *Volkswagen*, has a similarly shaped front compartment designed without benefit of a wind-tunnel. Both ends of the *Volkswagen* are considered as storage compartments — one for the luggage, one for the motor. But the beautiful *Porsche* reveals no such logical concept, and the shape of its forward compartment suggests that it houses a motor although it is actually used to hold a spare tire.

Apparently there is no particular function that can be considered decisive in the design of an automobile. In fact, esthetic preferences are likely to be justified *a posteriori* by elaborate technical rationalizations.

Another justification of what are in reality esthetic preferences is the notion of comfort. The interiors of American cars are often designed to duplicate in domestic comfort the living room of the driver's home. Excessively refined spring mechanisms, intended to protect passengers from the experience of being in a vehicle moving along a road, also produce that bouncing which rocks us like babes in a crib. And 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 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.

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. It is not only the monotony of the super-highway that makes it so difficult for the cross-country motorist to keep awake. A well designed automobile, besides being beautiful, would restore the motorist to the road.

The LANCIA Gran Turismo will be on view
beginning September 22nd.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Ten Automobiles 1953

Sept 15 - Oct 4

#541.

Alexandre Georges

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. 423-1

IN 541.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

541

Alexandre Georges

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

Exh. 541

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Ten Automobiles

1953 - Sept 15 - Oct 4

Alexandre Georges

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. *423-4*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Installation
Ten Automobiles. 1953

Museum of Modern Art, New York

Andre Georges

Fall 1953

TURN TO THE
DEPARTMENT
OF MODERN ART
MUSEUM OF MODERN ART
NEW YORK

**For study purposes only.
No reproduction without permission.**

A	andre Georges
	CREDIT
Not	This print is sold for reference
only	and is not to be resold, loaned
syn-	ed or reproduced without spe-
dic-	ific permission.
1319 W	1319 W. 42nd St., New York
	ly Place, Hawlett, L. I., New York
	PHOTO No. 4233

Exh. 541

Supplement

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

COMETE

Based on a custom design by Stabilimenti Farina, the French Ford utilizes a Vedette chassis and a modified V-8 engine. Although its proportions are comparable to those of many American cars, the success of its design depends on the consistent use of moderately curved contours rather than on its size or its applied decoration. The side windows are particularly well studied.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



John S. Inskip, Inc., Aston-Martin;

B. S. Cunningham Co., Cunningham;

Ford International, Ford Comete;

Charles L. Abry, SIATA;

Robert M. Ackerman, SINCA;

The Studebaker Corp., Studebaker

S. H. Arnolt, MG;

Nash Motors, Nash-Healey;

Hoffman Motor Car Co., Inc., Porsche;

set in same type as
copy above -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

✓ NASH

✓ STUDE -

✓ CUNNINGHAM

~~FORD~~

✓ LANCIA

✓ PORSCHE

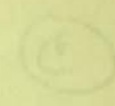
~~ASTON MARTIN~~

~~SIMCA~~

✓ BERTONE MG.

✓ SIATA DAINA

New Copy



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

New Copy

(1)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

32846 DAVIS DELANEY 8-21

TEN AUTOMOBILES

Consultant on the exhibition: John Wheelock Freeman
All photographs by Alexandre Georges
Catalogue design: Arthur Drexler

DEPARTMENT OF ARCHITECTURE AND DESIGN

Philip C. Johnson, Director
Arthur Drexler, Curator
Mildred Constantine, Associate Curator of Graphic Design
Greta Daniel, Assistant Curator
Georgette Methot, Secretary

The Museum wishes to thank the following companies and individuals for their generosity in lending automobiles:

Vignale factory
Bentley
Cisitalia

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

TEN AUTOMOBILES — 10 pt alt. gothic caps.

Consultant on the exhibition: John Wheelock Freeman

All photographs by Alexandre Georges

~~Text~~ and Catalogue design: Arthur Drexler

$\frac{10}{12}$ cent. expanded

Department of Architecture and Design

10 pt. alt. gothic
all caps

Philip C. Johnson, Director

Arthur Drexler, Curator

Mildred Constantine, Associate Curator of Graphic Design

Greta Daniel, Assistant Curator

Georgette Methot, Secretary to the Director

The Museum wishes to thank the following companies and individuals for their generosity in lending automobiles:

$\frac{10}{12}$ cent. expanded
27 pi.

Vignale factory

Bentley

Cisitalia

6 pt. cent. exp.
itals

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA

Model "Gran Turismo," 1951.

Manufactured by Automobili Lancia, Turin, Italy.

Coachwork by Carrozzeria Pinin Farina, Turin, Italy.

The "Gran Turismo" is an adaptation of the standard series-produced 4-door family car, the "Aurelia," and is powered by a modification of the latter car's 2-litre, V-6 engine of most unique engineering design. The method of body construction used is the "monoscocca" or single shell, in which both body and chassis-frame are formed in a single unit like a box. Intended for fast driving over winding roads, the "Gran Turismo" is probably the most maneuverable production car in the world today, and as a result has won several brilliant victories in long road races.

SIATA

Model "Daina 1400," 1951.

Manufactured by Società Italiana Auto Trasformazioni Accessori, Turin, Italy.

Coachwork by Società Anonima Stabilimenti Farina, Turin, Italy.

This car utilizes a stock FIAT 1½-litre engine identical to the one fitted in FIAT's popular medium size family sedans, with a few modifications to give more speed and power. The body is mounted on a lightweight tubular chassis, designed to afford great strength and rigidity under arduous use with a minimum of material used. The firm of Stabilimenti Farina, now no longer in business, was operated by the brother of Pinin Farina and was an entirely separate, competitive company.

MG

Model "TD," 1950.

Manufactured by The MG Car Company, Ltd., Abingdon-on-Thames, Berkshire, England.

Coachwork by Carrozzeria G. Bertone, Turin, Italy.

The Bertone MG originated as the idea of an American ~~manufacturer~~ ^{and importer} manufacturer and automotive importer, S. H. Arnolt of Warsaw, Indiana and Chicago. He purchased in England the chassis ^{and engine} of the MG roadster, a popular car which leads all sports car sales in America, and had coachwork of Italian design provided by Bertone. Limited production of these special MG's is intended to ~~provide~~ offer a more capacious, versatile and attractive body than that found on the standard MG midget roadster; unlike the roadster, the Bertone body has ~~extensive~~ extensive luggage space, full weather protection with glass windows throughout and greater comfort for driver and passenger. The chassis ^{is} of orthodox construction, the body (reinforced with tubular framework) being fitted as a separate unit.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

✓ CUNNINGHAM

Model C-4, 1952.

Manufactured by B. S. Cunningham Co., West Palm Beach, Florida.
Coachwork by Carrozzeria Alfredo Vignale, Turin, Italy.

The tubular chassis of the Cunningham is built in America, and employs a modified Chrysler V-8 engine. It is then sent to Italy where the Vignale body is fitted. Its manufacturer, Briggs Cunningham, is a leading American sportsman and driver of sports cars in competition both here and abroad. His idea was to offer a combination of American power, reliability and serviceability with the best bodywork and design obtainable. Not intended for racing, this model of the Cunningham is a high-speed touring car with comfortable appointments. A lighter and more stark roadster model is available for competition use.

✓ NASH-HEALEY

1952.

Manufactured by The Nash-Kelvinator Corp., Detroit, Michigan
and the Donald Healey Motor Co., Warwick, England.
Coachwork by Carrozzeria Pinin Farina, Turin, Italy.

As with the Cunningham, this car employs an American engine and many American stock mechanical components in a specially constructed chassis designed to save weight and give better handling on the road than a standard American chassis. The design and coachwork are by Pinin Farina, who is retained by Nash as a consultant on all its models. Only in the case of the Nash-Healey, however, was Farina's design used with little or no subsequent modification with reference to the American mass market.

ASTON-MARTIN

Model D.B.2, 1950.

Manufactured by the David Brown Group, Feltham, Middlesex, England.
Coachwork by the manufacturers.

The Aston-Martin employs an engine with twin overhead camshafts, designed by W. O. Bentley, the creator of Bentley cars. It is intended equally for road racing or for ~~private~~ touring use; thus the body form is strongly influenced by aerodynamic considerations, yet retains details of finish and accessories of the passenger car. The chassis and frame are a single unit, being built up of light alloy tubing (square section type). As on the Italian bodied cars shown, the coachwork is built primarily of aluminum because of its ~~light~~ strength, ~~and~~ working properties, and low weight.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

✓ STUDEBAKER *Starliner*

Model Commander V-8 "Starlight" Coupe, 1953.
Manufactured by The Studebaker Corporation, South Bend, Indiana.
Coachwork by the manufacturers, designed by Raymond Loewy Associates.

The Studebaker "Starlight" coupe is the first American production car since the Lincoln Continental (1940) to utilize features of European sports car design. In addition to its unusually low overall silhouette, it adapts the low hood line of the Porsche to give maximum visibility and an improved slipstream; the window treatment is derived from a Lancia (not the "Gran Turismo") designed by Pinin Farina in 1951, and the cone shaped hub caps are also of Italian origin. The Studebaker is not a sports car in chassis or mechanical characteristics, employing a standard engine and orthodox mass produced chassis. Apart from its lowness, its most striking feature is the fact that both hood and rear deck slope down between the fender units.

✓ PORSCHE

Model 1500 Super, 1952.
Manufactured by Dr. ing. h. c. F. Porsche K.-G., Stuttgart-Zuffenhausen, Germany.
Karrosserie
Coachwork by/Reutter, Stuttgart-Zuffenhausen, Germany.

The Porsche is an adaptation for sports/competition and fast touring use of the mass produced Volkswagen, a low cost family car first conceived during the Hitler régime but not brought to perfection until after World War II. The Volkswagen's designer, the late Dr. Ferdinand Porsche, conceived of a sports car using the Volkswagen rear engine and tray-like chassis; the first prototypes, built in Austria, resembled the present Porsche but had articulated fenders like the Cisitalia. The present 1500 Super retains the same body design arrived at in 1950 when production commenced, but has an improved engine. The body form is strictly dictated by the results of wind tunnel experimentation. Wind pressure on the car's nose bears down with increasing speed to give stability and sure steering. The flat tray of the chassis prevents wind resistance on the under side. This efficient design is largely responsible for the Porsche's outstanding performance, which leads that of other small 1½-litre production cars by a broad margin.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LA COMÈTE

1952.

Manufactured by The Ford Motor Co., French Division.
Coachwork by Facel-Metallon, Paris, France.

Like the Studebaker, the Comète is built on a standard mass produced chassis, in this case the smaller version of the Ford V-8 built in France for French sale. The design of this special "hors de série" coachwork is a modification by Facel-Metallon, large French metalworking firm, of a prototype Mercury built for Henry Ford II by S. A. Stabilimenti Farina of Turin, builders of the SIATA. The bold grille motif, reiterating the ridged bumpers, was not part of the original Italian design, nor was the unusual use of stainless steel instead of chromium plating for these parts -- a device copied on the Studebaker.

(MISS MARY E. DUGAN. FORD INTERVIEW
445 PARK AVE)

SIMCA

~~Model "8 Sport,"~~

Model "8 Sport," 1950. de et
Manufactured by Société Industrielle/Mécanique/Carrosserie
Automobile, Paris, France.

Coachwork by Facel-Metallon, Paris, France.

Like the Comète, the SIMCA 8 Sport is derived from an Italian original, in this case a FIAT 1100 by Pinin Farina which was turned over to S. A. Stabilimenti Farina for production in limited series. The design shown has ~~essentially~~ been discontinued and a newer one, showing ~~stronger~~ American influence, has replaced it as of late 1952.

NOTE: The following are abbreviations and must be capitalized:

FIAT, SIATA, SIMCA, MG

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE

8 pt. NEWS GOTHIC
(NO. 18 with NO. 20) (1

CHARACTERS IN C
ABCDEFGHIJKLMN
abcdefghijklmn
& , . : ; ? - |
123456

ABCDEFGHIJKLMN
abcdefghijklmr
& , . : ; ? - |
123456

IF YOU WANT TO SELL PRINTING T
IN DESIGN TYPOGRAPHY, THIS state
out of the morass of ultra-modernis
straggling in the mire. Most printer
pressure of deflation have come to t
printing is an informative vehicle, in
from one person or organization to
same species. The notion that it is
in evidence. Manufacturers and me
stringency, are becoming convinc
tion is not an endowment fund for
Touching as the picture of unempl
business are asking for value recei

• O

THE COMPOSING RC

*43 char per line
18 lines*

Captions

ints.....	l.c.	90	caps	108
.....	"	3.8	"	3
.....	"	23	"	18

ODAY, STICK TO FIRST PRINCIPLES
ment generally has made progress
m. But some practitioners are still
s and buyers of printing under the
heir senses, and the realization that
ended to convey a definite message
another individual or group of the
a mode of self-expression is less
rchants, in the stress of economic
id that the advertising appropria

T LEADED

ODAY, STICK TO FIRST PRINCIPLES
ement generally has made progress
sm. But some practitioners are still
rs and buyers of printing under the
their senses, and the realization that
tended to convey a definite message
another individual or group of the
s a mode of self-expression is less
erchants, in the stress of economic
ed that the advertising appropria
the development of new art forms.

AT LEADED

V. 46th St., New York

Wechsler

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHÉ

8 pt. NEWS GOTHIC COND. with ALT. GOTHIC
 (NO. 18 with NO. 20) (LINOTYPE)

Alphabet length in points.....l.c. 90 caps 108
 Characters per pica....." 3.8 " 3
 Characters per inch....." 23 " 18

CHARACTERS IN COMPLETE FONT

ABCDEFGHIJKLMN O PQRSTU VWXYZ
 abcdefghijklmno pqrstuvwxyz
 & , . : ; ? - () | " ' ! *
 1234567890\$

ABCDEFGHIJKLMN O PQRSTU VWXYZ

abcdefghijklmnopqrstuvwxyz
 & , . : ; ? - () | " ' ! *
 1234567890\$

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-expression is less in evidence. Manufacturers and merchants, in the stress of economic stringency, are becoming convinced that the advertising appropriation is not an endowment fund for the development of new art forms. Touching as the picture of unemployed genius might be, these men of business are asking for value received of their graphic servitors. They

• O L I D

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-expression is less in evidence. Manufacturers and merchants, in the stress of economic stringency, are becoming convinced that the advertising appropriation

ONE-POINT LEADED

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-expression is less in evidence. Manufacturers and merchants, in the stress of economic stringency, are becoming convinced that the advertising appropriation is not an endowment fund for the development of new art forms.

TWO-POINT LEADED

THE COMPOSING ROOM, Inc. • Advertising Typographers • 130 W. 46th St., New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE

10 pt. NEWS GOTHIC COND. with ALT. GOTHIC
(NO. 18 with NO. 20) (LINOTYPE)

Alphabet length in points.....	l.c.	107	caps	128
Characters per pica.....	"	3.2	"	2.6
Characters per inch.....	"	19	"	16

CHARACTERS IN COMPLETE FONT

ABCDEFGHIJKLMNPOQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 & , . : ; ? - () | " " ! * -
 1234567890\$

ABCDEFGHIJKLMNPOQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 & , . : ; ? - () | " " ! * -
 1234567890\$

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling along in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-expression is less in evidence. Manufacturers and merchants, in the stress of economic stringency, are becoming convinced

SOLID

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling along in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-

ONE-POINT LEADED

IF YOU WANT TO SELL PRINTING TODAY, STICK TO FIRST PRINCIPLES IN DESIGN TYPOGRAPHY; THIS statement generally has made progress out of the morass of ultra-modernism. But some practitioners are still straggling along in the mire. Most printers and buyers of printing under the pressure of deflation have come to their senses, and the realization that printing is an informative vehicle, intended to convey a definite message from one person or organization to another individual or group of the same species. The notion that it is a mode of self-

TWO-POINT LEADED

THE COMPOSING ROOM, Inc. • Advertising Typographers • 130 W. 46th St., New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE

An adaptation of the mass produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular opening above the rear wheels is intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE

An adaptation of the mass produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular opening above the rear wheels is intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

QUINTONIAN

MG BERTONE

The standard chassis and engine of the popular MG roadster have been equipped with Italian coach work to produce a car which, unlike its famous predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution with the Siata Daina 1100 (see page 21). The fenders run the length of the car, a transition from front to rear being effected by a slight change in its profile occurring at the door. Wire wheels enliven a design otherwise bare of decoration.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

CUNNINGHAM

Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars.

An oval radiator grille, recalling that of the Cisitalia, and front and rear fenders merging into the body, are among its best features.

Handmade in Italy, where it was designed, the coachwork for the Cunningham is fitted to an American made chassis powered by a modified Chrysler V-8 engine.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

This model of the Studebaker is the first
CUNNINGHAM

American car to adapt the design character-
istics of European automobiles. Its front
hood, like that of the Cisitalia and other

Many of the characteristics usually associated
with small Italian sports cars are here adapted
to the large scale of American touring cars.

An oval radiator grille, recalling that of the
Cisitalia, and front and rear fenders merging
into the body, are among its best features.

Handmade in Italy, where it was designed, the
coachwork for the Cunningham is fitted to an
American made chassis powered by a modified
Crysler V-8 engine.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

This model of the Studebaker is the first
American car to adapt the design character-
istics of European automobiles. Its front
hood, like that of the Cisitalia and other
European models, is lower than the adjoining
fenders -- a refinement which, together with
the car's general proportions and low center
of gravity, constitutes its most striking
departure from conventional American treat-
ment. The Studebaker's hub caps are among
the most successful of its decorative details.
and the other five show an appreciation of Italian ideas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

INSERT A

Pinin Farina's Cisitalia, designed and produced in Italy in 1916, and now made in Argentina, remains the most successful design of its kind. Manufacturers in Europe and America have availed themselves of Farina's talents: in this country the characteristics of his style are called "the continental look". They might better be called the Italian Style, since the coachwork for five of the cars in this exhibition was designed in Italy, and the other five show an appreciation of Italian ideas.

of the interior...
are also... well suited to...
color treatment.

Among its most successful...
are the Studebaker's hub... (and front
cover).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

STUDEBAKER

This model of the Studebaker is the first American car to adapt the design characteristics of European automobiles. Its front hood is lower than the adjoining fenders -- a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment.

Among its most successful decorative details are the Studebaker's hub caps (see front cover).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

uninterrupted
The ~~side~~ side & rear window
STUDEBAKER
~~clearly separates the roof of the~~
~~passenger compartment from the~~

This model of the Studebaker is the first American car to adapt the design characteristics of European automobiles. Its front hood is lower than the adjoining fenders -- a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment.

④ Among its most successful decorative details are the Studebaker's hub caps (see front cover).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

^{uninterrupted}
 The ~~side~~ side & rear window
 clearly ~~separates~~ the roof of the
~~passenger compartment from the~~
~~rest of the car, & gives it a canopy~~
~~like~~

make the roof of the passenger compartment
 a clearly separate element, ~~which~~ well
 suited to a contrasting color treatment.

④ Among its most successful
 decorative details are the Studebaker's
 hub caps (see front cover).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

This model of the Studebaker is the first American car to adapt the design characteristics of European automobiles. Its front hood, like that of the Cisitalia and other European models, is lower than the adjoining fenders — a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. ~~The Studebaker's hub caps are among the most successful of its decorative details.~~

(over)

~~Among the Studebaker's most successful decorative details are its hub caps.~~
The Studebaker's hub caps are among its most successful decorative details (see front cover).

~~The roof of the passenger compartment, sharply separated from the rest of the car by the high side & rear windows, lends itself very well to a contrasting color treatment.~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA
LANCIA

This model of the Lancia is an adaptation of
This model of the Lancia is an adaptation of
the company's standard, series-produced four-
the company's standard, series-produced four-
door family car. Both body and chassis frame
door family car. Both body and chassis frame
are formed in a single unit, like a box. An
are formed in a single unit, like a box. An
unusually successful part of its design is the
unusually successful part of its design is the
relation of the sloping back to the rear fenders.
relation of the sloping back to the rear fenders.
Flat and curved planes are here contrasted with-
Flat and curved planes are here contrasted with-
out irrelevant decorative detail. Intended for
out irrelevant decorative detail. Intended for
fast driving over winding roads, the "Gran
fast driving over winding roads, the "Gran
Turismo" is one of the most maneuverable mass
Turismo" is one of the most maneuverable mass
produced cars now made, and it has won several
produced cars now made, and it has won several
long road races.
long road races.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA

This model of the Lancia is an adaptation of the company's standard, series-produced four-door family car. Both body and chassis frame are formed in a single unit, like a box. An unusually successful part of its design is the relation of the sloping back to the rear fenders. Flat and curved planes are here contrasted without irrelevant decorative detail. Intended for fast driving over winding roads, the "Gran Turismo" is one of the most maneuverable mass produced cars now made, and it has won several long road races.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Lancia —

This model of the Lancia is an adaptation of the Company's Stanzani, series ~~produced four-door~~ family car. Both body & chassis frame are formed in a single unit, like a box. Intended for fast driving over winding roads, the "Gran Turismo" is one of the most maneuverable ^{mass production} ~~production~~ cars now made, and ^{it} has won several long road races.

^{An unusually successful} ~~The most satisfactory~~ part of its design is the relation of the sloping back to the rear fenders. Flat & curved planes are ^{here} ~~well~~ contrasted ^{without} irrelevant decorative detail.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

SIATA DAINA

STUDEBAKER

Although not an unusually large car, the compact silhouette of the Siata recalls the proportions of many American cars. However, in adjoining fenders -- a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear Siata's effectiveness. Even a traditional radiator grille retained from earlier models has been made to seem the most appropriate to a contrasting color treatment. Among its most successful details are the gleaming un-rear window and the angle at which the side decorated hub caps (see front cover). This window is terminated, as well as air vents on the front fender and the door handle, are car to adopt the design characteristics of details of studied refinement and restraint. European automobiles.

The Siata is one of the most beautiful touring cars produced.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

HASH-HEALY

STUDEBAKER

The hood of the Studebaker is lower than the adjoining fenders -- a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American cars. Front fenders are lared back along the treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment. Among its most successful details are the gleaming undecorated hub caps (see front cover). This model of the Studebaker is the first American car to adapt the design characteristics of European automobiles.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

NASH-HEALY

This is the Museum of Modern Art's second exhibition of automobiles.

The glassed cars exhibited are post-war models designed for production

in series; they are designed for mass production. Only these

automobiles are designed with stock mechanical and perform-

ance requirements. Designed in Italy to fit a

first exhibition primarily for their excellent examples of art.

recalls details characteristic of other Italian

cars. Front fenders are fared back along the

sides and seem to disappear into the doors;

the radiator grill is a flattened oval incor-

porating the headlights.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

This is the Museum of Modern Art's second exhibition of automobiles.
The ⁽³⁾ eleven cars included are post-war models designed for production
in series; none of them are custom-built or experimental. Only those
automobiles were considered which met standard safety and perform-
ance requirements, but they were all selected, as were those in the
first exhibition, primarily for their excellence as works of art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

33121 DAVIS DELANEY

9-9

The standard chassis and engine of the popular MG roadster have been equipped with
The MG's chassis is designed to produce a car which
unlike its famous racing predecessor

Consultant on the exhibition: John Wheelock Freeman

all photographs by Alexandre Georges

Text and catalogue design: Arthur Drexler

retained, and may be compared with a similar
The MG's chassis is designed to produce a car which
fenders run the length of the car, a transition
from front to rear being effected by a slight
change in profile occurring at the door. Wire
wheels enliven a design otherwise bare of
decoration.

Department of Architecture and Design

Philip C. Johnson, Director

Arthur Drexler, Curator

Mildred Constantine, Associate Curator of Graphic Design

Greta Daniel, Assistant Curator

Georgette Methot, Secretary to the Director

The Museum wishes to thank the following companies and individuals
for their generosity in lending automobiles:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

33121 DAVIS DELANEY

9-9

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door. Wire wheels enliven a design otherwise bare of decoration.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

33121 DAVIS DELANEY

9-9

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door. Wire wheels enliven a design otherwise bare of decoration.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

33121 DAVIS DELANEY

9-9

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door. Wire wheels enliven a design otherwise bare of decoration.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

NEGATIVE STAT
MAT FINISH -

18 1/4"



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

Lent by S. H. Arnolt

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

-62

-2-

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

-62

-3-

view with the popular English MG. The Mg shown is the 1950 model TD manufactured in England but with coachwork by Carrozzeria 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.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

ON CAR



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Nash Healey

42

PLEASE RETURN TO DEPT. OF
ARCHITECTURE AND DESIGN
THE MUSEUM OF MODERN ART

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

F8286-20
5 (No)
15 mil
132 mil

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

EXHIBITION RECORD

Title: "Ten Automobiles"
Dates: September 15 - October 4, 1953
Space: Sculpture Garden
Director: Arthur Drexler Consultant: John Wheelock Freeman
Assistant:

Check List of Enclosures:

Layout and panel sketches Attached
* Installation photographs Attached
* List of Exhibits
Captions (text, type, printer, dimensions) Labels type-set by The Composing Room. (See attached)
Installation notes:
 Carpentry
 Mounting (board, edges, grommets)
 Painting (color samples)
 Lighting
 Curtains
 Art work (title panel)
Publicity (releases, announcements, notices) Attached
Costs
Circulation record Not circulated

* Duplicate for Installation Folder

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

MEMO	RAYMOND LOEWY ASSOCI
	FROM _____ TO _____
	DATE _____

Looking at new foreign cars, only the beautiful Studebaker is an eye catcher and should satisfy any spoiled motorist. Studebaker expects to produce 150,000 more cars in 1953 than the previous year of the Hard top.

