

The Automobile



DONALD A. HEALD RARE PRINTS, PHOTOGRAPHS & FINE ART

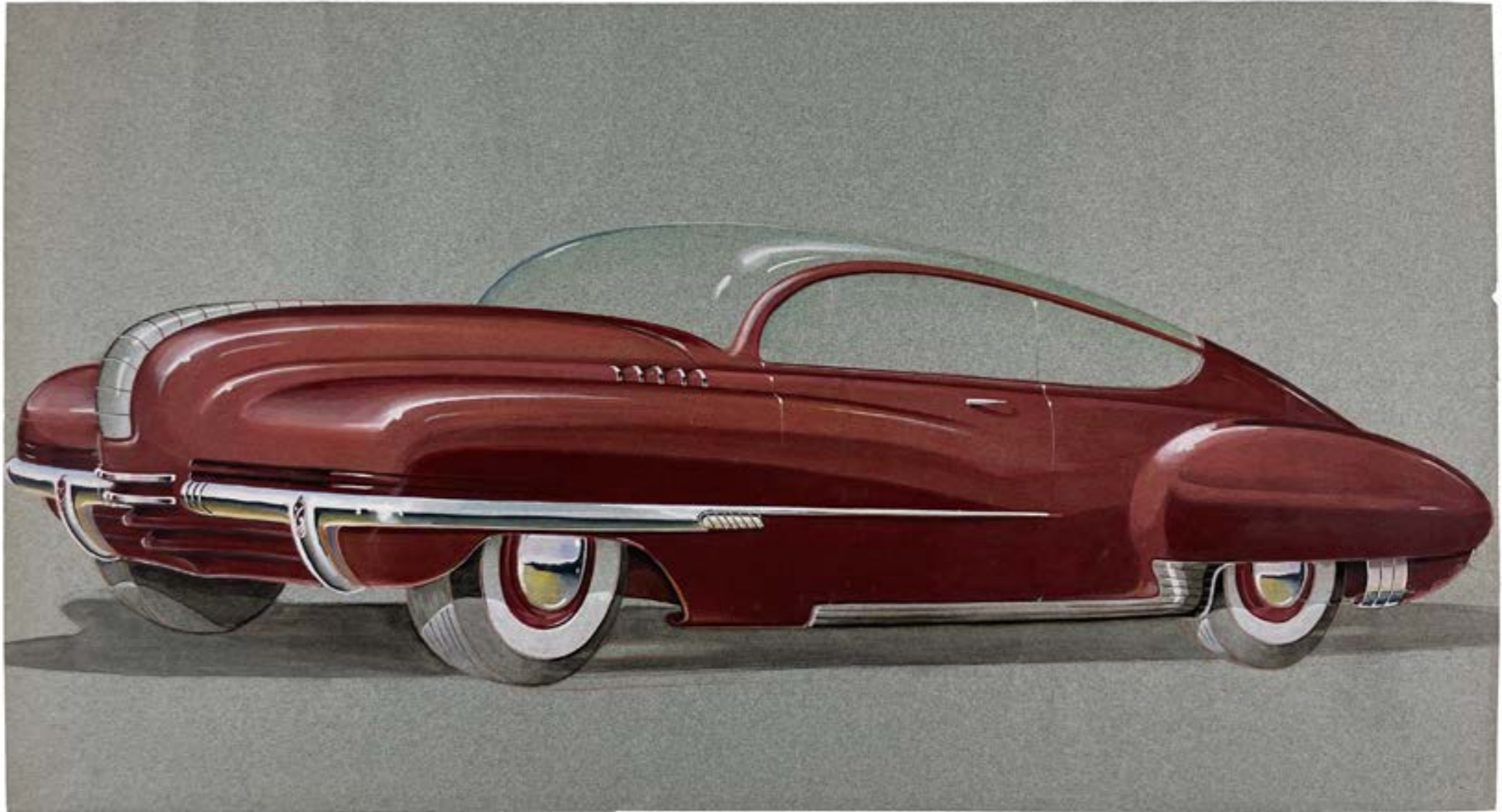




Contact Information:
www.DonaldHeald.com
info@DonaldHeald.com
212 744 3505
124 East 74th Street
New York, NY 10021

Additional information can be found
by clicking the linked description.





