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SYDNEY URE SMITH, MISS THEA PROCTOR AND GEORGE W. LAMBERT, A.R.A., INSPECTING THE NEW COLOUR HARMONIES IN FORD CARS.

**COLOUR HARMONY**  
**AN ENTIRELY NEW NOTE IN FORD CARS**  
*Dictated by*  
**WELL KNOWN AUSTRALIAN ARTISTS**

**Meeting the Demand for Brighter Cars**  
*The value of the Artist in Industry.*



GEORGE W. LAMBERT, A.R.A.

the engineer, the scientist or the captain of industry is seldom endowed. It is the particular virtue of the artist. It is the power to perceive, select and combine colour to the best advantage, so that the utmost stimulus may be derived from it. Under the guidance of a fine artist, the most utilitarian articles, made by mass production methods, may become things of beauty through the application of colour.

Until now, the director of industry, accustomed to solving every manufacturing problem in his own way, has also assumed responsibility for choosing the colours for his products. He has been under the impression that because he successfully controls an organization, he can also show excellent judgment in selecting colours. But colour selection cannot be determined by a layman, and thus, in the endeavour to produce articles in colour, which reflect the modern idea, most industries have failed signally. A singular example of this is seen in the motor industry today with its conglomeration of colour combinations, most of which defy all the laws of colour harmony and beauty.

The motor car buyer too, frequently attempts to dictate his own colour scheme and usually with disastrous results. A typical instance is cited where a motorist spent days in examining colour samples and consulting his friends regarding the most attractive combination to use on his car. He ultimately selected certain colours with great confidence, and the car was painted accordingly. But upon seeing the result of his choice, he refused to take delivery until the colours were entirely altered.

It is because of these experiences and difficulties that we now see the world's greatest industries seeking the help and co-operation of celebrated sculptors and artists in many other ways than the universally known channels of advertising. In the designing of innumerable products, in all classes of material, the sculptor now plays a very great part in determining the form which those products shall take.



MISS THEA PROCTOR.



FORD MOTOR COMPANY OF AUSTRALIA PTY. LTD.

And now in answer to the modern demand for colour and in order to keep colour combination within the bounds of reason, beauty, and good taste, the Ford Motor Company of Australia Pty. Ltd., has solved the colour problem in the same practical way that has always characterized Ford methods in the past. Celebrated Australian artists have been called upon to produce colour harmonies, suitable for the Ford car under Australian conditions, and the day of the drab, inartistic car is over.

Thus, industry has reached a high phase of endeavour, where the engineer, the sculptor and the artist are now working hand in hand to make the automobile not only a thing of speed, but a thing of beauty as well. Here we have the noblest combination of mechanics and art!

Illustrated here, and now available to the public throughout Australia, is a range of colour combinations for Ford Cars, which have been dictated by the celebrated Australian artists, Mr. George W. Lambert, A.R.A., Mr. Sydney Ure Smith and Miss Thea Proctor, who have worked with painstaking effort over many months on this important work.

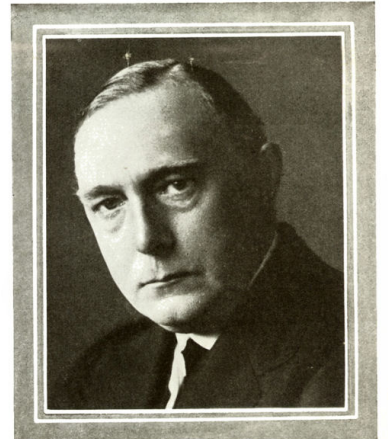
George W. Lambert, A.R.A., is unquestionably the foremost Australian artist of his time. From its earliest days, his work has been noted for its distinction of style. Always his aim has been to do a thing better than it has been done before, and underneath all of his work can be read the delight he has in astonishing the spectator. It is this legitimate and commendable quality of virtuosity that has helped him to become one of the greatest painters of his day.

Indifferent at all times to convention, ever indifferent to the financial opportunities provided by his genius, he nurses a rigidly selected path, unique in the history of Australian art. Although born in old St. Petersburg, Mr. Lambert began his art training in Sydney under Julian Ashton. In 1900 he painted his famous picture "Across the Black Soil Plains," which hangs in the Sydney National Gallery, and in the same year won the scholarship which took him to Paris.

Ultimately, his portrait commissions and exhibits at the Royal Academy in London gained him recognition as being one of the leading figure painters in Europe. During the war, he served with the Australian Light Horse in Palestine, and his array of paintings of the desert campaign, now in the Australian War Museum, must stand for all time as a monument to his ability.