Frankfort Show
Munich paper

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	541.3

Donnerstag, 19. März 1953

ABENDZEITUNG MUNICH

Seite 3

Kleinwagen werden schneller

Höchster Komfort, größte Bequemlichkeit und eine sportliche Form herrschen vor

L. F. Frankfurt/M. (Eigener Bericht)

Die 36. Internationale Automobilausstellung in Frankfurt a. M. öffnet heute ihre Tore. Die Vorbereitungen und das erste Debüt der Modelle aus aller Welt - allein 40 Automobilfirmen sind mit ihren Fahrzeugtypen vertreten - mag man am besten mit einer Pariser Modenschau vergleichen. Es herrscht die gleiche Spannung, die gleiche geheimnisvolle Atmosphäre, ehe die Schutzhüllen von den lack- und chromglänzenden technischen Neuschöpfungen gezogen und sie vor der Öffentlichkeit präsentiert werden.

Sowohl in den Vereinigten Staaten als auch in Europa neigt man bei den neuen 53er Modellen stark zur sportlichen Mode, ohne dabei auf den höchsten Komfort und die größtmögliche Bequemlichkeit zu verzichten. Ebenso wird allgemein eine Leistungssteigerung betont. Die PS-Zahlen sind größer geworden.

Die deutsche Sensation, die heute in Frankfurt im Blickfeld des Interesses steht, ist der neue „Olympia-Rekord“ mit einer eleganten schmissigen Ponton-Karosserie, bei deren Entwurf die Amerikaner Pate gestanden haben. Er ist der von Grund auf modernisierte Zwillingbruder des altbewährten Olympia mit einem synchronisierten Dreiang-Getriebe. Der 1,5 Liter Motor entwickelt eine Leistung von 40 PS. Wie beim Ford M 12 wird er mit den kleinen 13-Zoll-Reifen ausgestattet. Der Kraftstoff-Normverbrauch beträgt 8,1 Liter auf 100 km, und die Spitzengeschwindigkeit wird mit 115 km pro Stunde angegeben.

Beachtlich ist vor allem der Preis des neuen „Rekord“; er kostet 6250,- Mark, während der alte Olympia für 5990,- erhältlich ist.

Während sich die meisten deutschen Firmen, wie Mercedes-Benz, BMW, Ford, Goliath, Lloyd, VW und Gutbrod auf kleinere, aber nicht unwesentliche Verbesserungen ihrer Erzeugnisse beschränkt haben, hat Auto Union ihre Produktion mit der neuen DKW - Sonderklasse erweitert. Das hübsch karosserierte Modell mit breitem Heck und Seitenfenstern kostet 6950 Mark; es erreicht eine Spitzengeschwindigkeit von 115 km pro Stunde.

Ebenfalls neu ist eine Augenweide für die Sportfans und das rassige 1,5-Liter-Borgward-Sportcoupé, das mit vier Vergasern und dem 110-PS-

Motor eine Spitzengeschwindigkeit von mehr als 200 km pro Stunde erreicht.

Auch Porsche tritt mit einem Rennsportcoupé auf den Plan, dessen Höchstgeschwindigkeit die 200-km-Grenze überschreitet.

Wirft man einen Blick auf die Neuschöpfungen des Auslandes, so dürfte dem anspruchsvollen Autofahrer wohl der bildschöne Studebaker 1953 ins Auge fallen. In München bekäme man mit diesem Wagen zwar Parksorgen, denn er ist immerhin mehr als fünf Meter lang. Der Preis liegt bei 16 000 Mark.

Der neue 1100er-Fiat, der bereits in Genf großes Aufsehen erregte und mit seiner zweckbetonten gefälligen Ponton-Karosserie absolut unserem Geschmack entspricht, hat eine Spitzengeschwindigkeit von 116 km. Der Kraftstoff-Normverbrauch beträgt bei 80 km Geschwindigkeit auf der Autobahn 8 Liter auf 100 km. In Deutschland kostet der neue Fiat als Standardausführung 7100 Mark und als Luxusmodell 7300 Mark.

Flott karossiert ist ebenfalls ein kleiner Vertreter aus England, der 800-ccm-Austin, der in Deutschland zum Preis von 5950 Mark als Limousine zum Verkauf kommen wird.

Frankfurt (UP)

Eine Preissenkung um durchschnittlich 250 Mark für die verschiedenen Volkswagenmodelle hat der Generaldirektor des „Volkswagenwerks“, Dr. Nordhoff, bekanntgegeben. Damit kostet das VW-Standardmodell jetzt 4150 Mark und das Exportmodell 5150 Mark. Beim normalen Volkswagen ist jetzt das Rückfenster nicht mehr durch einen Mittelstreifen unterbrochen, sondern gewölbt und um ein Viertel vergrößert. Dadurch wurde eine Sichtverbesserung erreicht.



Die amerikanisierte Form des neuen Olympia-Rekord (oben) weicht vom letzten Olympia-Modell erheblich ab. Der Kühler ist flacher geworden und sieht jetzt dem des „Kapitän“ ähnlich. Große gewölbte Scheiben, sogenannte Panoramasscheiben, tragen zur Sichtverbesserung bei. Unter den Neuerscheinungen aus dem Ausland fällt besonders der „Fiat“ 1100 auf, mit dem das Turiner Werk auch auf dem deutschen Markt sicher einen großen Interessentenkreis befriedigen kann (unten).

Das Autofahren ist zu teuer

Rüsselsheim (UP)

Die dringende Notwendigkeit einer Ausdehnung des Käuferkreises für Automobile in Deutschland ist von vier der größten Kraftwagenwerke im Bundesgebiet erneut unterstrichen worden. In Pressekonferenzen der „Adam Opel AG.“, der „Daimler-Benz AG.“, der „C. F. W. Borgward GmbH“ und der „Volkswagenwerk GmbH“ wurde betont, daß neue Käuferschichten für Kraftwagen erschlossen werden müßten.

Übereinstimmend werden die augenblicklichen Absatzstokungen auf dem westdeutschen Automobilmarkt nicht nur als eine saison-bedingte Erscheinung angesehen. Von der Preisseite her sei es jedoch unmöglich, den schleppenden Absatz wieder anzukurbeln, solange die Roh- und Hilfsstoffpreise ihren augenblicklich hohen Stand beibehalten. Vielmehr müßten die Kraftfahrzeugunterhaltungskosten entscheidend gesenkt werden.

Dies sei jedoch in erster Linie Aufgabe des Staates. Entsprechende Vor-schläge würden in Kürze von der Industrie an die gesetzgebenden Instanzen des Bundes herangetragen werden. Insbesondere von der steuerlichen Seite her könne der Kraftwagenabsatz im Bundesgebiet noch stark gefördert werden. Dazu müsse sich allerdings die Ansicht noch durchsetzen, daß die Kraftfahrzeug-wirtschaft keine Milchkuh für den Finanzminister ist.*

Die Forderungen der Automobil-industrie zur Besserung der Absatz-lage richten sich in erster Linie auf die volle Anerkennung der Kraftfahr-zeugunkosten als Betriebsausgabe oder Werbungskosten auch bei solchen Fahrzeugen, die nicht nur ge-werblich genutzt werden.

Ganz privat:

Der Herzog von Edinburgh, der Gemahl von Königin Elisabeth, der sich gegenwärtig zu einem Besuch bei den britischen Truppen in Deutschland aufhält, hat gestern an Übungen britischer Einheiten in der Lüneburger Heide teilgenommen und eigenhändig eine Kanone abgefeuert. * Die Dreharbeiten an dem Paramount-Film „Elephant walk“ in Hollywood mit der englischen Filmschauspielerin Vivien Leigh sind endgültig abgebrochen worden, weil die Schauspielerin völlig erschöpft mit einem akuten Nervenzusammenbruch zu Bett liegt. * Staatssekretär Dr. Paul Nerretter vom bayerischen Innenministerium hat sich bei einem Besuch der Partnachklamm einen Knöchelbruch zugezogen. * Chefredakteur Klaus Hebecker ist aus der Redaktion der Hamburger Korrespondenz „Filmpreß“ ausgeschieden. Er wird einen eigenen Informationsdienst herausgeben. * Isa und Jutta Günther, die „doppelten Lotchen“, sind nach Wien abgereist, wo sie in dem Film „Ich und meine Frau“ die Kinder von Paula Wessely spielen. * Ursula Wagner, stellvertretende Leiterin des Münchner Büros der dpa,

Der führende Motorroller

AUTO-HENNE

AM MAXIMILIANSPLATZ - TELEFON 21037
Reparaturwerk und Teilelager
KHIDLERSTRASSE 36/38 - FERNRUUF 73216

ruschte auf dem Bürgersteig aus und verstauchte sich den linken Mittelfußknochen. Obwohl sie am Stock geht, kommt sie täglich ins Büro. * Die Schauspielerinnen Lil Dagover, Grete Weiser und Heli Finkenzerler verkaufen in den West-Berliner Kaufhäusern KaDeWe, Hertie und Wertheim „Arwa-Strümpfe auf Taille“. * Der ehemalige Reichsbankpräsident Dr. Hjalmar Schacht besuchte den Vizekönig des Jemen, Prinz Seif, in Wiesbaden im Sanatorium „Nerotat“. * Das Sigi-Husser-Quartett gastiert jetzt in der „Kleinen Liebe“ in Schwabing. * Der Atemkünstler Tom Pirle, dem es lange Zeit verboten war, öffentlich aufzutreten, wird auf der Auer Mähdalt von 25. April bis 3. Mai erstmalig wieder zu sehen sein. * Olga Tschewowa, die zur Zeit mit „Lady Windermeeres Fischer“ in Wien gastiert, hat sich ihre Haare silberweiß färben lassen. * Der Komponist Bruno Uher gewann gestern im Weinhaus Humplmayr eine Wette gegen zwei andere Gäste, die bestritten hatten, daß er der Komponist des Liedes „Ich hab' mir in Grinzing einen Dienstmann engagiert“ sei.

GASTHAUS JAEDICKE

„Tage der Erholung im“...



DER STUDEBAKER 1953 „CHAMPION“ hat als erstes amerikanisches Serienfahrzeug eine europäisch beeinflusste Sportwagenform. In Amerika wurde dieser Wagen als Sensation empfunden. Bei Studebaker rechnet man damit, daß dieser schnittige Wagen 150 000mal mehr verkauft wird als das 1952er Modell.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

MEMO

RAYMOND LOEWY ASSOCIATES

FROM _____ TO _____

DATE _____

Handwritten initials

RAYMOND LOEWY ASSOCIATES

April 23, 1953.

The American Super-Automatic Cars display - as usual - a lot of chrome and nickel. The new Studebaker is an exception with its smart, European look.

Frankfort Show
Munich paper

interested in the Ger-

rench magazines.

Brussels show, he made of the firm that man- really beautiful. Loewy er to adopt the simple rs connection with Nash, e now to be able to do so

Yours cordially,

Handwritten signature
RAYMOND LOEWY

RL:hp



THE THINKING MACHINE
OF AMERICAN BUSINESS

WATCH *Friden* FIGURE-THINKING SAVE FOR YOU...

save so much in human time that this Calculator's cost can be quickly written off. Ask your nearby Friden Man to demonstrate Friden automatic "decision-making" features that can save time in

your business! Friden sales, instruction and service available throughout the U.S. and the world. FRIDEN CALCULATING MACHINE CO., INC., San Leandro, California.

© Friden Calculating Machine Co., Inc.

TIME, FEBRUARY 2, 1953

67

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

RLRF

4/24

RAYMOND LOEWY ASSOCIATES

April 23, 1953.

Mr. Philip Johnson, Director of the
Department of Architecture & Design
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Philip:

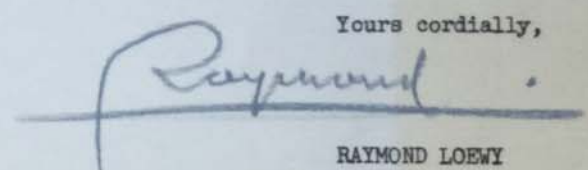
Following our conversation I thought you might be interested in the German reaction to the new Studebaker.

We have received somewhat similar reviews from French magazines.

As to Pinin Farina who saw the Studebaker at the Brussels show, he made the following remarks to Mr. Van Marcke, Manager of the firm that manufactures Studebakers in Belgium - "This car is really beautiful. Loewy has succeeded in inducing an American manufacturer to adopt the simple continental lines, whereas myself, after two years connection with Nash, I have not been able to achieve this. But I hope now to be able to do so next year. Tell Loewy I would like to meet him."

With best regards, I am

Yours cordially,



RAYMOND LOEWY

RL:hp



**THE THINKING MACHINE
OF AMERICAN BUSINESS**

WATCH **Friden** FIGURE-THINKING SAVE FOR YOU . . .

save so much in human time that this Calculator's cost can be quickly written off. Ask your nearby Friden Man to demonstrate Friden automatic "decision-making" features that can save time in

your business! Friden sales, instruction and service available throughout the U.S. and the world. FRIDEN CALCULATING MACHINE CO., INC., San Leandro, California.

© Friden Calculating Machine Co., Inc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



"Of course he was subversive! He was ruining morale by making Old Fashioneds without enough Angostura*!"

ANGOSTURA
AROMATIC BITTERS
MAKES BETTER DRINKS

*It's the zesty tang of Angostura that puts so much morale in an Old Fashioned. Try it on fruit pies, in puddings and hard sauces, too!

EASE
COLD MISERY

Take
Tabcin

AT ALL DRUG STORES • 45c and 75c SIZES

Mothersills

The fast-acting aid in preventing and relieving Travel Sickness. for Adults & Children

THE WORLD OVER

has been voted...
the favorite

magazine of doctors, bankers, architects, engineers - of the famous men listed in Who's Who and 1,700,000 families like yours from coast to coast!



VANCE & HOFFMAN
They corrected an awful mistake.

Correspondent Winston Churchill was captured with a Studebaker wagon. Orders poured in from all over the world, and by 1887 the company was touting itself as "The Biggest Vehicle House in the World," with annual sales of \$2,000,000. Its most popular buggy was the high, wide & handsome "Izzer"—so called to distinguish it from a has-been, or a "Wuzzer." In 1910 Studebaker entered the auto business by buying control of Detroit's Everitt-Metzger-Flanders Co. Though Studebaker didn't know it, E-M-F's most valuable asset was in the person of a young man named Harold Vance, who started there that same year as a 15¢-an-hour mechanic's apprentice.

The Clerk Said No. The son of Samuel W. Vance, a Port Huron, Mich. circuit court judge, Harold Vance got through high school with average grades, went to work for his father's law partner after his father died. He tried for an appointment at West Point, but flunked the entrance exams and went to work for E-M-F.

He moved up fast because of his ability to grasp complicated situations, make calm, correct decisions and stick to them under pressure. Once, Studebaker's Treasurer Albert Russel Erskine wanted to install a new accounting system in E-M-F; Vance objected that it wouldn't work. He half expected to be fired. Instead, when Erskine became president, he made Vance assistant treasurer. Vance moved to South Bend in 1919, slowly worked up every rung of the Studebaker ladder. By the time depression struck, he was production vice president and a director, while Paul Hoffman, now president of Ford Foundation, was vice president in charge of sales.

Too Early. Studebaker had almost weathered the crash when President Erskine made a fatal mistake. Recalled Hoffman: "Erskine figured that in 1931 the back of the Depression was broken,

and that business would be on the upswing. So he started to expand in that year. Harold Vance went to Detroit to be president of our Rockne company and bring out the Rockne, which was our challenge to Ford. But Mr. Erskine was a year too early. He made the awful mistake of expanding in a dying market." Studebaker fell \$21 million in debt, went into bankruptcy. President Erskine put a bullet through his heart, and Hoffman, Vance and Ashton Bean, head of Studebaker-controlled White Motor Co., were made receivers of the company.

Working in adjoining offices seven days a week, 14 hours a day, Vance and Hoffman streamlined production, sales and distribution, ruthlessly cut costs. By 1935 they managed to float a \$6,500,000 new stock and bond issue, unloaded White Motor Co. and pulled Studebaker out of receivership—the only time in history that a U.S. automaker has done so. Hoffman was made president, Vance chairman.

In the strike-torn '30s, the U.A.W. organized Studebaker without a work stoppage. Vance and Hoffman persuaded the union to retain the piecework pay system that had been a company policy for years. (Studebaker wages now are equal to or better than its rivals—a potent factor in preserving the company's 101-year record without a strike.) With the track cleared, Vance and Hoffman were ready to step on the gas in search of new markets.

Bread & Butter. Designer Loewy was hired because, says Vance, "we felt that our own designers were paying too much attention to the production engineers, instead of letting themselves go."

Studebaker let itself go in 1939. It put out its lightweight Champion, which was so successful that sales nearly doubled (to \$82 million) and a \$1,700,000 loss the year before was turned into a \$3,000,000 profit. When World War II came, the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

company was ready to take on \$1.2 billion in war contracts, turning out 198,000 trucks, 64,000 engines for Flying Fortresses, and 16,000 amphibious Weasels. When Hoffman left to become ECA administrator, Vance became president as well as chairman.

Since 1947, Studebaker sales have jumped from \$268 million to \$550 million; profits rose from \$9,000,000 to a peak of \$27,500,000, before being nipped by the excess-profits tax. (In the first three quarters of 1952, hit by E.P.T. and the steel strike, net was \$9,000,000.) Studebaker stock has risen from \$18 to \$41. Like everyone else, Studebaker has been pinched by metal allocations. When all controls are off and defense work diminishes, Vance expects to turn out 520,000 cars a year, 150% more than current production, and get 8% of all auto sales within the next five years.

Brawny & Graceful. Vance is sure that the oversize car is on the way out, and that car design may change fast in the next few years under the spur of hell-for-leather competition already in sight. Studebaker will have to hustle faster than ever to keep its designers ahead. Fiber glass and plastic bodies already promise great weight-savings and economies. Rear-engine autos, which would cut production costs, are another possibility. Last year Studebaker queried 10,000 people, found to its surprise that 50% of them would not hesitate to buy such a car.

Four decades ago, in an ad for a new car, Studebaker proudly boasted that it had achieved the ultimate in driving pleasure. The open, chariotlike Studebaker-Garford "Forty," it said, represented "the end of experiment." But Harold Vance, who has done plenty of experimenting in the intervening years, makes no such boast today. "Our new sports and family cars," says he, "represent the beginning of a whole new experiment in getting the fun back into driving."

GOODS & SERVICES

New Ideas

Sprinkler Sentinel. An automatic timer which will turn off lawn sprinklers after any period from one to 60 minutes has been put on the market by Automatic Controls Corp. of Ann Arbor, Mich. Price: \$9.95.

No-Sag Clothesline. For housewives plagued by sagging clotheslines, Louisville's Puritan Cordage Mills began national sale of a line which stays taut. Made of cotton braided over a Fiberglas core, it does not stretch appreciably even under the weight of a full load of wet clothes. Price: 89¢ per 50-ft. length.

Wipe & Wax. Racine's (Wis.) Johnson's Wax Co. put on the market Jubilee, a combination wax and cleaner for kitchen stoves, refrigerators, walls and woodwork. It removes greasy cooking films, stains and smudges, leaves a hard, protective wax coating. Price of one pint, enough to clean 1,000 sq. ft.: 75¢.

Plastic Walls. A plastic wall covering that looks like leather has been put on



Johns-Manville insulations save industry a billion dollars in fuel every year!

... by providing the right insulating materials for every service from 400F below zero to 3000F above.



For 90 years, men in industry have looked to Johns-Manville to solve their insulation problems. In many ways, J-M's knowledge of the science of insulation has made possible the growth of America's great production capacity.

Insulation is not just one material, it's many, all developed through research for our great variety of industries. But, it requires more than producing insulations to serve industry.

It requires services of J-M engineers to recommend the proper insulation for the most efficient results.

It requires services of contractors selected for their integrity and knowledge of insulation engineering... contractors with crews trained in J-M application methods.

It requires constant testing by the J-M insulation laboratory, the world's largest, to develop new materials to fit the new needs of industry.

J-M serves industry by reducing fuel costs wherever heat and cold must be controlled. For full information write Johns-Manville, 22 E. 40th St., New York 16, N. Y.



Johns-Manville

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

(\$1,735
automa
power s
Com
produc
Loewy
Vanc
peti
In
ar



**GIN
and
TONIC**

made best
with...



Quinac
CANADA DRY
QUININE WATER

**Coronation
and Spring
Mediterranean Cruise**

in the 24,400-ton
S. S. NASSAU
from New York May 2—
46 days, from \$895
—including shore excursions.

- **THE MEDITERRANEAN**
Madeira, Casablanca, Cadiz, Ma-
laga, Algiers, Palermo, Naples,
Leghorn, Monte Carlo, Lisbon.
- **SHIP YOUR HOTEL IN LONDON**
during 4-day coronation festivities
- **FOUR DAYS IN PARIS**
including rail trip from Le Havre,
hotel, sightseeing. Brochure from
your travel agent or

INCRESS NASSAU LINE
HOME LINES, 42 Broadway
THE HOUSE OF TRAVEL, INC.
47 East 47th St., New York, N. Y.

Ask for a
10 day
free trial

Sengbusch
HANDI-PEN DESK SET

Ink Capacity equals
100 fountain-pen fillings.

CAPILLARY-ACTION. INK ALWAYS FRESH.

SENGBUSCH, 2113 Sengbusch Bldg., Milwaukee 3, Wis.



THE "ANDREA DORIA" ARRIVING AT NEW YORK
Before the traditional welcome, antipasto in champagne.

United Press

sale by Bolta Products Sales, Inc. of Law-
rence, Mass. Made of semi-flexible Vinyl-
ite laminated to a paper backing, Bolta-
Wall comes in ten colors, can be washed,
resists scuffing and fading. Price: about
50¢ per sq. ft., installed; \$19 for a "do-
it-yourself" kit of 100 tiles.

Transist-Ear. Minneapolis' Maico Co.
will begin sale next month of a hearing aid
the size of a cigarette lighter which weighs
only 2½ oz. Three germanium transistors
take the place of vacuum tubes for am-
plification, and in place of conventional
batteries. Transist-Ear's power comes
from a mercury capsule the size of a dime,
good for 75 hrs. Replacement capsules
cost about 25¢. Price: around \$260.

Fast Color. With new kits made by
New York's Artone Color Corp., chair
coverings, curtains and dress materials
can be painted with designs in color which
will not run and need not be baked on
or chemically fixed. Each set contains
enough specially treated watercolors,
brushes and stencil designs to make 150
patterns, which can be washed, dry-cleaned
or exposed to sun without harm. Price
per kit: from \$2 to \$4.

Coin-Operated Mattress. In Denver,
the Gyramatic Co. began sale of a plug-in
gyrating mattress for use in hotels. By
depositing 25¢ in a coin slot, the weary
traveler gets 30 minutes of soothing move-
ment, which is supposed to quiet nerves,
massage away aches & pains and bring
sleep. Price: \$229.50.

SHIPPING

Queen from Italy

With 794 passengers and the blessing
of Genoa's Giuseppe Cardinal Siri, the
30,000-ton *Andrea Doria** put out from
Genoa on her maiden Atlantic crossing.
Newest of the Italian Lines' luxury liners,
she was also the first new Italian liner to
sail for New York since the start of World
War II. For most of the 4,737-mile voy-

* Named for a Genoese admiral and prince
(1466-1560) who cleared the Mediterranean of
Barbary pirates, freed Genoa from French rule.

age, the 697-ft. *Doria* had smooth sailing
at an average 22.97 knots.