UNKNOWN. *“Buick Glass-Top Torpedo Concept Art”*. 1940-1941. Mixed media on paper. Image size (including text): 11 3/4 x 22 3/4 inches . Framed. 20 3/4 x 30 3/4 inches.

The title is based on a label from a previous owner on the back of the piece, but which is unverified at present. In any event, the design is forceful and intriguing, and representative of the Buick “character” in the 1950’s and 60’s: powerful, even aggressive and luxurious. Interesting features that never really developed very far are the glass bubble roof, which may have been impractical, and which does not give the passengers the option to be less visible when they want to be, and the reticulated glass seam that adorns the hood.

(#18785)

\$ 3,500



TREMULIS, Alex (1914-1991). *Bricklin II Concept Art.* 1975. Mixed media on paper. Signed, dated, and numbered “#02”. Image size (including text): 10 x 22 1/2 inches. Framed. 20 3/4 x 30 3/4 inches.

Alexander Sarantos Tremulis (1914-1991) was the designer of the production version of the 1948 Tucker Torpedo and was America’s most original design theorist of the post-war era. He was born in Chicago and without any training in drawing or engineering joined the design team of Auburn-Cord-Duesenberg in 1933. He was chief stylist when the company failed in 1937. He worked for GM, Chrysler and Custom Motors in Beverly Hills, which designed unique cars for movie stars. During World War II, he worked for the Air Force designing aircraft, and in the process drew what may have been the first visualisations of extra-terrestrial transport: flying saucers.

After the war, Tremulis worked with Preston Tucker, and later for Ford. He formed his own consulting firm in the 1960’s. This quite beautiful design and other similar ones were made for the ill-fated Bricklin car company, which existed from 1974 to 1976, and whose demise had nothing to do with Tremulis’s designs. He was inducted into the Automotive Hall of Fame in 1982.

(#18783)

\$ 2,500



PACITTI, DOM. *Ford concept.* c. 1970. Gouache on composition board. Signed, “Dom Pacitti”. Image size (including text): 16 1/2 x 24 3/4 inches (visible). Framed. 25 1/4 x 31 1/4 inches.

Striking confrontation with an early 70s Ford grille.

This is a dramatic, confrontational drawing by Dom Pacitti of the type of hidden headlight grille popular in the early 70’s. Though the idea of concealing headlights had been around since before World War II, it only became popular in the mid-60’s at the same time intricate chrome grilles were catching on. Here against a dark brown background, the proposed Ford (XL?) swerves to avoid hitting the viewer (seated on a curb) showing its bright new bumper, grille and right front fender as well as a glimpse of the right side. The diagonal positioning allows the artist to maximise the dramatic display of beauty and agility.

(#18784)

\$ 3,700



NEWPORT, Herbert J. (1907-91). *Design No. 429. Jan. 19, 1939.* Detroit: January 19, 1939. Coloured pencil, pastel and gouache on black construction paper. Signed and dated with an inscription: “Design No. 429. Jan. 19 1939.” . Image size (including text): 11 5/8 x 19 5/8 inches. Framed. 20 3/4 x 26 3/4 inches.