It is since his return to Australia that Mr. Lambert has achieved his most outstanding successes in portraiture, landscape, still life and sculpture, and his election as an Associate of the Royal Academy, London, is the greatest honour that has ever been paid to an Australian painter. In a different field of endeavour, Sydney Ure Smith is almost as well known throughout Australia as Mr. Lambert. Through his foundation of "Art in Australia" magazine, and his continuous editorship of this unique publication, no man has done so much for Australian art and Australian artists.

Sydney Ure Smith is President of the Society of Artists, New South Wales, and a Trustee of the Sydney National Gallery; but to the world at large, he is known as the foremost Australian



SYDNEY URE SMITH.

etcher, and appreciation of his prints is wide-spread throughout the Commonwealth and abroad. Yet, strangely enough, he has a remarkably modern outlook, and perhaps his greatest contribution to Australian art is his determined advocacy and encouragement of the younger school of Australian artists, whose work is so closely allied with modern ideas.

In this particular sphere of activity, few artists are so well known or have contributed so much as Miss Thea Proctor—an artist with a brilliant sense of colour, which lends to all of her work qualities of decoration and gaiety, that are so in line with the present day trend.

Miss Proctor occupies a high position in Australian art, and her versatility is shown by her work in various mediums—in water colour, in pencil and crayon, in fans for which she is justly celebrated, and by her achievements in the application of modern form and colour to interior decoration.

Thus, this committee of Australian artists is marvellously endowed for such work as the determining of colour harmony for motor cars. It brings to bear on this important industrial problem three brilliant minds—one, dynamic and classic in outlook; another, encyclopaedic and eager for advancement; and, finally, a capable feminine mind, interpreting the modern woman's demand for gaiety and colour in motor cars as in most things of every-day life.

Thanks to the public spirit of these distinguished artists, the buyer of a Ford car can now choose from a wide range of colour combinations which are harmonious and beautiful, whether for a dashing sport's roadster, or the more conservative sedan. And above all, whatever the colour combination chosen, the buyer has the satisfaction that it possesses the unique distinction of true colour harmony, dictated and approved by George W. Lambert, A.R.A., Sydney Ure Smith, and Miss Thea Proctor.

**T**HIS is the commencement of a new Renaissance, when, as in past ages, the services of sculptors and artists are being widely employed to determine the form of architectural and industrial objects of every description. In the eighteenth century, art played a tremendous part in the whole life of the community, but the world then passed into the dull provincialism of the nineteenth century, which left its ugly imprint upon every phase of creative effort.

Throughout this long period, most industrial products were ugly in design, and lacking in attractive colour. The expansive minds of the sculptor and the artist were not present at their manufacture. There was no link between art and industrialism.

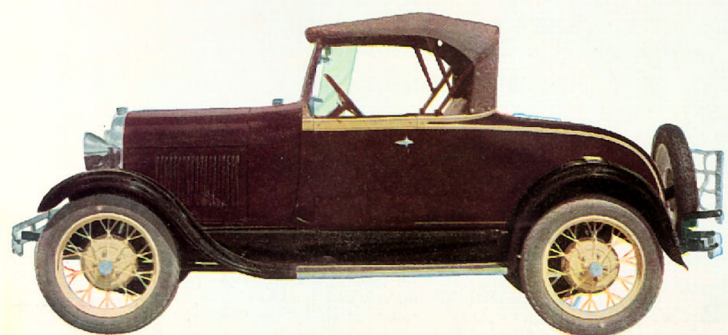
Today, the whole world of industry is being revolutionised by demands not only for simplicity and more attractive form in all classes of products, but, more particularly, for brighter colours. This is shown by the wealth of colour in which the whole world is now moving. It is seen in the fabrics for home decoration, fabrics for dress, and appointments for kitchens and bathrooms. Even houses themselves, with their variegated roofs and gay shutters, stand as evidence of the universal demand for colour. In every phase of industry, in the production of articles of china, glass, metal and wood, the demand is for colour—colour—and more colour. Colour has definitely come to stay.