But last week, only one day out of New
York, she ran into a 45-m.p.h. wind and
rough seas. In the main dining room, tum-
bling furniture bruised 20 passengers, who
suddenly found themselves, as one said,
"swimming around in filet mignon, spa-
ghetti and antipasto mixed with cham-
pagne." Next day the *Andrea Doria* proud-
ly steamed up New York's Narrows to the
traditional, tumultuous whistle and toot
of a harbor welcome. Gale and all, she
was only minutes off schedule.

The single-masted, single-stacked *An-
drea Doria* is completely air-conditioned,
has specialty shops, children's playrooms,
a gymnasium and laundry, a 60-bed hospi-
tal, four theaters and a 30-car garage.
She can carry 1,200 first, cabin and tour-
ist-class passengers, with a separate swim-
ming pool for each class.

Next week the *Doria* sails on a 17-day
West Indies cruise, after which she will
again put into New York, take on passen-
gers, and begin her regular sailings be-
tween New York and Italy. Her rates,
ranging from \$335 first class to \$205
third, are about the same as those of the
American Export Lines' *Independence* and
Constitution.

PERSONNEL

Back in Harness

For a man who started as an office boy
and 41 years later wound up as General
Electric's boss, retirement had come hard.
"All I know," said Charles Edward Wil-
son when he resigned as Defense Mobilizer
last April, "is work." Last week Wilson,
66, threw off the shackles of too much
freedom, happily settled down in a new
job. As chairman of the executive com-
mittee of W. R. Grace & Co., he will
boss strategy for the shipping and export
house's vigorous expansion into such new
lines as chemicals, outdoor advertising and
insecticides (TIME, Sept. 15). Said Wilson
as he took over the newly created post:
"It's fun. This is the kind of thing I
thrive on."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

(\$1,735 to \$2,315). Optional equipment: automatic transmission about \$220, and power steering \$150.

Coming or Going? The new car is the product of the designing skill of Raymond Loewy, a sports car owner himself, and Vance's consuming desire to keep in competition by his policy of calculated risk. In 1947, when Studebaker could have sold anything on wheels and had no need to change its design, it brought out a completely restyled car. Its glassy showcase look and its rounded front and rear stirred up no end of talk—which was just what Vance wanted. He was well aware that Studebaker could not afford to match advertising budgets with motordom's Big Three. The car had to advertise itself. Said Loewy: "We knew it would if it would be fresh and gay and young-looking—what the French call witty."

The 1947 car was witty and everyone kidded it back ("Hey, Mac, are you coming or going?"). It also sold so well that Studebaker's per-share earnings (\$8.12) compared favorably with General Motors' and Chrysler's. Buoyed by this success, Loewy later surprised Vance with another specimen of his wit: a quarter-size model of a sports car which eventually turned out to be the 1953 Studebaker. Vance was fascinated, spent hours inspecting the model and suggesting changes. The big decision was made to go into production of the car for 1953—still three years away. It was little enough time. A new chassis had to be designed, the production line altered to turn it out, and the assembly line rearranged for the whole car. There were more than 2,000 other engineering changes, and dozens of new problems to solve. Sample: the sports car was so low that the drive shaft went through the rear seat too close to the top to allow padding. Necessity produced an invention. The rear seat was divided, with a permanent arm rest in the center. Not for a year after the sports-car decision was made did the prototype come out of the factory.

Mixmaster Needed. In a sense, the new car is as old as the auto industry, which was weaned on sports cars and road racers. In the first two decades of the century, such iron-armed drivers as Barney Oldfield and Louis Chevrolet were the heroes of the day. In 1906 a Stanley Steamer achieved an unofficial speed of 197 m.p.h. Young bloods roared along the dusty roads in Mercers, Stutzes, Mercedes and Locomobiles, exhausts thundering like Gatling guns, driving horses and timid folk into the fields.

But sports cars were for the few; mass production for millions meant a touring car and later a closed car, in which the whole family could ride for thousands of miles in comfort. Sports-car fans scornfully dubbed such cars "jelly molds."

Sportsmen have more recently with alarm. Complained the Safety Association's President "U.S. driver is 'sub-ium-draped' fenders,

and a sloping, glass, mud-gathering shelf called a windshield, that at times even a Mixmaster couldn't clean." The American Automobile Association, noting the high costs of repairs, scored automakers for designs that "make it more necessary than ever before to replace large segments of the body as a result of damages from accidents." The rugged, reliable American car was far and away the world's best. But couldn't it be better?

Better Answer? The dissatisfaction was mirrored in the postwar hot-rod craze—in which backyard mechanics sought to improve on Detroit's product—and the importation of thousands of foreign cars, such as terrierlike M.G.s, Jaguars, Porsches and Lancias (see color pages). Sports-car clubs sprang up everywhere, and raced their cars at Bridgehampton and Watkins

same race. Some small, notably Britain's Allard Motor cars with Cadillac and Chrysler engines, and many standard American parts, and saw them lick the ears off finely tuned European sports cars. And in the last Mexican road race, Lincoln sedans came in one, two, three in the stock-car class.

To get in the parade, Buick tricked up its convertible with a new body, the Skylark; Cadillac brought out its El Dorado, Packard its Caribbean, and Oldsmobile its Fiesta. Kaiser-Frazer plans to bring out a fiber-glass plastic roadster this spring. Sports-car fanatics regard these cars as still too big. But even the fanatics were impressed when Chevrolet showed off its new fiber-glass plastic Corvette a fortnight ago. The Corvette, still to be put into production, seemed to have every-



Maurey Garber

CHEVROLET'S CORVETTE
The fanatics were impressed.

Glen, N.Y., Elkhart Lake, Wis., Pebble Beach, Calif. and Sebring, Fla.

But for the mass of Americans, European sports cars were not a satisfactory answer. Their hard springing rattled the normally pillowed spines of U.S. passengers; they often broke down under the long drives and hard beatings Americans give their cars. They were priced sky-high, usually from \$4,000 to \$15,000. In a true sports car, comfort, room and easy riding took a back seat to performance, i.e., roadability, sensitive steering, balance, fast acceleration and speed. Many of the qualities that made an excellent sports car (e.g., a short wheelbase and hard springing to cut down sway) also made the passenger feel as though he were being dragged along the road in a box. So American carmakers, sniffing the trend, set to work to see what they could do.

Home-grown Hot Rods. Nash pioneered with its Nash-Healey, assembled it abroad with a British chassis, an Italian body (by Pinin Farina), and Nash engine and transmission, etc. The car was good enough to take third in the 24-hour Le Mans race in France last year, perhaps the world's toughest. Millionaire Briggs Cunningham built a car with a souped-up Chrysler engine that took fourth in the

thing the best European sports cars have—except the ultra-high price.

Despite all the new cars, no American automaker thinks there is a big market for a true sports car in the U.S. But a sports-family car is something else again. Says Vance: "Originally, we thought that our sports car would appeal only to younger people. Now we're finding to our surprise that it's appealing to all classes of people."

"My Favorite Heretic." Harold Vance, 62, looks like the last man in the world who would care about sports cars—and speculate on their future popularity. His shoulders are somewhat stooped, perhaps from getting his 6-ft. frame in & out of standard cars. He never stands when he can sit, makes a move only when he has to, and then in leisurely motion. He has never been known to show excitement, is such a picture of unruffled calm that his wife Agnes sometimes refers to him as "the Sphinx." Says Vance placidly: "My blood pressure is normal, and I expect to live to a ripe old age. You don't have to be excited to be earnest."

Vance leads a quiet, 9-to-5 business life, a quieter home life with his wife and two young sons (two older daughters are married). He is no hail-fellow-well-met with Studebaker's dealers, and knows very few

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

AIR-MAZING FACTS

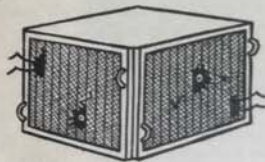
BY O. SOGLOW



METEORIC DUST ROUGHS UP ROCKET!
A V-2 rocket leaves the earth with a smooth, shiny surface — returns with its skin pitted and scarred. The reason: while zooming through the stratosphere, the rocket is bombarded by thousands of tiny dust particles torn loose from meteors.



AIR SCRUBBED CLEAN IN BATHTUB OF OIL!
Air-Maze oil-bath air filters literally "scrub" dirt out of engine intake air in a pool of oil. Result: less engine wear from abrasive dust and grit.



DOGHOUSE FOR DUST! Air-Maze DH ("dog house") filter assemblies on intake pipes protect engines against sucking in dust and dirt. All-metal construction. Filter cells can be removed quickly for servicing. Available for indoor or outdoor applications.

WHETHER YOU BUILD OR USE engines, compressors, air-conditioning and ventilating equipment, or any device using air or liquids — the chances are there is an Air-Maze filter engineered to serve you better. Representatives in all principal cities, or write Air-Maze Corporation, Cleveland 28, Ohio.

AIR-MAZE The Filter Engineers

AIR FILTERS
SILENCERS
SPARK ARRESTERS

LIQUID FILTERS
OIL SEPARATORS
GREASE FILTERS



THE STUDEBAKER BROTHERS*
After the Wuzzers, the lzzers.

of them. He goes in for no sports, is uninterested in the arts, usually reads who-dunits, which serve to put him to sleep (usually by 10). His only hobby is a 200-acre farm outside South Bend, which he runs like the chairman of the board; he never wields a hoe or plows a furrow himself. Though he is an Episcopalian (but no steady churchgoer), he is a prime backer of nearby University of Notre Dame, whose ex-president, Father John J. Cavanaugh (once a Studebaker employee), considers Vance "my favorite heretic."

Underneath the calm exterior, however, the Vance mind operates like a finely tuned engine. "He is always concerned with the hard core of facts," says Father Cavanaugh, "never bothered by the trivial things that worry most mortals."

"That's All Right." Called to Washington last year to head a committee on mobilization, Vance waded through the trivia of bureaucracy, turned out a notable report recommending more stand-by arms plants, smaller stockpiles of military end-items (TIME, Jan. 19). Once he told Defense Secretary Robert Lovett: "Bob, I understand that the Army has 60,000 trucks in Texas just sitting around." The Army investigated. Within weeks Studebaker got a cancellation order for more than \$100 million worth of military trucks. "That's all right with me," said Vance. "We don't want to make things that are not needed."

His final mobilization report, published three weeks ago, made so much sense that last week President Eisenhower asked Vance to take on the job of mobilization boss, once held by General Electric's Charlie Wilson. Vance turned it down, chiefly because there was no one ready to move into his job at Studebaker.

"I Am to Blame." Vance runs Studebaker's 25,000-man organization with no committees of any kind. Says he: "Committees call for compromise and compromise is not solution. I solve the company's problems with the men directly

responsible for them. If anyone is at fault, I am to blame." Vance's decision is final. Once, after he had threshed out a thorny production problem and decided on a course to follow, one executive was still not satisfied: "I don't want to argue with you, but—" Vance briskly cut him off: "Well then, don't."

Vance seldom writes a memo, does most of his business by phone, which he always answers himself. At Studebaker, even the lowliest production worker can dial 496 on a company phone and hear a polite voice at the other end: "Yes, sir. Mr. Vance speaking."

Vance is Studebaker for an excellent reason: he knows more about it than any other man alive. It was Vance, with his old friend and associate Paul Hoffman, who saved the company during the Depression and thus added the most successful chapter to a history that began in 1852.

"More Than You Promise." When they set up their village smithy and wagon-building shop in South Bend 101 years ago, brothers Clement and Henry Studebaker had just \$68 to their name. But soon they and three other brothers were cashing in on the nation's great push westward, making covered wagons for the pioneers and carts and carriages for the local trade. "Always give the customer more than you promise," was their motto, "but not too much, or you'll go broke." One of the company's first formal contracts was brief and to the point:

"I, Peter Studebaker, agree to sell all the wagons my brother Clem can make. (Signed) Peter Studebaker."

"I agree to make all he can sell. (Signed) Clem Studebaker."

They landed Army contracts, and soon Studebaker wagons were rolling into battle at Gettysburg and other Civil War actions. Custer made his last stand at Little Big Horn separated from the rest of the train of Studebakers. In 1876

* Henry, Clem

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Lent by Robert M. Ackerman

The SIMCA is derived from an Italian design (Pinin Farina's FIAT 1100) and is characteristic of much Italian work in its treatment of the body as a metal shell modelled to indicate front and rear fenders. In this version of the SIMCA the long line of the front fender merges almost imperceptibly into the door. An unusual detail is the single, symmetrically shaped side window.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Lent by John S. Inskip, Inc.

Intended for both touring and road racing, the Aston-Martin retains details and accessories of passenger cars though its coachwork is built primarily of weight-saving aluminum. Front and rear fenders are treated as part of one enveloping shell, without individual articulation. An original and subtle detail is the transition from the rounded rear window to the top of the luggage compartment, which is itself modelled to indicate the rear fenders. The radiator grille is outlined with a metal ridge, suggesting the pressing and cutting techniques by which the car's body has been formed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Although it is not an unusually large automobile, the SIATA's compact silhouette recalls the proportions of many American touring cars. However, in the SIATA every detail has been so thoroughly integrated that it is impossible to isolate any single feature as being responsible for the effectiveness of the design. Even a traditional radiator grille retained from earlier models has been made to seem the most appropriate solution. The unusually high placement of the rear window, the angle at which the side window is terminated, the door handle, and the air vents on the front fender, are all details of studied refinement and restraint. The SIATA is one of the most beautiful touring cars produced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Lent by The Studebaker Corp.

The hood of the Studebaker is lower than the adjoining fenders—a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment. Among the most successful details are the gleaming undecorated hub caps. This model first American mass-produced car to adapt design characteristics of European automobiles.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars. An oval radiator grille, recalling that of the Cisitalia, and front and rear fenders merging into the body, are among its best features. Handmade in Italy, where it was designed, the coachwork for the Cunningham is fitted to an American-made chassis powered by a Chrysler V-8 engine.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Lent by Robert M. Ackerman

The SIMCA is derived from an Italian design (Pinin Farina's FIAT 1100) and is characteristic of much Italian work in its treatment of the body as a metal shell modelled to indicate front and rear fenders. In this version of the SIMCA the long line of the front fender merges almost imperceptibly into the door. An unusual detail is the single, symmetrically shaped side window.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

NASH-HEALEY, 1952

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

Lent by Nash Motors

The Nash-Healey, like the Cunningham, employs an American engine and many American stock mechanical components. Designed in Italy to fit a specially constructed chassis, its coachwork recalls details characteristic of other Italian cars. Front fenders are fared back along the sides and seem to disappear into the doors; the radiator grille is a flattened oval incorporating the headlights.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA Gran Turismo, 1951
Manufactured by Automobile Lancia, Turin, Italy. Coach-
work by Carrozzeria Pinin Farina, Turin.

This model of the Lancia is an adaptation of the company's standard, series-produced four-door family car. Both body and chassis frame are formed in a single unit, like a box. An unusually successful part of its design is the relation of the sloping back to the rear fenders: flat and curved planes are here contrasted without irrelevant decorative detail. Intended for fast driving over winding roads, the *Gran Turismo* is one of the most maneuverable mass-produced cars now made, and it has won several long road races.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE 1500 Super, 1952

Manufactured by Ferdinand Porsche Kommandet Gesellschaft, Stuttgart-Zuffenhausen, Germany. Coachwork by Karrosserie Reutter, Stuttgart-Zuffenhausen.

Lent by Hoffman Motor Car Co., Inc.

An adaptation of the mass-produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind-tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular openings above the rear wheels are intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

COMETE, 1952
Manufactured by Ford S.A.F., Poissy, France.
Coachwork by Facel-Metallon, Paris, France.
Lent by Ford Motor Company

Based on a custom design by Stabilimenti Farina, the French Ford utilizes a Vedette chassis and a modified V-8 engine. Although its proportions are comparable to those of many American cars, the success of its design depends on the consistent use of moderately curved contours rather than on its size or its applied decoration. The side windows are particularly well studied.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

**HORN'S
CARS of
YESTERDAY**



ON U.S. 41 OPPOSITE RINGLING MUSEUM

Sarasota
FLORIDA

A FABULOUS DISPLAY OF EARLY AMERICAN AUTOMOBILES IN AN AUTHENTIC GAY NINETIES SETTING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



BLACKSMITH SHOP TRANSFORMED INTO AUTO REPAIR

Caught up in the switch from horse and buggy to "new-fangled gas buggy", the smithy has hung out a sign declaring he can make "Automobile Repairs." Sometimes finding the leaping lenas more temperamental than a spirited filly, the smithy nonetheless is caught in the fever of a soon-to-be-motorized nation. His shop authentically reflects these halcyon years.

CYCLE SHOP

Gas buggies represent a big investment for the average family, so we find the Cycle Shop still doing a thriving business. High-wheelers and bicycles built for two are popular and the shop displays a model for every taste and every need. Here we see the cycles that gave the handlebar mustache its name, the happy bikes of another generation.

THE CAR MUSEUM

The center building of the Horn Block and the center of attraction is the "Amusement Palace", where the citizenry can admire the cars that made America the envy of the world. Representative of the pre-production-line era, the automobiles boast much handcrafting and coachmaking. The models are the finest of their kind. Young or old, whether you come to see what motoring used to be or for a reminiscent look at the car in which you had your first ride, you'll remember your visit here always. In this building, you may partake of refreshments while admiring the unique collection of antique cars.

MUSIC SHOP

Parlor song-fests and weekly band concerts in the public park were a part of the happy era when motoring had its noisy beginning. On display in this quaint musical emporium, you'll find the makin's of the music of the day... the instruments, the gramophones, the "ukes" that were as much a part of the canoe as the paddle.

LIVERY STABLE CONVERTED TO AUTO AGENCY GARAGE

With the auto claiming its place on the American scene, the Livery Stable becomes an auto agency and garage. The used car lot hasn't yet made its appearance because the family car of this day is the only car the family will own, being coddled and cared for and put up on blocks in bad weather. A new profession is represented by the car salesman, a dapper fellow with an infectious love for his product.

The forerunner of both the garage and the super service station, the gay nineties garage provides a haven for the newly-initiated car owner. Not yet completely changed over from liveryman, the garage man finds himself repairing autos with buggy tools.



and in this Olde-Tyme setting are cars of yesterday all in perfect running condition. Only a few of them are described on the back page.



1900 LOCOMOBILE STEAMER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



A FEW OF THE 65 CARS ON DISPLAY

	1897 Duryea	1900 Locomobile Steamer	
	1902 Murray Roadster	1903 Rambler	
	1904 Oldsmobile Roadster	1906 Pope Toledo	
	1906 Cadillac Roadster	1906 Ford Roadster	
	1907 Brush	1908 P.M.C. Runabout	
	1908 Buick Touring	1910 Ford Torpedo Roadster	
	1910 International Truck	1910 Hupmobile Roadster	
	1910 Maxwell Touring	1914 Woods Mobilette	

Cars of Yesterday (that run today) will amuse and amaze you with their number and variety, their step-by-step visual chronicling of America's mechanical coming-of-age. This inspiring display, like the fine old cars it presents, will take a special place in your memories.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

MG model TD, 1950

Manufactured by MG Car Company Ltd., Abingdon-on-Thames, Berkshire, England. Coachwork by Carrozzeria G. Bertone, Turin, Italy.

Lent by S. H. Arnolt

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

CUNNINGHAM model C-4, 1952

Manufactured by B. S. Cunningham Company, West Palm Beach, Florida, U.S.A. Coachwork by Carrozzeria Alfredo Vignale, Turin, Italy.

Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars. An oval radiator grille, recalling that of the Cisitalia, and front and rear fenders merging into the body, are among its best features. Handmade in Italy, where it was designed, the coachwork for the Cunningham is fitted to an American-made chassis powered by a Chrysler V-8 engine.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

COMETE, 1952
Manufactured by Ford S.A.F., Poissy, France.
Coachwork by Facel-Metallon, Paris, France.
Lent by Ford Motor Company

Based on a custom design by Stabilimenti Farina, the French Ford utilizes a Vedette chassis and a modified V-8 engine. Although its proportions are comparable to those of many American cars, the success of its design depends on the consistent use of moderately curved contours rather than on its size or its applied decoration. The side windows are particularly well studied.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

Lent by John S. Inskip, Inc.

Intended for both touring and road racing, the Aston-Martin retains details and accessories of passenger cars though its coachwork is built primarily of weight-saving aluminum. Front and rear fenders are treated as part of one enveloping shell, without individual articulation. An original and subtle detail is the transition from the rounded rear window to the top of the luggage compartment, which is itself modelled to indicate the rear fenders. The radiator grille is outlined with a metal ridge, suggesting the pressing and cutting techniques by which the car's body has been formed.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

SIATA Daima 1400, 1951

Manufactured by Società Italiano Auto Trasformazioni Accessori, Turin, Italy. Coachwork by Società Anonima Stabilimenti Farina, Turin.

Lent by Charles L. Abry

Although it is not an unusually large automobile, the SIATA's compact silhouette recalls the proportions of many American touring cars. However, in the SIATA every detail has been so thoroughly integrated that it is impossible to isolate any single feature as being responsible for the effectiveness of the design. Even a traditional radiator grille retained from earlier models has been made to seem the most appropriate solution. The unusually high placement of the rear window, the angle at which the side window is terminated, the door handle, and the air vents on the front fender, are all details of studied refinement and restraint. The SIATA is one of the most beautiful touring cars produced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA Gran Turismo, 1951

Manufactured by Automobile Lancia, Turin, Italy. Coachwork by Carrozzeria Pinin Farina, Turin.

This model of the Lancia is an adaptation of the company's standard, series-produced four-door family car. Both body and chassis frame are formed in a single unit, like a box. An unusually successful part of its design is the relation of the sloping back to the rear fenders: flat and curved planes are here contrasted without irrelevant decorative detail. Intended for fast driving over winding roads, the *Gran Turismo* is one of the most maneuverable mass-produced cars now made, and it has won several long road races.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PORSCHE 1500 Super, 1952

Manufactured by Ferdinand Porsche Kommandit Gesellschaft, Stuttgart-Zuffenhausen, Germany. Coachwork by Karrosserie Reutter, Stuttgart-Zuffenhausen.

Lent by Hoffman Motor Car Co., Inc.

An adaptation of the mass-produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind-tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular openings above the rear wheels are intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

NASH-HEALEY, 1952

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

Lent by Nash Motors

The Nash-Healey, like the Cunningham, employs an American engine and many American stock mechanical components. Designed in Italy to fit a specially constructed chassis, its coachwork recalls details characteristic of other Italian cars. Front fenders are fared back along the sides and seem to disappear into the doors; the radiator grille is a flattened oval incorporating the headlights.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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

The hood of the Studebaker is lower than the adjoining fenders—a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment. Among the most successful details are the gleaming undecorated hub caps. This model of the Studebaker is the first American mass-produced car to adapt design characteristics of European automobiles.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

P. 15

The SIMCA is derived from an Italian design (Pinin Farina's FIAT 1100) and is characteristic of much Italian work in its treatment of the body as a metal shell modelled to indicate front and rear fenders. In this version of the SIMCA the long line of the front fender merges almost imperceptibly into the door. An unusual detail is the single, symmetrically shaped side window.

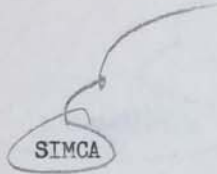
P. 8

Intended for both touring and road racing, the Aston-Martin retains details and accessories of passenger cars though its coachwork is built primarily of weight-saving aluminum. Front and rear fenders are treated as part of one enveloping shell, without individual articulation. An original and subtle detail is the transition from the rounded rear window to the top of the luggage compartment, which is itself modelled to indicate the rear fenders. The radiator grille is outlined with a metal ridge, suggesting the pressing and cutting techniques by which the car's body has been formed.

P. 12

Based on a custom design by Stabilimenti Farina, the French Ford utilizes a Vedette chassis and a modified V-8 engine. Although its proportions are comparable to those of many American cars, the success of its design depends on the consistent use of moderately curved contours rather than on its size or its applied decoration. The side windows are particularly well studied.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



Cent
9/10 x 16

The SIMCA is derived from an Italian design (Pinin Farina's FIAT 1100) and is characteristic of much Italian work in its treatment of the body as a metal shell modelled to indicate front and rear fenders. In this version of the SIMCA the long line of the front fender merges almost imperceptibly into the door. An unusual detail is the single, symmetrically shaped side window.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

ASTON-MARTIN

Intended for both touring and road racing, the Aston-Martin retains details and accessories of passenger cars though its coachwork is built primarily of weight-saving aluminum. Front and rear fenders are treated as part of one enveloping shell, without individual articulation. An original and subtle detail is the transition from the rounded rear window to the top of the luggage compartment, which is itself modelled to indicate the rear fenders. The radiator grille is outlined with a metal ridge, ^{suggesting} indicating the pressing and cutting techniques by which the car's body has been formed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

1.