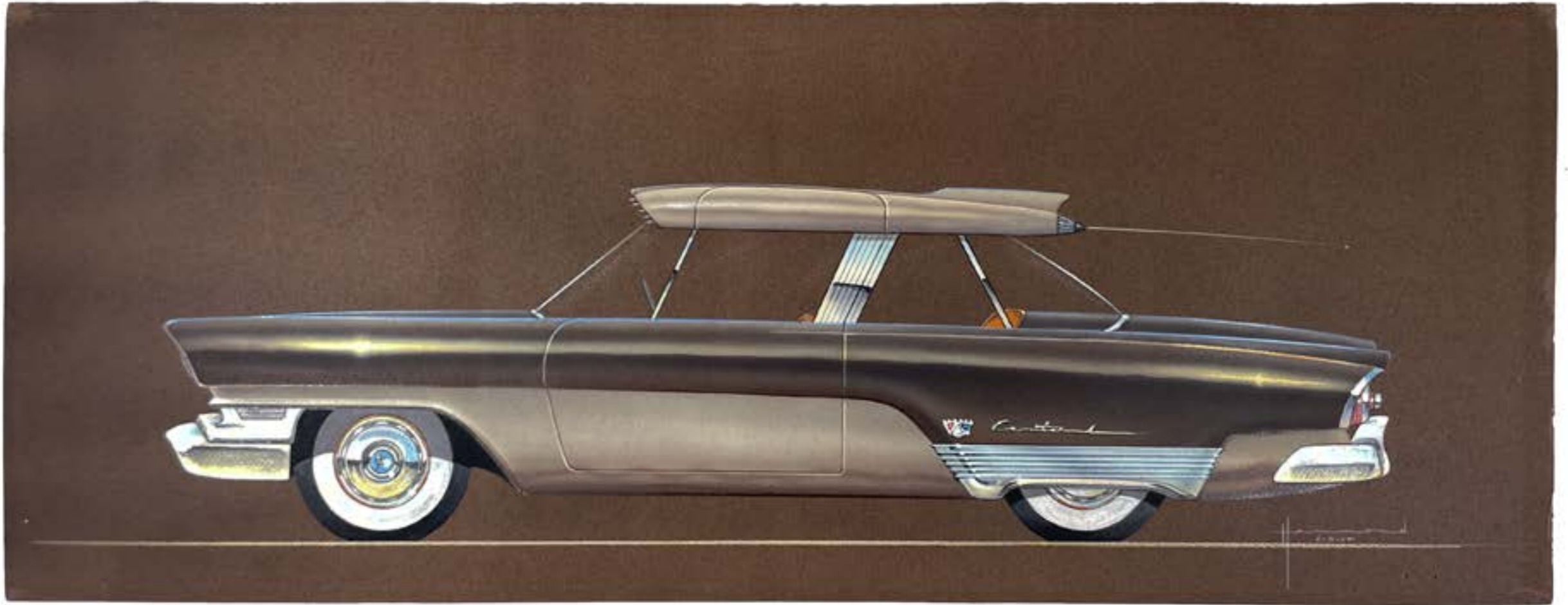
Minimal pre-war concept car by Herb Newport.

Herbert J. Newport, Jr. (1907-1991). Herb Newport went to work at Duesenberg in the 1920s. From 1932-35, he was the Chief Designer. During this period he designed Duesenbergs for Clark Gable and for Gary Cooper. After leaving Duesenberg, Newport opened his own design studio and worked as a consultant for Nash, Chrysler and others, branching out into all sorts of industrial design.

This design was probably done for Hudson (despite a label of a previous owner that suggests it was a design for Nash), as it bears more resemblance to the 1939 and 1940 Hudson Terraplane convertibles than it does to the Nash convertibles of that time.

The drawing has a couple of unusual features, one being the headlight at the nose of the hood, complemented by small parking lights where headlights would usually be found. The other unusual feature is the rather threatening egg tooth in the middle of the front bumper.

The design is conveyed in a most dramatic fashion, in simple red, white and grey lines on a deep black construction paper, underlined by a thicker red line that contains the title, date and signature and a logo “Styling for Industry”. This was the period in which “streamlining” and “ultra-streamlining” came into fashion, and one is reminded of the effects of a stream on anything that sits in its path long enough.



HAMMOND. *Concept Design for the Lincoln Continental (?)*. 1954. Mixed media on brown composition board with gum arabic. Signed and dated “Hammond 6 - 8-54”. Image size (including text): 9 1/2 x 24 3/4 inches. Framed. 21 x 30 7/8 inches.

A beautiful concept for a large, two-door luxury car.