The spearhead of this world-wide movement is the artist, and the reason is that one of the primary qualities which goes to the make-up of a fine artist is his ability to see colour. A true colour sense is a rare attribute, with which, unfortunately,

# COLOUR HARMONY

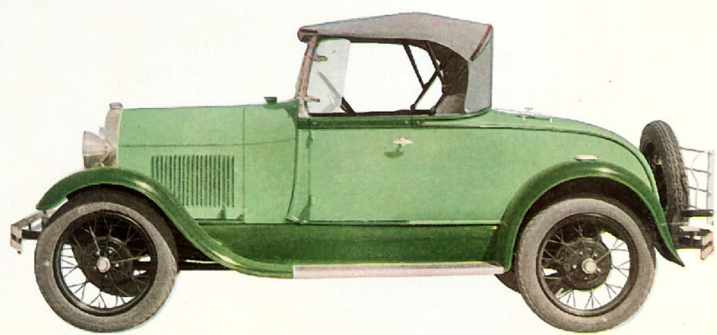
A NEW NOTE IN FORD CARS ARRANGED BY THE CELEBRATED ARTISTS

GEORGE LANIER, MARRA, SYDNEY CORE SMITH and MISS THEA PROCTOR



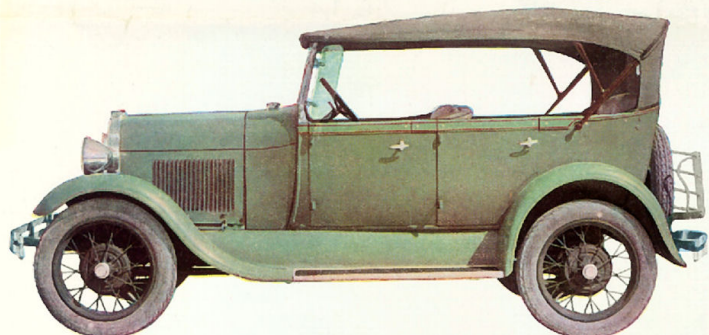
### SPORTS ROADSTER

*(Illustrated at left)*  
with body in Tanura and with mouldings and centre of rear deck in Virginia Cream. Fenders are black; wheels Virginia Cream. This colour combination is available also on Sports Phaetons.



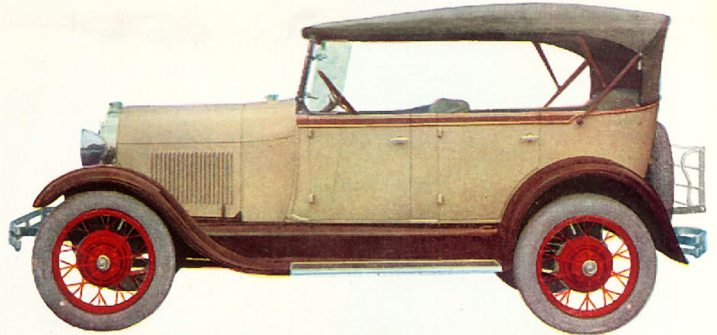
### SPORTS ROADSTER

*(Illustrated at right)*  
with body in Glacier Green with mouldings in Robin Hood Green, lined with Glacier Green. The fenders are Robin Hood Green and wheels black.



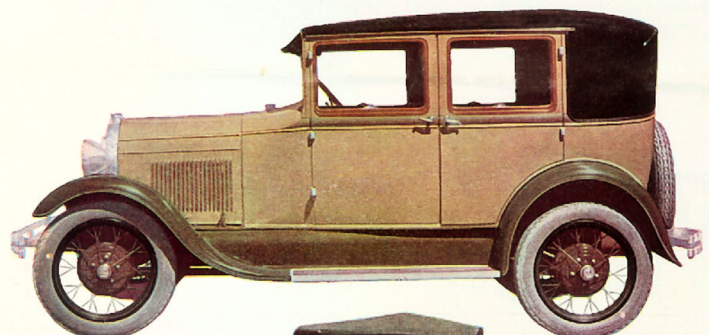
### SPORTS PHAETON

*(Illustrated at left)*  
with body in Mariners Green and mouldings in Cascade Green, lined with Orinoco Vermilion. Fenders are Cascade Green and wheels black. This colour combination is available also on Sports Roadsters. Standard Roadsters and Standard Phaetons may be had with bodies of Mariners Green, but with black fenders and black wheels.



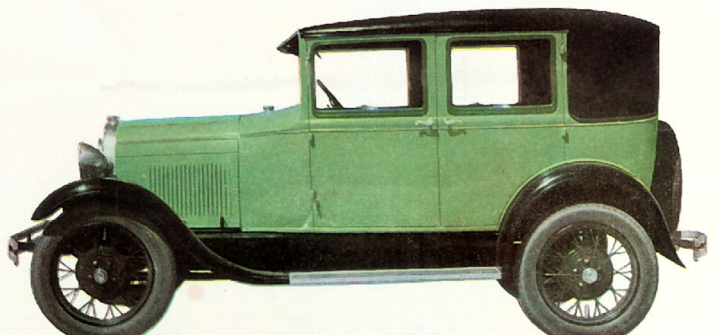
### SPORTS PHAETON

*(Illustrated at right)*  
with body in Santa Barbara Sand and mouldings in Fallow Field Brown, striped with Virginia Cream. Fenders are Fallow Field Brown and wheels Orinoco Vermilion. Standard Roadsters and Standard Phaetons may be had with bodies in Santa Barbara Sand, but with fenders and wheels in black.