EXHIBITIONS on AUTOMOBILES at THE MUSEUM OF MODERN ART

EIGHT AUTOMOBILES . August 28 - November 11, 1951.

1. Mercedes Model SS, 1930
2. Cisitalia, 1949
3. Bentley, 1939
4. Talbot, 1939
5. Jeep, 1951
6. Cord, 1937
7. MG -Model TC, 1948
8. Lincoln Continental, 1941

TEN AUTOMOBILES . September 15 - October 4, 1953.

1. Cunningham Model C-4, 1952
2. Lancia Gran Turismo, 1951
3. Aston-Martin Model DB 2, 1950
4. Studebaker Commander V-8 Starliner Coupe, 1953
5. Comete, 1952
6. Simca Model 8 Sport, 1950
7. MG Model TD, 1950
8. Nash-Healey, 1952
9. Siata Daina 1400, 1951
10. Porsche 1500 Super, 1952

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE. September 27 - November 27, 1966.

(actual cars in exhibition - 5)

1. Lotus 32 - England, 1964
2. Porsche Carrera 6 - Germany, 1966 (model)
3. De Tomaso Vallelunga: coachwork by Ghia - Italy, 1966

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

2.

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE- Continued

4. Austin Mini-Cooper S - England, 1961
5. Pininfarina PF Sigma - Italy, 1963
(detailed scale models in exhibition - 4)
1. Citroen DS-21 -France, 1965
2. Oldsmobile Toronado -U.S., 1966
3. Fiat - Italy, 1965
4. Jaguar XK E - England, 1966
(photographs of automobiles)
1. Ferrari G.P.- Italy, 1965
2. Eagle -U.S., 1966
3. Ford GT Mark II -U.S., 1965
4. Ferrari Dino; coachwork by Pininfarina - Italy, 1966
5. Chaparral Mark II - U.S., 1963
6. Lamborghini P-400 Miura; coachwork by Bertone - Italy, 1966
7. Lotus Elan - England, 1966
8. OSI-Mustang; coachwork by Officine Stampaggi Industriali - Italy, 1966
9. Aston Martin DB-6 - England, 1966
10. MG B GT - England, 1966
11. Rover 2000 - England, 1964
12. Jaguar 3.8 Sedan - England, 1960
13. Avanti Model II - U.S., 1965
14. Buick Riviera - U.S., 1966
15. Lancia Fulvia; coachwork by Zagato - Italy, 1966
16. "Dream Car"- winner, Junior Division in competition held by Craftsman's Guild of Fisher Body Division of General Motors
17. American Motors AMX -U.S., 1966

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE - Continued

3.

18. Mako Shark II by Chevrolet - U.S., 1965
19. Maxima - Ford Motor Company Styling Center - U.S.,
20. Special Single Purpose Car: Fuel Dragster
21. Land-speed Record Car: Jet, Spirit of America by Craig Breedlove for Goodyear - U.S., 1966
22. Land-speed Record Car: Wheel-driven. Goldenrod by Summers Brothers U.S., 1966

A CLASSIC CAR: THE CISITALIA GT. 1946. December 8, 1972 - January 29, 1973

Note:

1950. AESTHETICS OF AUTOMOBILE DESIGN. Round table discussion. moderated by Philip Johnson
1966. THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE. Symposium in connection with exhibition of same title.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND - INDIANA

4-6-71/1

July 26, 1953

MG model TD, 1950

Arnolt MG model TD, 1953

Built for and distributed by The Arnolt Corporation, Warsaw, Indiana.

fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door.

Paul Baxter

The First Century of Studebaker Transportation on the Roadways of the World.

of pan... ion I know what... and box
ie started... ost," Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

4-6-7111

July 14, 1953

MG model TD, 1950
Manufactured by MG Car Company Ltd., Abingdon-on-

Arnold MG was incorrectly listed in type-set label. This was pasted over the stat after it was mounted.

... of the car, a transition from front to rear being effected by a slight change in profile occurring at the door.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World.

of pain... on I know what... and box
he started... Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND 47-INDIANA

MG model TD, 1950

Manufactured by MG Car Company Ltd., Abingdon-on-Thames, Berkshire, England. Coachwork by Carrozzeria G. Bertone, Turin, Italy.

Lent by S. H. Arnolt

The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400*. The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World.

of pain- for I know what and box
le started, ost," Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND 47 INDIANA

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

Lent by John S. Inskip, Inc.

Intended for both touring and road racing, the Aston-Martin retains details and accessories of passenger cars though its coachwork is built primarily of weight-saving aluminum. Front and rear fenders are treated as part of one enveloping shell, without individual articulation. An original and subtle detail is the transition from the rounded rear window to the top of the luggage compartment, which is itself modelled to indicate the rear fenders. The radiator grille is outlined with a metal ridge, suggesting the pressing and cutting techniques by which the car's body has been formed.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World

of pain... for I know what... and...
he started... Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

COMETE, 1952

Manufactured by Ford S.A.F., Poissy, France.
Coachwork by Facel-Metallon, Paris, France.

Lent by Ford Motor Company

Based on a custom design by Stabilimenti Farina, the French Ford utilizes a Vedette chassis and a modified V-8 engine. Although its proportions are comparable to those of many American cars, the success of its design depends on the consistent use of moderately curved contours rather than on its size or its applied decoration. The side windows are particularly well studied.

Paul Drexler

The First Century of Studebaker Transportation on the Roadways of the World.

of pain... I know what... and you
ie started... ost," Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

W. F. WALTON
DIRECTOR
PUBLICATIONS

tel - " 6-7111

July 16, 1953

CUNNINGHAM model C-4, 1952

Manufactured by B. S. Cunningham Company, West Palm Beach, Florida, U.S.A. Coachwork by Carrozzeria Alfredo Vignale, Turin, Italy.

Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars. An oval radiator grille, recalling that of the Cisitalia, and front and rear fenders merging into the body, are among its best features. Handmade in Italy, where it was designed, the coachwork for the Cunningham is fitted to an American-made chassis powered by a Chrysler V-8 engine.

Paul Safter

The First Century of Studebaker Transportation on the Roadways of the World.

of pain... for I know what... and...
ie started... Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND 47 INDIANA

W. S. WALTON
PRESIDENT
PUBLIC RELATIONS

Feb - " 6-7/11

July 14, 1953

LANCIA Gran Turismo, 1951
Manufactured by Automobile Lancia, Turin, Italy. Coach-
work by Carrozzeria Pinin Farina, Turin.

This model of the Lancia is an adaptation of the company's standard, series-produced four-door family car. Both body and chassis frame are formed in a single unit, like a box. An unusually successful part of its design is the relation of the sloping back to the rear fenders: flat and curved planes are here contrasted without irrelevant decorative detail. Intended for fast driving over winding roads, the *Gran Turismo* is one of the most maneuverable mass-produced cars now made, and it has won several long road races.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World.

of pan... FOR LEAD... what... and...
ie started... out," Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND - INDIANA

W. H. WALTON
PRESIDENT

Feb - " 6-7111

July 15, 1953

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

Lent by Nash Motors

The Nash-Healey, like the Cunningham, employs an American engine and many American stock mechanical components. Designed in Italy to fit a specially constructed chassis, its coachwork recalls details characteristic of other Italian cars. Front fenders are fared back along the sides and seem to disappear into the doors; the radiator grille is a flattened oval incorporating the headlights.

Paul Capter

The First Century of Studebaker Transportation on the Roadways of the World

of painting for know what with Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

W. T. BRANTON
STUDEBAKER
CORPORATION

File - " 6-7111

JULY 12, 1953

PORSCHE 1500 Super, 1952

Manufactured by Ferdinand Porsche Kommandet Gesellschaft, Stuttgart-Zuffenhausen, Germany. Coachwork by Karroserie Reutter, Stuttgart-Zuffenhausen.

Lent by Hoffman Motor Car Co., Inc.

An adaptation of the mass-produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind-tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular openings above the rear wheels are intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World.

of pain... FOR LEON... and...
ie stated... Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND - INDIANA

W. H. WALTON
PRESIDENT
STUDEBAKER CORPORATION

Feb - " 6-711

July 12, 1953

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

Lent by Charles L. Abry

Although it is not an unusually large automobile, the SIATA's compact silhouette recalls the proportions of many American touring cars. However, in the SIATA every detail has been so thoroughly integrated that it is impossible to isolate any single feature as being responsible for the effectiveness of the design. Even a traditional radiator grille retained from earlier models has been made

This car is a substitute for the SIATA originally scheduled for exhibition.

It
Lent by Fergus Motors, N.Y. h.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World

of pain... for I know what... and...
ie started... cost," Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

W. S. WALTON
PRESIDENT
STUDEBAKER CORPORATION

File - " 6-7111

July 14, 1953

SIMCA model 8 Sport, 1950

Manufactured by Société Industrielle de Mécanique et Carrosserie Automobile, Paris, France. Coachwork by Facel-Metallon, Paris.

Lent by Robert M. Ackerman

The SIMCA is derived from an Italian design (Pinin Farina's FIAT 1100) and is characteristic of much Italian work in its treatment of the body as a metal shell modelled to indicate front and rear fenders. In this version of the SIMCA the long line of the front fender merges almost imperceptibly into the door. An unusual detail is the single, symmetrically shaped side window.

Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World

of pain... JOEL KNOW WHAT... THE ONE
ie started... Drexler said.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION

SOUTH BEND, INDIANA

Feb - " 6-7111

July 14, 1953

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.

Lent by The Studebaker Corp.

The hood of the Studebaker is lower than the adjoining fenders—a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment. Among the most successful details are the gleaming undecorated hub caps. This model of the Studebaker is the first American mass-produced car to adapt design characteristics of European automobiles.

WRW:or

Studebaker
Paul Carter

The First Century of Studebaker Transportation on the Roadways of the World.

of paid...
ie started cost," Drexler said.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Studebaker

THE STUDEBAKER CORPORATION
SOUTH BEND, INDIANA

File - " 6-7111

July 14, 1953

August 18, 1953

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

Dear Betty:

I forgot to tell you that we are using a cut of the Studebaker's hub cap on the front cover of our catalog.

Best,
made by Alexandre Georges of the Studebaker Commander hardtop for inclusion in your catalog.

AD:gm
There was one item which brought about the delay in returning the negative to you. In changing the 2-8 emblem on the side of the car, the change being most noticeable in the front emblem. I mention that because if the black-and-white picture you are planning to use is a head-on view, I should like to review it before you publish it. It is just possible that if it is a head-on view, the art department here might remove the old emblem and put the new one in.

Arthur Drexler
Curator

Sincerely,

W. Redalton M7-2100

Studebaker
NYC
Paul Carter

of part
ie started
lost," Drexler said,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE STUDEBAKER CORPORATION

SOUTH BEND · 27 · INDIANA

W. R. WALTON
DIRECTOR
PUBLIC RELATIONS

Tel - " 6-7111

July 14, 1953

AIR MAIL

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

Dear Mr. Drexler:

I am returning herewith the beautiful transparency, made by Alexandre Georges, of the Studebaker Commander hardtop for inclusion in your catalog.

There was one item which brought about the delay in returning the negative to you. We are changing the V-8 emblem on the side and front of the car, the change being most noticeable in the front emblem. I mention that because if the black-and-white picture you are planning to use is a head-on view, I should like to review it before you publish it. It is just possible that if it is a head-on view, the art department here might remove the old emblem and put the new one in.

Sincerely,

W. R. Walton *107-2400*

WRW:cr

*Studebaker
NYC
Paul Baxter*



The First Century of Studebaker Transportation on the Roadways of the World.

now our police force on no... of pain. Don't know what and box... is trained, will be shown... te started cost. Drexler said.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE STUDEBAKER CORPORATION

SOUTH BEND · 27 · INDIANA

W. R. WALTON
DIRECTOR
PUBLIC RELATIONS

June 30, 1953

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

Dear Mr. Drexler:

Naturally all of us at Studebaker are pleased that our 1953 Hardtop Convertible has been chosen as one of the cars to be shown at the second exhibition of the Museum of Modern Art. Any cooperation that you need in the way of information as to specifications, etc., of the car will be gladly and promptly given.

We will also be happy to stand the expense mentioned in your letter for a color plate. Miss Betty Reese advises that you plan to make the transparency in New York where she feels a car of suitable color can be located. If you experience any difficulty in this regard please let me know as soon as possible.

With best wishes for the success of your exhibition,

Sincerely,

W. R. Walton

WRWalton
k.



The First Century of Studebaker Transportation on the Roadways of the World.

now our police force on no
is trained, will be shown
of pain. "I don't know what and box
ie started cost," Drexler said.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

June 19, 1953

July 7, 1953

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

Dear Mr. Walton:

I am enclosing a Kodachrome of the Studebaker taken by Alexandre Georges, who is photographing all of the automobiles for our catalog.

We plan to use this photograph as a full page bleed. On the left side facing page there will be another photo of the Studebaker, in black and white, and some text.

If the photograph meets with your approval would you be kind enough to rush it back to me by airmail. Many thanks for your cooperation.

Sincerely yours,

AD:gm
Enc.

Arthur Drexler
Curator

All of these used will be shown in the newly opened sculpture garden of the Museum from September 15th to October 15th.

now our police force on he
is trained, will be shown
of pain. "I don't know what and box
ie started cost," Drexler said.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

To: Mr. Robert Walton
 June 19, 1953
 Dear Sir -

June 19, 1953

The catalog that will accompany this show will be the first one. It will measure 7 1/2" x 10", the paper being vertically. This is the size of the standard Museum bulletin. I have asked you if I would send you a copy of the text. If you have any questions, please write to me, and, of course, I will be happy to

Mr. Robert Walton
 Director of Public Relations
 Studebaker Corporation
 635 South Main Street
 South Bend 27, Indiana

Dear Mr. Walton:

Miss Betty Reese of the Raymond Loewy office has asked me to send you some information concerning the Museum's automobile exhibitions.

I am enclosing a catalog of our first automobile show, which took place in August through November, 1951. This was the first time that the automobile as an art object was held up to public scrutiny, and needless to say, the show had a great response. The catalog explains the Museum's reasons for regarding automobiles as art objects.

The second exhibition is concerned with post-war automobiles that are or have been in production -- special custom-built models are excluded this time.

The automobiles to be shown are:

- Lancia "Gran Turismo"
- Nash-Healy
- Siata "Daina"
- "Bertone" MG
- Porsche
- Simca (1950)
- Studebaker (1953)
- Cunningham
- Aston Martin
- Ford Comete

All of these cars will be shown in the newly opened sculpture garden of the Museum from September 15th to October 4th.

now our police force on how to deal with the situation, is trained, will be shown of pain. "I don't know what and box" we started cost," Drexler said.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE MUSEUM OF MODERN ART
To: Mr. Robert Walton
June 19, 1953
Page two -

To: Miss Mary Fuller
From: Gertrude Katsch

The catalog that will accompany this show will not be as large as the first one. It will measure 7½" x 10", the pages running vertically. This is the size of the standard Museum bulletin. Miss Reese asked me if I would send you a copy of the text referring to the Studebaker and, of course, I will be happy to do so as soon as it is written.

The photographs will again be specially taken and, if I can obtain the necessary funds, we will be able to have a few color plates. I have discussed this question with Miss Reese and have explained to her that the \$500 we requested, and which I understand is about to be forwarded to us, is a contribution towards the Museum's expenses for the catalog. As you can understand, the cost of color engravings far exceeds the entire cost of printing the whole catalog with black and white photographs. What I am hoping is that the Studebaker Corporation will take into consideration the public relations value of the Museum's bulletin and will agree to contribute additional funds for the cost of engraving and printing a full page color plate. Although I cannot at the moment tell you exactly how much this would cost, I believe it would come to between \$900 and \$1,200.

The Studebaker will, of course, be properly represented in the exhibition and the catalog whether or not we are able to have a color plate of it. However, I do hope that arrangements can be made for a color illustration as it will certainly enhance the Museum's catalog.

Please do not hesitate to contact me if you have any further questions about our plans.

Sincerely yours,

AD:gm
Enc.

Arthur Drexler
Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE MUSEUM OF MODERN ART

Date June 22, 1953

To: Miss Mary Peltz

Re: _____

From: Georgette Methot

REQUEST FOR PUBLICATIONS

At 5:30 last Friday I discovered that I had to mail an automobile catalog to this Mr. Walton. We didn't have one so I took your copy.

This is to replace yours. Hope you don't mind my having done this.

To: _____
Director of Public Relations
The Museum of Modern Art
111 West 53rd St.
New York, N.Y.

Requested by: MARY PELTZ
NO. _____

now our police force on how
is trained, will be shown
of pain. "I don't know what and box
ie started cost," Drexler said,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE MUSEUM OF MODERN ART

DATE June 22, 1953

REQUEST FOR PUBLICATIONS

Kindly send 1 copies of the following publications:

paper
cloth

AUTOMOBILE CATALOG

To:

Mr. Robt Walton
Director of Public Relations
Studebaker Corp
635 South Main St.
South Bend, Indiana

For:

CHARGE: AUTOMOBILE SHOW: 10 AUTOMOBILES

Requested by

Arthur Drexler
Arthur Drexler

NO. _____

DELIVERED _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE MUSEUM OF MODERN ART

Date June 22, 1953

To: Miss Vera DeVries

Re: Check received from

From: Arthur Drexler

R. Loewy Associates

The \$500 check I just handed to your Department represents the Studebaker Corporation's contribution to the forthcoming automobile catalog.

AD:gm

The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

541.3

Oct. 3, 1953

THE
NEW YORKER

Price 20 cents

Sox and Envelopes

GLORY be to God for dappled things, and in particular for the dappled garden of the Museum of Modern Art, where the sun these blue autumnal days makes light and shade on marble terraces, banks of myrtle, and sharp-edged pools, in whose un-fishable shallows the first fallen plane leaves lie. Also in the Museum garden, looking preposterously at home among the cedars and the statues and those never failing girls with glasses and horsetails, are ten shiny cars, which the Museum authorities have placed on exhibition there not as fine examples of how to get from one spot to another but as what they call "twentieth-century artifacts," worthy of comparison with the adjacent sculpture (an Aston-Martin cheek by jowl with a Mail-lol, and both of them the better for it). This is the second show the Museum people have put on in which cars have been dealt with as works of art, and we guess they must be right in thinking of them that way. Any-

how, they've pretty well convinced us that all these years of not knowing much about cars but knowing what we like have been a genuine aesthetic experience, with this supreme advantage over our experience with paintings, Tanagra figurines, and the like—that we've been able to touch the objects of our admiration, get inside them, toot their horns, sniff the delicious odor of new steel and Duco, and try their doors for the brave sound of slamming. Couldn't do that with a Picasso, the Museum people point out, not to reproach Picasso but to praise Porsche.

In the previous Museum show, most of the cars were custom-made and venerable. In this show, the cars are, or recently were, in regular production, the oldest dating back to 1950. The newest is a wicked 1953 Studebaker Commander V-8 Starliner coupé, designed by Raymond Loewy. It is the only wholly American car in the show and shares with the Aston-Martin the distinction of having both chassis and coachwork by the same manufacturer. Arthur Drexler, curator of the Department of Architecture and Design at the Museum, took us up myrtle and down marble around the garden and called our attention to the fact that the Studebaker's hood is lower than the adjoining fenders. "Better visibility for the driver?" we asked, thinking old-fashioned, drive-yourself thoughts. "Greater refinement of design," said Drexler, as sternly as a man can who at twenty-eight could pass for twenty. He added that Studebaker was the first mass-produced American car to adopt the design characteristics of the best European automobiles. There are two semi-American cars in the show—a 1952 Cunningham, manufactured by the B. S. Cunningham Company, of West Palm Beach, powered by a Chrysler engine and with coachwork by Vignale, of Turin, and a 1952 Nash-Healey, manufactured by Nash-Kelvinator, of Detroit, and the Donald Healey Motor Company, of Warwick, England, and with coachwork by Pinin Farina, of Turin. We asked the price of the Cunningham—\$10,000. "Nash-Healey, and

his young face as long as the Simca he was standing by.

Abandoning Philistine trifles like driver-safety and price, we pressed Mr. Drexler for a definition of the aesthetics of car design. What, from our Ford-haunted infancy, had been giving us such a bang? Drexler replied that the aesthetic merits of a car depend on the designer's mastery of the sculptural problem of defining volume. The shell of a car takes its shape from the space it encloses, and there are two ways a designer can package this space. ("Package" is Drexler's word, not ours.) One is a box, with a center portion raised to accommodate passengers and with separate parts—fenders, bumpers, headlights—to provide scale and indicate direction; the other is an envelope, so modelled that the separate planes of the body flow together into a continuous, undulating surface. A splendid specimen of the box is the English Bentley; a no less splendid specimen of the envelope is the Italian Cisitalia. "My own favorite car in this show is the Siata," Drexler said. "It combines a box and box

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Sept 15
Oct 4

"TEN AUTOMOBILES" exhibition

Lancia "Gran Turismo"

Nash-Healy

Siata ~~Model~~ "Daina"

"Bertone" MG

Porsche

Simca (1950)

Studebaker (1953)

Cunningham

Aston Martin

Ford Comete

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Sept 15
Oct 4

"TEN AUTOMOBILES" exhibition

Lancia "Gran Turismo"

Nash-Healy

Siata ~~MM~~ "Daina"

"Bertone" MG

Porsche

Simca (1950)

Studebaker (1953)

Cunningham

Aston Martin

Ford Comete

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

RM103509-A-UC1 34 111

The LAKOTA Train Turismo will be on view
beginning September 15, 1953.

Arnolt MG model TD, 1953

Built for and distributed by The Arnolt
Corporation, Warsaw, Indiana.

2 negative Slats 55

~~as mounted~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

The LANCIA Gran Turismo will be on view
beginning September 22nd.

2 positive stats
S.S.

RM103509-A-UC1 33 411

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

1953

"TEN AUTOMOBILES" EXHIBITION RECORD

AUTOMOBILES EXHIBITED - LENDERS

Arnolt MG model TD, 1953 -

Aston-Martin model D.B.2, 1950

Comete, 1952 -

Cunningham model C-4, 1952

Lancia Gran Turismo, 1951 -

Nash-Healey, 1952 -

Porsche 1500 Super, 1952

Siata Daina 1400, 1951 -

Simca model 8 Sport, 1950

Studebaker Commander V-8 Starliner Coupe, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

195.3

"TEN AUTOMOBILES" EXHIBITION RECORD
AUTOMOBILES EXHIBITED - LENDERS

Arnolt MG model TD, 1953 -

Aston-Martin model D.B.2, 1950

Comete, 1952 .

Cunningham model C-4, 1952

Lancia Gran Turismo, 1951 -

Nash-Healey, 1952 -

Porsche, 1500 Super, 1952

Siata Daina 1400, 1951 -

Simca model 8 Sport, 1950

Studebaker Commander V-8 Starliner Coupe, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

1953

"TEN AUTOMOBILES" EXHIBITION RECORD
AUTOMOBILES EXHIBITED - LENDERS

Arnolt MG model TD, 1953 -

Aston-Martin model D.B.2, 1950

Comete, 1952 -

Cunningham model C-4, 1952

Lancia Gran Turismo, 1951 -

Nash-Healey, 1952 -

Porsche 1500 Super, 1952

Siata Daina 1400, 1951 -

Simca model 8 Sport, 1950

Studebaker Commander V-8 Starliner Coupe, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



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

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.

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.

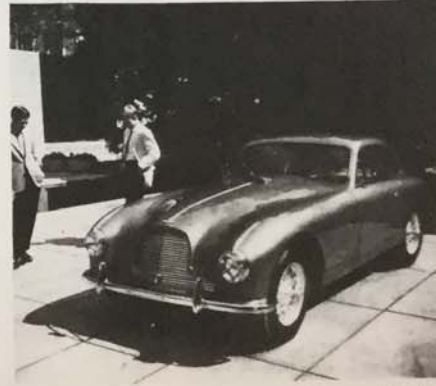
An American eye, long dazzled by lavish deckings of chromium, is struck by the simplicity of all the cars in the show. Arthur Drexler, curator of the museum, says the cars were picked by this yardstick: that no detail should

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 overstuffed 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.

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MoMA Exhs.	541.3

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.

New York 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, is 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 falls to strike me as the dreamboat of the season. "Among the successful, details," the Museum tells us, "are the gleaming underco-

Fancy cars



rated hub caps." I will go along with that statement. They look like inverted aluminum salad bowls.