The name and logo on the car are so vague that it is not clear whether this beautifully drawn concept is for the Lincoln Continental or not, but it certainly could be. A long, slightly downward sloping line runs from the headlight to the backlight, similar to the Ford Fairlane, but this a larger, more aggressive car with a long hood that comes to a point over a pointed front bumper. The roof is a small missile-like figure. The chrome back fenders and hubcaps add to the richness, as does the two-tone, cappuccino and brown colouring.

(#18796)

\$ 3,500



GURR, R. H. *Oldsmobile Design*. c. 1955. Mixed media on paper. Signed “Henry Gurr”. Image size (including text): 15 1/2 x 19 1/2 inches. Framed. 22 3/4 x 26 3/4 inches.

R. H. Gurr worked for both Ford and Lincoln in Detroit during the early 1950's. He was the author of several books on the subject of auto design: “How to Draw the Car of Tomorrow” - 1952, and “Automobile Design: The Complete Styling Book” - 1955. At about that time he moved to California and got a job as a designer for Disney Land.

This handsome back view of an Oldsmobile 88 demonstrates many stylistic features of the period. In fact, it is a quintessential 1950's American car. The Museum of Automobile Art & Design website

(#18795)

\$ 2,750



ARBIB, Richard H. (1917-1995). “Riviera Coupe” Concept Art. [Detroit]: 1940. Mixed media on paper. Signed “Richard H. Arbib” and dated “9/24/40”. Image size (including text): 15 1/8 x 23 inches. Framed. 25 1/4 x 31 1/4 inches.

A conceptual precursor of the famous Riviera of a later era.

This Arbib drawing was from his early involvement with GM’s Styling Section under Harley Earl. It anticipates the famous Buick Riviera, which first appeared in 1949, also a 2 door hardtop. The Riviera Buick is most famous for the one which appeared on the market in 1963. Like this distant predecessor, it was sleek and sexy, comfortable and speedy.

Arbib’s drawing emphasises the sleek contoured shape that seems the antithesis of the boxy cars of the 20’s. In the evening, in a California-like (or Riviera) seaside setting, the stylish coupe with its stylish driver pulls up in front of a neo-Moorish portal where a woman who looks like a model awaits him, cool and handsome like the car.

Richard Arbib was a tireless industrial designer whose work ranged from watches to yachts, and included many lasting automotive innovations. Born in Gloversville, New York of Egyptian parentage, he attended Pratt. He worked on GM’s exhibition at the 1939 World’s Fair, and then various automotive, industrial and military designers (during the war) until he set up his own firm in New York in 1949. His work during the 1950’s was especially important to the future as many of his dynamic and “space-age” designs were incorporated into production models of the late 50’s, 60’s and 70’s. He also supplied illustrations to science fiction magazines and novels.

Frederick Sharf, Richard H. Arbib 1917-1995 Visionary American Designer. 2006.

(#18766)

\$ 4,500



ARBIB, Richard (1917-1995) attributed to. *Designs for a Nash Metropolitan Station Wagon.* [New York: 1956]. Pencil and pastel on paper, mildly soiled and creased. Image size (including text): 15 1/2 x 35 3/4 inches visible. Framed. 25 1/4 x 45 inches.

This drawing is attributed to Richard Arbib by a previous owner. There is a label on the back giving Arbib as the artist and the date of January 17, 1956. After working for Harley Earl in Detroit, Arbib opened his own studio in New York and ultimately developed designs for more than three hundred companies over the last 45 years of his career.

This design for a Nash Metro station wagon was never developed, and Nash never pursued the idea of a compact station wagon. Arbib's drawing, which is unusually large, added some fins and sharp edges of the sort that American Motors generally seemed to resist, though they were among the defining characteristics of American car design for the next decade or so.

(#18781)

\$ 3,200



ARBIB, Richard (1917-1995). *Front grill concept design.* 1953. Watercolour and pastel on composition board. Signed, “Arbib ‘53” . Image size (including text): 17 x 23 1/4 inches. Framed. 25 1/4 x 31 1/4 inches.

