

Styling

A T F O R D M O T O R C O M P A N Y



Styling

AT FORD MOTOR COMPANY

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I N T R O D U C T I O N T O

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Your appreciation of good design has made styling a tremendously important function in the modern automobile world. Hence, many of our Company's most vital product decisions are made at the Styling Center. Millions of dollars are spent during the evolution of a new design to give you a vehicle that is more useful, more beautiful and more desirable than its predecessors—one that fulfills the requirements of that tomorrow for which it is created. • Because ours is a highly competitive business, your new car's design and its new features must be kept secret until Announcement Day. Thus you will understand why we cannot take you and the countless others interested in styling on a tour of our studios, as much as we'd like to. • We can, however, tell you how styling works—and will, in these pages, describe and picture the styling processes which are not commonly known because future products are involved. Via this booklet—"Styling at Ford Motor Company"—our creative team welcomes you to the Ford Styling Center.

George W. Walker

George W. Walker
VICE PRESIDENT AND DIRECTOR OF STYLING
FORD MOTOR COMPANY

PHILOSOPHY OF

Styling



Ford Motor Company Styling Center

The stylist at Ford is not just one person. "He" is many hundreds of creative and technical people who are the modern counterparts of Leonardo da Vinci, artist, inventor and craftsman of the Italian Renaissance, and Thomas Jefferson, architect and inventor as well as statesman. The Ford styling team not only conceives new ideas but brings them to reality with the skills of ancient artisans and the techniques of modern machines. • In creating your new car, the stylist at Ford blends the fundamentals of good design that were recognized many centuries ago with those of our modern industrial civilization. For one thing, he appreciates and acts upon the principle that true beauty depends upon simplicity of line and form. For another, he is acutely aware of the rule that form follows function—in other words, that your car should first serve its purpose and that its appearance should stem from that purpose. • Nature demonstrates these principles in the grace of the seagull in flight, the streamlining of the fish and the pleasingly simple shape of the egg, with its tremendous structural strength. • Each member of the Ford Family of Fine Cars exemplifies these principles; even when at rest at the curb, its simple, eye-pleasing lines give the illusion of swift motion. • To achieve these design objectives, the stylist must understand his product—its function, the materials that will be available and the capabilities of the machines that will make it. Likewise, he must make certain that your new car will serve many different purposes—long and short trips on all kinds of roads, with all kinds of loads—and that it will retain its good looks for years. • At Ford, the aim is always the same—to give you, in your automobile, convenience, comfort and the best styling on the American road.

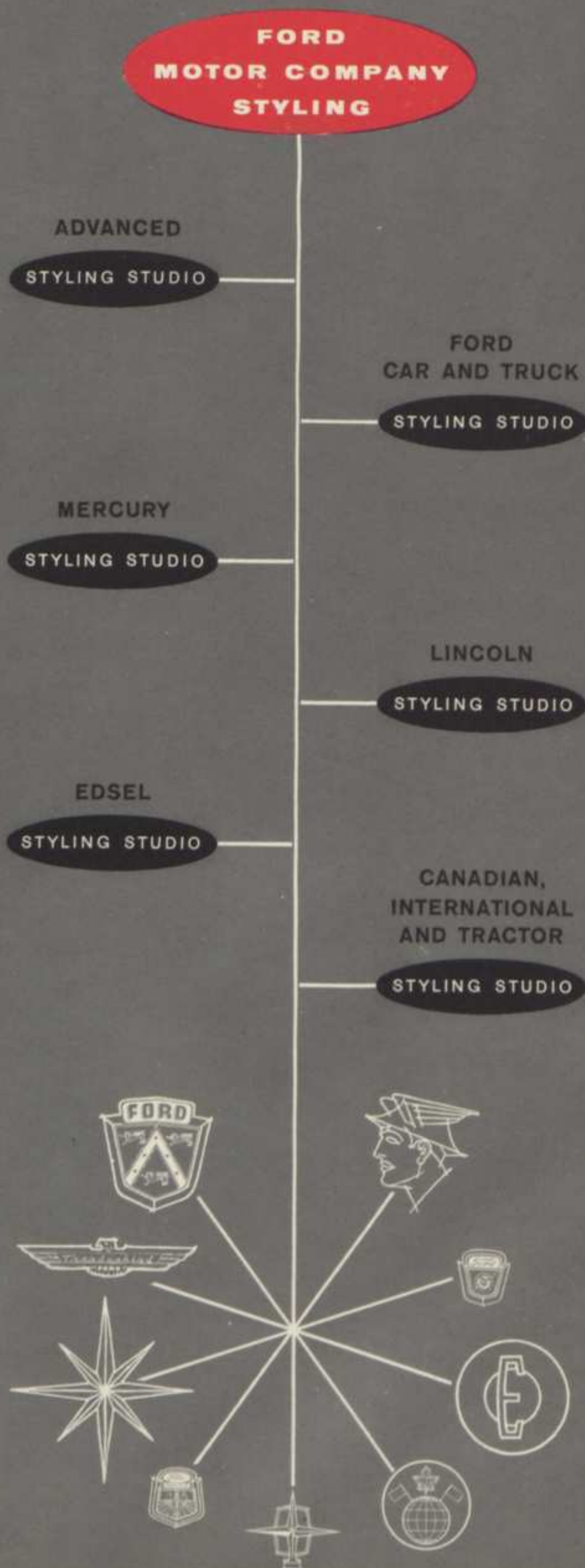
Styling

In the Nineteen Twenties, mass production made cars available to all at prices they could afford. Though austere in appearance, these cars provided inexpensive transportation and met most of the needs of the time. An engine, seats and four large wheels to cope with poor roads were the standard for both cars and trucks. • Then, as individual incomes rose and roads were improved, motorists began to attach ever greater importance to appearance, color and comfort. • In the case of the Ford Motor Company, these changes from raw func-

tion to better performance and more attractive appearance were hastened by the foresight of Edsel Ford. The fleet Fords, the Lincoln Zephyr of the mid-Thirties and the original Lincoln Continental, still famed as one of America's automotive classics, were tributes to his vision. • In recent years, the styling organization has achieved a working position in the Company as a partner of engineering, manufacturing and marketing. In 1956, the youngest of Edsel Ford's three sons—William Clay Ford, a Company Vice President and the

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man who supervised the creation of the distinguished Continental Mark II—became Chairman of the Company's Product Planning Committee. • At the Styling Center there are five major product line studios, each devoted to giving the car for which it is responsible an eye-appealing identity, a smartness all its own. Your car passes through a long series of changes and refinements—from the moment of the initial idea to the time, some three years later, when it stands there, the pilot model of what soon will be duplicated in volume.



A sixth major studio is Advanced Styling, a treasure house of ideas for both the immediate and the distant future. Here major innovations are explored—in science, in forms and shapes, in materials, in fashions, in fabrics and colors—and the findings are made available to all product line studios. Here, too, special projects are carried out, such as the creation of “dream cars,” used often to test the reaction of the public to new ideas and also to help the product line studio stylists in their never-ending search for new themes and new features. • Supporting all these studios are the Styling Center's Fabricating Shops, where craftsmen—working with woods, metal alloys, plaster, plastics and other materials—translate the stylists' ideas into lifelike models of the real thing. • Numbered among the hundreds of talented men and women who make up the Ford styling team are some of the world's experts in their crafts. All are dedicated to creating new concepts of “beauty in motion.”