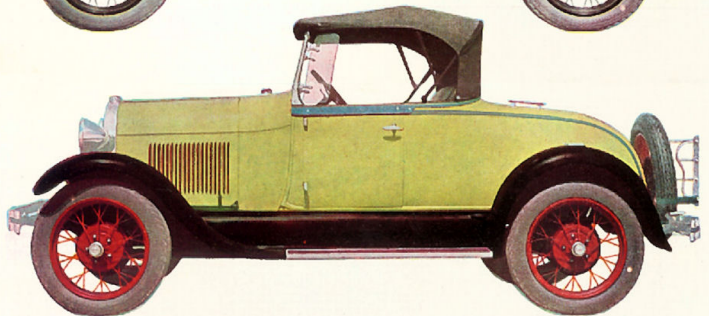
### FORDOR SEDAN

*(Illustrated at left)*  
with body in Argonaut Brown with Fallow Field Brown mouldings, lined with Virginia Cream. Fenders are of Fallow Field Brown and wheels black. This colour combination also available on Sports Phaetons.



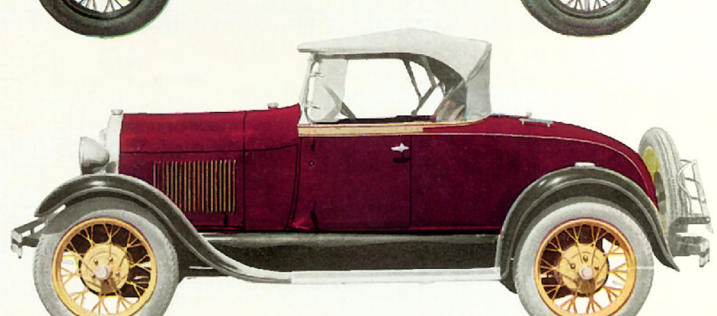
### FORDOR SEDAN

*(Illustrated at right)*  
with body in Mist Gray and with mouldings in Ivanhoe Green, lined with Virginia Cream. Fenders and wheels are black. This colour combination is available also on Tudor Sedans.



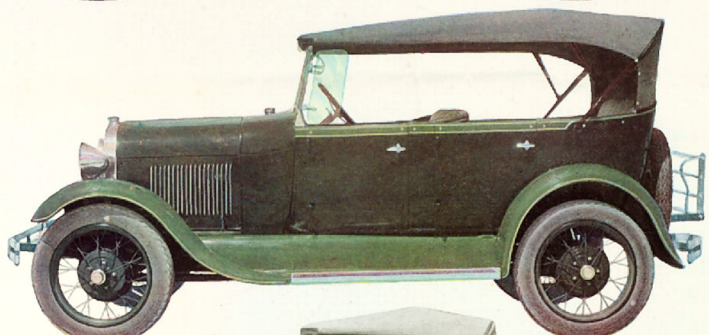
### SPORTS ROADSTER

with body in Prairie Vale Green and with Liberty Blue Mouldings, having double stripes of Orinoco Vermilion. Fenders are black and wheels Orinoco Vermilion.



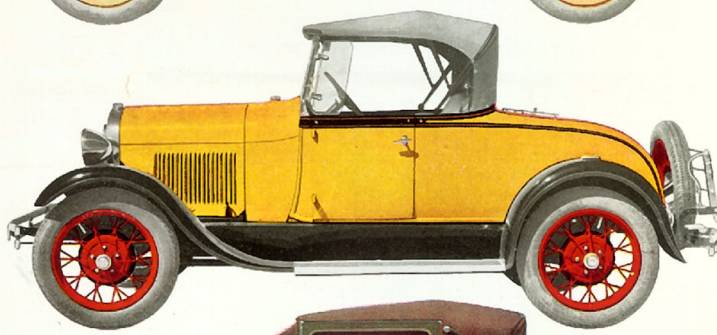
### SPORTS ROADSTER

*(Illustrated at right)*  
with body of Corinthian Purple and with mouldings in Virginia Cream, striped with Corinthian Purple. Fenders are black; louvers have a stripe of Virginia Cream. The wheels are Virginia Cream.