A striking frontal encounter with an innovative grill design.

This full-on, confrontational drawing of a new front grill by Richard Arbib embodies the thrill of innovation that played such a large part in car design in the 1950's. During this rather euphoric period, cars became more open, colourful and “modernistic”: curvilinear and sleek. In Arbib's picture, we come right up against a shield-like centrepiece that branches out to either side in a no nonsense, two level bumper that threatens to knock us down, despite the genial, middle-aged driver. Elements of this front configuration appeared in many incarnations in subsequent years.

Richard Arbib was a tireless industrial designer whose work ranged from watches to yachts, and included many lasting automotive innovations. Born in Gloversville, New York of Egyptian parentage, he attended Pratt. He worked on GM's exhibition at the 1939 World's Fair, and then various automotive, industrial and military designers (during the war) until he set up his own firm in New York in 1949. His work during the 1950's was especially important to the future as many of his dynamic and “space-age” designs were incorporated into production models of the late 50's, 60's and 70's. He also supplied illustrations to science fiction magazines and novels.

Scharf, Richard H. Arbib 1917-1995 Visionary American Designer. 2006.

(#18793)

\$ 3,500



ARBIB, Richard (1917-1995). “Dorade”. 1973 or 1978. Mixed media on blue composition board. Signed “Arbib 73” or “Arbib 78”. Image size (including text): 18 7/8 x 25 inches. Framed. 25 1/4 x 31 1/4 inches.

A Richard Arbib personal luxury car, modelled on the Cadillac Eldorado.

It’s not clear whether the written date on this piece is 73 or 78, but it is definitely by Richard Arbib and definitely in keeping with the look of the 1970’s Cadillac Eldorados. In the licence plate spot, he has written “Dorade” and there are two shields very similar in shape to the Cadillac emblem. The Dorade is a Mediterranean Bass, the Dorado is a much larger fish known also as the dolphinfish and mahi-mahi. Eldorado however comes from El Dorado, the mythical City of Gold, thought by the conquistadors to exist in South America.

Arbib’s “Dorade” has nice lines and unusual features. The car is a large two door coupe with a huge hatchback type back window that extends over the trunk. The back lights are recessed into new style fins that extend backwards but not above the plane of the trunk. There are stylized sun roofs above driver and passenger. There are two views given, one from the side and one from the back.

(#18798)

\$ 3,850



PACITTI, DOM. *Concept Sports/Racing Car.* c. 1980. Mixed media on paper, cut out and laid on a larger sheet. Signed, “Dom Pacitti”. Image size (including text): 9 1/4 x 25 inches, visible. Framed. 17 1/2 x 32 3/4 inches.

The epitome of the American sports car by car stylist, Dom Pacitti.

That car racing has influenced car design is as interesting as it is obvious because the modern American sports car itself embodies not just aerodynamics but also the sense of danger, the antagonism of competition, the thrill of triumph and superiority of motor racing. This smooth, sleek, dark car conveys an image of latent power that is as unmistakably American as an extravagant science fiction movie. Its dark blue with purple highlights and black windows imply stealth and insularity, as well as impeccable craftsmanship.

(#18803)

\$ 3,750



LAWSON, George. *1959 Conceptual Drawing of a Sports Car.* Mixed media on paper. Initialled, “G. L.”. Image size (including text): 20 1/4 x 28 1/2 inches. Framed. 28 3/4 x 36 1/2 inches.

1959 concept design that embodies many features of the 1960s Chevrolets.

George Lawson was a long-time Detroit designer, who contributed to the Tucker, particularly the Torpedo, as well as to many General Motors’ designs. His imaginative renderings reflect the optimism of the American automotive industry as we entered the “Space Age”. The drawing is signed “G. L.” and the attribution is based on similar drawings.

The car is depicted front and back, so that all its charms can be observed, including the angled back fins, dual headlights and domed, glass top. The angled fins famously appeared in the same year on the Chevy Impala.