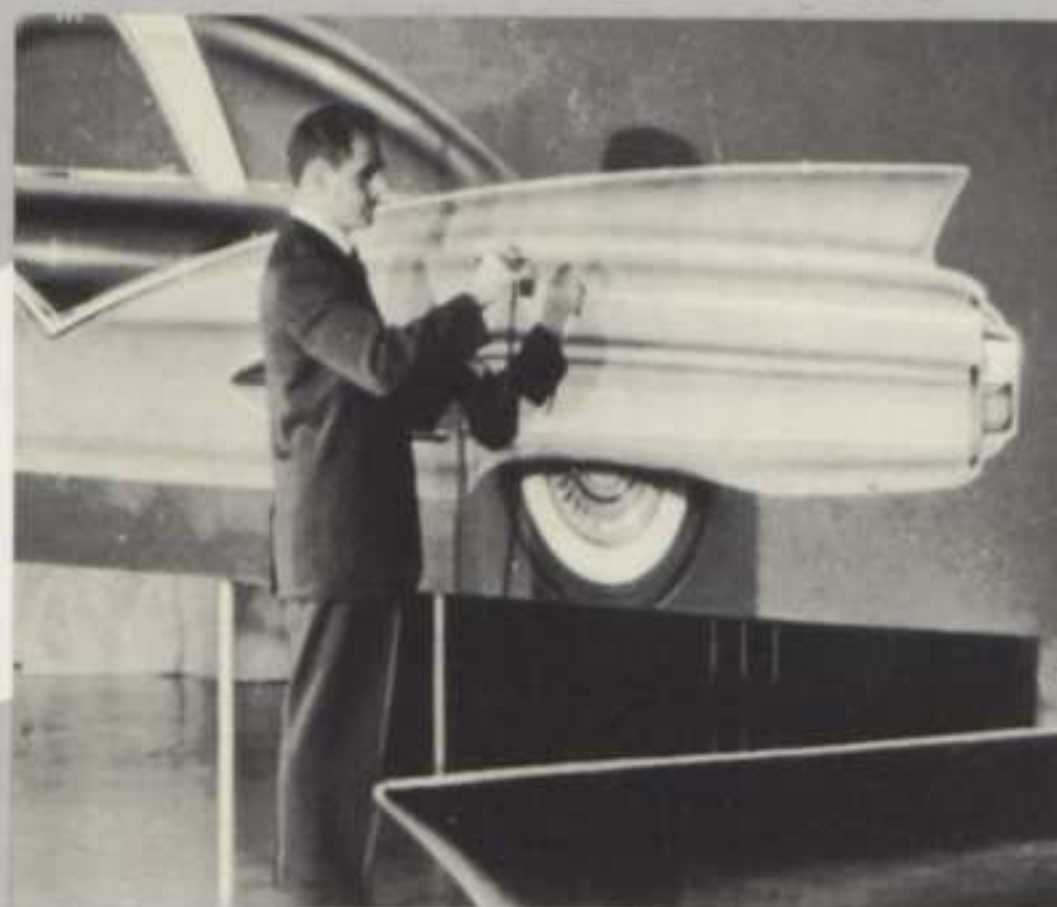
Exterior Styling

CHIEF STYLIST

Interior Styling



from many idea sketches



to large-size renderings in color



to realistic clay model

EXTERIOR AND INTERIOR STYLING GO HAND IN HAND



from design studies



to dimensional layouts



to completely trimmed interior mock-up

Miracle IN



T H E M A K I N G

The "look" of your new automobile—whichever of the Ford Family of Fine Cars it is—is no accident. • Its smart appearance, its new features represent many years of advance work, the thoughtful application of creative minds, the superb craftsmanship of many skilled hands. • Your new car has its beginning with the product plan for a given year. In cooperation with the stylists and engineers, the car division planning staff begins about three years before the introduction date to define in words, charts and diagrams the kind of car it believes you will want. • Your needs and the price you will wish to pay largely determine overall dimensions. Performance characteristics depend upon what engineering advances will be available—in engines, transmissions, suspensions and frame and body improvements. Further, new materials and manufacturing processes also influence the product. • After many meetings, all these factors are integrated into what is called the "package." Its contents—drawings and a great mass of data—fairly represent what you have told your dealer and our market researchers you will want and also what technical people have said will be ready in the way of new improvements. • Final agreement on product plan and "package" requires the cooperative efforts of stylists, engineers, cost estimators, manufacturing and sales people and, of course, the management executives who have the final responsibility for the Company's ability to please you, the customer.

STYLING COST OBJECTIVES

A hand is pointing to a Gantt chart on a grid. The chart shows various tasks with colored bars representing durations. The tasks are listed on the left side of the grid.



Data and ideas from many sources are brought together in the "package," the specific framework around which your new automobile will be styled

Exterior Styling

Throughout this planning and during these discussions, the stylists sketch the appearance effects of the various proposals—and the engineers diagram the physical aspects of the new engines, frames and structures. This is to assure you of such important things as interior comfort, driver convenience and ease of getting in and out of the car. • Once management approval has been given the product plan and “package,” your new car begins to assume a personality of its own. • Now begins the important and intriguing business of developing styling themes. Taking both evolutionary and radical approaches, the stylists prepare many hundreds of rough sketches, picturing all manner of new ideas for roofs, front ends, windshield and window treatments, side and rear views and silhouettes. At this early stage in the styling of your new car, the designers illustrate most of their thinking in terms of small drawings.





"Dream car" designs help in the search for new styling themes and often suggest ideas that can be used in the more immediate tomorrow

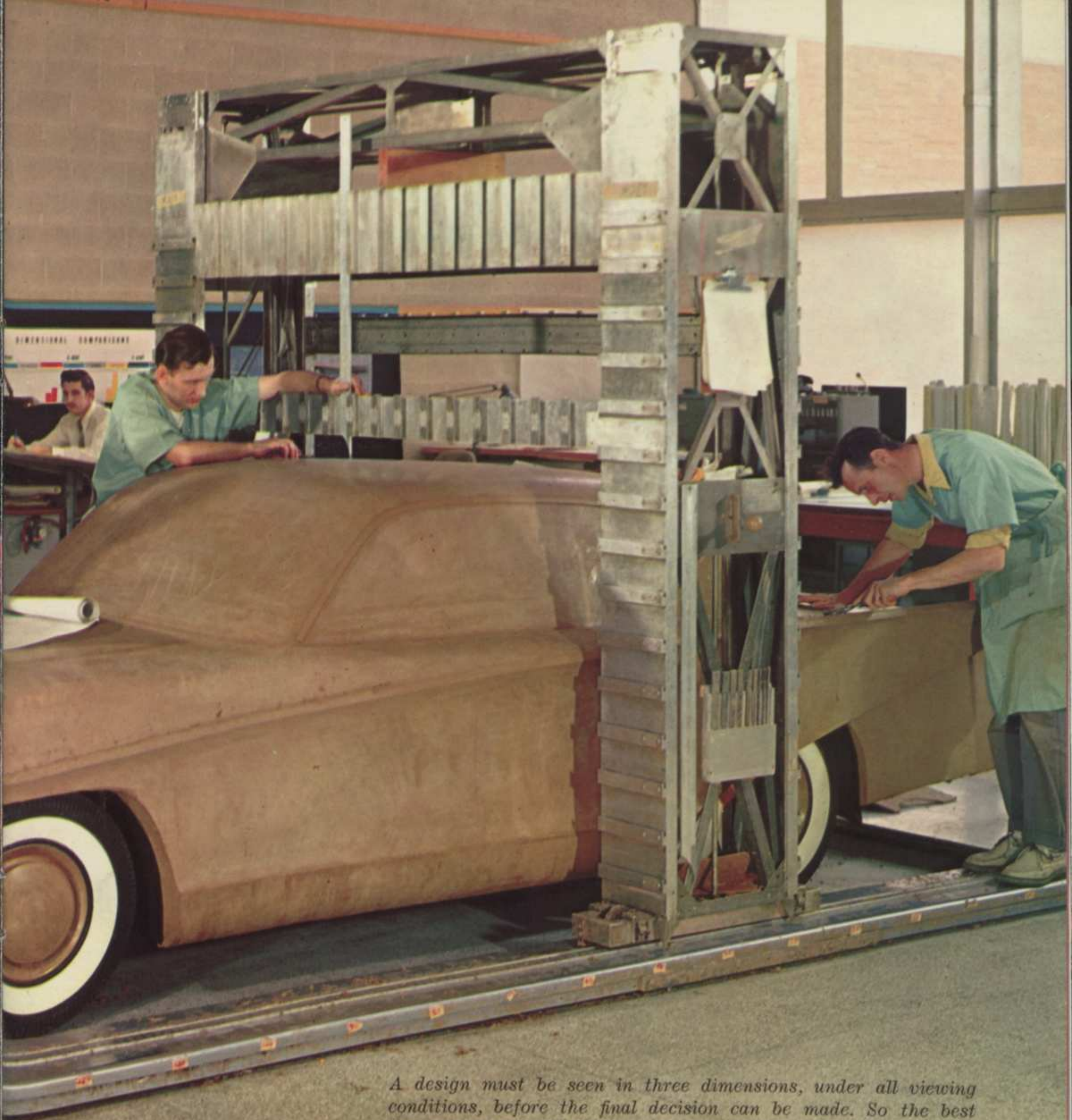


As these idea studies are completed, they are carefully viewed and evaluated. The best of them are selected by styling management for showing to division and Company officials. • When further agreement is reached on the basic themes, larger sketches or renderings—three-eighths-size and full-size—are developed to permit even better visualization of the possibilities of the most favored ideas. • Up to now, your car of tomorrow has been pictured only “in the flat”—in a two-dimensional way. To permit proper evaluation, the designs must be seen in three dimensions—from all angles. Drawings alone are difficult to appraise because surfaces and contours of an automobile are so complex. Therefore, the best designs are selected for further development and refinement in full-size clay models. The stylists work closely with skilled modelers as the sketch ideas progress at actual size in clay. • During this phase, engineers, manufacturing experts and cost estimators often suggest modifications to assure that all practical requirements will be covered in the final proposals. For example, the sheet metal contours of a rear quarter form may require subtle change so that the part can be stamped smoothly at high speed production rates. Or a windshield pillar may have to be thicker to provide greater structural strength for your safety. Such problems must be resolved without affecting the fresh styling appearance of your new car or increasing its price to you. • As your new car takes shape as a full-size clay model, the stylists develop its ornamentation, jewelry and bright work as integral parts of the overall design.