...

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 Siatka 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 sportier 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

541

EXHIBITION RECORD

Title: Ten Automobiles

Dates: September 15 - October 4, 1953

Space: Sculpture Garden

Director: Arthur Drexler

Consultant: John Wheelock Freeman

Assistant:

Check List of Enclosures:

Layout and panel sketches *yes*

* Installation Photographs *yes (82, many unlabeled extras, rest good)*

* List of Exhibits *yes*

Captions (text, type, printer, dimensions) *Labels type-set by the composing room)*

Installation Notes

Carpentry

Mounting (board, edges, grommets)

Painting (color samples)

Lighting

Curtains

Art Work (title panel)

Publicity (releases, announcements, notices) *yes*

Costs

Circulation Record - *not circulated*

* Duplicate for Installation Folder

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

ENTS

THE NEW YORK TIMES, WEDNESDAY, SEPTEMBER 16, 1953.

10 CARS AT MUSEUM TERMED ART WORKS

Only One in 53d Street Exhibit
Is 100% American—Influence
of Italian Design Is Strong

The Museum of Modern Art, which concerns itself with art in many of its manifestations, has set its seal of approval on ten automobiles. They will be on public exhibition today in the sculpture garden back of the museum building at 11 West Fifty-third Street.

The museum's selections, made by Arthur Drexler, curator of the museum's department of architecture and design, with John Wheelock Freeman acting as consultant, were drawn from the wide field offered by post-war production. Mr. Drexler said that while cars had to meet standard safety and performance tests, they were chosen primarily "for their excellence as works of arts."

Only one car designed and manufactured in the United States received the museum accolade—the 1953 Studebaker designed by Raymond Loewy Associates.

Two Italian cars—the 1951 Lancia Gran Turismo and the 1951 Siata Daina 1400—received the museum nod. The other "works of art," all of which show the influence of Italian design, are the American-manufactured but Italian-designed 1952 Cunningham model C-4 and the 1952 Nash-Healey; the English 1950 Aston-Martin model D. B. 2 and the MG in its enclosed TD model of 1950; the German Porsche 1500 Super of 1952, with its trunk compartment fore and the engine aft; the French 1950 Simca model 8 Sport and the Comete, 1952, the French Ford.

Mr. Loewy's creation drew in praise from the judges of selection for several points that they said constituted "its most striking departure from conventional American treatment."

These included the general proportions and the refinement of design that placed the hood lower than the fenders. The racy length of the car is accented subtly by

tapering cuffs of chrome at the head and tail lights, and the hub caps are gleaming undecorated cones.

Mr. Loewy, who was present yesterday as the cars were being made ready for exhibition, commented on the restrained use of chromium in all the models, and on the new trend among designers to "sculpture" the sides of cars, eliminating that "bulge around the middle."

Mr. Drexler, who is the author of a catalogue of the exhibition, took issue in it with generally accepted ideas of the relation of comfort to automobile design.

"The requirements of comfort are usually cited to excuse an obviously ungainly design," Mr. Drexler said. He also observed that "safety precautions are sometimes neglected in favor of comfort."

The auto exhibit will run through Oct. 4.

Reparatur nur durch den Hersteller!

Dienstag, den 24. März 1938

MÜNCHNER MERKUR

Nummer 71 / Seite 8



Fiat „Nuovo 1200“ als vierstürige Limousine



DKW-Sonderklasse mit Dreizylinder-Zweitaktmotor



Göttröd-Superior als Vierstürzer

Ansturm auf die Automobil-Ausstellung übertrifft alle Erwartungen In dreieinhalb Tagen kamen 270000 Besucher

Verbesserungen in den Details unterstreichen den Fortschritt im Kraftfahrzeugbau

Von unserem nach Frankfurt entsandten Sonderberichterstatter

W. a. Frankfurt, 23. März — Der Ansturm auf die Internationale Automobil-Ausstellung übertrifft am Wochenende alle Erwartungen und Vorstellungen. Ein bisher in der Metropole noch niemals erlebter Ansturm von Fahrzeug- und Besucherströmen wälzte sich von Autobahnen und Zufahrtsstraßen her zum riesigen Gelände der Ausstellung. Am Sonntag riefen mit 50 000 Wagen, mindestens ebenso viele Motorräder und Fahrräder mit Hilfsmotoren und viele hundert Omnibusse, 152 000 Besucher schon seit Kopf an Kopf durch die Ausstellungshallen, darunter 20 000 Ausländer aus aller Herren Länder. Am Samstag waren es 65 000, am

Freitag und Donnerstag zusammen rund 50 000, so daß rund 270 000 Besucher innerhalb von dreieinhalb Tagen gezählt wurden. Hauptziehungspunkte sind naturgemäß die Hallen mit den Personenzugmaschinen. Für die kleinen, wirtschaftlichen Wagen, die besonders sicher-, versicherungs- und unterhaltungsbillig sind, entwickelten sich gute Verkaufsgeschäfte. Nicht nur für die deutschen Besucher, auch für viele Ausländer ist für die Anschaffung eines Autos nicht nur der Anschaffungspreis, sondern die Höhe der Betriebs- und Unterhaltungskosten entscheidend.

Auf dem Vorführungsgelände herrschte bei den dort bereitzustellenden Probefahrten lebensgefährlicher Andrang der Interessenten, die wissen wollten, welche Rufe sich unter den Motorhauben verbergen, welche Fahreigenschaften und welchen Fahrkomfort die einzelnen Modelle und Typen aufzuweisen haben. Unter diesen sind wirkliche Neukonstruktionen ras. Dagegen unterstreichen Verbesserungen in den Details den Fortschritt im Automobilbau. In der Art der Produktions-Größe sind grundsätzliche Neuschöpfungen oder gar revolutionäre, umwälzende Wunderdinge in der Automobiltechnik selten geworden. Die Industrie läßt ihre Produktionsrichtung nicht durch einen falschen, aberzeitlichen Ehrgeiz bestimmen. Die Entwicklung neuer Modelle verläuft risig, in die Millionen gehenden Summen, die schließlich aber dem Käufer auf den Anschaffungspreis aufgeschlagen werden müssen. Wird ein Modell jedoch bei laufender Verbesserung über längere Zeit beibehalten, so kann das Werk in großen Stückzahlen kalkulieren und somit die Preisgrenze in einer ständigen Höhe halten, ja sogar später eventuelle Preisnennungen oder Verbesserungen ohne Verletzung vornehmen. Die Großserienproduktion bedingt aber nun mal gewisse Zeitstrafen, die sich nicht um den Preis einer Ausstellungsneuheit verkürzen lassen.



Der Zwerg unter den Sportwagen getulst mit Einspritzpumpe

ist das Allsicht-Coupe für vier Personen, dessen Rückfenster bis zu den völlig versenkten Seitenfenstern vor rückt. Als Höchstgeschwindigkeit werden 115 km/h, als Normverbrauch 8 Liter/100 km angegeben. Der Opel-Olympia „Rekord“ kann seine amerikanischen Vorbilder nicht verzeihen und hat in seinen Außen mit den bisherigen Olympia-Typen nichts mehr gemein. Erst bei näherem Betrachten erkennt man, daß unter der Allgatorhaube das alte, wenn auch fräsierte, Olympia-Herz schlägt. Der um 11 cm verlängerte selbsttragende Aufbau, die neue, formbestimmende Linienführung in Pontonform (unter vollkommener Anspannung der Spurbreite), große Panoramafenster vorne und hinten, ein geräumiger Kofferraum und nicht zuletzt die attraktive Halbfederung des Opel-Olympia sind es, die die Aufmerksamkeit des Autokäufers auf sich ziehen.



Das charakteristische Heck des Olympia-Rekord mit dem von innen betrachteten großen Kofferraum

Schnauze amerikanischer Prägung lassen schwer ahnen, daß er in seinen Hauptmerkmalen doch von seinen in mehr als 300 000 Exemplaren gebauten Vorgängern abgeleitet ist. Neu sind noch die Vorderverlängerung, die vom Koffler übernommene Schnecken-Hollen-Lenkung und der Hinterradtrieb, der eine tiefere Schwerpunktlage gestattet. Zusammengefaßt ergeben sich verbesserte Fahreigenschaften, erhöhter Komfort (u. a. sorgen breite Türen für einen bequemen Einstieg) und eine weiter fortgeschrittene Sitzeinrichtung. Das Dreigang-Getriebe wurde entgegen der Annahme beibehalten, dafür werden kleine 13-Zoll-Reifen verwendet. Der 1,5-Liter-Motor leistet nun bei knappen 4000 Umdrehungen 40 PS und gestattet bei einem Normverbrauch von 8,2 Liter/100 km eine Höchstgeschwindigkeit von 115 km/h. Den meistdiskutierten Gesprächstoff bildet bei allen Be-

suchern des Opel-Standes jedoch der Preis des neuen Modells: 6250.— DM. Es ist dies zweifellos ein „Kampfpriß“, mit dem man von Rasseheim aus das Gefecht um den Markt in dieser Klasse eröffnet — und die erste Schlacht auch zu gewinnen scheint. Die Neuerungen bei den übrigen deutschen Fabrikaten beschränken sich im wesentlichen auf Variationen der bekannten Modelle. So bringt Ford den M 12 als formreiches Cabriolet, das ohne Radio und Klimaanlage 8750.— DM kostet. Die Limousine wurde billiger und kommt nun als zweifarbige Luxus-Ausführung auf 9750.— DM, als Standard-Type auf 8075.— DM und als Kombi-Wagen auf 7250.— DM. Der BMW 501 präsentierte sich in neuen Farben und verlockt nun noch mehr zu Vergleichen mit den allerdings leistungsstärkeren Amerikanern. Mercedes-Benz zeigt sein unverändertes Bui-Programm, während der Volkswagenwerk bei den Personenzugmaschinen mit einer Preisenkung um 200.— DM aufwartet und im übrigen nur einige kleine Veränderungen, wie Sichtbesserung durch das vergrößerte und nunmehr durchgehende, gewölbte Rückfenster vornahm. Neu ist der als Wohn- oder Konferenzwagen ausgestattete VW-Lieferwagen als Ergänzung des Kleinlastwagen-Programms.

Die Kleinwagen
Auf in der Klasse der Kleinwagen blieben wirkliche Neuheiten aus, sieht man vom „Vergrößerungs-Prozess“ des einen oder anderen Fahrzeuges ab. Als Vierstürzer stellt sich bei gleicher Motorleistung der Göttröd-Superior vor, während Champion erstmals als vierstürzige Kombi-Wagen, ebenfalls sonst unverändert, ausgestellt ist, und der Lloyd neuerdings mit Öldruckventilen und — vorerst nur zum Export — Seitenwänden aus Stahlblech geliefert wird. Ein neuer repräsentativer Reisewagen mit großem Komfort stellt sich mit dem Borgward-„Pullman“ vor. Er ist aus dem „2400“ weiterentwickelt und mit dessen Antriebsaggregat ausgestattet. Borgward hat mit dem Bau dieses Modells die bisher auf den Gebrauchswagen gerichtete Linie verlassen und ist in Konkurrenz mit Mercedes und BMW getreten. Auch der 1,5-Liter-Sportwagen, der nunmehr in einer kleinen Serie aufgelegt wurde, ist allgemein käuflich geworden. Ebenfalls aus der Borgward-Familie stammend, aber als Zweitakter ein wenig aus der Art schlagend, hat sich der Goliath-Wagen als Vertreter der aspirationsvollen Kleinwagen-Klasse überraschend schnell durchgesetzt. Da die Limousine nun auch um 315.— DM billiger wurde, zählt der Goliath-Stand zu den Anziehungspunkten der Ausstellung.

Ausland zeigt 40 Typen
Die ausländische Industrie ist mit nahezu 40 Typen vertreten. Den stärksten Anteil hiervon stellt Ford-Amerika mit all den großen vollautomatischen Achtzylinder-Wagen. Die Skala reicht vom 350-PS-Packard-Sport bis zum — für amerikanische Begriffe — kleinen Hudson Jet, der immerhin noch über der 100-PS-Grenze liegt. Beim deutschen Publikum findet der Stand der Turiner Fiat-Werke besonderes Interesse. Im Mittelpunkt der Betrachtungen steht der „Nuovo 1100“, dessen Vorgänger ja in vielen tausend Exemplaren ja in Gefahr wird. Blickfang der Turiner Erzeugnisse jedoch ist ein von dem bekannten Schweizer Karosseriebauer Ghia — „schneidener“ Aufbau eines „1900“ mit Automatik-Kuppelung. Doch liegen hier, wie bei den meisten Fahrzeugen aus dem Ausland die Preise infolge der hohen Zölle über denen der deutschen Wagen.



Ein luftiges Dreirad-Taxi für die Kurzpromenade stellt das Mercedes-Werk in Hagenburg unter dem Namen Ford-Blick über Fahrer und zwei Fahrgäste können im 30-km-Tempo sparsamer fahren. Komfort und reiche Ausstattung zeichnen die neueste Horward-Schöpfung, den „Pullman“ (unten) aus. Dieser repräsentative Reisewagen wurde aus dem „2400“ weiterentwickelt und hat dessen Motor als Kraftquelle.



Die Ford-Werke liefern ihren „1100“ jetzt auch als vierstürzige Cabriolet (oberes Bild) — Bei den amerikanischen Super-Automobile-Wagen ist nach wie vor Chrysler und Packard führend. Das Automatische nimmt geradezu verstopft nicht ausfallt.



Der VW-Lieferwagen als fahrbarer Wohnanhänger. Bei als Wohnwagen eingetragene VW-Bus gleiten in seinem Inneren über Wohnfläche, Kofferraum, Garderobe und kleine Hausrat-Einzelteile. Mit ein paar Handgriffe lassen sich die Polsterbänke in zwei Reihen für Kutschreise und ein Kinderbett umwandeln.

Erhöhung der Wirtschaftlichkeit
Doch die Technik steht keineswegs still. Nur wächst, die neuen Typen heute organisch aus ihren Vorgängern heraus, werden weiterentwickelt nach den jeweils modernsten technischen Erkenntnissen und angepaßt an die steigenden Anforderungen eines mehr und mehr verwöhnten Käuferkreises. So richten sich in der Grundtendenz die Bestrebungen der Firmen im neuzeitlichen Personenzugbau im einzelnen auf Erhöhung der spezifischen Motorleistung, auf die Vervollkommnung des Fahrkomforts, auf die Verbesserung des Leistungsgrades und schließlich — im Vordergrund aller Bemühungen stehend — ganz offensichtlich auf die Erhöhung der Wirtschaftlichkeit.

Unter den wenigen, als „echte“ Neuheiten anzuführenden Wagen aus der deutschen Produktion verdienen der DKW vom Typ „Sonderklasse“ und das Opel-Olympia-Modell 185 „Rekord“ am ehesten diese Bezeichnung. Ist es beim DKW der neue Dreizylinder-Motor, so beim Olympia die gemäßigt amerikanisch inspirierte Karosserieform, die neben weiteren Verbesserungen an beiden Wagen eine Unterscheidung von ihren Vorgängertypen erlauben.

Ein Dreizylinder

Vom Dreizylinder-Reihenmotor der DKW-Sonderklasse geht die Rede schon lange um. Mit der Landfahrzeugfabrikation eines Dreizylinder-Vierstürzlers und der aus 900 cm Hubraum entwickelten verhältnismäßig hohen Motorleistung von 34 PS 1900 die neueste Schöpfung der Zweitaktspezialisten von Auto Union in einem Bereich vor, der bisher der volumengrößeren Vierzylinder-Konkurrenz vorbehalten war. Die für alle DKW-Personenzugmaschinen typische Chassisbauart wurde auch bei der „Sonderklasse“ beibehalten. Ebenso der Frontantrieb, während die Karosserie mit der großen Panorama-Rückbänke über zu ihrem Vorteil eine stärkere Befestigung der eleganten Linie erhielt. Das Glanzstück des Auto-Union-Programms, das noch die bekannten Meisterklassen-Varianten und Kleinlastwagen umfaßt,

Zwei Wagen der Sonderklasse: der BMW 501, der nunmehr in neuen Farben auf den Markt kommt und der eigentümliche Mercedes „190 S“-Roadster

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

QUICK - DIE AKTUELLE ILLUSTRIERTE
MUNICH march 15 -53



Der freigesprochene Millionär

Name: Sir Bernard Docker, Anklage: hat an der transatlantischen Kreuzfahrt „auf großem Fuß“ gefeiert, obwohl jeder Engländer jährlich nur 25 Pfund (etwa 300 DM) für Auslandsreisen ausgeben darf. Der Krösus (links) fand in dem Kapitän sei-

ner Jacht Hector Tourtel, (rechts) eine willkommene Entlastung. Der biedere Seebär wies die Anklage, daß Docker sämtliche 30 Besatzungsmitglieder veranlaßt habe, ihm ihre eigenen Freibeträge abzutreten, entrüstet ab. Der Angeklagte selbst aber konnte beweisen, daß er „Glück im Spiel“ hatte und das Roulette von Monte Carlo ihn mit Devisen versorgt habe. Urteil: Freispruch! Sir Docker hat aber auch „Glück in der Liebe“! Seine Frau (links) erklärte öffentlich, daß er der vollkommenste Ehemann der Welt sei! Sie hatte nämlich einen Angestellten des Sportklubs von Monte Carlo geohrfeigt und sich geweigert, eine Rechnung zu bezahlen. „Ihr Benehmen war skandalös!“ sagt man in Monte Carlo, aber ihr Mann sagt, man sollte sich bei ihr entschuldigen. Man sieht, auch Millionäre haben „Sorgen“.



Idealfiguren gehen auf Reise!

Sie steigen auf einem Pariser Flughafen ein, jede Büste trägt auf einer Schärpe den Namen ihres Modehauses. Alljährlich zeigen die Pariser Modeschöpfer auf diesen Büsten ihre neuesten Modelle in New York. Tonnenweise werden die Kleider zum Bewundern (und möglichst zum Kauf!) verschickt. Die Reise nach New York beginnt an demselben Abend, an dem die Vorführungen in Paris beendet sind. Fotos: Ernst Baumann, AP, dpa, Keystone, DP.



Die armen Lehrkräfte

Sechzehn Zwillingspaare besuchen die Zentralschule in Warschau bei New York, und die meisten von ihnen sehen einander zum Verwechseln ähnlich. Da sie verschieden alt sind und die Schule insgesamt nur 800 Schüler zählt, hat jede Lehrkraft mit demselben „Zwillingproblem“ zu kämpfen, aber die Schulleitung ist stolz auf den einmaligen Rekord.



USA-Vorbild: Europa!

Diese Kombination von Sportmodell und Gebrauchswagen der Studebaker-Werke erregt in USA sensationelles Aufsehen. Der sogenannte „Familienwagen“ ist klein und sparsam im Benzinverbrauch. Viele Amerikaner, der riesigen „Straßenkreuzer“ müde, ziehen in zunehmendem Maß europäische Modelle vor. Der neue Studebaker wurde von dem berühmtesten Industriezeichner Amerikas, Loewy, entworfen, da die Generaldirektion sich sagte, daß ihre eigenen Zeichner sich mit ihren neuen Entwürfen nicht gegen die Leiter der seit Jahren eingespielten Studebaker-Produktion durchsetzen würden.



Blitz-Karriere auf Ski

1952 als Wettläufer noch vollkommen unbekannt, 1953 Sechster bei der Bayernmeisterschaft, schuf der 24jährige Schuster Hans Hächer bei der deutschen „Alpinen Meisterschaft“ in seiner Heimat Schleching eine Sensation: Sieger im Abfahrtslauf. Sechster im Slalom und souveräner Erster in der Kombination. Der augenblicklich arbeitslose Hächer trat ein Jahr lang als Preisschuhplattler auf.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

MEMO RAYMOND LOEWY ASSOCIATES

FROM _____ TO _____

DATE _____

A combination sport - and utility car, created a sensation in U.S. Americans, tired of big, bulky "Street cruisers" start to prefer European cars. Studebaker had America's foremost Industrial Designer, Raymond Loewy, create this new line with a European touch.

QUICK
Munich paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Atlantic Feb 1953

Two other executives, not mentioned in our previous report, should be included here — Strangely, buyer for the furniture department of a large store, and Stupor, vice president in charge of freight traffic for a railroad. Both qualify readily as not at all bright, and the workday of each is highly successful on that account.

No one in the railroad office ever sees much of Stupor. He is always away somewhere, traveling in his private car, host to a party of big shippers. Nothing impresses a businessman so profoundly as a private car, even though it must be hitched to the slower trains and often means sleeping at night against the cacophony of railroad yards.

Thus, Stupor's car tours the national parks and the northern beaches in the summertime, and California and the Gulf coast during the cold

months. Stupor never looks at a rate schedule, but the clerk who travels with him (and who puts him to bed every night) takes care of all such details. Whether freight traffic has increased on account of Stupor or simply because of the expanding economy, no one particularly cares. The railroad has always approached big shippers in this fashion and, having turned Stupor loose on the assignment, it never got around to shutting him off. Stupor, meanwhile, hasn't drawn a sober breath in many years.

The case of Strangely — the only one of the executives considered here who actually does a day's work at his supposed function — presents one of those inscrutable mysteries of the business world. Strangely's taste as a furniture buyer is shocking. Only the ugliest, the most uncomfortable, and the most useless examples of bad

furniture, only the most repulsive colors and textiles, will suffice for his department, which is celebrated throughout the trade as the one dependable dumping ground for a manufacturer's mistakes. Strangely will buy anything in any amount if it's bad enough. He is a pariah among the store's other executives, who would recoil at the thought of walking through one of his junk-cluttered aisles; he is the butt of all salesmen and his own staff. But for reasons unknown, Strangely's selections are perfectly attuned to the taste of the store's customers. Not even the stupidest clerk — and there are unbright clerks as well as unbright executives — can deter Strangely's customers from pouncing on the appalling things that Strangely buys. Year in, year out, Strangely's stuff *sells*.

CHARLES W. MORTON

FOREIGN SPORTS CARS

by DENNIS MAY

This is the fourth in a series of motoring subjects in these pages from DENNIS MAY, well-known authority on British automobiles.

By any criterion except sheer horsepower — which is seldom decisive in long and dour road races — Germany's 3-liter Mercedes-Benz is today Europe's champion sports car. During 1952, when the Stuttgart factory made its first sports car racing bid since pre-Hitler days, teams of the new Type 300SL fixed-top coupés were fielded four times. In the shortest and least important of these events, the Prix de Bern, three out of the four competing Mercedes filled the leading three places, against admittedly faint opposition. In Italy's Mille Miglia (once around a 1000-mile intercity circuit) three 300SLs ran, and the two that lasted the distance ranked second and fourth in a field of over 500 cars. At Le Mans, in the incomparable 24-hour Grand Prix d'Endurance, Mercedes pulled off a one-two triumph and set a record average of 96.67 m.p.h.; their third car dropped out. Finally, they achieved another one-two in the Mexican road race in November — perhaps their most impressive success of the year.

Thus, in one season, Germany in ACCENT ON LIVING

the most clear-cut way dispossessed Britain of the sports car racing supremacy she established in June of '51, when the then new XK120C Jaguar romped to record-breaking victory at Le Mans — the first British win there in sixteen years.

On the eve of Le Mans, 1952, Jaguar injudiciously adopted recon-



toured front ends in efforts to improve the XK120C's air penetration and thus reduce a known speed shortage as compared with the Mercedes. This empirical step — England is miserably deficient in high-speed proving grounds — resulted in overheated engines in the race, and all the factory-entered Jaguars cracked up as a result. The debacle is still providing fuel for arguments, but sober students, including British ones, con-

cede that even if the aerodynamically superior and therefore faster 1952 Jaguars had sustained their predecessors' standard of stamina, they wouldn't have kept up with the 300SLs for twenty-four hours.

On paper, therefore, the stage looks set for another Mercedes sweep in the European sports car program of 1953. On the other hand, this is a notoriously tough and competitive field, with new and often unforeseeable developments constantly coming up. The Stuttgart artificers have a way of getting their designs right in the first place, and then, in an astonishingly short time, eliminating such few and minor flaws as may remain by a systematic and assiduous program of testing and rectification. It will therefore be surprising if they overreach themselves as Jaguar did.

A comeback by Jaguar is by no means out of the question. Then there is the new *Disco Volante* Alfa Romeo, as yet unraced, to reckon with. This Italian car, with almost identical underbelly and topside streamlines, looks like something out of science fiction and, with only 3 liters of piston displacement, is said to be turning 160 m.p.h.