(#18771)

\$ 4,500



GRASSE, Herb (1945-2010). *Bricklin conceptual car design.* circa 1973. Mixed media on paper. Signed “Grasse”. Image size (including text): 14 1/2 x 22 3/4 inches. Framed. 22 3/4 x 31 inches.

Design for Bricklin car company.

This strikingly handsome sports car design was designed for Malcolm Bricklin’s unsuccessful car manufacturing effort of the mid-1970’s. Handsomely engineered on the outside, the cars were poorly made and designed within and very few survive.

Herb Grasse began designing cars professionally in 1968 for Dodge. He worked for Chrysler, Ford and Nissan, and eventually had his own design firm. From 1973-75, he was Chief Designer for Bricklin. He died in 2010.

“herbGrassedesign”; The Museum of Automobile Art and Design website.

(#18777)

\$ 4,000



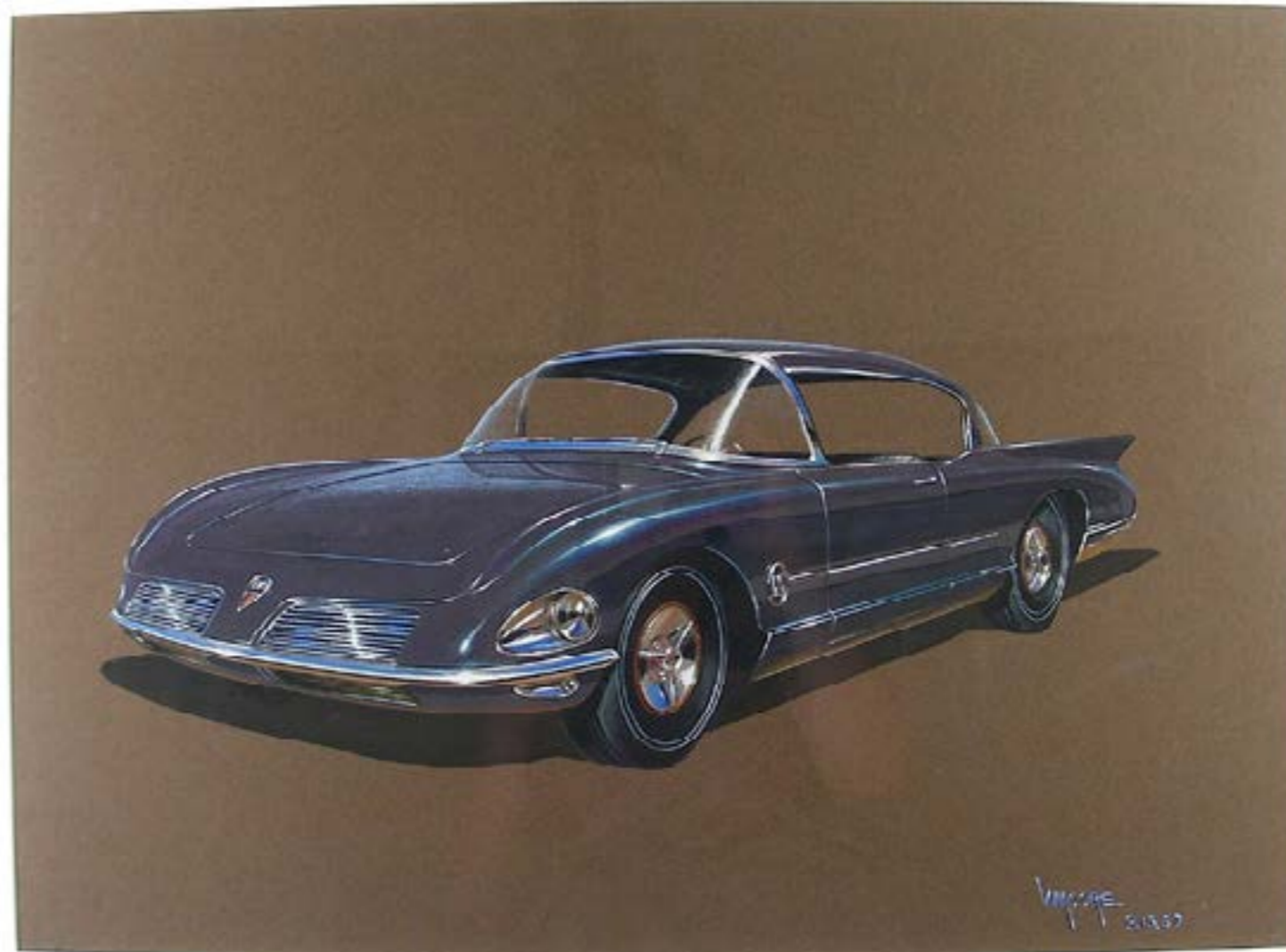
ARBIB, Richard (1917-1995). *Strange Concept Car with Beautiful Woman.* 1954. Mixed media on charcoal gray composition board. Signed “R. Arbib ‘54”’. Image size (including text): 16 1/2 x 23 inches. Framed. 25 1/4 x 31 1/4 inches.