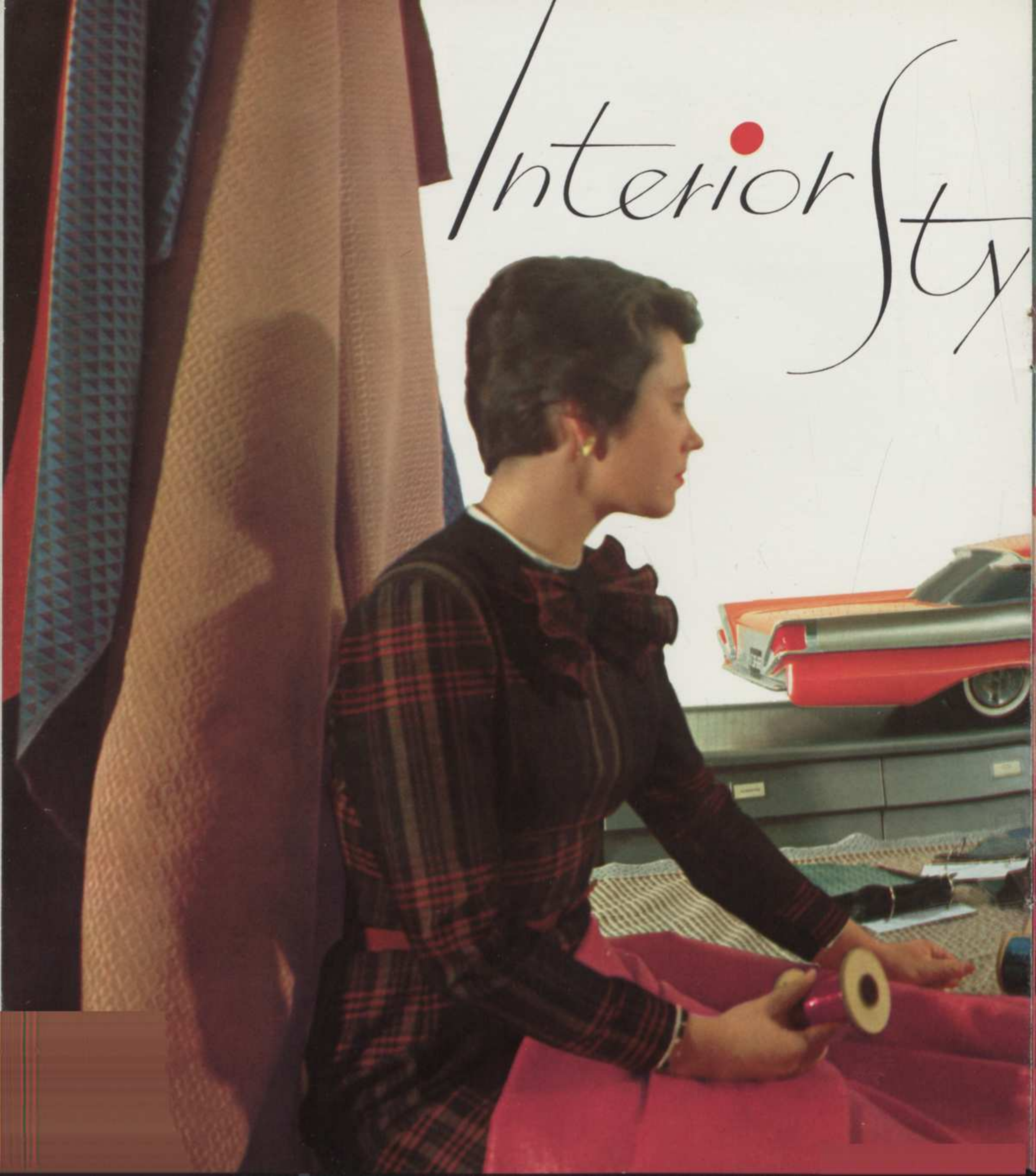
They carefully select colors, keyed to tomorrow to emphasize distinctive surfaces, highlights and lines. The modelers simulate bright work areas, such as trim moldings, bumpers and grilles, by covering the clay with shiny foil. • The engineers check a full-size seating mock-up, called a "buck," to prove beyond a doubt that the comfort dimensions set forth in the original "package" have been maintained. • After the clay has been "slicked" to glassy smoothness, it is painted and trimmed to life-like perfection for presentation to management. At this review, it is important that the model be examined from varying distances and under outdoor lighting conditions. • Approval is recommended by the stylists, because of your car's exciting appearance; by the engineers, because it will be structurally sound and durable; by the manufacturing experts, because it can be built practically by proven production and assembly methods; by finance and sales representatives, because it will meet all cost and price objectives and because dealers and customers will want this kind of car.





A design must be seen in three dimensions, under all viewing conditions, before the final decision can be made. So the best designs are modeled precisely in clay—with highly realistic results