The 300SL Mercedes-Benz is a derivative of the capacious and luxuriously equipped touring sedan known as Type 300, but differs from it en-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Sept. 17-24 programs, reviews, list

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.
SUNDAY NEWS

SEP 20 1953

**Exhibit Autos
As Works of Art**

The garden of the Museum of Modern Art, 11 W. 53d St., is crowded with automobiles these days. Featured in the museum's second exhibition of cars in the past two years are 10 postwar American and European automobiles, selected primarily for their excellence as works of art. All were designed for mass production, and none is custom-built or experimen-

tal. The show will run through Oct. 4, featuring the Lancia and Siata from Italy; the Cunningham and Nash-Healey, both manufactured here but with Italian coachwork; the 1953 Studebaker; the Aston-Martin and MG from England; the rear engine German Porsche; the French Simca and the Comete French Ford.

A clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

SEP 16 1953

Art Museum Car Show

Ten post-war automobiles, selected primarily for "excellence as works of art," will be exhibited in the garden of the Museum of Modern Art, 11 W. 53d St., from today through Oct. 4, the museum announced yesterday.

Only one of the cars—a 1953 Studebaker—is completely American-designed and American-manufactured. The others are the Cunningham and Nash-Healey, both manufactured in the United States but equipped with Italian coachwork; the M. G. and Aston-Martin, made in England; the Lancia and Siata, designed and made in Italy; the Porsche, a German car, and the Simca and Comete, both made in France.

NEW YORK, N. Y.
POST

SEP 16 1953

**Museum of Modern Art
Displays 10 'Artistic' Autos**

Ten automobiles approved by the Museum of Modern Art for their artistic appeal go on display today in the sculpture garden back of the museum at 11 W. 53d St. The exhibition will continue through Oct. 4.

The cars, which had to meet standard safety and performance tests, were selected "for their excellence as works of art." Only one car designed and manufactured in the U. S.—the 1953 Studebaker—qualified. The U. S. manufactured but Italian designed 1952 Nash-Healey and 1952 Cunningham model C-4 also qualified.

Art and Automobiles

The Museum of Modern Art, New York, will display 10 automobiles from Tuesday through Oct. 4. They are examples of postwar automobile designed in England, France, Germany, Italy and the United States.

The cars are designed for production in series, none of them is custom-built or experimental. Only those automobiles were considered which set standard safety and performance requirements, but they were all selected, as were

those in a previous exhibition, primarily for their excellence as works of art. They will be on view in the museum garden.

Influence Extending

Thus it is seen that the influence of fine art is extending everywhere; and the museums, once ivory towers for selected paintings, have now opened their doors to attractively designed utilities.

For those in New York this week the museum offers a show of graphic work by Jacques Villon. It ranges from the gaiety and elegance of the nineties to his personal and more familiar development of cubism. More than 100 prints, posters and book illustrations, mostly in color, are shown.

how our police force on horseback Fifty-third Street. The exhibit will be trained, will be shown at the run through Oct. 4.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

10 CARS AT MUSEUM TERMED ART WORKS

Only One in 53d Street Exhibit
Is 100% American—Influence
of Italian Design Is Strong

The Museum of Modern Art, which concerns itself with art in many of its manifestations, has set its seal of approval on ten automobiles. They will be on public exhibition today in the sculpture garden back of the museum building at 11 West Fifty-third Street.

The museum's selections, made by Arthur Drexler, curator of the museum's department of architecture and design, with John Wheelock Freeman acting as consultant, were drawn from the wide field offered by post-war production. Mr. Drexler said that while cars had to meet standard safety and performance tests, they were chosen primarily "for their excellence as works of arts."

Only one car designed and manufactured in the United States received the museum accolade—the 1953 Studebaker designed by Raymond Loewy Associates.

Two Italian cars—the 1951 Lancia Gran Turismo and the 1951 Siata Daina 1400—received the museum nod. The other "works of art," all of which show the influence of Italian design, are the American-manufactured but Italian-designed 1952 Cunningham model C-4 and the 1952 Nash-Healey; the English 1950 Aston-Martin model D. B. 2 and the MG in its enclosed TD model of 1950; the German Porsche 1500 Super of 1952, with its trunk compartment fore and the engine aft; the French 1950 Simca model 8 Sport and the Comete, 1952, the French Ford.

Mr. Loewy's creation drew praise from the judges of selection for several points that they said constituted "its most striking departure from conventional American treatment."

These included the general proportions and the refinement of design that placed the hood lower than the fenders. The racy length of the car is accented subtly by

tapering cuffs of chrome at the head and tail lights, and the hub caps are gleaming undecorated cones.

Mr. Loewy, who was present yesterday as the cars were being made ready for exhibition, commented on the restrained use of chromium in all the models, and on the new trend among designers to "sculpture" the sides of cars, eliminating that "bulge around the middle."

Mr. Drexler, who is the author of a catalogue of the exhibition, took issue in it with generally accepted ideas of the relation of comfort to automobile design.

"The requirements of comfort are usually cited to excuse an obviously ungainly design," Mr. Drexler said. He also observed that "safety precautions are sometimes neglected in favor of comfort."

The auto exhibit will run through Oct. 4. *NY Times*

SEP 12 1953

This Clipping From
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 automobiles it is currently displaying in the marble-paved garden where lately it showed sculpture by Rodin, Mallol 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 bar 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.*

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 10 1953

Entertainment for Children

TODAY, 11 A. M.: Two films, "Animals Growing Up" and "Early Settlers of New England," will be shown at the Brooklyn Children's Museum, 185 Brooklyn Avenue. They will be followed by a story hour.

TOMORROW, 2 P. M.: The films, "Adventures in Telezonia" and "Black Bear Twins," will be shown at the Brooklyn Children's Museum. At 4 P. M., "Hawaiian Native Life" and "Paper" will also be given.

SATURDAY, 11 A. M. and 3 P. M.: A remote section of India, little seen or known by civilized men, will be shown in a film "East of Bombay" at the Museum of the City of New York, Fifth Avenue and 103rd Street. Another film, "Man on Horseback," the story of how our police force on horseback is trained, will be shown at the

same hours. Both showings will be free of charge.

TUESDAY, 10 A. M.: Children's clubs are now being organized at the Brooklyn Children's Museum. Registration for membership requires no fee, but there is a slight charge occasionally for the use of materials. Among groups will be the Bird Club for ages 10 to 15, The Book Club for ages 10 to 13, the Doll Club for ages 8 to 14, and the Science Club for boys 9 to 11. For further information about registration, which lasts through Sept. 30, call PRresident 4-2900.

WEDNESDAY, 12 Noon: Youngsters interested in automobiles will find ten post-war European and American models on display at the Museum of Modern Art, 11 West Fifty-third Street. The exhibit will run through Oct. 4.

This Clipping From
NEW YORK, N. Y.
TIMES

SEP 14 1953

WEEK'S ART FARE IS HIGHLY VARIED

Museum Events Include Show
of Indian Water-Colors and
a Whitney Selection

The art exhibitions scheduled to open this week are highly varied. Museum events include a show of water-colors by Indians of the Southwest at the Museum of Natural History, and a selection of paintings, sculpture and drawings from its permanent collection at the Whitney Museum, opening tomorrow.

On Wednesday, the Museum of Modern Art will show ten post-war American and European automobiles under the auspices of the museum's department of architecture and design.

One-man shows opening today include a memorial exhibition of sculpture by Rosa Newman-Walinska at the Congress for Jewish Culture; paintings by Lillian MacKendrick at the Feigl Gallery; Vera Haller at Galerie Moderne; Chaim Brisman at the new Coeval Galleries, 100 West Fifty-sixth Street; Vera Haller at the Galerie Moderne; Brenner Klausner at the Perdama Gallery, 110 East Fifty-seventh Street; Jacob Kainen at Grand Central Moderns; Ernest Crichlow at the ACA Gallery; Zoute at the Heller Gallery; George Russin at the Little Studio at Gimbel's and Robert Kipniss at the Salpeter Gallery.

A benefit exhibition of paintings by Amanda de Leon for the Foster Parents Plan for War Children, Inc., is opening today at the Argent Galleries, with a preview from 5 to 7 P. M. Admission at the preview is \$1.50.

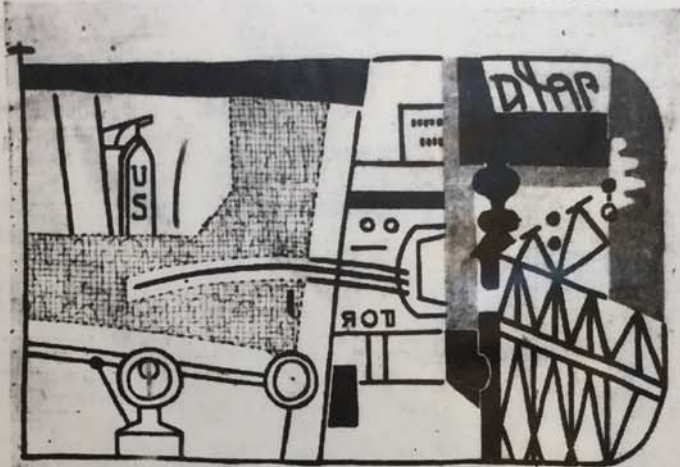
Today's group shows include paintings at the Matrix Gallery, 28 St. Mark's Place; at Gallery East, 7 Avenue A, and a group show of work in graphic media at Weylle's.

Tomorrow's exhibitions include paintings and sculpture by a group at the Pachita Crespi Gallery; work in various mediums from Latin-American countries at the Galeria Sudamericana, 866 Lexington Avenue; water-colors by Romeo Tabuena at Associated American Artists; paintings, drawings and prints of "Woman" at the Martha Jackson Gallery; paintings and sculpture by Rauschenberg, and paintings and drawings by Cy Twombly at The Stable, and paintings by Nell Blaine at the de Nagy Gallery.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

This Clipping From
NEW YORK, N. Y.
TIMES
SEP 20 1953

THE MOTOR CAR AS AN ARTIST'S THEME



Stuart Davis looks through "The Windshield" and at a rear-view mirror in his painting of 1930; from the Downtown Gallery.

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, approximately to and even more important than 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 landscape and cityscapes. Surely, one thinks, "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 Thadée 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, impressionist 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 pudrier 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 rare (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 appropriate.

Perhaps artists, sensitive to intimations of immortality, are reticent 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 these

the snake-like hood as such. Instead, Balla's "Speeding Automobile" of 1912, where wheels, lights, fenders and vietas 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 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 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 loneliness 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.

And there is Henry Koerner's disturbing and disquieting "The Lot." In an overgrown lot, in front of a brick wall gariarily painted with palm trees, is a machineless, 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Oct. 3, 1953

Price 20 cents

THE
NEW YORKER

Boxes and Envelopes

GLORY be to God for dappled things, and in particular for the dappled garden of the Museum of Modern Art, where the sun these blue autumnal days makes light and shade on marble terraces, banks of myrtle, and sharp-edged pools, in whose un-fishable shallows the first fallen plane leaves lie. Also in the Museum garden, looking preposterously at home among the cedars and the statues and those never failing girls with glasses and horsetails, are ten shiny cars, which the Museum authorities have placed on exhibition there not as fine examples of how to get from one spot to another but as what they call "twentieth-century artifacts," worthy of comparison with the adjacent sculpture (an Aston-Martin cheek by jowl with a Mail-lol, and both of them the better for it). This is the second show the Museum people have put on in which cars have been dealt with as works of art, and we guess they must be right in thinking of them that way. Any-

how, they've pretty well convinced us that all these years of not knowing much about cars but knowing what we like have been a genuine aesthetic experience, with this supreme advantage over our experience with paintings, Tanagra figurines, and the like—that we've been able to touch the objects of our admiration, get inside them, toot their horns, sniff the delicious odor of new steel and Duco, and try their doors for the brave sound of slamming. Couldn't do that with a Picasso, the Museum people point out, not to reproach Picasso but to praise Porsche.

In the previous Museum show, most of the cars were custom-made and venerable. In this show, the cars are, or recently were, in regular production, the oldest dating back to 1950. The newest is a wicked 1953 Studebaker Commander V-8 Starliner coupe, designed by Raymond Loewy. It is the only wholly American car in the show and shares with the Aston-Martin the distinction of having both chassis and coachwork by the same manufacturer, Arthur Drexler, curator of the Department of Architecture and Design at the Museum, took us up myrtle and down marble around the garden and called our attention to the fact that the Studebaker's hood is lower than the adjoining fenders. "Better visibility for the driver?" we asked, thinking old-fashioned, drive-yourself thoughts. "Greater refinement of design," said Drexler, as sternly as a man can who at twenty-eight could pass for twenty. He added that Studebaker was the first mass-produced American car to adopt the design characteristics of the best European automobiles. There are two semi-American cars in the show—a 1952 Cunningham, manufactured by the B. S. Cunningham Company, of West Palm Beach, powered by a Chrysler engine and with coachwork by Vignale, of Turin, and a 1952 Nash-Healey, manufactured by Nash-Kelvinator, of Detroit, and the Donald Healey Motor Company, of Warwick, England, and with coachwork by Pimin Farina, of Turin. We asked the price of the Cunningham and the Nash-Healey, and again we perceived that we had put our foot in it. "I honestly don't know what any of these cars cost," Drexler said,

his young face as long as the Simca he was standing by.

Abandoning Philistine trifles like driver-safety and price, we pressed Mr. Drexler for a definition of the aesthetics of car design. What, from our Ford-haunted infancy, had been giving us such a bang? Drexler replied that the aesthetic merits of a car depend on the designer's mastery of the sculptural problem of defining volume. The shell of a car takes its shape from the space it encloses, and there are two ways a designer can package this space. ("Package" is Drexler's word, not ours.) One is a box, with a center portion raised to accommodate passengers and with separate parts—fenders, bumpers, headlights—to provide scale and indicate direction; the other is an envelope, so modelled that the separate planes of the body flow together into a continuous, undulating surface. A splendid specimen of the box is the English Bentley; a no less splendid specimen of the envelope is the Italian Cisitalia. "My own favorite car in this show is the Siata," Drexler said, leading us to it. "It combines features of the envelope and box." "Handle nicely, does it?" we asked, and could have kicked ourself.

"I don't drive," said Drexler, and by then his face was as long as a Lancia and getting longer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

MEMO	RAYMOND LOEWY ASSOCIATES
	FROM _____ TO _____
	DATE _____

Lines of '53 Studebaker breathtaking.

Studebaker considered the most beautiful car at the Geneva '53 show.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

das **AUTO**

**MOTOR
UND
SPORT**

INTERNAT. AUTOMOBILAUSSTELLUNG FRANKFURT



BORGWARD



PKW-HALLE 17 STAND 543 · LKW-HALLE 3 STAND 158

30. JAHRGANG * HEFT NR. 6 * STUTTGART, 21. MÄRZ 1953 * PREIS DM 1,20

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	541.3



Silber-Sporthcoupé mit dem Fiat-V8-Motor

Genfer Salon 1953



Italienischer Moretti-Kleinwagen mit 600-cm-Vierzylinder-Motor

choslaweki (mit Tatra und Skoda) und Ostdeutschland (mit EMW) fehlen nicht. Auch die Modelle der kleinen Einzeltäger wie Cistalia, Morretti und Siata, Denzel und manche anderen kann man in Muße studieren. Leider fehlte Looff Veritas diesmal.

Hier einige charakteristische Punkte der Entwicklung, die, miteinander verbunden, die große Linie aufzeigen: der Innenraum wächst, Pontonform und Motorverlegung machen das Auto endlich auch in seinen Innenmaßen zu dem, was es sein soll: zum bequemen Beförderungsmittel. Hier hat der USA-Einfluss am stärksten gewirkt. Hand in Hand damit geht eine Vereinfachung der äußeren Form. Es verschwinden nach und nach die regellosen Zerklüftungen zwischen Motor und Kotflügel, ein organisches, beinahe zwangsläufig breitmüliges Gesicht entsteht (in Europa: alle Ford- und Fiat-Typen, der veränderte Hillman-Minx und viele andere), das

Auto erhält sein Gesicht schlechthin. Anderer Punkt: die Hubraum-Leistung steigt. Nicht etwa nur bei Sportwagen, sondern auf der ganzen Linie. Europas Kleinwagen waren auf diesem Gebiet den Amerikanern immer voraus, müssen sich inzwischen jedoch auf breiter Front von den USA geschlagen geben, bei denen heute Literleistungen von 30–40 PS bei großvolumigen Motoren zum guten Ton gehören. Was der USA-Durchschnittsfahrer mit den ihm zur Verfügung gestellten 200 und mehr PS anfangen soll, steht auf einem anderen Blatt, aber es ist immerhin denkbar, daß man, wenn man eines Tages zu normalen Bremsleistungen zurückkehrt, diese aus entsprechend kleineren Hubvolumen herausholt, zugunsten von Gewicht und Verbrauch.

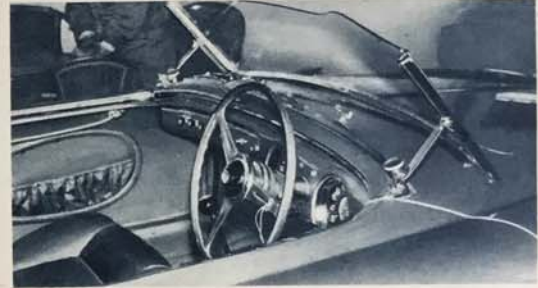
Aber auch in Europa, und hier bei den angesehensten Firmen, ist man in Drehzahlbereiche vorgedrungen, von denen man früher nur in Verbindung mit Rennmotoren sprach. Wer findet noch etwas dabei, daß die vorbildlich lauffähigen großen Mercedes-Benz-Modelle, aber ebenso die Lancia-Aurelia und Alfa Romeo 1900 klingeln sämtlich um die 5000 U/min drehen, von den Engländern und kleinen Franzosen ganz zu schweigen! Voraussetzung für dieses Wachsen der spezifischen Leistung ist der Sieg des Hängeventil-Motors auf der ganzen Linie. In Europa wie in USA hat man gelernt, ihn weitgehend betrüblicher bei hohen Drehzahlen und hohen Verdichtungsverhältnissen zu machen. Der allmähliche Übergang zum Kurzhuber war ein Meilenstein auf diesem Weg.

Kontrapunkte des Salons: die englischen Austin-Healey- und Triumph-Sportwagen, schnelle, als Dollar-Verdiener auf dem USA-Markt ausgelegte Zweitzer, und der neue Studebaker, Amerikas Konzeption von einem sportlichen und dabei

Verstellbare Frontscheiben bei Sportwagen

Rechts: Die Lösung von Austin-Healey

Links: Fortschritt Lösung am Lancia PF 200



Hillman-Minx mit neuem Gesicht

Was die Pariser Vorfrühlingswochen der großen Modenschauen von Schiaparelli, Jacques Fath und Dior für die Mode des Jahres bedeuten, das pflegt Genf für die Autos zu sein. Hier geben Europas und Amerikas Autofirmen sich das alljährliche Rendezvous mit ihren neuen Konstruktionen. — Grund genug für alle Autointeressenten und -industriellen, statt im viel lieblicheren Mai bereits im noch frühen März an das Getöse des Lac Lemans zu fahren. Sie fahren auch diesmal wieder, es traf sich im Angesicht des Montblanc alles, was im Automobilismus Rang und Namen hat, und Genf, das beschwingte, pariserische Genf, war schön und verlockend wie je — aber es ist doch manches anders geworden.

Man kam nach Genf, um den neuen Olympia, Lancias Appia und Fiatts neuen 1100, den Dreizylinder-DKW der Auto Union, den englischen Standard-Kleinwagen, den lang erwarteten Citroen und die Traum-Sportwagen aus USA zu sehen. Aber außer Fiat verzichteten alle Firmen auf die schon traditionelle Gewohnheit, den Genfer Salon und damit den schweizerischen Käufermarkt zur Vorstellung neuer Modelle zu benutzen. Die naheliegende Erklärung: ganz Westeuropa ist zum Käufermarkt geworden; den Kunden zu Hause, auf den man bitter angewiesen ist, will man nicht übergehen. Fiat kann sich als einziger Riesenproduzent auf dem heimischen Markt, der zudem durch Zollgrenzen hermetisch abgesperrt ist, allein noch leisten.

Sie finden die Beschreibung dieses uns — mit Schweigepllicht — schon seit Anfang Januar in allen Details bekannsten, in seiner Gesamtkonzeption prächtigen Kleinwagens an anderer Stelle in diesem Heft. Und damit ist die Aufzählung dessen, was in Genf wirklich neu war, schon zu Ende. War darum die Reise umsonst? Sie war es nicht.

Nicht um Überraschungen, sondern einen Querschnitt präsentiert zu erhalten, fuhrten wir nach Genf. Und den gibt es hier besser als in Brüssel, London und Frankfurt. Denn beinahe vollständigen Aufgebot der USA stehen hier praktisch alle Typen Europas gegenüber, selbst Tsch-



Osterröischer Denzel-Sport mit VW-Motor

Neues Gesicht bei Cistalia



Studebaker's Sportcoupé — von Raymond Loewy entworfen — ist Amerikas niedrigstes Auto

geräumigen Wagen. Seine Linie ist atemberaubend. Kontinentale Kritiker stießen sich am Karosseriestrich, ohne zu bedenken, daß dies ein Großserienwagen in der Preislage zwischen 1800 und 2400 Dollar ist, von dem 1953 200 000 Stück gebaut werden sollen. Die amerikanischen 4000-Dollar-Autos geben keinen Anlaß zu solcher Kritik. Weiterhin: die prächtigen, wie ein Buch aufklappenden Schnittmodelle des Austin A 30 und des neuen Fiat 1100, ebenso ein höchst inaktiver Schnitt der VW. Als kleinstes Auto der KLW (Kleinschnittger) mit 125 cm-Ho-Motor, 3750 sfrs. Als noch kleineres Cistalia Replica des Porsche-Cistalia-Rennwagens als Kinder-Einsitzer, hervorragend ausgeführt, 50 km/h schnell, Preis nicht zu erfahren. Das gewagteste Auto: Pinin Farinas PF 202 als offene Sportzweitzer auf Lancia-Aurelia-Fahrgestell. Das Schönste? Von den Serienwagen zweifellos das Studebaker-Coupé, von den Spezialkarosserien vielleicht Farinas Fiat 1900. Der Bunk-Sky-lark (serienmäßiger amerikanischer „Sportwagen“) trotz Drahtspeichen-Rudgeräden eine Enttäuschung für europäische Augen. Zwei deutsche Spezial-Sportwagen waren Attraktionen: der Mercedes-Benz 300 SL und der für den Schweizer Staak gebaute Porsche-Rennsportwagen, eine Glücks-Verion, mit 1,5 Liter-Motor beträchtlich schneller als 200 km/h. Brav, aber keineswegs mitreißend die Schweizer Sonderkarosserien. Am besten erwärmen noch die Ghia-Aigle-Modelle, die der junge Italiener Michelotti entwirft.

Bei den Engländern besonders erwähnenswert ist das neue Kleid, das sich der bewährte Standard-Vanguard, jetzt Standard 11, angezogen hat. Die amerikanische Karosse mit breitem Kühllufteinlaß, vergrößerter Fensterfläche und völlig neu gestaltetem Stufenheck ist ein wirklicher Fortschritt gegenüber der des Vanguard. Ähnliches läßt sich vom Hillman-Minx behaupten, der nun gar nicht mehr britisch aussieht. Übrigens wird der von 2088 cm auf 1991 cm heruntergebaute Standard-Motor im Triumph-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

1.

EXHIBITIONS on AUTOMOBILES at THE MUSEUM OF MODERN ART

EIGHT AUTOMOBILES . August 28 - November 11, 1951.

1. Mercedes Model SS, 1930
2. Cisitalia, 1949
3. Bentley, 1939
4. Talbot, 1939
5. Jeep, 1951
6. Cord, 1937
7. MG -Model TC, 1948
8. Lincoln Continental, 1941

TEN AUTOMOBILES . September 15 - October 4, 1953.

1. Cunningham Model C-4, 1952
2. Lancia Gran Turismo, 1951
3. Aston-Martin Model DB 2, 1950
4. Studebaker Commander V-8 Starliner Coupe, 1953
5. Comete, 1952
6. Simca Model 8 Sport, 1950
7. MG Model TD, 1950
8. Nash-Healey, 1952
9. Siata Daina 1400, 1951
10. Porsche 1500 Super, 1952

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE. September 27 - November 27, 1966.

(actual cars in exhibition - 5)

1. Lotus 32 - England, 1964
2. Porsche Carrera 6 - Germany, 1966 (model)
3. De Tomaso Vallelunga: coachwork by Ghia - Italy, 1966

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

2.