Highly imaginative concept car by Richard Arbib.

This unusual, bird-like front design was conceived of and drawn by Richard Arbib. It is clearly a notion derived from something other than other cars and represents an invitation to a world of creature-like vehicles that car manufacturers turned down. It is enticingly odd, and the beautiful, laughing woman leaning against it seems to be there to reassure the fearful viewer. If someone that beautiful and well-dressed is comfortable with it, why shouldn't I?

(#18774)

\$ 3,500



MOORE, [William A.]. *Concept Car*. 1957. Watercolour and pastel on composition board. Signed “W Moore 9.13.57”. Image size (including text): 18 x 24 1/2 inches. Framed. 25 1/4 x 31 1/4 inches.

Sporty, mid-50s two-door concept car.

This handsome drawing embodies several attractive features of American car design of this era in a well-proportioned two-door hardtop.

“In 1956, William Moore won the General Motors Fisher Body Craftsmen’ Guild National Exhibition for his car design. In 1968, he accepted a position as Head of Design for Lear in Reno, Nevada. William Moore’s art has been placed in...the Smithsonian and the Favell Museum of Art and Artefacts...” (The Museum of Automotive Art and Design website).

The Museum of Automotive Art and Design website, artist biographies # 129

(#18791)

\$ 3,500



HUTTING, R. *1977 Concept Car.* 1977. Mixed media on composition board. Signed “R. Hutting 2/77”. Image size (including text): 14 1/4 x 35 inches visible. Framed. 21 1/4 x 41 1/4 inches.

Beautifully-executed concept car.

This design by R. Hutting anticipates the look of American cars in the 1980s and early 1990s. It has a finely chiselled, sharply defined look that is elegant and commanding.

(#18780)

\$ 2,800



[AUTOMOTIVE DESIGN] MOORE, William A. *“Dodge Sportflite” Concept Art.* c. 1970. Watercolor and pastel on illustration board. Signed “William A. Moore”. Image size (including text): 17 x 23 3/4 inches. Framed. 25 1/4 x 31 1/4 inches.

Intriguing conceptual drawing for an unusual pickup truck

Three views of a rather dazzling vision of a pickup truck, and though the “Dodge Sportflite” was never produced, the idea of making more luxurious and innovative pickup trucks has definitely caught fire since the time of this handsome drawing.

This design brings the driver over the engine, as in many heavier trucks, giving the driver greater command of the road, especially for town and city driving. The styling of the cab and cargo bed is anything but mundane with lines, vents, a black ribbon around the cab, and two large additional brake lights that add a notes of elegance and creativity to the overall effect.

“In 1956, William Moore won the General Motors Fisher Body Craftsmen’ Guild National Exhibition for his car design. In 1968, he accepted a position as Head of Design for Lear in Reno, Nevada. William Moore’s art has been placed in...the Smithsonian and the Favell Museum of Art and Artifacts...” (The Museum of Automotive Art and Design website).

The Museum of Automotive Art and Design website, artist biographies # 129

(#18786)

\$ 2,500.