Interior Sty



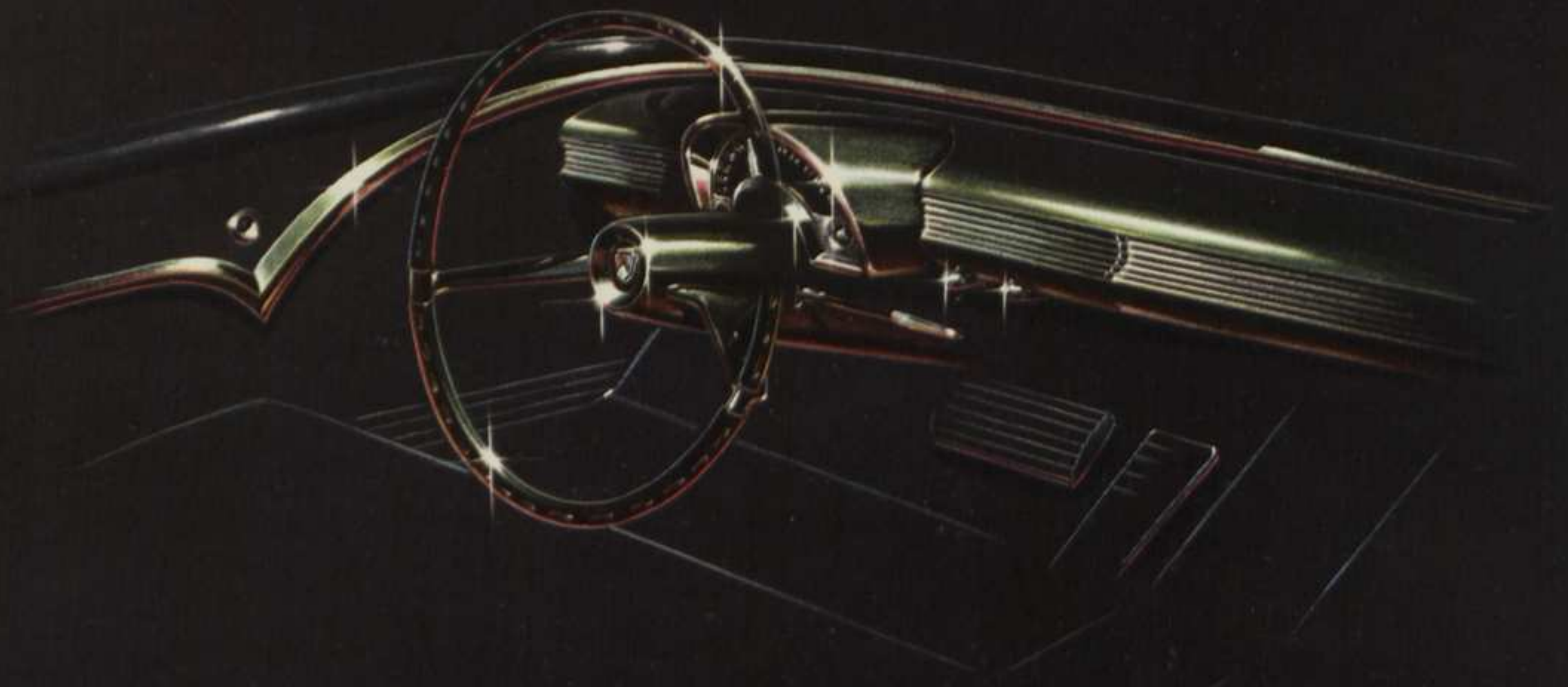
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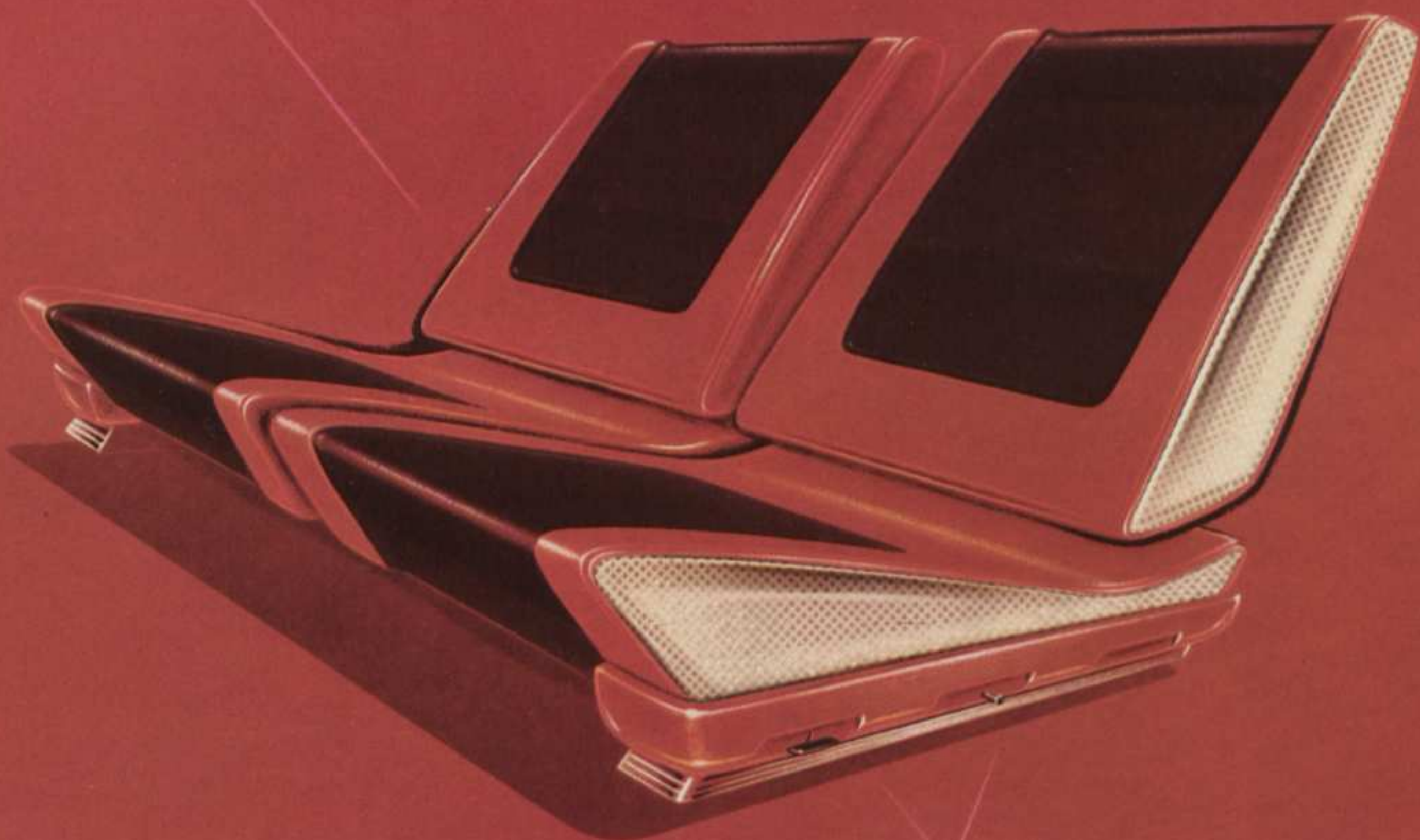
From the beginning, the styling of your new car's interior parallels the development of its exterior. These two styling phases must proceed together, to assure pleasing integration of inside and outside appearance—so necessary now that glass areas are larger and cars are lower, making interiors more visible than ever before. • Fashion and color specialists, textile designers, plastics and paint technicians and craftsmen in many fields constitute the interior styling team.





Interiors demand styling versatility—ability to integrate artistically and practically such diverse elements as seating, heating system, radio, jewelry, hardware and controls





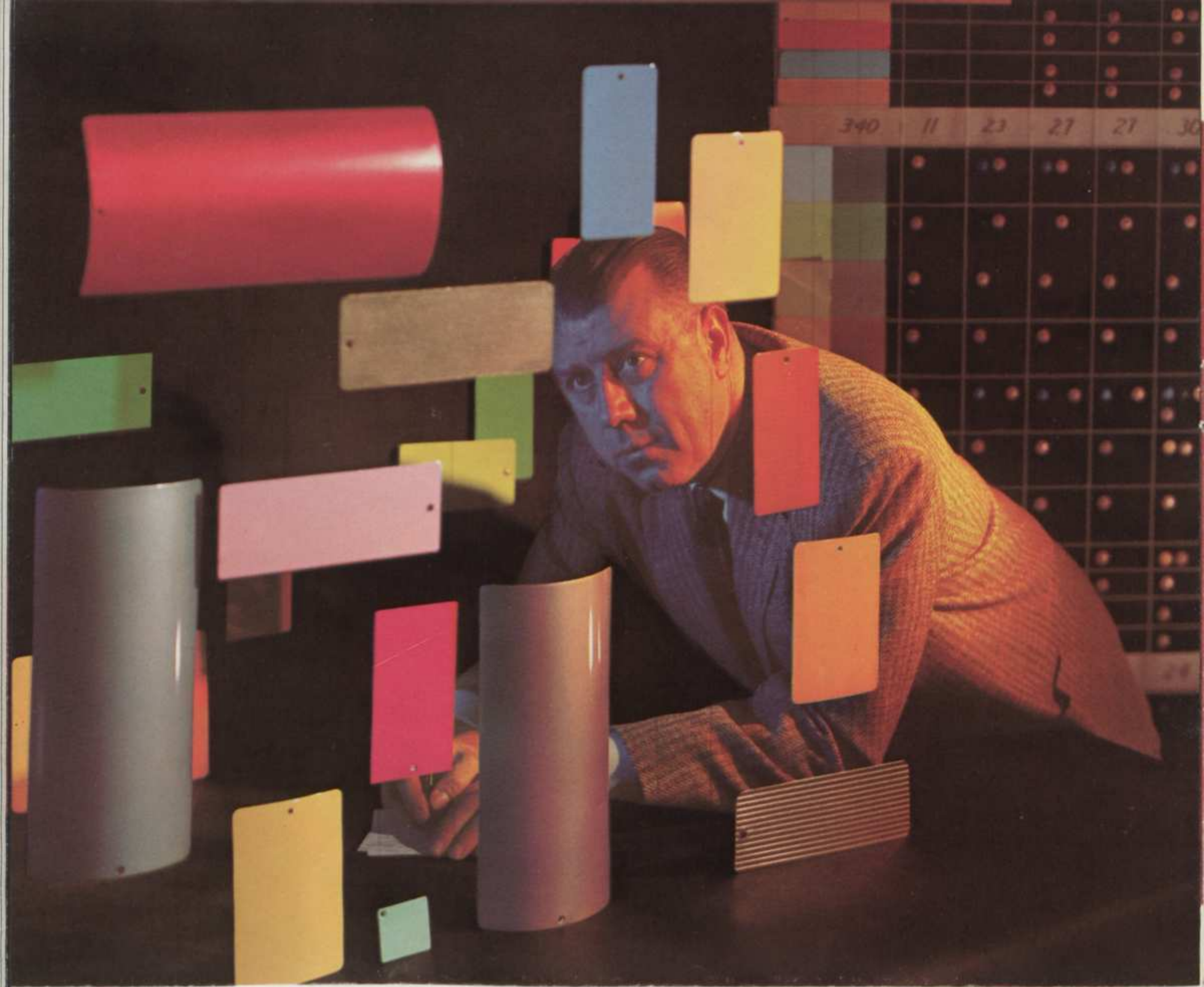
Seat contours are developed both for comfort and for smart contemporary effects. Arrangements of fabrics, leathers, carpets and plastic and metal ornamentation are planned for dramatic, tasteful harmony. • Color, beauty and high interest are everywhere in the studio where your car's interior is designed. Scores of artists are seen sketching, painting and modeling their concepts of the advanced comfort, convenience and safety features that will lend still greater pleasure to your motoring.