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE- Continued

4. Austin Mini-Cooper S - England, 1961
5. Pininfarina PF Sigma - Italy, 1963
(detailed scale models in exhibition - 4)
1. Citroen DS-21 -France, 1965
2. Oldsmobile Toronado -U.S., 1966
3. Fiat - Italy, 1965
4. Jaguar XK E - England, 1966
(photographs of automobiles)
1. Ferrari G.P.- Italy, 1965
2. Eagle -U.S., 1966
3. Ford GT Mark II -U.S., 1965
4. Ferrari Dino; coachwork by Pininfarina - Italy, 1966
5. Chaparral Mark II - U.S., 1963
6. Lamborghini P-400 Miura; coachwork by Bertone - Italy, 1966
7. Lotus Elan - England, 1966
8. OSI-Mustang; coachwork by Officine Stampaggi Industriali - Italy, 1966
9. Aston Martin DB-6 - England, 1966
10. MG B GT - England, 1966
11. Rover 2000 - England, 1964
12. Jaguar 3.8 Sedan - England, 1960
13. Avanti Model II - U.S., 1965
14. Buick Riviera - U.S., 1966
15. Lancia Fulvia; coachwork by Zagato - Italy, 1966
16. "Dream Car"- winner, Junior Division in competition held by Craftsman's Guild of Fisher Body Division of General Motors
17. American Motors AMX -U.S., 1966

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE - Continued

3.

18. Mako Shark II by Chevrolet - U.S., 1965
19. Maxima - Ford Motor Company Styling Center - U.S.,
20. Special Single Purpose Car: Fuel Dragster
21. Land-speed Record Car: Jet, Spirit of America by Craig Breedlove for Goodyear - U.S., 1966
22. Land-speed Record Car: Wheel-driven. Goldenrod by Summers Brothers U.S., 1966

A CLASSIC CAR: THE CISITALIA GT. 1946. December 8, 1972 - January 29, 1973

4. Bentley-Parsons, 1948, designed by Philip Parsons
7. Volkswagen, 1951 (designed 1938)
8. Porsche, 1950
9. Ward, 1950

Note:

- also displayed were the following cars of the week
1950. AESTHETICS OF AUTOMOBILE DESIGN. Round table discussion, moderated by Philip Johnson
 1966. THE RACING CAR: TOWARDS A RATIONAL AUTOMOBILE. Symposium in connection with exhibition of same title.

THE TAXI PROTOTYPES, POLYESTER, CHEVROLET FOR TAXI

June 18 - September 7, 1974

Four technical prototypes manufactured by:

1. American Machine and Foundry
2. Stone Power Systems
3. Volvo
4. Volkswagen

EXHIBITION OF SEVEN FERRARI AUTOMOBILES BY FERRARI

November 3, 1993 - March 1, 1994

1. Formula 1 racing car no. 441/2, 1950
2. Roadster with Poltrona body, 1949
3. 166, 1950

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Amendments to list of

AUTOMOBILES EXHIBITED at THE MUSEUM OF MODERN ART

EIGHT AUTOMOBILES

August 28 - November 11, 1951

Included in the exhibition were photo panels of the following cars:

1. Muntz Jet, 1951
2. Studebaker Champion designed by Raymond Loewy
3. Lincoln Zephyr
4. Ford, 1951
5. Maserati, 1950, designed by Pinin Farina
6. Bentley-Farina, 1949, designed by Pinin Farina
7. Volkswagen, 1951 (designed 1936)
8. Porsche, 1950
9. Nardi, 1950

Also displayed were the following Car[s] of the Week ("Each week the Museum will exhibit an automobile chosen from the models currently available at New York dealers. All of the cars will be selected for the excellence of their design."):

1. Porsche, 1950
2. Jaguar, 1951
3. Ford convertible, 1951
4. Riley Saloon, 1951
5. Jaguar Mark VII Sedan, 1951
6. Siata coupe, 1951
7. Sunbeam-Talbot sports sedan, 1951
8. Volkswagen de luxe sedan, 1951
9. Dodge Sierra, 1951

THE TAXI PROJECT: REALISTIC SOLUTIONS FOR TODAY

June 18 - September 7, 1976

Four taxicab prototypes manufactured by:

1. American Machine and Foundry
2. Steam Power Systems
3. Volvo
4. Volkswagen

DESIGNED FOR SPEED: THREE AUTOMOBILES BY FERRARI

November 4, 1993 - March 1, 1994

1. Formula 1 racing car no. 641/2, 1990
2. 166MM with Barchetta body, 1949
3. F40, 1992

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

M.G. "Bartore"

En - designed by - Italian

F8286-20
133^{so} - 5 H.T. INQ
15 silhouettes
TR

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

65

PHOTO NO.
NOTE - THIS PRINT IS SOLD FOR REFERENCE
ONLY AND IS NOT TO BE RESOLD, LOANED,
SYNDICATED OR REPRODUCED WITHOUT SPE-
CIAL WRITTEN PERMISSION.
CREDIT ALEXANDRE GEORGES PHOTOGRAPHER
216-03 HILLSIDE AVE. QUEENS VILLAGE, N. Y.

29p

5/21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



278

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

F8200
133^{se} 5 H.T. [No]
59/15 silhouettes

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



←—————→
 $\frac{1}{4}$ " HOLD
ALL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

F8400-3
3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



4"

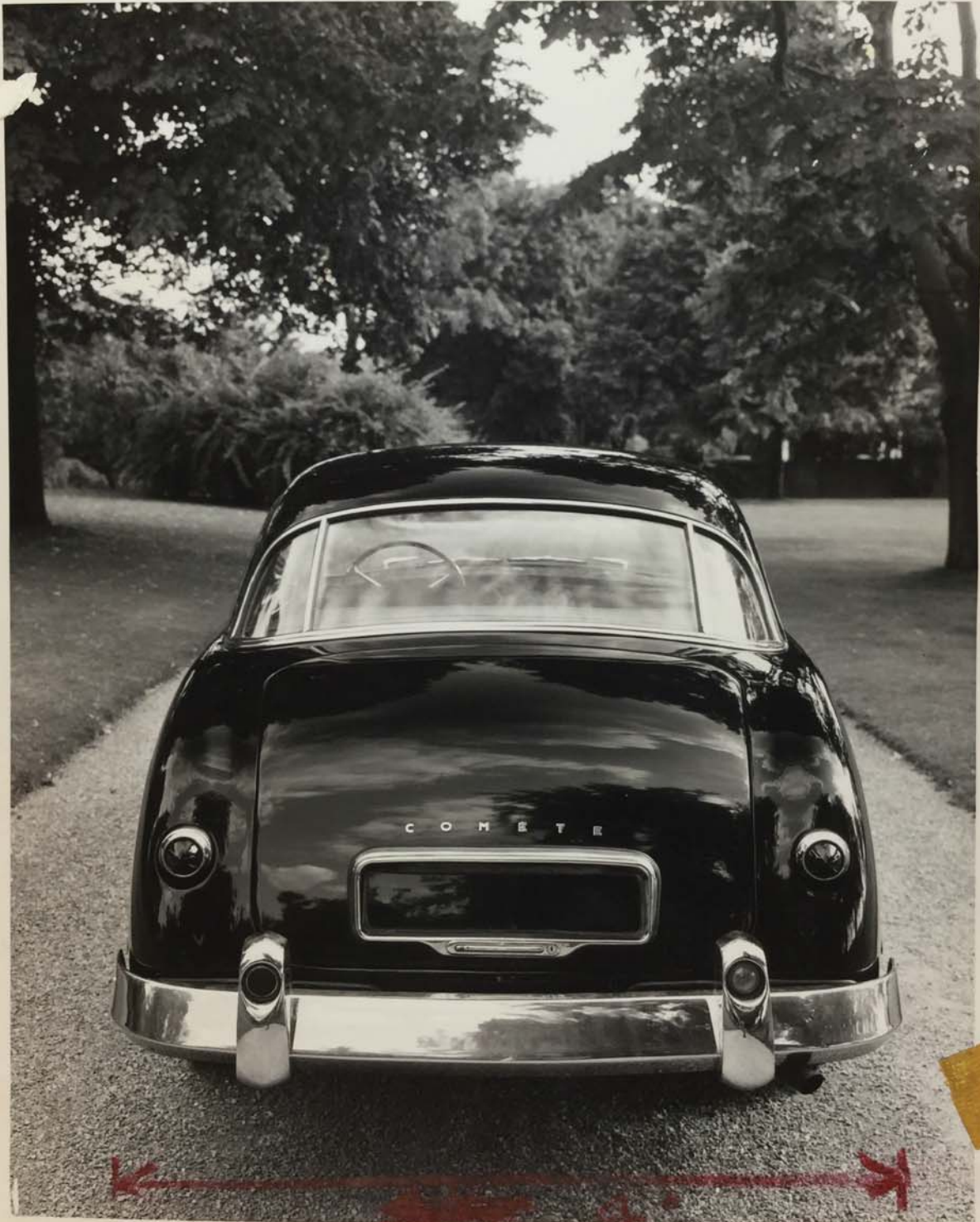
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

52
F8286-90
5 H.T. [No]
133^{se} 15 Silhouette

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



ON CAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

599

MW



Alexandre Georges
PHOTOGRAPHER CREDIT
Note--This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

F8286-20
5 (N.)
13300 15.814
787

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

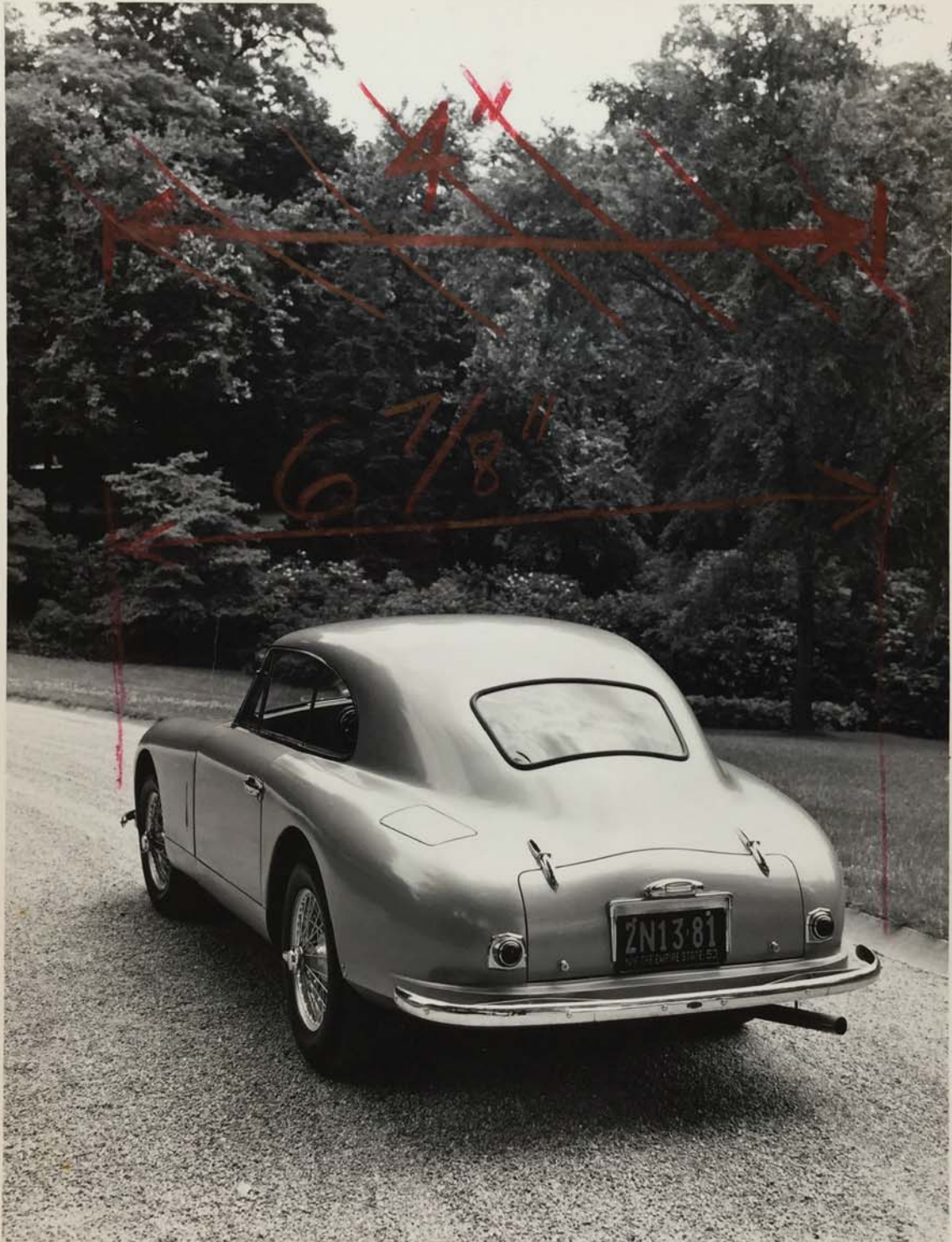
8346-8
7 H.T. sil
1 H.T. [No]

[Handwritten signature]

[Handwritten initials]

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



6 7/8" ON CAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

69

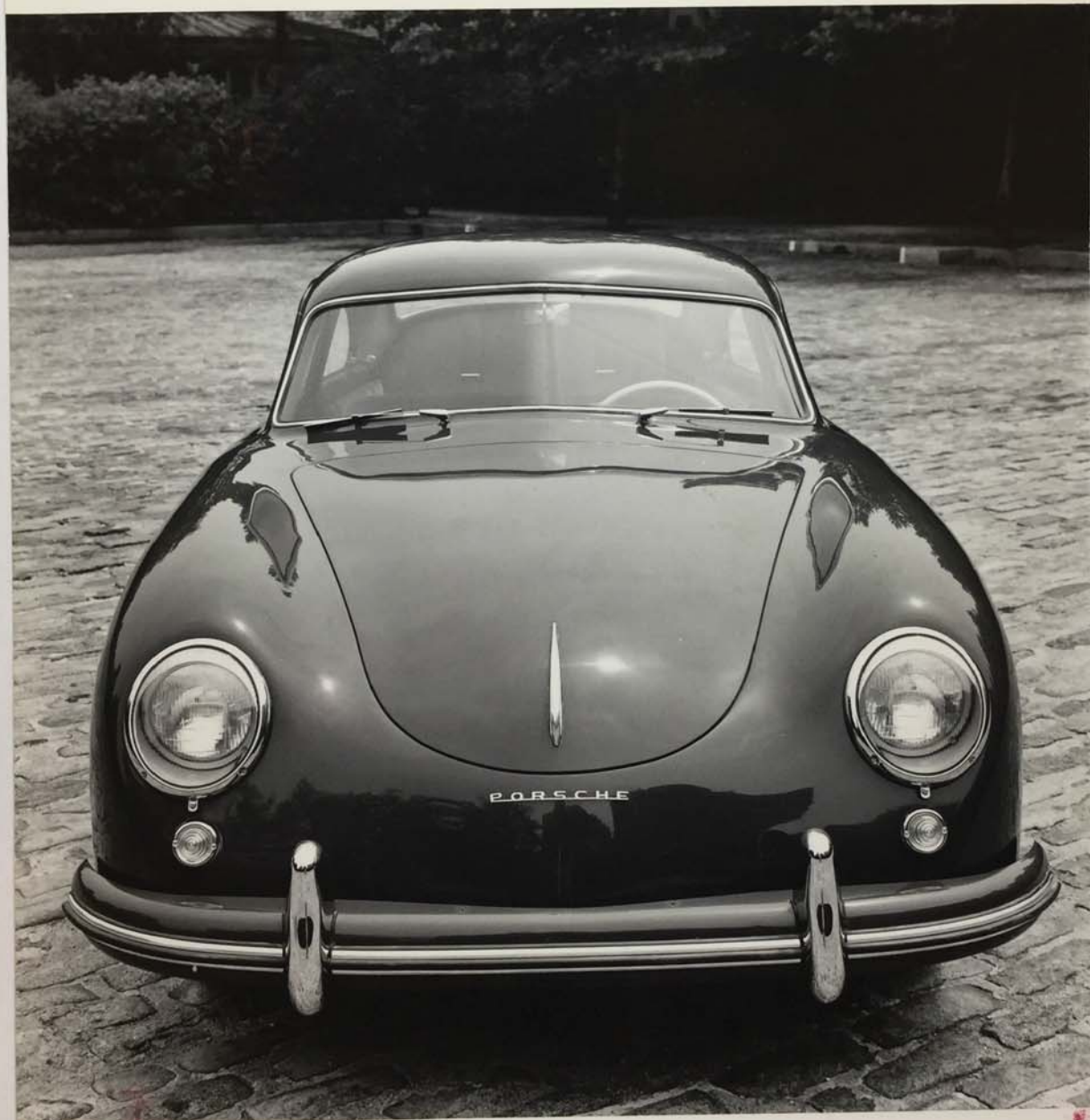
F8286-20

133 ^{se.} 5 No
15 silhouettes

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

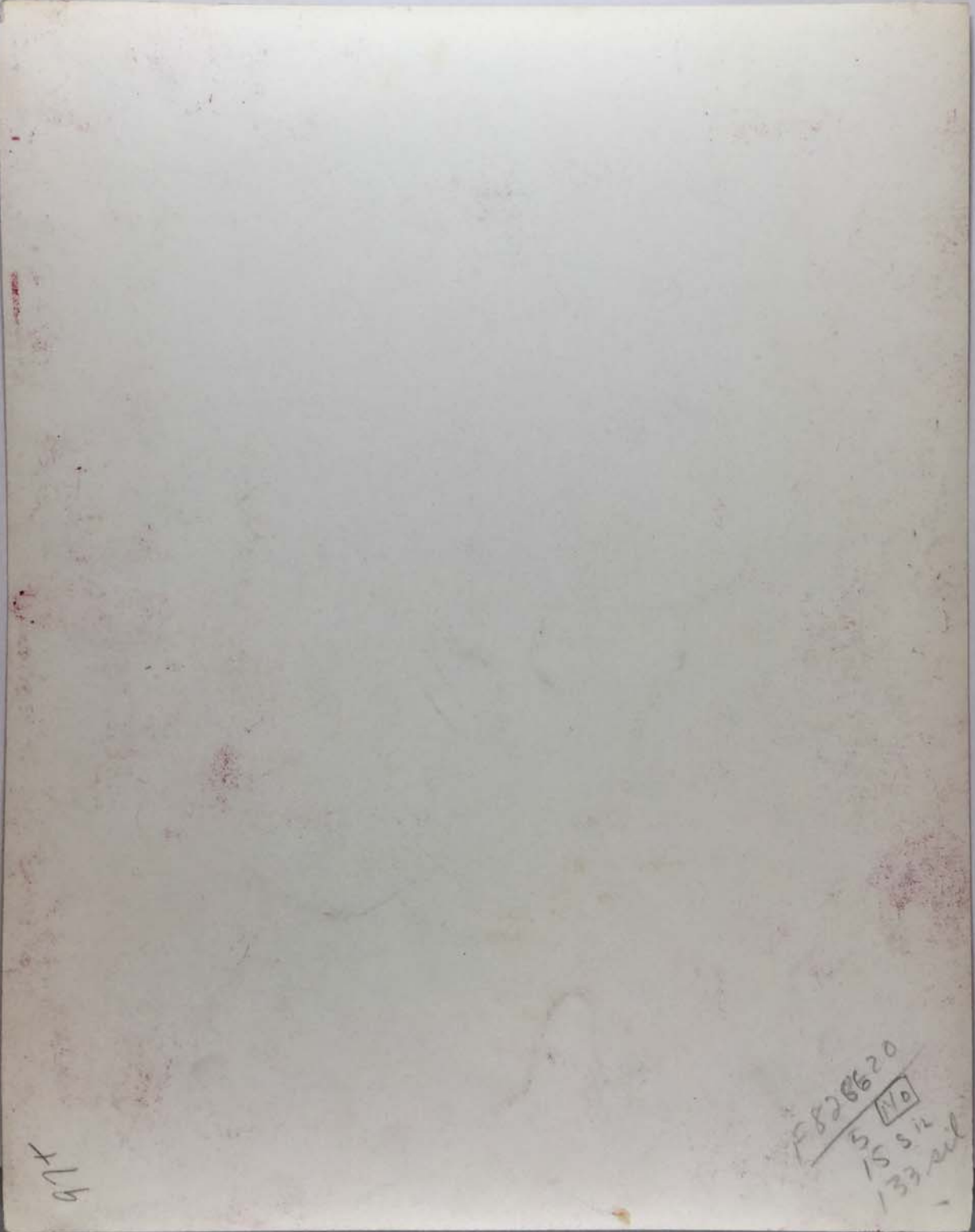


NOTE
TOP & BOTTOM

~~7 1/8~~ 7 1/8"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

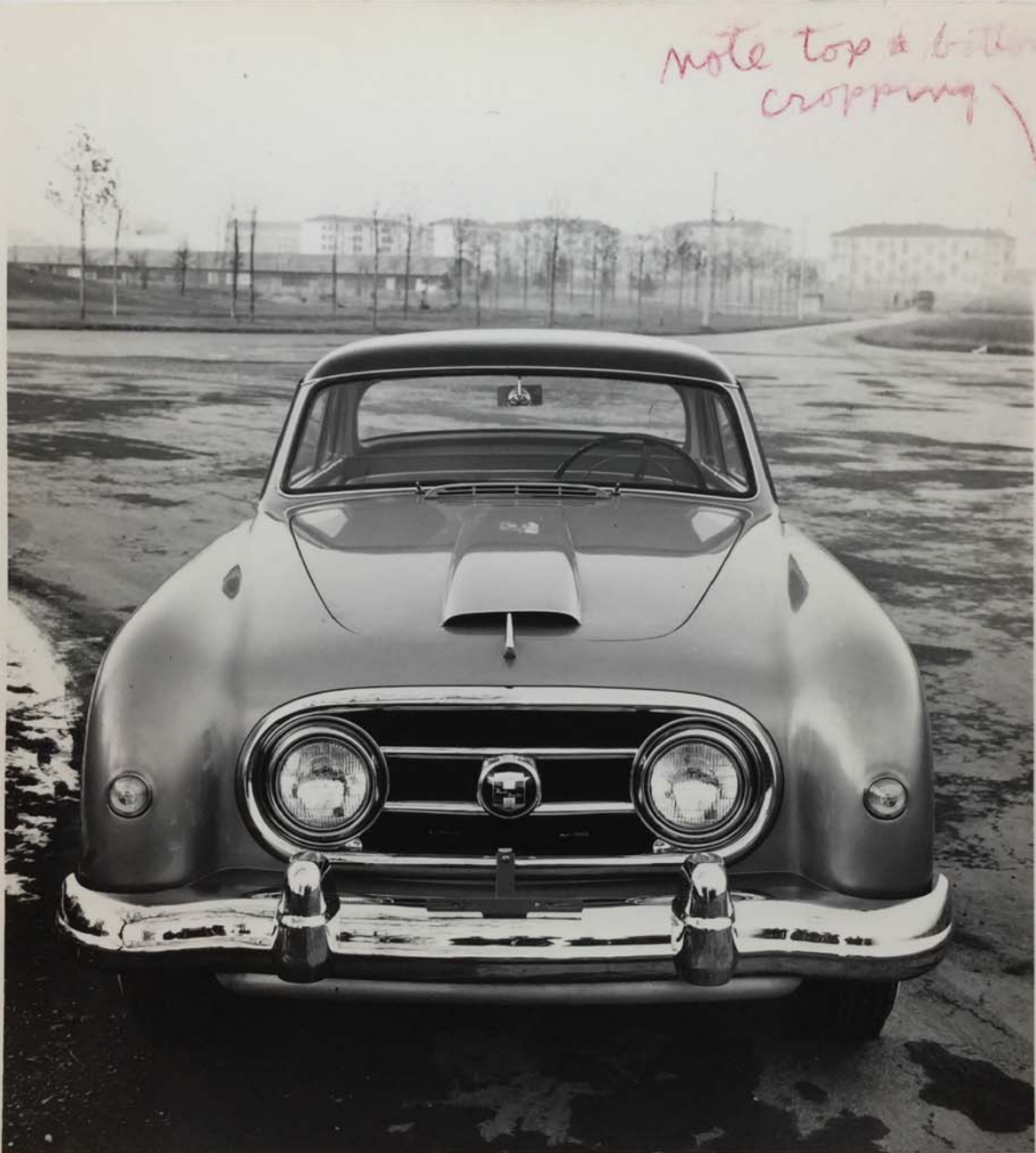


X
9

F 828620
No
15 s 12
133 rail

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



*Note top & bottom
cropping*

7'18"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

F 8286-20
5
15
13
10.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



←—————→ ~~4 1/8~~ 4 5/8" ON CAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