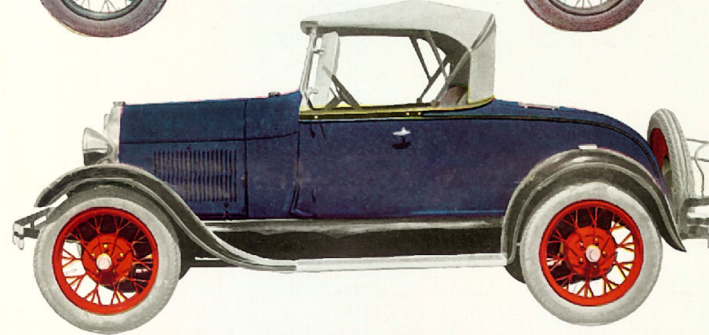
### SPORTS PHAETON

*(Illustrated at left)*  
with body in Abyss Green, and with mouldings in Ivanhoe Green, lined with Abyss Green. Fenders are of Ivanhoe Green and wheels black. Standard Roadsters and Standard Phaetons may be had with bodies in Abyss Green, but with fenders and wheels in black.



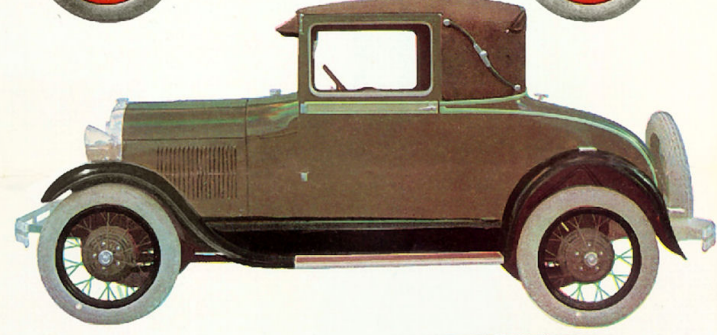
### SPORTS ROADSTER

*(Illustrated at right)*  
with body in Empress Yellow and with black mouldings, striped with Virginia Cream. Fenders are black, louvers on the bonnet have a black line and wheels are Orinoco Vermilion.



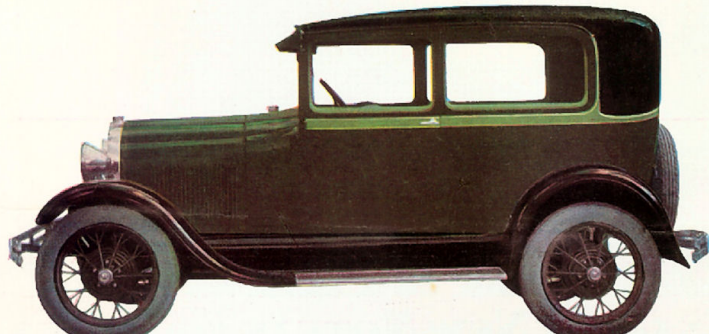
### SPORTS ROADSTER

*(Illustrated at left)*  
with body of Liberty Blue with black mouldings, striped with Virginia Cream. Fenders are black and wheels Orinoco Vermilion. This colour combination is available also on Sports Phaetons. Standard Roadsters and Standard Phaetons may be had with bodies of Liberty Blue, but with black fenders and black wheels.



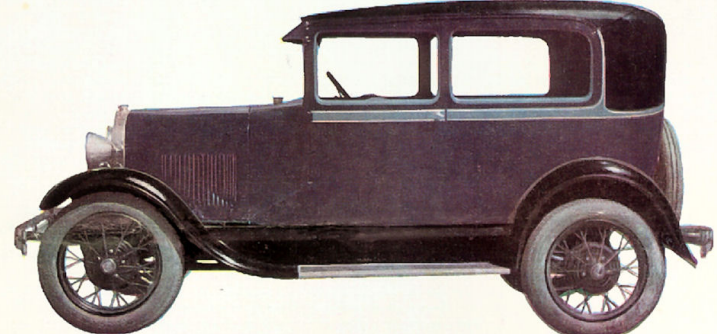
### SPORTS COUPE

*(Illustrated at right)*  
with body in Abyss Green, with mouldings in Mist Grey. Fenders and Wheels are black.



### TUDOR SEDAN

*(Illustrated at left)*  
with body in Abyss Green and mouldings in Ivanhoe Green. Fenders and wheels are black.



### TUDOR SEDAN

*(Illustrated at right)*  
with body in Dark Niagara Blue and with Grey mouldings lined with Virginia Cream. Fenders and wheels are black. This colour combination is also available on Standard Phaetons and Standard Roadsters.

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