The full-size renderings of car interiors are both vivid and exciting



On display are groups of textures and colors that may never before have been combined, but are strikingly beautiful together. The best of these new ideas will find their way into the car that is being styled for you. • In the interior studio, the styling process is much the same as that of the exterior studio. Design ideas are developed as full-size clay interiors, modeled in fine detail by studio sculptors and either painted to simulate new fabrics and trims or covered with the fabrics themselves. • Stylists keep always in mind the specifications set forth in the original product plan and “package,” for there are certain critical interior dimensions that allow no deviation. These include basic seat and instrument panel measurements to assure that you will have ample head, shoulder and leg room. The “package” further specifies the locations of door handles, window regulators and armrests. • Periodically, each detail is double checked, to make certain that the instruments will be visible to the driver, that the steering wheel and controls can be comfortably used and that no annoying reflections will be caused by the sun or by the headlights of other cars.





Color and texture for the shapes of the future

Colors of the interior and exterior of your car must be keyed together in order to present a harmonious whole. The interior stylist is responsible for the color scheme of the entire car. In a given year, the color specialists on his staff will develop and present for consideration as many as five thousand new tints, hues or shades, grouped in "families." From these are selected the combinations that will be popular when the new car takes to the highway, according to the best research indications.

To give you new colors and fabrics and other trim materials that will wear well and be consonant with the times for which your car is designed, the stylist constantly explores the world around him and draws for inspiration on many sources. • He has found, for example, that bright-hued cloths from Mexico and India suggest tints and weaves worthy of experimentation, as do the phenomena of Nature—the lovely color tones and graceful patterns she creates. He critically examines the works of the great masters with an eye to color and texture, extracts their shades and tints and applies them on chips, on panels and even on current production cars to observe their total effects. The sun-bathed colors of a Van Gogh, as a result, may one day be reflected in the fabrics and finishes of your car. • Your stylist also keeps in touch with fashion trends both in America and abroad and uses them to be certain that the style of your car will be completely in tune with its period.

The selected design of an instrument panel is translated into an accurate clay model



The final test of each design is a custom-built trim buck, fitted with actual materials.

A busy member of the interior styling staff is the color and trim expert. What crowds his hours is a continuing flow of visitors important to his work—the men who represent the manufacturers of textiles, leathers, plastics, trims, floor coverings and paints with whom the Company deals. He must cull the hundreds of samples he develops with them before he and his helpers can select the dress of the new car.

- His work starts with a studio drawing of the interior, with trim patterns indicated for all surfaces. As soon as exterior paint colors have been approved by management, he handpicks matching or contrasting interior color schemes. Then comes his big task of designing, developing and selecting the exact interior materials from the examples he has accumulated.
- Some ideas for interiors come from the suppliers' own designers. Others are created by the studio's own textile and color specialists.
- In the styling of your car's interior, this important rule applies: The patterns and colors finally used must be practical, in good taste, luxurious, distinctive and exclusive in your make of car and durable under the most extreme conditions of sun and wear.









William Clay Ford, right, and George W. Walker direct this group of chief stylists, each heading a major design activity

Fabricating Services

Throughout the styling process, the studios are furnished complete shop services to speed their work. From the wood and metal shops comes the precision armature, or framework, on which the stylists shape the full-size clay model of your future car. Then as the final clay model is prepared for presentation to management, many craftsmen work with the stylists to complete its realism. • Paint shop personnel apply colors to the smooth clay surfaces. Other workers form clear plastic windows and curved windshields, exactly simulating the safety glass of the car you will drive. Men using precision machines produce bright metal parts of exacting realism and tail-light lenses of wood, plaster and plastic. Engravers contribute exquisitely wrought, jewel-like ornaments. • But a clay model quickly deteriorates and loses its accuracy. So, after management has given its approval, plaster molds are immediately taken from the clay. From these molds are cast the plaster duplicates that are used in the development of the various body styles. • Craftsmen employing skills developed in the casting of sculpture make the plaster and plastic models of your car of tomorrow. Modern technology assures exact reproduction by providing improved plasters of little shrinkage and strong reinforcements of natural and synthetic fibers. • As the plaster models are completed, many of the original clay parts—bumpers, grilles, moldings and the like—are duplicated in tough plastics reinforced with glass fiber. By a special process, these parts are chrome-plated, so they become identical in appearance to later production parts.



Over the armature, or frame at right, a car will be molded in clay in a three-eighths size



With engraver's tools and great skill, a new medallion is carved in solid brass

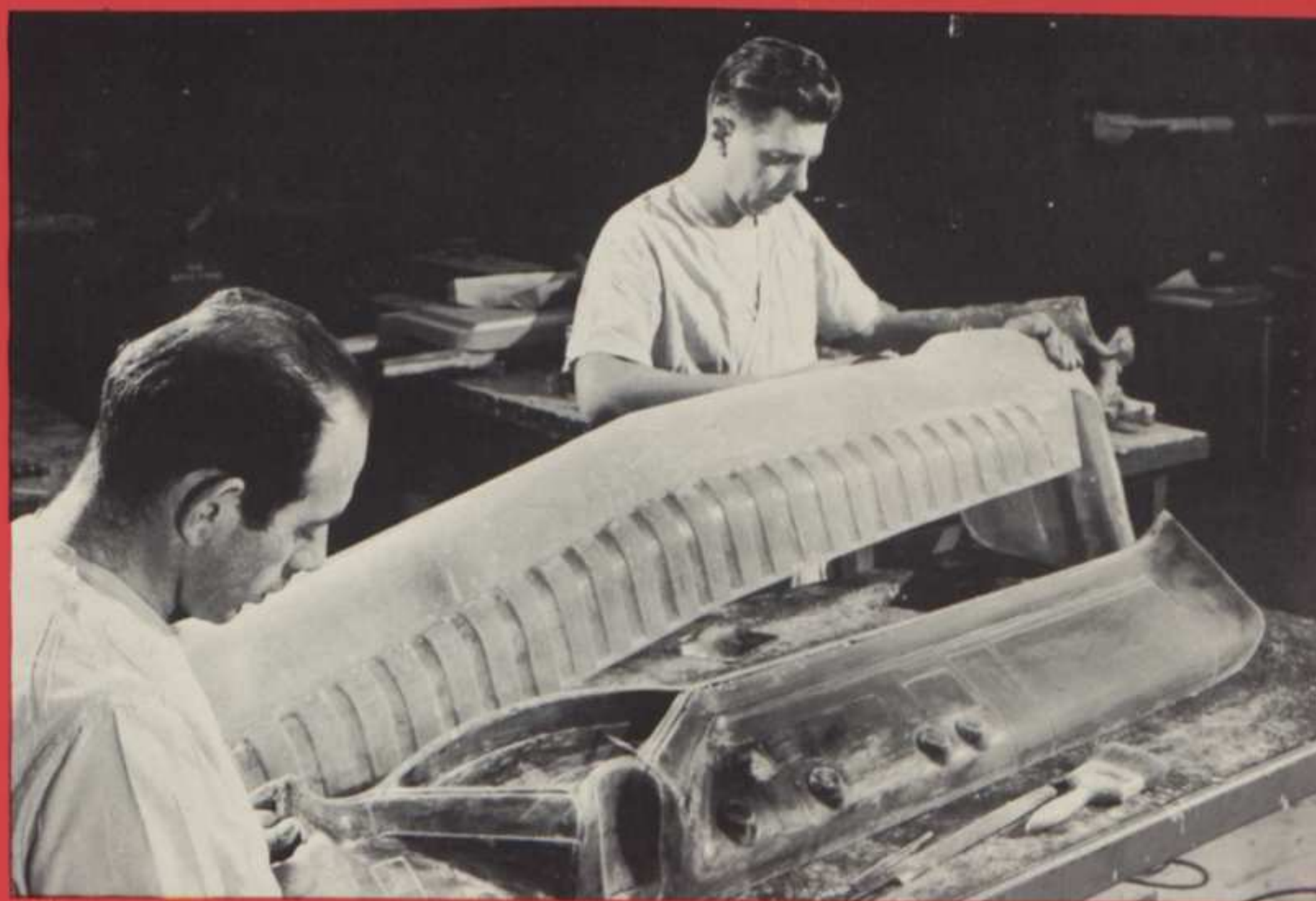


Plaster casts made in the styling shops are also used in tooling studies by the men who plan, design and order the mass production tools.