57

F8286-20
5 No
15 SIL
133AC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

185

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

F8346-8
H.T. oil
H.T. No.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



~~21/4~~
6 1/4" ON CAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

F8286-20
5/20
15514
133ac

79+

WM

+

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

← 7 1/8" →



F8286-20
133 ⁵⁰ 5 H.T. [No]
15 Silhouettes

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



NOTE CROPS
TO Φ + BOTTOM

~~7 1/8~~ 7 1/8"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

133me
15 pch
No
F 8256-20

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

H66

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

3

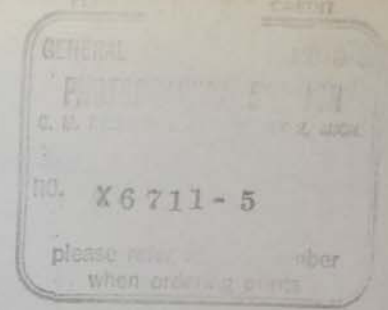
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



6711-5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

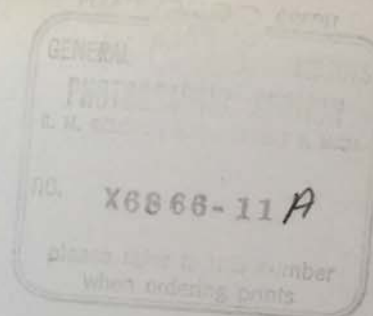
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Chevrolet Corvette



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

DAINA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

NASH - HEALY -

American

Alexandre Georges

PHOTOGRAPHER

CREDIT

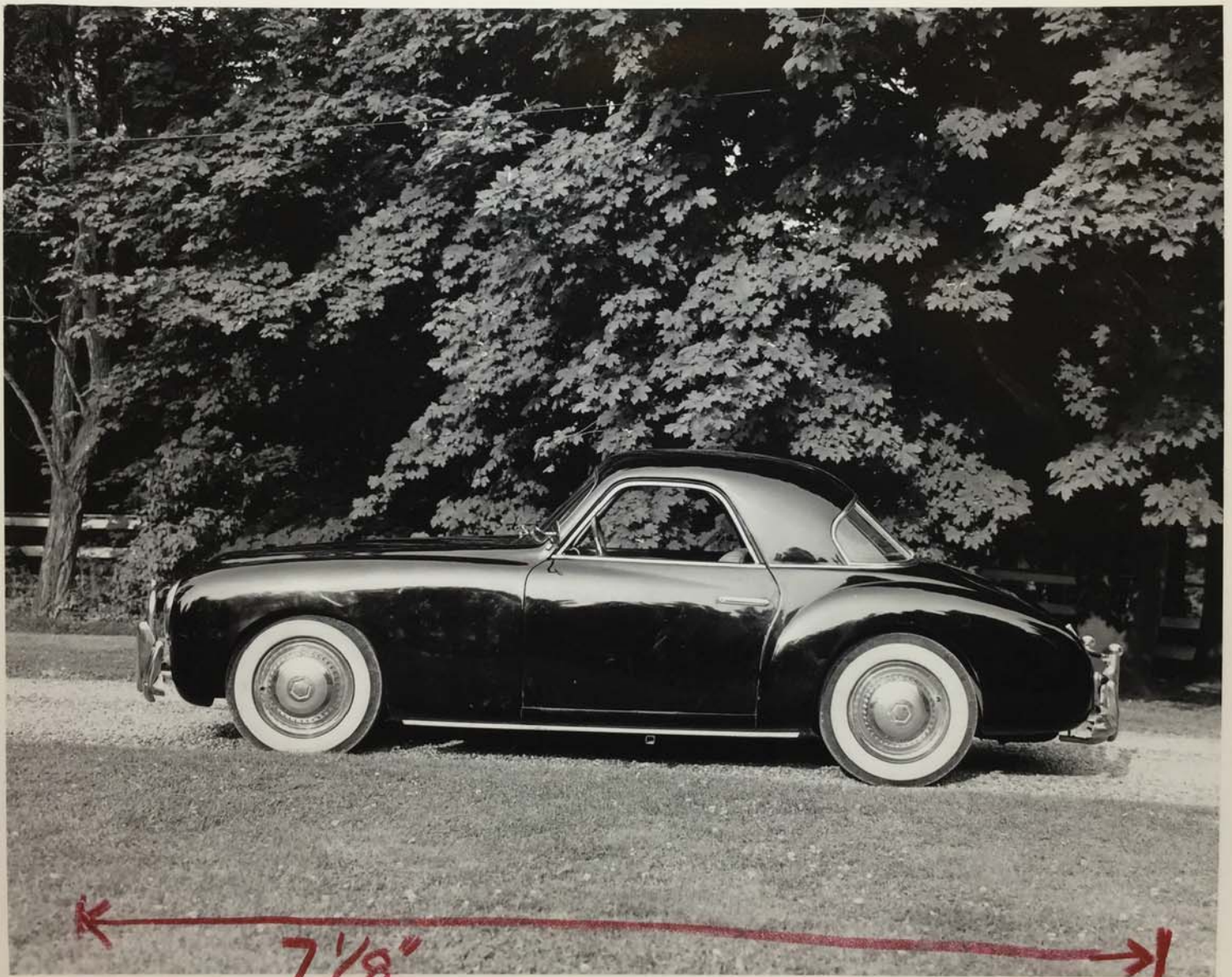
Note--This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

83+

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

*See overview
for dimensions*



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

8
F8286-20
5 H.T. No
133^{se} 15 silhouettes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

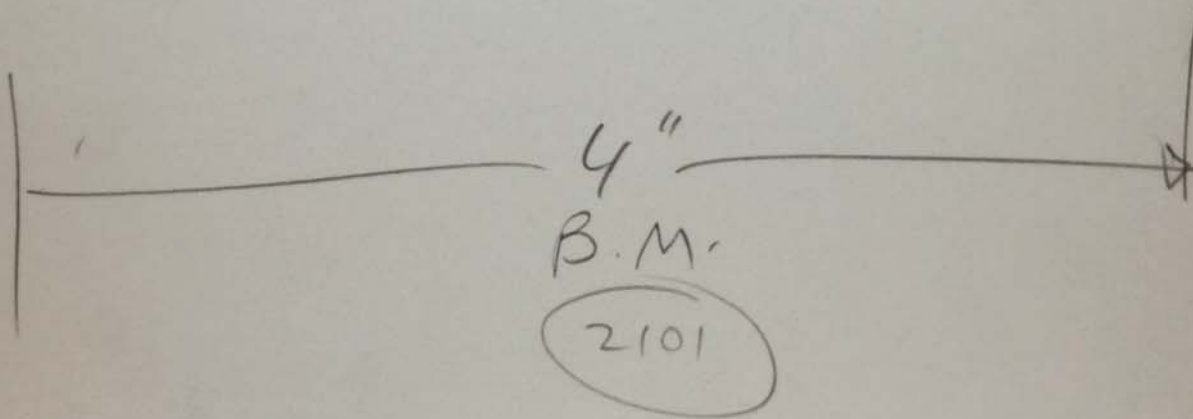
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

725

Cistalia

Gorges

not used - no bumper



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

~~SIATA~~ SIATA

SL

8346-8
7HT sil
1HT [Mo]
133^{sc}

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

FLA

83468
7 HT sil
NO
133 SE

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



← ————— →
SAME SIZE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

F8286-20
5 H.T. No
133^{se} 15 Silhouettes

PHOTO NO.
NOTE - THIS PRINT IS SOLD FOR REFERENCE ONLY AND IS NOT TO BE RESOLD, LOANED, SYNDICATED OR REPRODUCED WITHOUT SPECIAL WRITTEN PERMISSION.
CREDIT ALEXANDRE GEORGES PHOTOGRAPHER
216-03 HILLSIDE AVE. QUEENS VILLAGE, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



6 1/8"

7 5/8"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LB

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

F8346-8
7 H.T. sub
14T No
133 SC

80

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



H-6737-1C

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

46

F 8786.20
1333
15
15
15

~~258~~

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

4137

Comete - 1953
ford - made in ~~France~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

7 1/2"



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

AG

8346-8
74.1. sil
1 [NO]
133^{sl.}

Alexandre Georges

PHOTOGRAPHER CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

MA

125

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

129

F8346-8
7 H.T. Sil
1 H.T. WA
133^{SC}

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



7 1/2" → ON CAR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated or reproduced without special written permission.

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

PHOTO No. _____

top

F8216-20
5 (No)
15211
13222

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

SIATA

EF

F8346-8
7H.T. sil
1H.T. [No]
133^{sc.}

Alexandre Georges
PHOTOGRAPHER CREDIT
Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.
1316 Waverly Place, Hewlett, L.I., New York
PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned syndicated or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

PHOTO NO. E
NOTE - THIS PRINT IS SOLD FOR STUDY PURPOSES ONLY AND IS NOT TO BE REPRODUCED, SYNDICATED OR REPRODUCED WITHOUT SPECIAL WRITTEN PERMISSION.
CREDIT ALEXANDRE GEORGES PHOTOGRAPHER
216-03 HILLSIDE AVE. QUEENS VILLAGE, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA

Italian

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference only and is not to be resold, loaned, syndicated, or reproduced without special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Nash Healey

PLEASE RETURN TO DEPT. OF
ARCHITECTURE AND DESIGN
THE MUSEUM OF MODERN ART

Alexandre Georges

PHOTOGRAPHER

CREDIT

Note—This print is sold for reference
only and is not to be resold, loaned
syndicated or reproduced without
special written permission.

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

PHOTO No. _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Credit
Helen Machin George
Photographer
214-03 Helmut Put
Queens Village, N.Y.

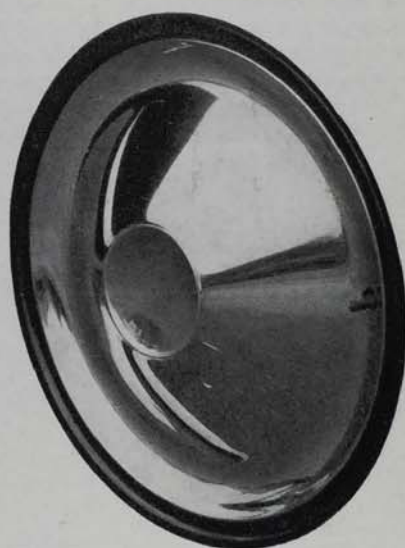
Catalina
used in catalog
2-A-top

1/4"

F8400-3
3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



exhibition **TEN AUTOMOBILES** *The Museum of Modern Art*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

TEN AUTOMOBILES

This is the Museum of Modern Art's second exhibition of automobiles. The ten cars included are post-war models 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, as were those in the first exhibition, primarily for their excellence as works of art.

September 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

AUTOMOBILES ARE TWENTIETH CENTURY ARTIFACTS no less worthy of being appraised for their visual appeal than were Venetian gondolas, English landaus, and, today, the furniture and other utilitarian objects we habitually evaluate as beautiful or ugly. We do not require an automobile to reveal the spiritual insights characteristic of sculpture — with which it shares many formal qualities — but it is also true that utilitarian considerations have never justified ugliness, and the complicated mechanics and functions of an automobile fail to render it exempt from esthetic criteria.



Mass production techniques have generally replaced the craftsman who was alone responsible for the quality of his work, giving it, like the sculptor, the impress of his particular sensibility to form. It is hardly necessary to hammer out each sheet of metal by hand (without benefit of a mold or a die-press) in order to render accurately the automobile designer's conception of sculptural form — although that is how the craftsmen of Italy's Carrozzeria Vignale fabricate bodies for the American Cunningham (page 4). The esthetic merits of an automobile depend not on the methods by which it is produced — impersonal, in America, or picturesque, in Italy — but on the designer's mastery of sculptural problems.

These problems of sculptural form have to do with the ways in which a volume may be defined. Like the exterior wall of a house, the metal shell of an automobile takes its shape from the space it envelopes. Details on the surface of this shell, like the details on the facade of a house, can suggest by their shape and location the nature of the space enclosed. But, 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.

There are two distinct ways in which the automobile designer may package a quantity of space so that the package itself suggests directed movement. A box, with the top of the center portion raised to accommodate passengers, requires the addition of separate parts — fenders, bumpers, headlights — to provide scale and to indicate direction. The more closely such a design adheres to the flat planes of a box, the more important become the intersections of those planes.

An equally disciplined solution is to treat the body of a car as an envelope modelled so that separate planes flow into each other in one continuous, undulating surface. Scale and direction are then obtained by cutting holes in the envelope, rather than by adding parts to it. Perhaps the outstanding example of the automobile as a box is the English Bentley, famous for its "razor-edge" intersections. The Cisitalia illustrates perfectly the second approach.

There are, of course, innumerable variants and combinations of the two basic designs represented by the Bentley and the Cisitalia. Neither car exhausts the possibilities of automobile design, but both of them demonstrate the merits of consistency.

Pinin Farina's Cisitalia, produced in Italy in 1946 and now made in Argentina, remains the most successful design of its kind. Manufacturers in Europe and America have availed themselves of Farina's talents: in this country the characteristics of his style are called

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

"the continental look." They might better be called the Italian Style, since the coachwork for five of the cars in this exhibition was designed in Italy. The other five show an appreciation of Italian ideas.

No matter how it is designed the body of an automobile is a kind of package — a metal wrapping. It is enough for this wrapping to contain, without delineating exactly, the apparatus it conceals. A practical reason for this independence is that the metal package itself sometimes plays an important role in an automobile's performance. For example, the Porsche, a German sports car, has a flat front hood whose contours were determined, or at least influenced, by experiments in a wind-tunnel; at high speeds the Porsche's nose is kept firmly to the ground by the pressure of air currents.

Ferdinand Porsche's earlier car, the pre-war German Volkswagen, has a similarly shaped front compartment designed without benefit of a wind-tunnel. In both the Porsche and the Volkswagen, the motor is located at the rear, the two ends of the Volkswagen being considered as storage compartments — one for the luggage, one for the motor. Details of the design visually reinforce this effect. But the beautiful Porsche reveals no such logical concept, and the shape of its forward compartment suggests that it houses a motor although it is actually used to hold a spare tire. Apparently there is no particular function that can be considered decisive in the design of an automobile. In fact, esthetic preferences are likely to be justified *a posteriori* by elaborate technical rationalizations.

Still another, and sometimes a more potent, justification of what are in reality esthetic preferences is the notion of comfort. The interiors of American cars are often designed to duplicate in domestic comfort the living room of the driver's home. Excessively refined spring mechanisms, intended to protect passengers from the experience of being in a vehicle moving along a road, also produce that bouncing which rocks us like babes in a crib. 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. In this case the preoccupation with comfort produces a curious indifference to a demonstrable safety hazard. 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 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. It is not only the monotony of the super-highway that makes it so difficult for the cross-country motorist to keep awake. A well designed automobile, besides being beautiful, would restore the motorist to the road. — A. D.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



Many of the characteristics usually associated with small Italian sports cars are here adapted to the large scale of American touring cars. An oval radiator grille, recalling that of the Cisitalia, and front and rear fenders merging into the body, are among its best features. Handmade in Italy, where it was designed, the coachwork for the Cunningham is fitted to an American-made chassis powered by a modified Chrysler V-8 engine.

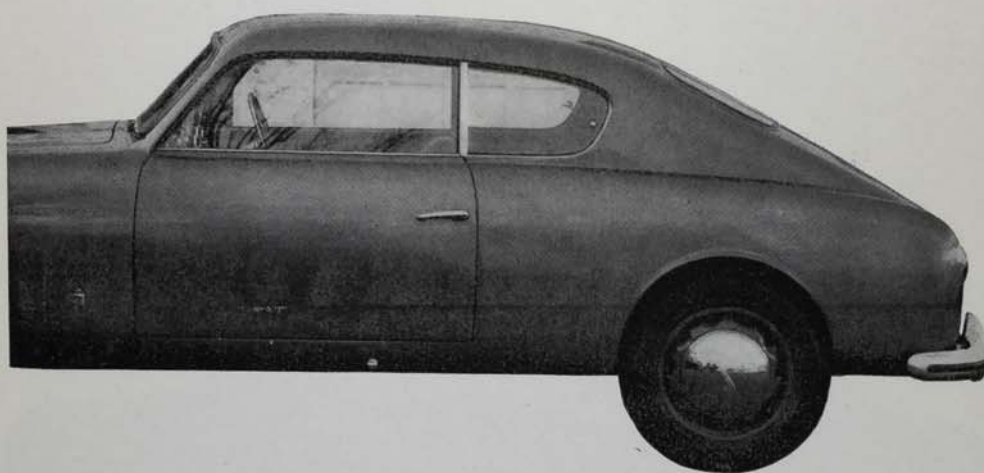


p9: 5

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

LANCIA Gran Turismo, 1951
Manufactured by Automobile Lancia, Turin, Italy. Coach-
work by Carrozzeria Pinin Farina, Turin.



pp. 6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



This model of the Lancia is an adaptation of the company's standard, series-produced four-door family car. Both body and chassis frame are formed in a single unit, like a box. An unusually successful part of its design is the relation of the sloping back to the rear fenders: flat and curved planes are here contrasted without irrelevant decorative detail. Intended for fast driving over winding roads, the *Gran Turismo* is one of the most maneuverable mass-produced cars now made, and it has won several long road races.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



899

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

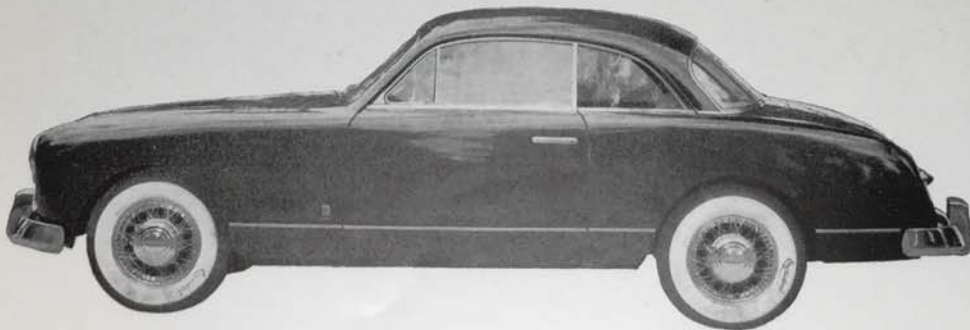


STUDEBAKER Commander V-8 Starliner Coupe, 1953
Manufactured by Studebaker Corporation, South Bend, Indiana, U.S.A. Coachwork by the manufacturers, designed by Raymond Loewy Associates.

The hood of the Studebaker is lower than the adjoining fenders—a refinement which, together with the car's general proportions and low center of gravity, constitutes its most striking departure from conventional American treatment. The uninterrupted side and rear window make the roof of the passenger compartment a clearly separate element, well suited to a contrasting color treatment. Among the most successful details are the gleaming undecorated hub caps (see front cover). This model of the Studebaker is the first American mass-produced car to adapt the design of characteristics of European automobiles.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



Pg. 12

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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



pg. 13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

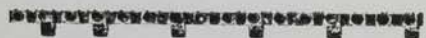
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



pg. 15

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



The standard chassis and engine of the popular MG roadster have been equipped with Italian coachwork to produce a car which, unlike its famous racing predecessor, has full weather protection and ample luggage space. The MG's traditional radiator grille has been retained, and may be compared with a similar solution for the SIATA *Daina 1400* (see page 21). The fenders run the length of the car, a transition from front to rear being effected by a slight change in profile occurring at the door. Wire wheels enliven a design otherwise bare of decoration.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



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

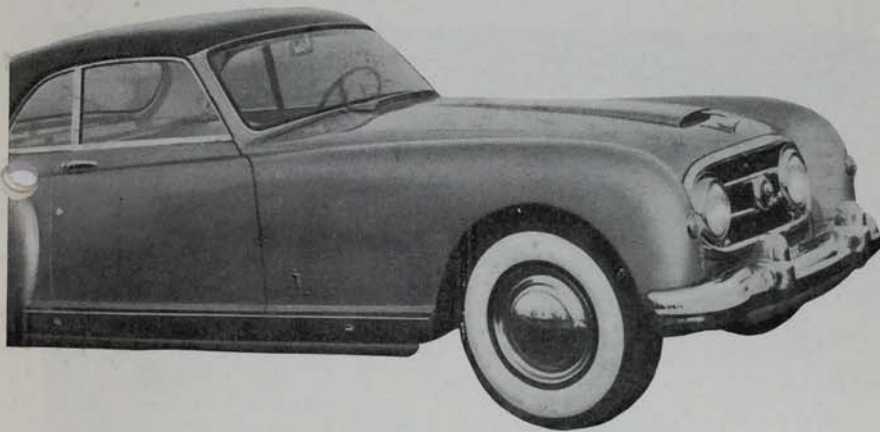


R9 17

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

The Nash-Healy, like the Cunningham, employs an American engine and many American stock mechanical components. Designed in Italy to fit a specially constructed chassis, its coachwork recalls details characteristic of other Italian cars. Front fenders are fared back along the sides and seem to disappear into the doors; the radiator grill is a flattened oval incorporating the headlights.



NASH-HEALEY, 1952

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



Although it is not an unusually large automobile, the SIATA's compact silhouette recalls the proportions of many American touring cars. However, in the SIATA every detail has been so thoroughly integrated that it is impossible to isolate any single feature as being responsible for the effectiveness of the design. Even a traditional radiator grille retained from earlier models has been made to seem the most appropriate solution. The unusually high placement of the rear window, the angle at which the side window is terminated, the door handle, and the air vents on the front fender, are all details of studied refinement and restraint. The Siata is one of the most beautiful touring cars produced.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

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



pg 21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3



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

pg 22

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

An adaptation of the mass-produced Volkswagen, the Porsche also has a rear engine and a flat, tray-like chassis which prevents wind resistance on the underside of the car. Although some of its contours were determined by wind tunnel experiments, the Porsche's body is designed to express the fact that it is, literally, a lid resting on a tray. The flattened circular openings above the rear wheels are intended to preserve the continuity of this lid, and for the same reason the front hood and fenders are incorporated in one undulating surface.



pg 23

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

Consultant on the exhibition: John Wheelock Freeman
All photographs by Alexandre Georges
Catalogue design: Arthur Drexler

DEPARTMENT OF ARCHITECTURE AND DESIGN

Philip C. Johnson, Director
Arthur Drexler, Curator
Mildred Constantine, Associate Curator of Graphic Design
Greta Daniel, Assistant Curator
Georgette Methot, Secretary

The Museum wishes to thank the following companies and individuals for their generosity in lending automobiles:

John S. Inskip, Inc., *Aston-Martin*
B. S. Cunningham Co., *Cunningham*
Ford International, *Ford Comete*
Charles L. Abry, *Siata*
Robert M. Ackerman, *Simca*
The Studebaker Corp., *Studebaker*
S. H. Arnolt, *MG*
Nash Motors, *Nash-Healey*
Hoffman Motor Car Co., Inc., *Porsche*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

EXHIBITION RECORD

TEN AUTOMOBILES - September 15 - October 4, 1953

List of exhibits: See attached list of cars

Labels:

TITLE PANEL: "Ten Automobiles" was painted, in red, in Mies letters 7" high on the glass wall to the left of the entrance to the garden. The second line, "Automobiles" was 5'6" from the ground. Under this, just at eye level, the main label was pasted. This was a positive stat of the copy attached and measured 28" x 20". Outside, a duplicate stat of the copy was pasted on the glass in exactly the same position.

LABELS FOR EACH CAR: These were type-set and negative stats were made so that each label, with border, measured 18" x 12". These were pasted on stanchions and one placed near each car. (See exhibition layout). Stanchions were made of bases ordered from the Display Stage Lighting Co., Inc. fitted with pipe columns 45" high. A slanted plaque, 18" x 12" was fitted on top of the pipe in the Shop at the Museum. (These were originally purchased for the 1951 "8 Automobiles" exhibition).

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	541.3

TEN AUTOMOBILES - Exhibition Catalog

A 24 page, plus cover, booklet was printed - 10" x 7 $\frac{1}{2}$ ", and sold at the time of the exhibition for 30¢.

Engravings were made by the Beck Engraving Company and printing was done by Davis, Delaney, Inc.

Inside stock was 80 lb Lustro Gloss and cover stock was 100 lb Lustro Gloss. The engraving of the hub cap on the front cover was varnished.

3,000 copies were printed.

Arthur Drexler designed the catalog - Alexandre Georges took all photographs.