HOFFMANN, Otto (1899-1986), attributed to. *1930's concept car design.* circa 1937. Mixed media on paper. Image size (including text): 7 1/2 x 20 3/4 inches. Framed. 20 3/4 x 30 3/4 inches.

Exquisite drawing of a 1930s concept car.

The old, established Willoughby firm of Utica, New York had a reputation for conservative, quality coachwork in 1930 when Viennese born Hoffmann was hired as draughtsman/designer. He quickly moved the company's design philosophy to the forefront of the streamline school, translating traditional luxury car body types such as this touring car into the modern idiom. Willoughby designed bodies for all the major luxury car firms.

We have attributed this drawing to Hoffman on the basis of a very similar drawing of the period that was acquired in 1985 from Hoffmann's widow, clearly done by the same hand and exhibiting the same exquisite touch and sense of proportion.

(#18797)

\$ 4,500.



[AUTOMOTIVE DESIGN] R.S.W. (fl. Mid-20th century). *Prototype Sports Car Concept Art*. Boston: circa 1953. Tempera on paper. Initialled "R.S.W." Mounted circular label, lower right. Image size (including text): 15 1/2 x 19 1/2 inches. Framed. 22 7/8 x 26 3/4 inches.

Handsome 1950s sports car design.

All of our present information about this drawing comes from a label on the back of the piece, which indicates that it comes from the archives of the A.J. White Motor Vehicle Research Company - designers of exotic cars in the Boston, MA area. We have not discovered any further information about the A. J. White Research Company thus far, nor about the artist, R.S.W. of this particular drawing. There does not appear to be any connection to the great White truck manufacturer.

The drawing itself is especially nice, its cool red sports car positioned diagonally between two details in blue, in a way that makes it appear anxious to move.

(#18800)

\$ 2,500.



[AUTOMOTIVE DESIGN] UNKNOWN. Concept Design for Cadillac. 1944 . *Pencil and watercolor on drafting paper.* Lower right corner of page has been skillfully replaced. Does not affect images. Image size (including text): 15 1/4 x 21 inches. Framed. 22 3/4 x 28 7/8 inches.

Handsome proposed design for a post-war Cadillac.

The license plate reads “GM 1944” raising interesting questions, since, as everyone knows, virtually no new cars were produced during the high armament production years of World War II, and certainly not pretty new dark pink ones. The car portrayed here does however anticipate very much the look of early fifties’ vehicles, if not necessarily Cadillacs. And bright colors certainly would catch on in a way they had not before the war. Note the 1930’s Cadillac emblem on the front grille, which was changed when auto production actually re-commenced.

(#18799)

\$ 2,200



[AUTOMOTIVE DESIGN] A. J. WHITE MOTOR VEHICLE RESEARCH COMPANY. *Sports Car prototype*. Boston: circa 1953. Mixed media on paper. Mounted circular label lower right of the Motor Vehicle Research Company. Image size (including text): 14 1/4 x 19 1/2 inches. Framed. 18 3/4 x 22 3/4 inches.

Drawn for A. J White's Motor Vehicle Research Company, which is said to have been a Boston based car designer of exotic cars in the 1950's, this handsome prototype embodies several features that were realized later, especially in recent racing cars. The gleaming prototype is extremely well drawn and seems to be happily flying through the air.

(#18794)

\$ 2,000.



Contact Information:
www.DonaldHeald.com
info@donaldheald.com
212 744 3505
124 East 74th Street
New York, NY 10021

All items are guaranteed as described and are subject to prior sale. Any purchase may be returned for a full refund if notified within 10 working days and returned in the same condition. Payment accepted via wire, major credit cards, bank drafts, checks, and PayPal. We are happy to accommodate the deferred billing, shipping, or payment schedules of our institutional customers. All items purchased within the US will be shipped via Federal Express Ground unless the buyer requests otherwise. Express and international shipping will be shipped Federal Express and billed at our cost. We do our best to accommodate all requests for alternative methods of shipping.