- Built in the shops, also, are the various kinds of wood bucks, or mock-ups, of car interiors. In addition to the dimensional seating bucks, others, called trim bucks, are finished in the actual fabrics, materials and colors proposed for the car interiors. These trim bucks serve not only to test the appearance of the entire interior design, but also to guide manufacturing in planning for your car's production.



High-speed, precision metal-working machines augment the skills of styling shop craftsmen



Plaster and plastic duplicates are formed in molds taken from the clay models and are used for final presentations and for engineering and tooling studies



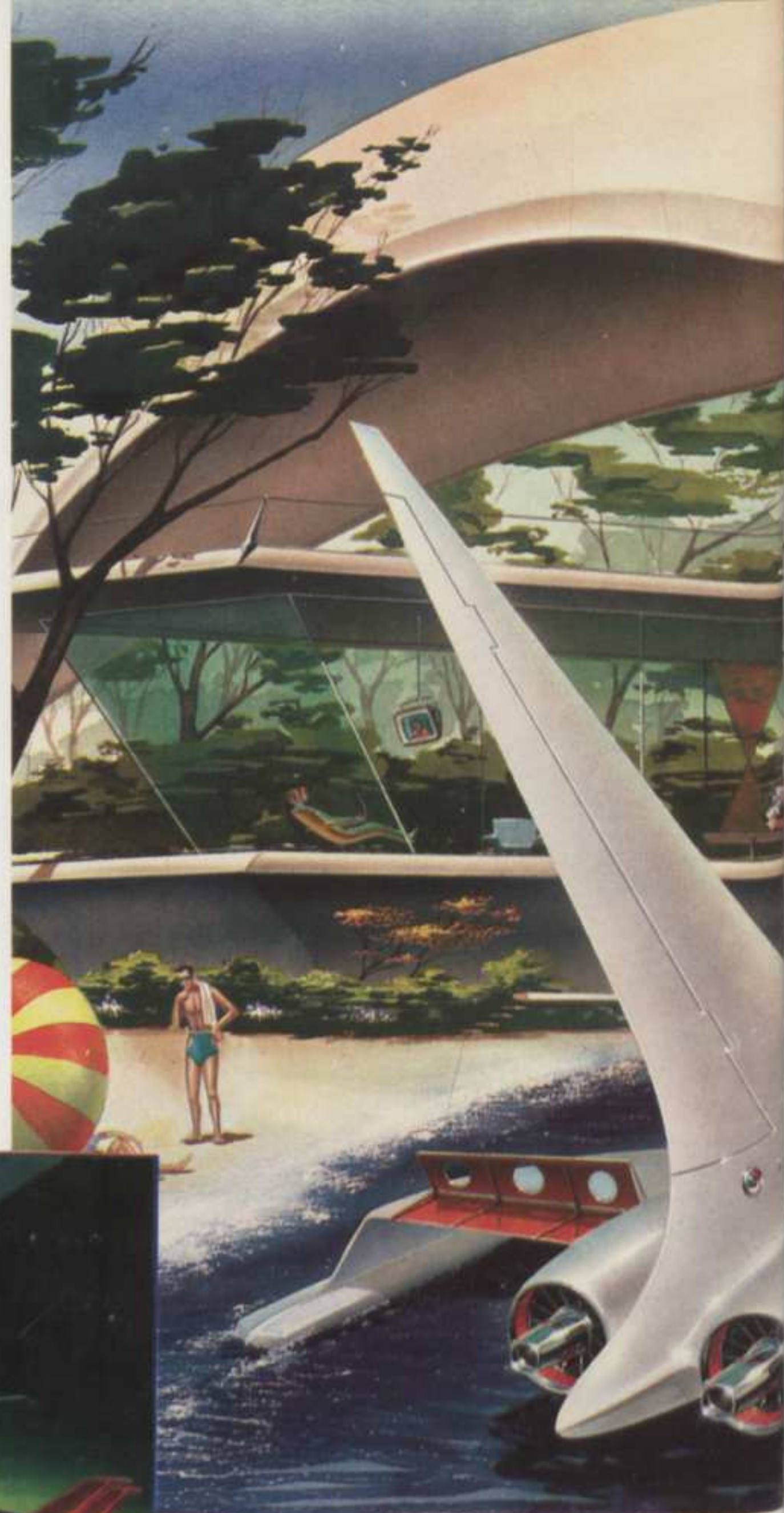
Advanced Styling

The advanced styling studio must explore every conceivable kind of future vehicle — including ideas for transportation that now appear fantastic

Have you ever wondered about the years 2000 or 2050 A. D.—about what kind of car Americans will be needing and using then? Will it be, perhaps, a triple-function vehicle—one capable of traveling on land, on sea and in the air—a combination of amphibian and flying saucer? • How will this far-future conveyance be powered? Still by gasoline? Or by a compact, long-life atomic capsule—or an invisible energy radiating from a source in or near the highway? • What of the highway of fifty or one hundred years hence? Will it exist as we now know it—or in some other form? Or will it be necessary at all—since your Year 2025 Model may not travel on wheels or tires? • Fantastic? Well, no more fantastic are these ideas than were the imaginings of Jules Verne that came true in our Twentieth Century! And no more incredible than first appeared the revolutionary concepts of the “horseless carriage,” or of powered flight by man, or of television in your home! • In an isolated area of your Styling Center, behind doors to which few have keys, there are people who make a business of letting their imaginations run free, conceiving such ideas and realizing their dreams in the form of sketches, colorful renderings and clay and plastic models. • These are the “visioneers” of advanced styling. To them, no concept is too fanciful for exploration; it may contain the germ of something valuable—some new shape or design feature that may be used in the more immediate tomorrow—to your advantage as a car owner.



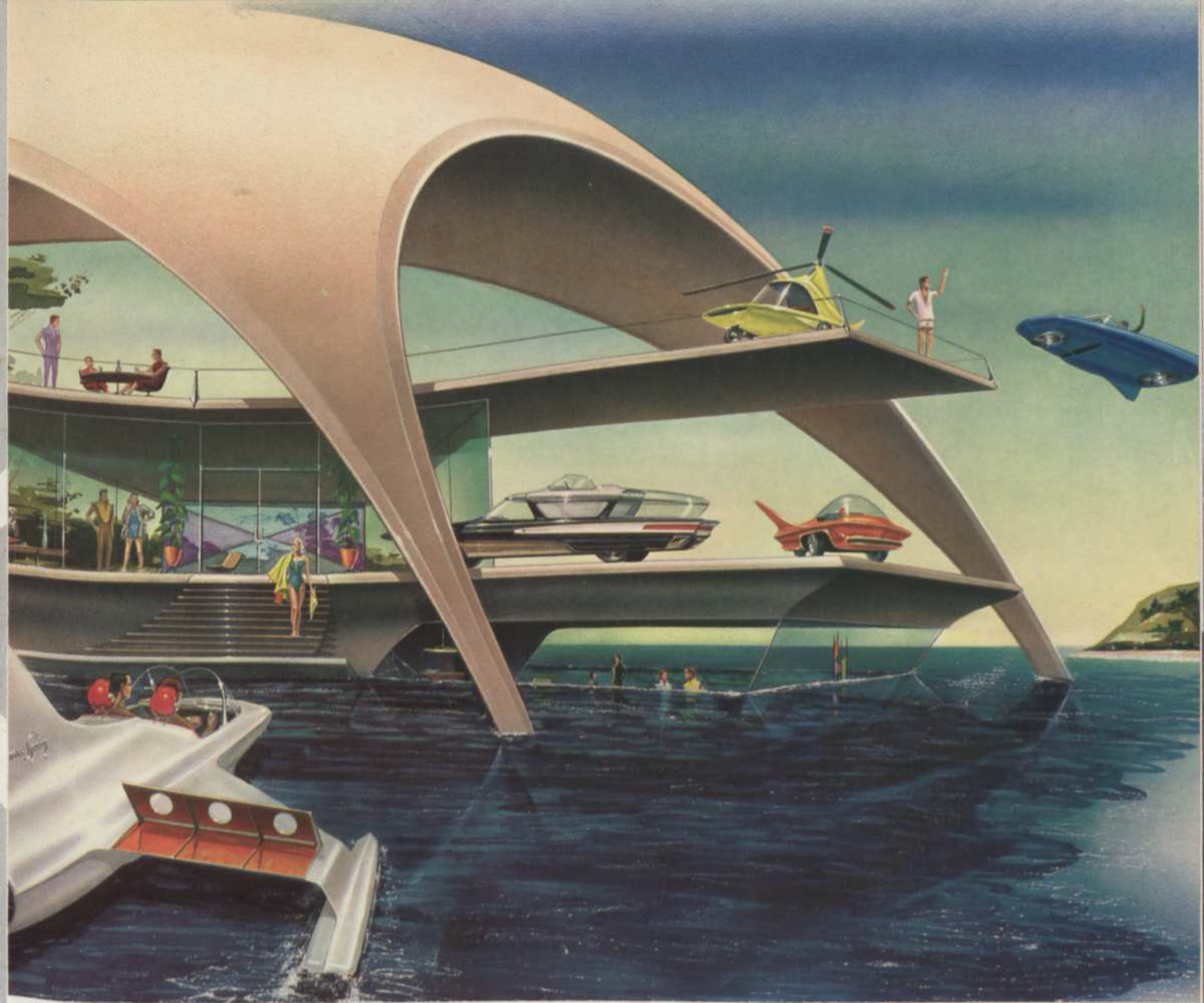
While all automobile designing necessarily deals with the future—particularly the three-year period before the new models are shown to you by your dealer—the key to successful styling is found in the advanced plans that are made ten or more years ahead. • Not only does this kind of advanced thinking provide valuable ideas and innovations for more current use, but it makes possible the establishment of definite distant goals. Foremost of these goals is that of assuring that the vehicles your children may buy will be the best that can be produced in their time.



A new word—"Airphibious"—

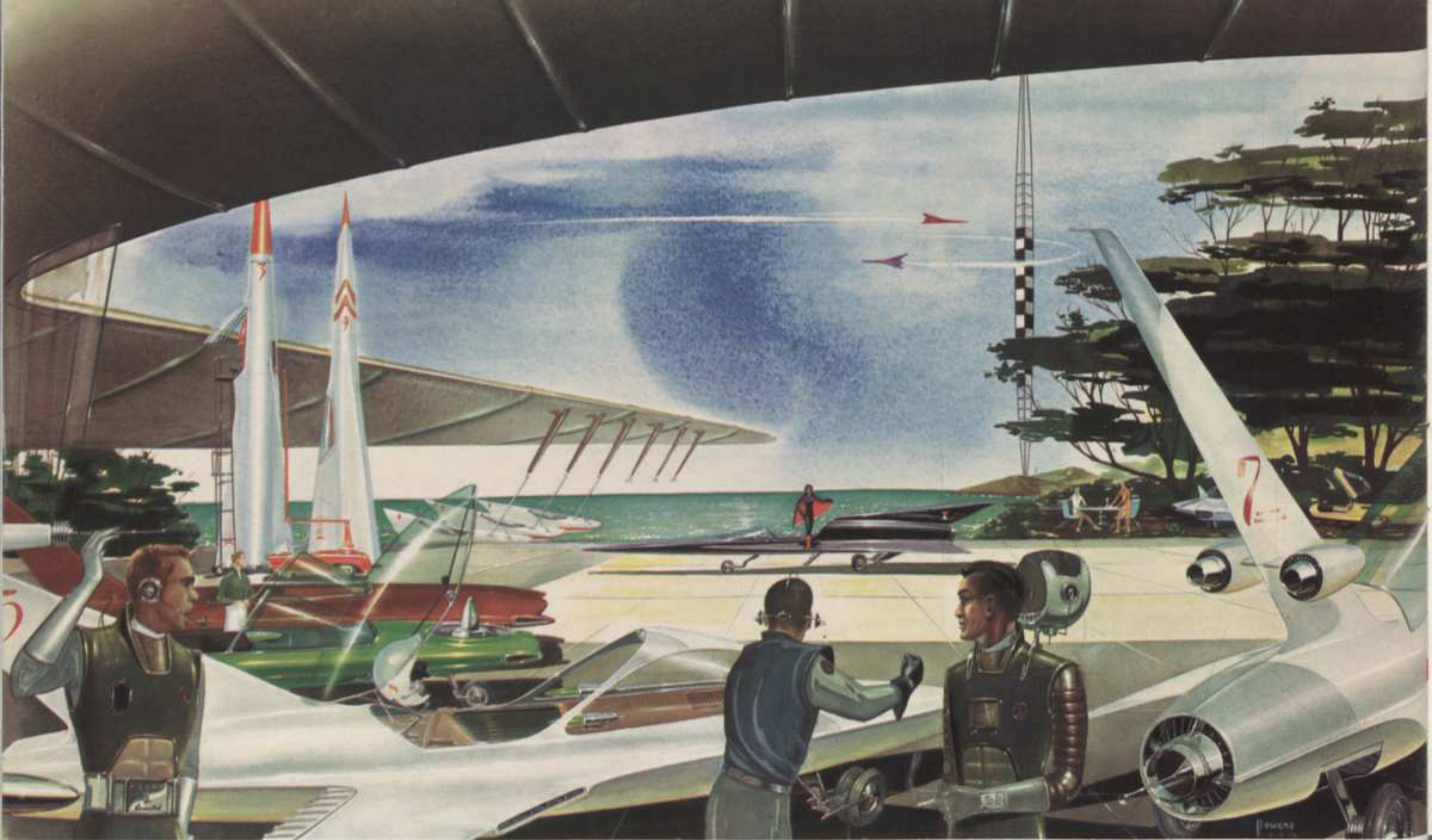


Cars may change a lot, but not the human element in motoring!



may describe some of the advanced vehicles bringing guests to this private beach house of the future

The people of the advanced styling studio are encouraged to engage in free design and to experiment with new ideas that will make your future car easier and safer to drive, more comfortable and even more attractive in appearance. Many of the designs they suggest are based on visible trends in the major areas of human activity. They follow these trends to the far horizons of science, art and living. To them, the present is commonplace, the future filled with challenge. Theirs is stimulating, exciting work.



Basically, these advanced stylists at Ford have a three-fold task: 1) To interpret from the predictions of economists, sociologists and scientists the environment in which you and your children will be living at specific periods in the future —and from these predictions to visualize and design the vehicles you and they will be needing; 2) to plan the overall styling aspects of all the Ford Motor Company cars to assure that you will always have individualistic design in the vehicle of your choice—the broadest selection and the greatest value; 3) to live in close contact with other fields outside the automobile industry, to interpret correctly the future trends in fashions and science with which your cars must be in harmony. These three areas of advanced styling provide assurance of transportation necessary to your needs.

- The first area of activity permits us to anticipate changes which will affect your living and travel habits many years hence. For example, economists foresee high family levels of spendable income, with shorter work weeks; fewer production workers, but more people engaged in services; an accelerated trend toward suburban and country living, with better highways over which to travel to and from

Sport car enthusiasts take to the sky in rocket-racers in the future



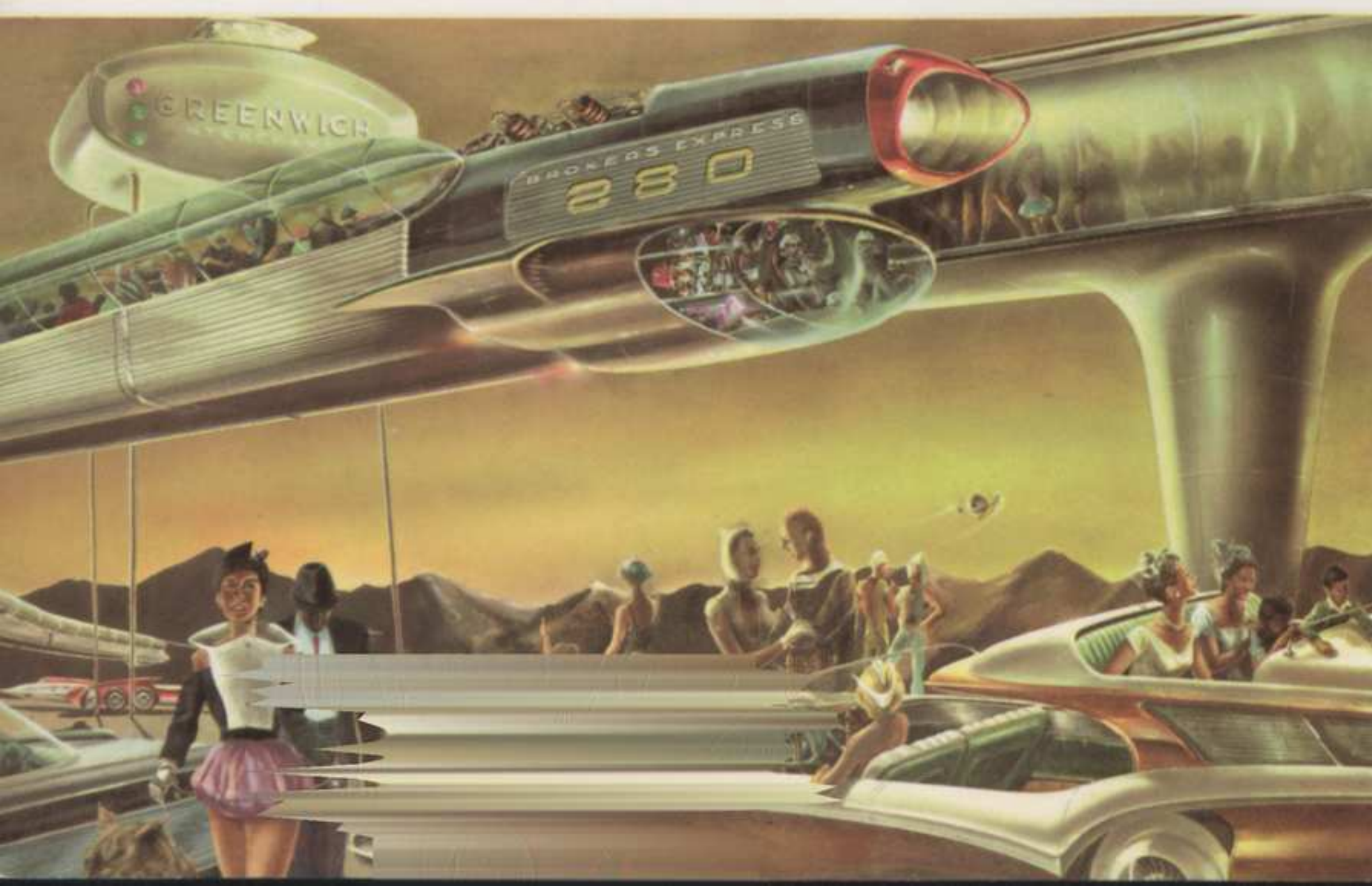
Perhaps men and women of 100 years from now will enjoy entertainment aboard a satellite night club

your home. • In terms of vehicles, these predictions indicate these things: You may one day own and use helicopter-like conveyances or other air-borne vehicles which Ford Motor Company divisions may produce for you. Or you may travel cross-country in bullet-like cars on high-speed highways where traffic moves safely under central control. It appears certain that you will require more special-purpose vehicles for more driving between suburban localities as you seek recreation or deal in services for your livelihood; you will be operating over areas much larger than the city networks which you traverse today, but with far less traffic congestion. • With thoughtful study, your Ford advanced stylists explore many interpretations of such vehicles in the belief that you will need them and want them. It is important that we will have them ready for you. • In the second area, the advanced stylists are working just ahead of the product line studios in the planning of the Company's cars to satisfy your more immediate needs. These stylists also work closely with the Company's technical people—to anticipate the styling effects of new developments, new materials and new facilities and their application to all the car lines—so you may enjoy the benefits of this progress at the earliest moment.



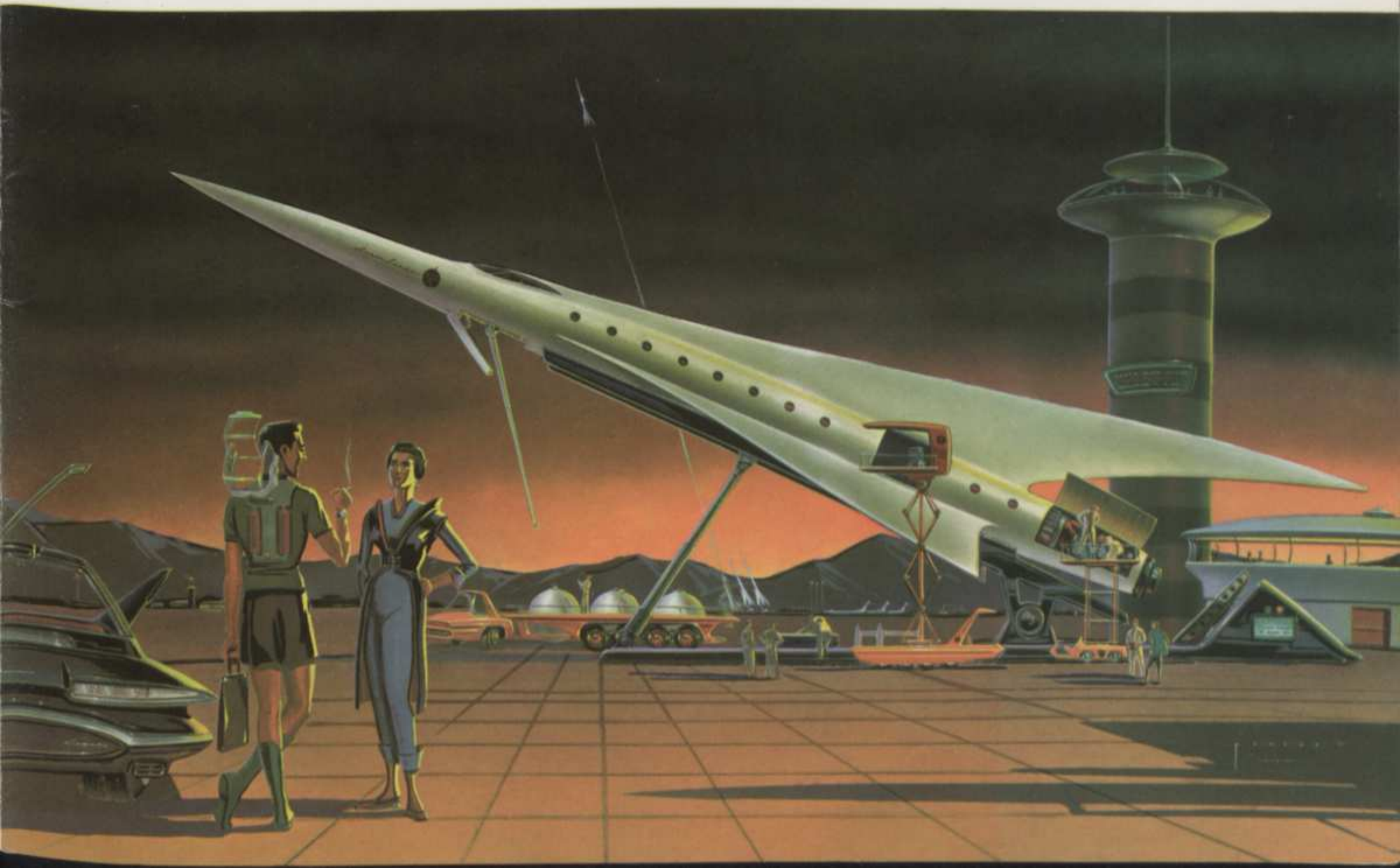
Is this the resort of a distant tomorrow...


...and this tomorrow's typical commuter scene?



Equally important is the third area of advanced styling's activities. The stylists here recognize that improvements are being planned in many industries not directly related to the automobile—and that the new living habits, new standards of taste and new products will influence the shapes and forms of future cars. • So the members of this studio's creative team actually design new products in other fields—home, business and recreational—and then interpret the results as they will perhaps affect the appearance of your own vehicle in some distant day. Only by understanding the future plans of other industries can the Company develop vehicle styling which will assure your cars will be in harmony with the other things you will buy three, five or ten years from now. • The stylist lives not for today, but for tomorrow. His eye and hand are guided more by thoughtful research than by fanciful dreams. He uses trends in the sciences, in materials and in human needs and desires to shape his patterns of a new day.

Will strange vehicles like these service earth-to-moon flights?





This word-and-picture visit to the Ford Styling Center is one of the few means we have of giving you a behind-the-scenes look at the process of building cars out of ideas—which is the meaning of “styling.” • Much of this same story is told in motion, sound and color in a new film produced by Ford Motor Company, available through our film libraries for educational and civic purposes. • Otherwise, we must continue to keep a SECRET label on most of our activities at the Styling Center, because surprise is an element as important to the automotive industry as it is to ~~entertainment and fiction writers~~ believe that the eagerly awaited but unknown is more exciting when realized than the familiar simply repeated. We prefer to unwrap a new package, so to speak, with each of our products every year, because we feel you like it better that way. • We hope you have enjoyed this visit backstage at “Styling,” as the Center is called in Dearborn, and we hope you have found the experience enlightening. • We will continue to work with a realistic attitude toward tomorrow, much as Henrik Ibsen suggested in 1882: “I hold that man is in the right who is most closely in league with the future.”



